

INTRODUCTION TO COMMUNICATION THEORY

Dr. Venkatesh Narasimhamurthy
Dr. Shibilynuaman Zainudheen



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CHAPTER 1

EFFECTS ON PUBLIC ATTITUDES AND OPINION

Dr. Venkatesh Narasimhamurthy, Assistant Professor,
Department of English, Presidency University, Bangalore, India,
Email Id-narasimhamurthysv@presidencyuniversity.in

ABSTRACT:

The impacts of media on public attitudes and opinion are examined in this abstract, which also emphasises the important function that media has in influencing people's perceptions, opinions, and preferences. It investigates the methods by which media impacts opinion formation, how media content, framing, and agenda-setting affect public views, and the ramifications for democratic processes and public debate. The first part focuses on how media content affects how the public feels. Media outlets, such as newspapers, radio, television, and digital media, disseminate information, stories, and viewpoints that affect public opinion on a variety of subjects, such as politics, social concerns, and cultural affairs. Through the choice and presentation of information, the representation of events and people, and the framing of topics, media material may influence people's perspectives. It has the power to influence public opinion by showcasing certain viewpoints, emphasising particular values, and advancing particular agendas. The term "framing" relates to how the media organises and delivers information, which affects how people perceive and comprehend problems. By affecting the prominence, relevance, and interpretation of information, media framing may affect how people perceive it and affect their attitudes and views. Variations in public views and support for certain policies or stances may result from the use of various frames, such as episodic vs. thematic framing or positive vs. negative framing.

KEYWORDS:

Communication, Media, Politics, Political, Public.

INTRODUCTION

Establishing proof of significant media impacts on public opinion and attitudes was the aim of mass communication research. It is important and merits some consideration to distinguish between the many forms of impact, notably knowledge, conduct, perspectives, and attitudes.

The first two are the most straightforward in terms of conception and observation. Since opinions and attitudes cannot be directly seen or sufficiently defined, it is challenging to quantify them. The assessment of attitudes is often done via vocal responses to evaluative statements[1], [2]. Attitudes are underlying dispositions or mental attitudes towards a certain item.

These replies are often converted into a scale that shows how strongly and in what direction a person is leaning towards an item. The assumption that attitudes towards many things are connected creates a framework of more or less constant attitudes in a person. While "public

attitudes" might be described as an evaluation of the dominant tendency in a group or aggregate, "individuals' attitudes" are primarily valuations and attributions[3], [4].

An opinion is a statement of favour for one viewpoint in a discussion or decision. Its characteristics are both cognitive and evaluative. It has a unique and provisional nature, allowing individuals to have a variety of opinions on a wide range of subjects without having to be consistently consistent. Opinions vary depending on how firmly they are held and how effectively they are supported by reliable data[5], [6].

Public opinion, which is often believed to refer to the population's general leanings or sum of views, is something that may be created from a collection of individual opinions. On the other hand, public opinion has some degree of independence from those who contribute to it. People's impression of public opinion as the dominant viewpoint and the views of others, whether correct or not, serves as a good example of this. This viewpoint may have negative effects, as may be shown below. Second, 'public opinion' gets some independence when it is represented in media reporting. It turns into an objective "social truth" that political actors and other participants must consider[7], [8].

The consequences for theories of media impacts are as follows. The media is likely to have a big impact on people's attitudes through providing knowledge about circumstances and alternatives, even if it does so unwittingly occasionally[8], [9]. By releasing poll findings or editorially expressing the public's view on a particular subject, they provide another layer of potential effect. The media has a far lesser possibility of affecting attitudes than views, even when they provide new and crucial evaluative information. Attitudes evolve gradually and are hard to alter. Through one another, they are connected to a wider view of the world. A fundamental organising concept is that attitude and opinion are grounded in social group membership and are affected by the social environment in which we operate. The second concept is balance or consistency. We feel more at peace when our disparate likes and dislikes and viewpoints are in harmony.

This is encapsulated by the notion of "cognitive consistency." According to the cognitive dissonance theory, we will avoid the unpleasantness of conflicting opinions and look for facts or concepts that are consistent. This suggests that new knowledge may potentially trigger realignment by upending preconceived notions. The long-term educational or informative impacts of mass media are increasingly important for this reason, among others. It is far less likely than in the past to find evidence of a causal relationship between media, views, and attitudes.

The formation of opinion climates: The Spiral of Silence

The idea behind the 'spiral of silence' is part of a wider corpus of public opinion theory that Noelle-Neumann developed and put to the test over a long period of time. The relevant theory examines how four factors interact: mass media, interpersonal communication and social interactions, individual expressions of opinion, and individual assessments of the "climate of opinion" in their own social environment. The theory's key tenets are as follows.

Isolation is a danger to society's outcasts.

- a. Being alone is a persistent source of anxiety for many.
- b. People are terrified of solitude, thus they constantly try to measure the atmosphere of opinion.

Their desire or reluctance to openly express their ideas in public is notably affected by the study's results.

The idea basically holds that many individuals are motivated by what they believe to be the prevailing or declining views in their society in order to avoid isolation on important public issues. If people think they are in the minority, they often keep their ideas to themselves, but if they think they are in the majority, they are more likely to voice them. As a consequence, those who are seen to be dominating acquire more territory while alternatives gain further distance. The swirling effect is all about this. The key takeaway in this situation is that the mass media are the most available source for understanding the present political atmosphere, and that if a certain point of view predominates in the media, it will likely be magnified in subsequent phases of individual opinion formation and expression.

The theory was devised and put to the test to explain puzzling political observations in Germany, where polling data did not accurately predict the outcome of elections and disagreed with other information about expectations. The justification advanced was that the consensus of popular opinion was misrepresented by the media. They were seen to be leaning left, not the way the majority thought.

DISCUSSION

The effect of the Swedish press on public opinion on the Middle East and political opinion was corroborated by two Swedish studies that were detailed in Rosengren, which seemed to support the other proponents of the "powerful mass media" and the spiral of silence, Noelle-Neumann. Nuclear energy presented a distinct challenge to the theory. Noelle-Neumann found evidence of increasing media coverage of the issue as well as a steady increase in negative coverage. The timing and progression of the changes demonstrated an interaction spiralling effect, as expected by the hypothesis, and the public's support for nuclear power has dramatically decreased over time.

Both the mass society theory and the spiral of silence hypothesis have a pessimistic view of the nature of interpersonal relationships. The degree to which alternative reference groups are still present in social life will determine its validity, according to Katz.

The less likely it is that the procedure described will work since there will be support for minority or outlier perspectives. Moscovici also contends that rather than focusing more on 'loud minority,' who often have a greater influence on opinion change, we should instead pay less attention to quiet majority in the formation of public opinion.

The spiral of silence hypothesis contains several variables that must be investigated concurrently; it goes much beyond a media impact theory. It is not surprising that it is still purely hypothetical or if the data is conflicting and contradictory across different scenarios. For instance, Glynn et al. came to the conclusion from a recent meta-analysis of survey studies that there is minimal evidence linking the desire to express one's viewpoint to the belief that others support it. Even yet, there is evidence to support a condensed version of the theory that media coverage does affect how each person perceives the general public's sentiment on hot-button issues.

The notion that "fear of isolation" is a significant factor affecting people's propensity to speak up on sensitive matters is also gaining credence. The instance of a divisive and morally contested Washington State plan to outlaw positive discrimination in employment and education, which was opposed by a significant percentage of the population, was analysed by Moy et al. The dread of being alone prevented me from speaking out in favour of a perceived minority stance. The important "environment," however, was found to be a micro-climate of close family and friends rather than the wider public[10].

Political Communication's Impacts in Democratic States

There has always been a direct connection between the practise of politics and public communication in every administration. Media censorship is a tool used by governing elites in totalitarian or authoritarian nations to impose conformity and obedience as well as to repress dissent in many ways. In democracies, the relationship between the media and the political system is complex. On the one hand, they typically see their purpose in serving their audiences, who they enlighten and influence based on their perceived needs and areas of interest.

To perform this function, they must be free from interference from the government and influential groups. On the other hand, they provide platforms for political parties and other interest groups to express themselves as well as channels for the government and strong interests to interact with the people. Those who are interested in politics are also encouraged to share news and thoughts.

This broad view of the media's impartial and mediating role in politics needs to be adjusted to take into account a variety of circumstances, especially when certain media choose to play a partisan role on behalf of a party or interest or are closely associated with a potent economic interest or ideological block. There is a third option, in which the state abuses ostensibly free media and has strong effective control over it. This seems to be more true in Putin's Russia, and other nations, like Italy under Berlusconi, have taken steps to address a comparable predicament. The problem is not unique on a global level.

This allows us to easily identify and summarise the main political communication types that fall under the category of "effects." First, there are regular election campaigns, when opposing candidates and parties often utilise the media heavily. Then there is the never-ending stream of news, which reports on activities that affect governments and other political players favourably or unfavourably. This provides several new opportunities for public relations and news management. Third, there are varying degrees of opportunities for political advertising by the same players outside of elections. On behalf of different lobbies and pressure groups, targeted efforts are sometimes made to alter public opinion on certain issues using a variety of methods.

As of at least 1940, when Lazarsfeld et al. undertook a detailed analysis of the presidential election of that year, the election campaign was the subject of the greatest research. Since then, thousands of democratic elections have been examined, and broad impact results have shown a great deal of consistency. Starting with the fact that election campaigns are often quick and vigorous, little overall change in voter intentions occurs. Although campaigners often utilise the media, voters generally show little interest. Finding concrete proof that the media significantly affects an election's result is difficult.

They hardly have an effect on voting. Most of the time, fundamental political convictions are too deeply established to alter much, but as we become less bound by inflexible allegiances, more power becomes available. The media may influence people's views on certain problems, and there is evidence that people, especially the relatively uninformed and indifferent, have a chance to learn about issues and policy stances. This somewhat mirrors the 'agenda-setting' procedure outlined above. Learning effects may be important if they cause a change in perspective or, more commonly, skewed views of reality. In a groundbreaking experimental research during a British general election, Norris et al. discovered that exposure to party stances in news broadcasts might have a significant short-term influence on views towards the parties.

Election campaigns attract a broad spectrum of motivated audience attention, and their effects rely more on voter preferences and motivations than on the campaigners' objectives. According to Blumler and McQuail, a broad general election campaign was more effective when it addressed sections of a captive audience who were previously uninformed and lacked defined allegiances. Schoenbach and Lauf refer to this as a 'trap' effect. Although various media have distinct effect potentials, statistics indicates that none are inherently better and that what counts is still the message along with the audience's attitude.

The relative lack of clear benefits from campaigns may be attributed to a variety of factors, apart from selective attention and varying motivation. A few examples are the limited opportunity for change in the past and the repetitive structure of most political campaigns that provide nothing novel or substantive.

Many Western democracies where the media is not controlled by political parties tend to offer the leading candidates about the same quantity and quality of exposure. Campaigns often keep the status quo in place, but if one side fails to campaign, we might anticipate severe repercussions. On sometimes, a single incident can significantly change the equilibrium. Election campaigns usually focus more on preserving the status quo than on enacting change. Depending on their circumstances, resources, and whether they are incumbent or not, political parties and candidates may choose from a number of communication strategies. They could make an effort to associate themselves with a certain issue for which they have experience or a claim. In this circumstance, being able to define themes and establish news agendas is helpful.

They may attempt to prevail on the basis of philosophy or principle, but doing so would be more challenging and dangerous. They might aim for an attractive image via association, style, or personality rather than strictly adhering to the guidelines.

Negativity often tends to demotivate voters, while they are able to criticise an opponent on every flaw that emerges. A constant process of news management and competition to characterise events and issues is represented by the use of general news in political communication. All big players hire professional news managers to provide good access to commonplace news and to maximise the shine on a news item.

Although it is hard to gauge the effects of such impacts, there is strong evidence that, in general, the news fosters the spread of persuasive messages since it often exhibits the qualities of source independence, dependability, and a lack of propagandist connections. In reality, most functioning democracies provide the main contenders for government more or less equal access to the news, which is enough to keep the news from taking on a single dominating form.

On the other hand, political advertising depends on resources, but its propagandistic character limits its possibilities. Simple attrition and repetition, however, may work as intended. Political advertising may have unintended side effects, and clear proof of its value is hard to find. Politically motivated campaigns are all the same.

They experience the kinds of difficulties that are outlined in Box 19.3. As seen by the issues mentioned above, television advertising has a history of acquiring unfavourable connotations. Since the infamous Kennedy-Nixon televised debate in 1960, this campaign style has been marketed as a way to inject life into politics and provide a definitive test of leadership ability and persuasion. It has been tested in a number of different methods.

The fact that people are afraid of disasters is evidence of their influence. Although research results do affect candidate impressions and some policy learning, there aren't many substantial electoral repercussions. They seem to reinforce voter preferences in some way. Actually, incumbent politicians have always shied away from debates because they didn't see a clear advantage and were concerned about unmanageable outcomes. The reality of modern political campaigning, where communication strategies are meticulously planned by a slew of advisers and professional publicists, and a slew of new ways to spend large sums of money are discovered, particularly by those in media advertising, may seem at odds with this brief overview of the effects of mass communication in election campaigns. Even though there are seldom many opportunities for communication to have a significant impact on an election's result, failing to campaign or communicating effectively may easily result in a loss. A dazzling, clever, and confident campaign is essential to the institutional ritual and the appeal for public support. Failing to do so would result in your candidature not being taken seriously.

CONCLUSION

It is crucial for democratic processes and public debate to comprehend how the media affects public attitudes and opinions. Election politics, policy discussions, and the emergence of public consensus are all impacted by the media's impact on public opinion.

It calls into question the role of the media in promoting an educated public, the possibility of media bias, and the value of media literacy in the process of analysing information critically. As a result of media agenda-setting, framing, and substance, the public's views and opinions are strongly influenced by the media.

It's essential for people, media professionals, and politicians to comprehend these implications. It emphasises the obligation of media outlets to provide a variety of correct information, support inclusive and balanced narratives, and develop media literacy among viewers. It also emphasises how crucial it is for people to critically engage with the media and look for a variety of information sources in order to build well-rounded viewpoints.

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CHAPTER 2

MEDIA AND COMMUNICATION THEORY DE-WESTERNIZING

Mr. Koustav Nandi, Assistant Professor,
Department of Soft Skills, Presidency University, Bangalore, India,
Email Id-koustavnandi@presidencyuniversity.in

ABSTRACT:

The de-Westernization of media and communication theory is examined in this abstract, which also highlights the rising awareness of the need to question and broaden mostly Western viewpoints on media and communication processes. It looks at the criticism of theories and frameworks that are Western-centric and the creation of substitute viewpoints that prioritise underrepresented voices, non-Western cultures, and international settings. The first area focuses on the criticism of media and communication theories that are Western-centric. Many ideas and frameworks in the field of media and communication studies have historically been based on the circumstances, presumptions, and experiences of the West. This has caused non-Western viewpoints, cultures, and voices to be marginalised and excluded. The criticism emphasises the need of decentering Western thinking and recognising the variety of media platforms, communication methods, and cultural settings found all over the globe. The second part looks at the formation of opposing ideas and views against Western-centric viewpoints. Researchers and academics are working harder than ever to provide theories and conceptual frameworks that fully account for the complexity of communication processes in non-Western settings. These viewpoints provide different lenses for viewing media and communication phenomena by drawing on indigenous knowledge, postcolonial theory, critical race theory, and decolonial philosophy, among other sources.

KEYWORDS:

Communication, De-Westernizing, Media, Social, Theory.

INTRODUCTION

The urge to de-Westernize and decolonize communication and media studies is driven by worries about a hegemonic, elitist "Western" axiology and epistemology of universal validity that disregards indigenous and localised philosophical traditions from non-Western settings. The intrinsic Eurocentric bias that underlies many Anglo-American and European research initiatives continues to worry academics from the Global South [1], [2]. The widespread application of values pushed from outside the country, such as modernity and development, as well as generalizations about the usage of certain categories and ontologies to categorise and understand media globally, are both discouraged by academics.

De-Westernization entails reconsidering power dynamics in the development and dissemination of academic knowledge around the globe since the West is seen as a power hub rather than a set geographical region. The most well-known call for de-Westernizing media studies was made by Curran and Park in the early 2000s. They pushed the academic community in the West to examine and re-evaluate its theories, epistemologies, methodology, and empirical research techniques, especially in research focused on the Global South [3], [4].

Similar to this, those who support decolonization are urged to look at colonial power disparities, power dependencies, and colonial legacies. It asks for "decolonial epistemic disobedience" and criticises the unquestioning adoption of research methodologies and epistemologies from former colonial powers in order to address local issues. It claims that these methodologies and epistemologies are insufficient for understanding the complexity of non-Western institutions and people. Scholars from the Global South have fought for decades for acknowledgement of their voices and intellectual contributions to a global academic community, despite de-Westernization attempts aimed at a Western research community. Postcolonialism, subaltern studies, and critical-reflective sociology all had an effect on their work[5], [6].

To overcome the worldwide imbalance in the production of media studies knowledge, several projects have been initiated. Research efforts must take into account both local realities and broader contextualization, or the call for research with a region rather than just about or from it, as doing so will help them gain traction. However, replacing theories with indigenous concepts or relegating countries of the Global South to case studies that deliver raw data will not help them gain traction. The vast networks of scholars in Latin America, Africa, and Asia are evidence that South-South cooperation leads to greater success[7], [8].

The processes of decolonization and de-Westernization are continuing. Disparities in resource availability and distribution, conference attendance, and publication possibilities seem to be the most important problems. In this regard, journalism and media studies curriculum still exhibit a significant Anglophone bias in addition to a lack of understanding of regional challenges and expectations. De-Westernizing practises that are more contemplative may help close these disparities. On the other hand, since it is based on nebulous geographical categorizations, de-Westernization cannot serve as the conclusive remedy to rebalancing academic information flow between strong and weaker parties.

Reasons Why Media Studies Should Be De-Westernized and Decolonized

The need for de-Westernization of academic disciplines in the West at the turn of the twenty-first century provided the social sciences and humanities a fresh start. De-Westernization is the term used by academics to describe how primarily Euro-American ethnocentrism dominates the development of academic knowledge. The main problem is uneven intellectual supremacy, with American professionals having the "professional centre of gravity," and to a lesser degree, European academics. Since their theories don't always reflect and relate to current debates and challenges in developing nations, critics call for an epistemological shift towards a wider spectrum of academic viewpoints. Finally, this may result in a wider acceptance of core theories, approaches, and ideas[9], [10].

One of the most obvious manifestations of this trend is media and communication studies. Media studies has always been moulded and controlled by US-driven concerns, ideas, and practises, despite its intrinsic openness to other disciplines. Critics claim that US-American approaches may fail to address issues in other regions of the globe with distinct contexts and epistemologies because of the location of information. It is important to investigate and take seriously these non-American approaches in order to build a more comprehensive body of knowledge. Consequently, the concept of "provincializing Europe" has changed into a demand for more global acknowledgement of previously underrepresented voices, a decline in the predominance of Eurocentric ideologies, and equality of varied viewpoints regardless of location or geopolitics.

De-Westernization and decolonization are inextricably linked. In a strict sense, this refers to the method through which former protectorates and colonies gained political and economic

independence in the 20th century. However, the abandoning of colonisers' and foreign governing elites' institutional and intellectual legacies is not necessarily the result of their formal departure. Political, economic, and organisational institutions and groups have often been fashioned by the ideology of former oppressors, and their ideas continue to have an effect on social and cultural realities. Therefore, "decolonizing the mind" from colonial thought processes must be the first step in a sincere decolonization attempt. This entails reflecting on the abandoned epistemologies and giving them another look.

Both discourses aim to challenge Western dominance and supremacy in defining the core ideas of media studies, mainly by focusing on Western academics who need to reevaluate their own epistemologies and assumptions. Explicit calls for de-Westernization efforts seem to be more recent and appear to be primarily directed at Western academics who want to de-Westernize their work, in contrast to calls for decolonization of global knowledge production mechanisms, which date back to the 1950s and address both former colonial subjects and rulers.

The De-Westernization Foundations Discourse

Academics from the Global South have been calling attention to the issue of unequal global power structures and, as a result, the rejection of their media and communication scholarship in Western academia for decades, with varying degrees of success. Conversely, similar calls from Western scholars to Western academics seem isolated and recent. Theoretically, Western hegemonic self-understanding has long been deemed superior. Golding focused on the failure of Western media conceptions to reach the Global South in his early contribution.

It took Kincaid ten years to publish a seminal paper on the differences between Eastern and Western perspectives in communication theory, and Downing another ten years to emphasise the rather exceptional nature of the strikingly similar leitmotifs and data from the US and UK that shape global communication theory and suggest universality. In the Western academic community, Curran and Park's concept of "De-Westernizing Media Studies" didn't take root until 2000, when it sparked curiosity and a wider perspective that "takes account of the experience of countries beyond the Anglo-American orbit."

DISCUSSION

Some factors aid in our comprehension of historical huge differences in the creation and reception of global knowledge. Here, they are summarised and used as the basis for de-Westernization claims. First, the knowledge gap has its roots in colonial periods, when nations in the Global South were pressured to adopt Western models, curricula, and epistemologies in academic fields like sociology, anthropology, and later psychology and economics. Long after independence, hegemonic participation persisted in postcolonial contexts. Second, due to the West's long-standing control over the world, pleas from the South for De-Westernization often went unheeded because US-American and European experts saw no need to pay attention. This first evolved in colonial systems, which were followed by bipolar Cold War systems, and it has unquestionably prevailed since 1990 thanks to Anglo-American strategies that avoided structural and class analyses. Under these conditions, most Western academic research remained uncritical for a very long time and assumed that modernist concepts had global applicability. In particular, media studies is a new subject that was first shaped by US-American research objectives and presumptions.

Despite considerable worldwide efforts to support de-Westernizing media activities, such as the MacBride Commission of UNESCO, these delays took place in the West. A New World Information and Communication Order was proposed by the MacBride Commission in 1979.

African, Latin American, and Indian subcontinent communication researchers criticised Eurocentric prejudice and expressed increased concern about knowledge decolonization and indigenization after discussions on cultural imperialism and the possibility of Southern communicative counterflows.

Even if they lacked the ability to have a significant influence on Western international communication studies, de-Westernization notions were clearly present and growing. Scholars from the South made significant contributions to "One World, Many Voices." Discussions about the underprivileged on the Indian subcontinent, debates and modifications of European theories in Latin America, and the creation of cross-national Southern communication associations all reflect this increased reflection on epistemologies of knowledge and global structures of academic research. Inequalities in terms of resources, recognition, voice, and knowledge creation could not be eliminated, despite networking initiatives like South-South conferences, greater information circulation, and increased awareness among Western academics. De-Westernizing knowledge is still a goal of Curran and Park's, as seen by Thussu's call for "Internationalising Media Studies" or Wang's call for "De-Westernizing Communication Research." In the subject of media and communication studies, academics from the Global South generally continue to fight for a rearrangement of global knowledge formation.

Nevertheless, there are some positive changes happening. First, the difference between those who support de-Westernization and those who do not starts to close. It took decades for a critical mass of Western academics to embrace it, but other regions of the Global South consider academic life outside of their own traditions as a legitimate method to create their own epistemologies. Major conference groups and media in and about the Global South are increasingly noticing this trend. Second, knowledge generated in and by the Global South is becoming more and more important, serving as a dynamic early warning system for upcoming global shifts and newly developing problems when conventional paradigms fall short of offering the required creative solutions. A new perspective on the Global South becomes possible when the old notion of the nation-state deteriorates in the twenty-first century.

Theories and Epistemologies of De-Westernization

The first step in better understanding the motives behind the desire to de-Westernize media studies is to identify "the West" together with "the rest." The main aim of de-Westernization and decolonization discourses is recognised before diving into the critique of these discussions. No human project has ever been as successful and long-lasting in dominating the globe as the "Western Code" the rise of "Western" civilization with the beginning of the Enlightenment period, and its adoption as a political project. Throughout the course of human history, many truth systems have appeared and disappeared.

However, pinpointing the "West" in knowledge creation becomes difficult when combined with geo-analytical boundaries. Utilising absolute and fundamental categorizations is as ineffective in the West as it is in the Global South since the West is not a homogenous fixed knowledge region. Western includes the "old" industrialised nations of Europe, the "new" English-speaking states of North America, Australia, and New Zealand. It embraces positivism, rationality, objectivity, detachment, self-interest, and individualism, all of which are directly tied to the development of Western science.

A number of European nations are recognised as having contributed to the development of contemporary science, which created some of the most crucial evaluative concepts for how to perceive, categorise, and interpret information. These nations established the intellectual and

social foundations for contemporary educational frameworks and academic cultures, which continue to have an effect on the global academic environment in terms of both teaching and research. Gunaratne asserts that the "oligopoly of social scientific capacities" is correlated with field, language, and location. He places France, Germany, Japan, the Netherlands, and Italy in second place, after the United States and the United Kingdom. This oligopoly supports the prevailing "European universalism."

The Enlightenment was a turning point in human history, and as a result, Orientalism and subsequently Eurocentrism acquired popularity as ways to maintain control over knowledge. The Eurocentric narrative included justifications such as calling the emergence of Western civilization "the emergence of human history," with Europe appropriating the focal point of world history as the inheritors of Hellenistic classical culture, and previous historical eras being obscured by the invention of a "dark Middle Ages" past. Early American academics understood the media and its function in society largely in accordance with this paradigm.

The processes of decolonization and de-Westernization are continuing. De-Westernization may signify many different things. It is a "act of cultural defence, an anti-imperialist strategy to cultivate academic sovereignty, and a demand for acceptance of an analytical perspective that represents a de-centered, dynamic modern world," claim Waisbord and Mellado. "The West's supremacy as a conceptual 'force' and representational norm" is challenged and repositioned by the notions. The most common objections to de-Westernization and decolonization focus on an exclusive "Western" axiology and epistemology of universal applicability that disregards indigenous and local intellectual traditions. They are understudied or ignored as a study topic in the global hierarchy of knowledge. The Global South's theories may be scorned or harshly attacked.

Researchers from both the West and the rest of the world may help with de-Westernization efforts and methods. In order to reflect and fight possible provincialism and parochialism in their study, Western academics should aim for more cross-cultural inclusivity and inclusion of subaltern viewpoints in their research and courses. Academics from non-Western cultures could try to frame their work in terms of ontology, foreign-imposed ideas, and Eurocentrism. For non-Western scholars, access to a global academic discourse and having a voice within it are two important barriers.

All phases of the research process, including "the subject of study, the body of evidence, theoretical and methodological ideas, research inquiries, and academic professional cultures" are urged to be de-Westernized, as well as global knowledge creation in general. In order to enhance conclusions and guarantee that findings and arguments may be broadly applied, non-Western situations are given further attention. It is obvious that research must go beyond just putting US-American communication theories to the test in non-Western contexts or applying insensitively to "foreign" categories of various ontological understandings.

As was previously said, barriers to the free movement of ideas across borders may cause knowledge to become jumbled or false dichotomies to appear. Actually, ideas have always been passed around. Views and perspectives do not exist in monolithic or unanimity even in Western society, and neither do they exist in non-Western ones.

While some people prefer self-determination principles, others, particularly women and the impoverished, seek to protect their culture from globalisation. This is reflected in feminist theory. Similar to this, theorists that insist on exclusively indigenous or localised research seem to disregard the fact that culture, communication, politics, and society are all essentially composite. Instead of concentrating on what is most crucial for the Global South: a criticism

of contemporary power systems that shape information production and mobility, critics claim that they run the danger of falling to a new provincialism.

The specifics of the argument show that de-Westernization is largely an issue for Western academia, which has made hesitant attempts to critically reflect on it. There are no results for the term "de-Westernization" in a Wikipedia search. This striking lack of de-Westernization discourses in the Global South shows that it is still an issue that is mostly neglected on Western discursive agendas, as well as that de-Westernization discourses are led under other titles in the Global South.

Theory of Communication

Think about a scenario where there is no communication. You have a great concept, but you can't put it into words. You are unable to communicate a strong desire for something that you have. Life would be dull and lifeless, and the world would be uninhabitable. The power of communication is immense. The very foundation of existence is communication. It's required by law. In order for people to express themselves, communication is necessary. A person has to communicate in order to share his ideas and sentiments, express his emotions, and impart information to other people.

Think about the following instances:

Ted tripped and saw a lone, almost-dead dog sobbing gently in the streets. He wasted no time in getting the dog to a local clinic and getting him the fundamental care he needed. Have you ever wondered how Ted learned that the dog needs help right away? The dog was unable to speak.

The preceding question's response is communication:

Ted only learned of the puppy's illness verbally. The puppy's weeping was really a sign that it needed to see the veterinarian right soon. Ted's sobs revealed his failing health and the need for medical attention.

Another Illustration: When the plants' leaves start to wilt, dry up, and turn brown, the gardener watered them. The tree is trying to tell the gardener that it is dying and requires watering right away by turning brown and drying its leaves.

In 1980, S. F. Scudder introduced the communication hypothesis. Despite having different communication methods, it claims that every living thing on the world communicates. Plants may tell when they want quick attention and watering by changing the colour of their leaves or by losing their leaves and flowers. Animals use a variety of behaviour and noises to express their needs for food, health care, or other factors. Unless and until a mother cries, her newborn will not know she is hungry. A youngster may also express his desire for food by crying when he is hungry. He utilises sobbing to indicate his pain and the urgent need for medical attention when he is hurt.

This means that, in accordance with the universal law of communication theory, all living things whether plants, animals, or humans communicate through sound, speech, visible changes, body movements, gestures, or in the best way possible to make others aware of their thoughts, feelings, problems, happiness, or any other information. In an effort to convey that they are unhappy with the child's performance and that he has to improve for future tests, a child's parents may stop talking to him for a while if he receives poor exam scores. A stray dog would almost certainly bark at you if you annoy him, which is an animal's method of warning you not to annoy him anymore.

Similar to humans, animals interact with one another via body language and gestures. Everywhere they go, monkeys always carry their young with them, which is another method for the mother to let her young know they are secure and that she would take care of them. Gestures, like the courting dance a peacock performs for its beloved, are crucial in bringing animals closer together during the mating season.

Another paradigm defines communication as the simple act of transmitting information from one party to another, who then decodes it and takes appropriate action. The majority of individuals support this communication strategy.

Communication Theory Framework

Think about the following theories and viewpoints on communication:

Mechanistic: From a mechanistic point of view, communication is nothing more than the transfer of information from one party to another. The first party is the sender, while the second party is the recipient.

Psychological: From the standpoint of psychology, communication is not only the exchange of information from one person to another, but also the thoughts and emotions that the sender wishes to share with the recipients. It also includes the receiver's feelings and responses once the information has been decoded. From a social viewpoint, communication is seen as the outcome of interaction between the sender and the receiver. It just asserts that communication is directly impacted by the speech's substance. Systemic: The systemic perspective holds that communication is fundamentally a new and separate message that is generated when various people see it in their own special manner, then reinterpret it, and draw their own conclusions. The social view point is based on "how one communicates."

Critical: From this perspective, communication just serves as a vehicle for a person to demonstrate their dominance and control over others. To sum up, the communication hypothesis holds that every living thing has to communicate with other creatures in order to survive. To survive, communication is necessary.

CONCLUSION

The limits of national or regional borders no longer apply to communication processes, which are increasingly impacted by international information flows, media technology, and cultural norms. A global perspective that acknowledges the interconnectivity of media systems, the influence of transnational communication flows, and the power dynamics present in global media structures is necessary for the study of media and communication. It takes recognising and participating in many cultural, political, and historical settings to de-Westernize media and communication theory.

It encourages diversity, combats Eurocentric prejudices, and cultivates a more complex comprehension of media and communication processes. De-Westernized theories lead to more thorough and fair studies of media and communication phenomena by prioritising marginalised voices and viewpoints. In order to question and broaden mostly Western viewpoints, it is important to de-Westernize media and communication theory. It entails challenging ideas that are Western-centric, welcoming diverse viewpoints, and appreciating the importance of global situations. Media and communication studies may progress towards a more inclusive, culturally sensitive, and internationally aware knowledge of the intricacies of media and communication processes by de-centering Western ideas and elevating marginalised perspectives.

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CHAPTER 3

MODELS OF COMMUNICATION

Ms. GeethuBijil, Assistant Professor,
Department of Soft Skills, Presidency University, Bangalore, India,
Email Id-geetu@presidencyuniversity.in

ABSTRACT:

This summary examines communication models, which provide conceptual frameworks for comprehending the process of communication between people or groups. It looks at many significant models of communication, stressing their essential elements, purposes, and consequences for productive communication. The communication transmission model is the primary emphasis of the first component. The sender sends a message to the receiver over a channel according to this linear model, which sees communication as a one-way process. It emphasises the significance of encoding and decoding in the transmission of information and presupposes a transparent and direct line of communication.

The complexity of interpersonal relations and the impact of context on communication are ignored by this paradigm, despite its simplicity and clarity. The interactional communication paradigm is covered in more detail in the second area. This model emphasises the back-and-forth messaging exchange between a sender and a receiver in order to recognise the interactive aspect of communication. It acknowledges the significance of feedback in enabling the elaboration, interpretation, and modification of messages. According to the interactional model, communication is a dynamic process that is impacted by nonverbal signals, context, and shared meanings.

KEYWORDS:

Communication, Content, Knowledge, Message.

INTRODUCTION

The transactional communication paradigm is examined in the third component. The simultaneous and reciprocal nature of communication, in which both parties are senders and receivers, is emphasised by this approach. It admits that interpersonal, cultural, and societal aspects all have a role in the setting in which communication takes place [1], [2]. The transactional paradigm emphasises the significance of shared meaning and the ongoing discussion of mutual understanding among communicators [3], [4]. The convergence of communication paradigms in the digital era is covered in the fourth component. Traditional communication paradigms are changing in response to the emergence of digital media and new communication technology. More interactive and participatory communication processes have been made possible by the development of interactive platforms, social media, and instant messaging. These developments have increased the options for inter-personal communication via media, feedback, and teamwork [5], [6]. A model is a typical tool for employing diagrams, visual representations, and other methods to more clearly convey any idea, thought, or concept. Any issue may be made clear and understood with the use of models. A model makes understanding a process and drawing conclusions from it straightforward. In other words, a model makes learning easier [7], [8].

Aristotle's Communication Model

The first person to independently design a communication paradigm was Aristotle. Let's start with a simple scenario. The future president addresses the crowd at a political event and begs them to support him. He puts a lot of effort into convincing the audience in the most effective manner so that he may prevail. What is he doing exactly? He is making his speech in a way that will convince the audience to support him solely, or, to put it another way, to react as the speaker intends. The audience acts as passive listeners while the leader, speaker, or sender is the center of attention[9], [10].

The story effectively demonstrates Aristotle's approach to discourse. This paradigm holds that the speaker is crucial to communication. He oversees the whole communication network. In order to influence the listeners or receivers to react as the sender desires, the sender first creates content by carefully crafting his ideas into words.

It is pointless to assume that the audience or receivers of this model will only be swayed by extraordinary content. The speaker communicates in a manner that the listeners are affected and react accordingly, according to the model.

In this kind of communication, the speaker has to be extremely selective about the words and ideas he chooses to convey. He needs to choose his audience before drafting his speech. create eye contact with the second party in order to create an impact on the audience. Let's go over the first illustration one again.

The politician must first comprehend the needs of his audience before drafting a speech, including the necessity for a retail centre, improved transit, and the safety of young women. His speech should address all of the aforementioned topics and concentrate on offering answers to their issues in order to get the maximum votes. His voice should be strong and clear, with a pitch that the audience can hear and comprehend.

Avoiding stuttering and getting tense in the midst of a discussion is crucial. Using voice modulation might help you get the desired result. The dialogue is repetitive and less impactful due to blank expressions, puzzled eyes, and a constant tone. The speaker must know where to place additional emphasis and which words to accentuate in order to influence the listener.

A customer will undoubtedly buy a mobile phone from a shop where the salesman gives an enticing presentation of the device. The salesman must decide what to say and how to say it in order for the audience to react in the manner he desires, i.e., by purchasing the phone and increasing his billing.

The most widely used and known kind of communication is the Aristotelian model, in which the sender conveys information or a message to the receivers with the intention of influencing and motivating them to behave and react in a certain manner. The Aristotle model of communication is the golden guideline for succeeding in seminars, lectures, and public speaking. In this model, the sender first conveys his point by producing compelling material, then transfers the message to the recipient, who simply replies appropriately. The sender is an active participant, while the receiver is a passive participant.

Berlo's Communication Model:

The Aristotelian model of communication centres the speaker and suggests that the speaker is the one who drives the whole exchange, while Berlo's approach takes the emotional content

of the message into account. On the SMCR paradigm, Berlo's communication model is founded.

The SMCR model states that S = Source, M = Message, R = Receiver, and C = Channel.

Let's examine each aspect in more detail:

S Denotes Source:

The individual from whom the idea originates is referred to as the source or sender. He is the one who imparts information to the recipient after carefully putting his ideas into words. To do this, one uses communication abilities, attitude, knowledge, the social structure, and culture.

DISCUSSION

Communication Skills: A person must possess excellent communication skills in order for their messages to be understood and remembered by their audience. The speaker must be aware of appropriate pausing, word repetition, sentence structure, word pronunciation, and other speaking techniques.

The speaker should not keep talking for too long. Additionally, he has to ask the recipients to review his work and hear their worries. One must be conscious of their accent while speaking. A conversation with a horrible accent is boring.

The world is at your feet if you have the right mindset, according to a proverb. A person will be unable to stop if they are in the right frame of mind. A man may have a great speaking voice, but if he doesn't have the right attitude, he will never succeed.

The sender must be in the right frame of mind for their message to make an impact on the receivers. A person would blend in with the crowd even if they had an MBA from a respected college if they did not have the right mindset.

Knowledge: There is no correlation between the speaker's knowledge and his educational history or the number of degrees on his resume. Knowledge is the ability to express facts to the listener in a clear and concise manner. One must be comprehensive in his remarks and possess a full knowledge of the subject. Keep in mind that you should always be ready to answer questions that may come up.

You must be well informed on the subject at hand. Read as much as you can on the issue and properly research it before making any speeches, paying close attention to even the smallest detail.

Social Relationship System: Imagine a politician calling for the building of a temple in a region where Muslims are the majority. What would happen if this were heard by the audience? They clearly have no interest. Was the leader's ability to communicate ineffectively or did he just have the incorrect attitude? The speaker's disdain for the social structure of the setting in which he was talking was the cause of the listeners' unhappiness. He had overlooked the viewpoints, cultural norms, and religious sentiments of the second side. His statement would have been very startling if it had been delivered in a society where Hindus were the majority.

Culture: The cultural context of the audience or community that the speaker is speaking to or with throughout his speech is referred to as the culture. The letter M stands for message, and when someone expresses his ideas verbally, a message is created. The process is also known as encoding.

Messages also include the following elements:

The ability to communicate with others requires one to expose his or her innermost thoughts. It's important to create content and put ideas into words. Content, often known as the talk's script, is what will be discussed. To put it another way, it serves as the cornerstone of all communication. Whatever Ted has spoken to Jenny about is the communication's substance. It is essential for the speaker to make thoughtful word choices and pay great attention to the speech's subject. The information must be logical, truthful, clear, and pertinent to the idea in order to strike the listeners square in the face and have an instant impact.

Element: It has been established that speech cannot improve communication on its own. Your audience will soon lose interest if you talk continuously. The speaker should employ a range of hand gestures, postures, facial emotions, and body movements to grab the audience's attention and make the speech remarkable. Hand gestures, postures, face expressions, body motions, and gestures are all components of communication.

Treatment: How a message is handled and delivered to the audience is referred to as treatment. It's important to comprehend both the importance of the message and how to handle it. A manager cannot deliver his message in a casual way and must be tough if he wants to terminate one of his workers. The phrase for this is the handling of communication. To deliver a message in the most accurate way possible, one must know how to communicate it.

Structure: It is impossible to deliver a message in one sitting. In order to deliver the message in the most powerful manner possible, it must be carefully constructed.

Code: The locks won't unlock if you input the wrong code. You won't be able to access your email account if you input the wrong password. The communication code also has to be accurate. Your gestures, body language, and facial expressions serve as the communication's codes; if you use the wrong ones, the receiver won't be able to discern the proper information and the message will be misunderstood.

The word "channel" begins with the letter C and refers to the path that information takes as it travels from the sender to the recipient.

1. How can you interpret what the other person is saying the most effectively? - Through hearing
2. How can one identify whether or not the pasta he is buying has been prepared with white sauce? - Through taste.
3. How can one tell whether a diversion or no parking area is coming up? - By watching.
4. How can one determine if food is fresh or old? How can we tell what a perfume smells like? By giving it a whiff.
5. How will you be able to tell if the milk is hot or not? – By clapping your hands collectively.

Humans Can Communicate with One Another Using All Five Senses.

Receiver: When a message reaches its intended recipient, he attempts to understand what the sender is attempting to convey before responding accordingly. Another name for this is decoding. The listener should be on the same platform as the speaker for a seamless information flow and better comprehension of the content. Good communication skills are necessary for understanding what the speaker is trying to express. He has to be in the right frame of mind to see the information positively. He must be informed about the issue and his understanding should be equivalent to that of the audience. Additionally, he need to share the

speaker's social and cultural background. There are serious problems with Berlo's suggested communication paradigm. The speaker and the listener must be on the same page, which is not always the case in practice, according to Berlo's model of communication, for conversion to be simple.

Shannon and Weaver Communication Model: The most widely used and well-known communication model worldwide is that of Shannon and Weaver.

Consider the following example to better understand the concept. For a prestigious international business, Peter serves as the Vice President of Marketing. Currently, Mike is in charge of a small team that he oversees. Mike was asked by Peter to write a thorough review of marketing tactics that may be used to further the company's objectives. Before the day was up, he also wanted a thorough evaluation of the competitor's activities. A corporate employee cut him off mid-sentence to take the lunch order. Once he had obtained all the necessary data, Mike then divided up the tasks among his team members. He made an effort to explain what Peter had in mind for the team's preparation. At the end of the day, the team completed the report and submitted it to Peter, although it still included a few mistakes that they subsequently remedied. In order to boost the organization's production, Peter proposed producing a thorough report. He was the one who came up with the idea originally. Peter made the suggestion that the company develop a marketing plan. Peter is the information source as a consequence. If Peter hadn't shared his concept with his colleagues and kept it to himself, the organization would not have profited from it. To increase the usefulness of information, it is crucial for a person to share their thoughts and knowledge with others.

Peter had to express his ideas verbally before laying down the details. When a concept has been properly stated via words, the mouth acts as a transmitter, enabling the transmission of information and signals from the brain to the lips. Mike receives the signal for what he is supposed to do from Peter via his words or voice. Peter mentioned the reports he requested from his team, and his words or voice effectively served as a signal to Mike about what he needed to do. If there is no signal or information, Mike will not know what to do. Review the illustration once again.

When a waiter came to take the lunch order, the discussion came to an end. Multiple sounds and disturbances interfere with signals in a similar way as they travel from the transmitter to the receiver. Examples of sounds associated with the signal or information include horns on busy streets, market activity, infants crying, and people yelling. After disregarding what the peon said, Mike was able to gather all of Peter's information and relay it to his team, who were in charge of writing the report.

The Shannon and Weaver paradigm states that communication starts with the one who receives the idea or information. The Information Source or the Information Source may also be used to refer to the sender. The signal is then sent from the brain to the lips, where it is jumbled with other noises and other distractions before being received by the receiver. The message is subsequently sent by the receiver to the intended audience or into other people's brains.

Let's go over the last example one again. The report was finished by the team, however there were a few errors that needed to be fixed. The Shannon Weaver model is flawed. Due to the fact that different individuals perceive communications differently, the message may get tainted as it travels to its intended recipient. While the team may use quick sales techniques to increase productivity, Mike's marketing plan may focus on branding. Because of this, even a straightforward message could acquire new importance once it gets to the target audience.

Schramm's Communication Model:

After comprehending the Shannon weaver model, learn Schramm's communication model, which is built on it. The communication model was first put out by Wilber Schramm in 1954. Information is only useful if it is well documented and disseminated to others. Encoding is crucial because it starts the communication process by giving the idea physical form. It is the recipient's obligation to determine the speaker's purpose when information reaches him. The message is worthless unless the receiver can understand or decipher the information that the sender is trying to convey.

As a result, information cannot be sent between two parties without the use of encoding and decoding, two of the most crucial components of efficient communication. The fundamental idea of Schramm's paradigm is likewise this one. Encoding and decoding are the two essential stages of successful communication, according to Schramm's theory. Furthermore, he stresses that a message is not complete until the sender gets a reply from the receiver. Think about a situation when someone shares his thoughts with a friend who doesn't answer. Is the information that was shared complete? NO. According to Schramm, there is a two-way exchange of information between the first and second parties. According to Schramm, a person's communication is influenced by their knowledge, experience, and culture. varied ethnic, religious, and cultural groups give the message varied interpretations. Billy requests the maid to get him something warm to drink since he has a sore throat. When Billy asked for a hot chocolate coffee, the waitress gave him cold water. As a consequence, the servant's understanding is changed. He could not understand Billy's statements since he was not on the same level as Billy. Billy and the servant weren't to blame; rather, their disparate upbringings were to blame.

Another example might be: John asks Teddy to purchase him a clock since he is often late for work. Teddy bought an alarm clock for John at a nearby shop, and he was never late for work again. He could have misinterpreted the message, but even if he did, how could he understand his friend's desire? A clock is a clock, whether Teddy or anybody else has to carry it. Never mistake a clock for anything else, even a wristwatch.

There are certain messages that apply everywhere. They are referred to as denotative communications since they are essentially same for every individual, eliminating the possibility of misunderstanding and confusion.

Please take note of John and Teddy's prior position and make a few adjustments. Teddy purchased two clocks for John even though he only wanted one because he was worried that he would be late. Teddy interfered with John's desire for a single clock by using his emotional intelligence and sense of loyalty. Emotional considerations have an impact on connotative meanings. Multiple elements, such as gestures, facial expressions, body language, and others, might lead someone to misunderstand a message.

According to this communication paradigm, when a sender gives information to a receiver, the latter must interpret it correctly for the sender and provide suitable feedback or response. Any communication that the sender initiates but does not get a response is ineffective and fails as a result. Understanding the development and difficulties of news that have affected how communication and the communication process works requires further research on the westernisation of news. The de-westernization discourse is expected to have an influence on important communication processes over the next years, and the formation of a new global communication process will play a significant part in defining a communication identity.

CONCLUSION

A basis for meaningful and successful communication in a variety of circumstances is laid out by understanding communication models. It helps people in understanding the components and dynamics of communication, seeing possible stumbling blocks or misconceptions, and modifying their communication tactics as necessary. In addition, communication models are useful tools for practitioners, educators, and researchers who want to understand and enhance communication processes. A conceptual foundation for comprehending the intricacies of human communication is provided by communication models, in conclusion. Despite the fact that each model has its advantages and disadvantages, taken as a whole, they help us understand how signals are sent, understood, and negotiated. Modern society's dynamic communication is seen in how communication paradigms have changed in response to technology developments. People and organisations may improve their communication abilities and support efficient face-to-face and mediated communication by using and modifying these concepts.

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CHAPTER 4

MEDIA AND COMMUNICATION UNIVERSE OF INDIA

Dr. Kumar Ravi, Associate Professor,
Department of English, Presidency University, Bangalore, India,
Email Id-ravimanchi@presidencyuniversity.in

ABSTRACT:

This abstract examines India's media and communication environment, showing the variety of media outlets, communication infrastructure, and cultural dynamics there. It looks at the media and communication sector's unique history, present-day trends, and distinctive features. The first part is concerned with the historical background of Indian media and communication. It charts how media has changed throughout time, starting with print and radio and progressing to television and digital media. Indian media has a long history that is entwined with the nation's war for independence, the development of democracy, and the media's role in influencing public opinion and social change. The second topic explores India's current media environment. It draws attention to the wide range of media outlets, including print media, radio, television, movies, internet media, and social media. With a wide variety of regional languages, cultures, and media sources serving various audiences, India has one of the biggest and most diversified media marketplaces in the whole globe. The development of mobile connection and digital media has further altered the media environment, presenting both new possibilities and difficulties. The third component examines the distinctive features of the media and communication sector in India. It talks on how media and politics interact in intricate ways, how media shapes popular culture and cultural identities, and how Bollywood (Indian movie) affects viewers at home and abroad. The concerns of media independence, media ownership concentration, and the necessity for media literacy in a fast-evolving media landscape are also addressed. These difficulties are encountered by the Indian media.

KEYWORDS:

Communication, Freedom, Government, Media, Newspaper.

INTRODUCTION

Newspapers, magazines, posters, television, radio, films, and Internet-based social media are just a few of the communication channels that make up Indian media. There are also a number of other websites and portals. Even before Ashoka the Great created the Indian empire on the tenets of fairness, openness, morality, and spirituality, the media in India has been free and independent for the majority of its history. From 1975 to 1977, India's media was under the fear of reprisal when Prime Minister Indira Gandhi declared a state of emergency [1], [2].

The mainstream media of today seem to defy all logic, presenting their message in all conceivable forms before erasing it altogether. The objective of mass communication is always to distribute information objectively, and the internet is without a doubt the most potent media instrument. India's media industry has seen significant and dramatic

transformation over the last 20 years, which is evident in the growth of both channels and viewers. The nation boasts more than 100 news channels that reach 161 million TV homes, 94,067 newspapers, and more than 200 million Internet users, according to the most recent statistics. Significant discussion on the growth and dynamism of India's media has been sparked by these developments.

Early India

The earliest known written documents and documentation are from the Indian Indus Valley civilizations[3], [4]. According to reports, the land gifts were made by engravings and carvings on copper plates as well as diverse surfaces made of wood, bone, ivory, and other materials. Both pillar and rock inscriptions were utilised to communicate during the rule of Emperor Ashoka. Asoka is also said to have used spies, overseers, and secret operatives to gather information for him. Traditionally, a monarch would receive news from his prime minister, advisors, and officials in his court, or darbar.

Because of this, the history of journalism may be traced back to several ancient civilizations and eras. Communication, which has been around for years, is essential to government. Even throughout the Sultanate time, this way of doing things remained[5], [6]. The rulers have always wanted to safeguard or enlarge their realms. Both instances had a big role for spies. Public announcements of news, presidential orders, and judgements were made in front of collected masses to the beat of the drum. Inscriptions and records were left on rocks, coins, temples, monuments, and other structures[7], [8]. They were all forerunners of what modern journalism has evolved into. The use of calligraphers was one of the most important factors that contributed to the development of printing in India being delayed. On the other hand, the idea of printing did not arrive in India until after Guttenberg's first press had published the Bible. At the Christian Missionaries' request, the Jesuits set up the first press at Saint Paul's College in Old Goa in 1556.

DISCUSSION

The cultural, linguistic, and geographical variety of India is reflected in its media and communication landscape. It is essential for educating, amusing, and uniting people across India's enormous territory[9], [10]. The media sector makes a major contribution to the Indian economy and provides a forum for social activity, political debate, and artistic expression. It is crucial for academics, decision-makers, and media professionals to comprehend India's media and communication ecosystem if they want to successfully navigate and interact with this intricate and dynamic environment. It draws attention to the need of acknowledging and amplifying various views, fostering media pluralism, and addressing the issues facing the sector. In India's varied and dynamic culture, it also emphasises the influence that media and communication have on influencing public opinion, supporting social change, and developing cross-cultural understanding. India's media and communication environment is diversified and dynamic, reflecting the nation's rich cultural diversity and social complexities. New options for interaction and participation have been made possible by the industry's transformation brought about by the expansion of digital media and the proliferation of platforms. To guarantee a thriving, inclusive, and responsible media and communication ecosystem in India, it is essential to address the issues of media ownership concentration, media ethics, and media literacy.

Incarcered India

Additionally, it has been claimed that India's communication infrastructure was less advanced than that of many other Western nations. For mainly financial and economic reasons, the

British colonists in India started to concentrate their efforts on creating transit infrastructure. They have India's natural resources in mind. As a consequence, waterways, railroads, and roads were eventually constructed. In order to facilitate quicker communication, Dalhousie was the one who first used the electric telegraph in India. The East India Company used every resource at their disposal to the fullest extent in order to increase trade. Therefore, each of these instruments helped to assist journalism.

In the past, journalism was invented by the British. The newspaper is also said to have been delivered by British people and forced upon us. Learning 'English,' which was mockingly referred to in India as the language of the Mlechhas or the language of morally degraded people, was not part of the dominant nationalist philosophy. On the other side, the East India Company wasn't on board. They were leery of all journalists and the media because they were terrified of being criticised. Second, many Britishers' private lives were made public, which outraged them and led them to hide the facts. As the yearning for independence among Indians intensified, many freedom fighters resorted to the press to write about it in both English and the local tongue.

Pre-Independence

William Bolts tried to start the first newspaper in 1776, but he was unable to maintain himself and was forced to give up after an East India Company inspection. The Bengal Gazette, also known as the Calcutta General Advertiser, was started by James Augustus Hickey on January 29, 1780, and is widely recognised as India's first English newspaper. Hickey is referred to be the "Father of Indian Journalism." He described the Bengal Gazette as "weekly political and commercial papers open to all parties but influenced by none." Tabloid and satire were mixed together in Hickey's publication. Other British newspapers at the time didn't have the same tone of exceedingly "serious news" as it had. At first, he ridiculed his personal adversaries in the press. The article's main goal was to disparage the East India Company. To make it more attractive and legible, Hickey added additional four-page gazettes, including a gossip section, a poet's nook, news on European scandals, and most crucially, ads.

Peter Reed and B. Messinck started the Indian Gazette, a journal with better substance and appearance, in the same year, or 1780, as a setback and in the face of severe rivalry. After drafting a letter criticising the Governor-General Warren Hastings, Hickey also into afoul of the Governor. India Gazette was a brand-new, superior product as compared to Hickey's newspaper. All of Warren Hastings' facilities served as a benefit from his sponsorship of the event. Four years later, the Calcutta Gazette, a newspaper sponsored directly by the government, debuted. The Bengal Journal and the monthly Oriental Magazine of Calcutta Amusements then followed. When the Calcutta Chronicle was originally printed in 1786, there were four weekly newspapers and one monthly publication in Calcutta. The Madras Courier, the first newspaper in the city, was published in 1785 by Richard Johnson, the Government Printer.

Bombay's first newspaper, The Bombay Herald, was founded in 1789. The Courier, which also had ads in Gujarati, followed in 1790. The Bombay Gazette was launched a year later, in 1791, although for official announcements it was finally combined with the Bombay Herald. But after receiving heavy criticism from the press, the administration strengthened its restrictions on that freedom. Following that, the press was restrained for more than 20 years because India's successive governor generals refused to guarantee press freedom.

The Madras Courier had a prosperous run for more than 10 years until R. Williams launched the Madras Gazette in 1795 and the India Herald in 1796. The India Herald, however, had issues since it was not authorised and because Humphreys, the proprietor, was sent to

England. As a consequence, censorship was implemented in 1795. Bengal Gazette, the first newspaper under Indian rule, was initially published in 1816 by Ganga Kishore Bhattacharya with the assistance of Raja Rammohan Roy. The reforms of Raja Rammohan Roy were supported. John Burton and James Mackenzie bought the rights to 'The Guardian' in 1818. It was a requirement for this report to be published that moral considerations would take priority over other subjects.

As the editor of the "Calcutta Chronicle," another Britisher recognised as a man of principles, James Silk Buckingham, arrived in India in 1818. It was an 8-page bimonthly with news and opinions on politics, business, and literature. Since anybody with a complaint may use the letter sections, this established a new standard in Calcutta journalism. The Bengal government's actions and policies, as well as the postal system, police, military structure, and official attitudes towards numerous issues of public concern, were all topics that Buckingham's daily was interested in examining. Buckingham criticised the administration for keeping the sati scheme in place. The Calcutta Journal was acknowledged as having the greatest production values, as well as the best appearance and substance of any publication. He was a pioneer in the battle for free press in India among Europeans. Buckingham put the lives of the people above the social scene, local news and circumstances before styles, and criticism over insults. The "Oriental Herald" was started by Buckingham in England.

In the interim, the Baptist Missionaries began their printing business by launching "Dig-Darshan," a vernacular Bengali language monthly that disseminated historical information, announcements, and political news. In 1819, they launched Samachar Darpan, a pioneering Bengali weekly newspaper that avoided controversial stories to win government support and criticised Vedanta philosophy. 'Friend of India' was a newspaper that focused on Indian-related problems and was first published in 1820. In reaction to Samachar Darpan's criticism of Vedanta philosophy, Raja Ram Mohan Roy founded Brahmanical Magazine-Brahmin Sevadhi. The pamphlet's objective was to defend Hinduism against Christian missionaries by criticising them for their ignorance of Hinduism. Raja Ram Mohan Roy ignited the nation of India's longing for freedom via his works. Raja Rammohan Roy is assigned the responsibility of publishing three newspapers. In response to the relaxation of press regulations, he established Sambaad Kaumudi in 1821. He began publishing "Mirat-ul-Akhbar," another Persian weekly, to combat the Serampore Missionaries. In his Persian poetry Mirat-ul-Akhbar, Roy shared his in-depth observations on core ideas and beliefs.

He promoted social transformation by writing about problems like "Sati" in his publications. A very liberal governor general at the period, Lord William Bentinck, supported Indian reform movements, leading to 33 English and 16 Indian language publications in India by 1830. The first newspaper in Hindi was called "Udant Martand," and it was initially published as a weekly in 1826 by Pandit Jugal Kishore Shukla, a lawyer by trade. The Vernacular Press Act was passed in 1878 to control the non-English, Indian language press because it was especially strident and outspoken in its criticism of the British government. The well-known Amrit Bazar Patrika in Kolkata was translated into English after the Vernacular Press Act. The Hindu was first printed in 1876. In 1885, Allan Hume served as the organization's head while the Indian National Congress was founded. Congress started to press for a greater level of engagement in the administration, and the media started to report on their statements. The talks and arguments that took place in Indian councils were reported by the Indian press.

The Hindu community supported the policies of the Congress. The Congress was supported by The Statesman, Amrit Bazar Patrika, The Banga Basi, and The Kesari. Over time, Indian publications started to sound more political. In the fight for national freedom, these writings were of utmost importance. Indians fought for the Allies in World War One. Indians yearned

for freedom after the conflict. The Home Rule League was started by Annie Besant, and Tilak subsequently joined. Annie Besant edited *New India* and used it to spread her ideas for India, which she called "Dominion Status."

After that, Tilak founded the Maharashtra home rule league. Tilak was a radical Congress politician also known as Lokmanya and famous as Maharashtra's lion. He wrote the works *Kesari* and *Maratha*, which helped the independence cause gain more traction. He opposed dividing Bengal. Tilak opposed the sedition act in 1908 and was banished from the nation for six years. Tilak was an outstanding journalist who shown courage. Tilak's savvy and organisational abilities are evident in his ability to elevate regional Ganesha and Shivaji festivities into national celebrations.

Mahatma Gandhi went back to India in 1915. He had fought against white racism in Africa. He published his ideas in the publication *Indian Opinion* in South Africa. He published *Navjivan* and *Young India* in India. He gave other newspapers permission to freely copy his publications' material. dislike and hostility against the government. He gave the Indians a feeling of community. In his works, Gandhi pushed for the removal of untouchability, the promotion of Khadi and other rural industries, the use of spinning wheels, and unity between Hindus and Muslims. The Swaraj party was established in 1923 under the direction of Motilal Nehru and C R Das. To spread their Swaraj ideal, they established the *Hindustan Times*. The group of educated Sikhs who wrote the document wanted to liberate the Sikh shrines from the Mahants' control. Later, they sold it to the swaraj party's leaders. Other important publications were the *swarajya*, launched by T Prakasam and espousing Gandhian philosophy, the *forward*, founded by C R Das and extensively read in Bengal, and *AJ*, a nationalist newspaper started by Shiv Prasad Gupta. Later, Shubhash Chandra Bose changed it to promote Democratic principles.

Along with others, Raja Ram Mohan Roy worked for social changes and helped the populace become more aware. In 1857, *Payam-e-Azadi* started printing in Hindi and Urdu and urged Indians to rebel against the British. *Doorbeen* and *Sultan-ul-Akhar* published *Bahadur Shah Zafar's "Firman,"* which urged readers to drive the British out of India. A Hindi patriot's drama called *Neel Darpan* was published in 1861. The "*Voice of India*" and the "*Indian Spectator*," which Dadabhai Naoroji founded in Mumbai in 1885 and concentrated on happenings in London rather than local events, are named after him. In order to implement changes and increase the stakes in the struggle against social ills, social reformers therefore employed the media as a powerful instrument. India has a long and rich history of journalism as a consequence. While the majority of British people started the newspaper, the nation's citizens finally grabbed control of the pen a weapon more potent than the sword with great passion. Publications played a significant role in the independence fight and served as a medium for information instruction with the backing of steadfast leaders.

Post-Independence

It is believed that after a protracted struggle and upheaval under British tyranny, the freedom of the press was recognised during the post-independence era, under Pandit Jawaharlal Nehru's leadership. As the nation's first Prime Minister, Jawaharlal Nehru never shied away from criticism. He was a fervent advocate for journalistic freedom.

Nehru did had to speak out against press freedom once, however, when it was causing sectarian unrest and separating India. He adopted a new law on October 23, 1951, called as "*The Press Objectionable Matters Act.*" This was done only to prohibit publications from using words and images to encourage racial tension. Anything that would incite or encourage someone to use violence or sabotage to overthrow or weaken the government, or to obstruct

the supply and distribution of food or other essential goods or services, was deemed unacceptable. This included statements, signs, and other visually obvious representations.

In India before to independence, the media played a combative role. It required a constructive outlook on the upcoming government. It developed into a channel of interaction between the public and the government. It is said that Nehru's position on press censorship during the Chinese incursion in 1961, when an Emergency was proclaimed, was more lenient than the limitations put in place under the prime ministership of his daughter Indira Gandhi. It is important to note that during the late Indira Gandhi's administration, press freedom was entirely curtailed.

Later, the Indian Defence and Internal Security Act became a law. This Act made it illegal to print or publish any newspaper, book, or other work that was detrimental to India's defence and security. It also gave the government the authority to demand security from any newspaper or publisher or to revoke security that had already been provided. Finally, it granted state and local governments the authority to impose censorship.

Fakhrudin Ali Ahmed, the president of India at the time, declared a state of emergency in the early hours of June 26, 1975, claiming "internal disturbances" as a danger to national security. The Constitution was rewritten and updated by the then-prime minister, Indira Gandhi, who also suspended civil liberties, including the freedom of the press. Journalists, opposition figures, and activists were all imprisoned under the draconian rule of the Indira Gandhi regime during the emergency. "A state of emergency has been declared by the President." Indira Gandhi said on All India Radio, "There is no reason to be worried. During the Emergency, when everything seemed to change quickly and India was experiencing a constitutional crisis, press freedom deteriorated. The right to free expression was suspended, and as a consequence, printing presses were searched, and newspapers were removed from circulation for the next two days.

The Indira Gandhi administration issued a number of "guidelines" and ground rules for media around the nation. One of the numerous regulations was that outlets should assist the Chief Press Adviser by filtering their own news if it was obviously detrimental. If there are any questions, speak with the local press advisor. The country's media came under assault during the 21-month emergency, and worldwide media outlets raced to report on the situation in the nation, whose constitutional rights had been suspended. Two laws were approved by the government: the first restricted journalists' access to information about legislative proceedings, and the second placed restrictions on anything that would "incite hatred, contempt, or disaffection towards the government." It was advised to the Indian press not to accept the rumours. All of the country's media were instructed to get permission before publishing any news by the Chief Press Adviser, a post created to filter the news.

The Emergency's wrath was unleashed on the majority of publications and magazines in the mainstream media. The censors' scissors sliced through major publications including *Himmat*, *Janata*, *Frontier*, *Sadhana*, and *Swarajya*, among others. While some received jail sentences, others received threats that they would be fired from newspapers. Among the first publications to voice their anger in print were *The Indian Voice* and *The Statesman*. In a show of defiance, *The Indian Express* and *The Statesman* left their editorial pages blank. Similar actions by other media soon followed this. *IE* claims that journalists from *The Times of London*, *The Washington Post*, and *The Los Angeles Times* were fired. *The Guardian* and *Economist* journalists flew back to the United Kingdom after receiving threats. Mark Tully, the BBC's voice, has been taken off the air. According to the Home Ministry, in May 1976, there were around 7,000 journalists and media professionals detained. A journalist named

Kuldip Nayar was detained by Delhi police after he and several journalists protested the emergency. Leaders of the opposition were battling for the same cause all throughout the nation. One of them was LK Advani, the Bharatiya Janata Party leader at the time who was imprisoned for months during the Emergency.

Advani's remarks rang in all Indian's ears once the Emergency was ended. He said to the media, "You were simply ordered to bend, but you crawled. The newspaper business was in ruins. Journalistic freedom was reestablished when Morarji Desai was elected and Indira Gandhi was overthrown.

The Prevention of Publication of the Objectionable Matter Act of 1976 was repealed on the advice of L.K. Advani, his Minister for Information and Broadcasting, who was a journalist by trade and had been detained during the emergency. This was done with the required procedural approval from both houses of Parliament.

In 1979, after Morarji Desai's resignation, Indira Gandhi assumed leadership. Even if it was not as severe as it was during the emergency, the press was once again the target of animosity. On the other side, several state administrations have shunned the media. After Indira Gandhi was killed in 1984, a tide of public sympathy propelled Rajiv Gandhi to power. After the press's critical portrayal of his administration in 1988, Rajiv Gandhi too started to distrust the media. In order to limit press freedom, he sponsored a "Defamation bill" like his mother, but he was unable to do so since the measure was not initially enacted. After a while, liberal Rajiv Gandhi was unable to handle the press's harsh coverage. Despite the long-term impact and economic constraints, the press seemed to be freer in the years that followed. Repertory and development journalists were well-liked.

Twentieth Century

Newspapers continue to provide a variety of services, including news, entertainment, education, and a heavy dose of Yellow journalism. Today's newspapers provide news with a range of features for students interested in fashion, style, the environment, and other themes, in contrast to the past. The periodicals are separated into sections that cover a broad variety of topics, including business, sports, and local, national, and worldwide news. Nowadays, the bulk of these are now accessible online.

On the verge of the twenty-first century, the Indian press currently rates well with the finest worldwide. Almost all aspects of Indian newspapers' operations, including news reporting, editing, design-layout, production, distribution, advertising, sales management, and editorial content, have undergone a complete modernization. The level of quality is comparable to the greatest worldwide. The Hindu and the Eenadu, two Saturday/Sunday magazines, as well as several newspapers' daily supplements, cover a broad variety of subjects, from cosmetics to quality control, religion to science.

In the modern age, the Indian press is renowned for its astonishing inventions, from Kashmir to Kerala, from Kohima to Kutch. It is well-equipped to face the challenge posed by the communication revolution, which is constantly deforming the globe. The Indian press is very individualistic, completely autonomous, entirely professional, and utterly forward-looking, despite the fact that its tone and tenor have always reflected the demands and strains of the times.

In 92 languages and dialects, over 35,000 newspapers, periodicals, and magazines are now published in India. There are still newspapers that are handwritten, typed on manual typewriters, cyclostyled, and photocopied; others rely on hand composition or monotype or

linotype composition, use letterpress printing, and use antiquated rotaries. This is despite the fact that the majority of dailies and periodicals in all Indian languages use modern computer and technology. The business sector employs the most recent techniques in all facets of management.

Advertising, circulation, and sales management are just a few of the commercial elements that newspapers and magazines have. With rising literacy rates, income, and demand for news, newspapers of all languages must anticipate a prosperous future. Rising readerships and surging advertising revenues are increasingly luring newspaper proprietors. Daily publications in all languages have started publishing editions in places where readers previously could not have imagined seeing newspapers. A few newspapers have also started publishing sister publications in a number of regional tongues. For instance, the Indian Express group produces a newspaper in Tamil, Gujarati, Hindi, Telugu, Kannada, and Marathi in addition to a daily English edition delivered from 16 sites around the nation. Additionally, it owns a weekly cinema magazine, a daily financial newsletter, and a monthly television series. Similar to this, the Ananda Bazar Patrika group also publishes a newspaper in both Bengali and English, as well as a financial daily and a biweekly covering business, economics, sports, and movies. Hindi newspapers such as Jagran, Bhaskar, Nav Bharat, and others are published in more than a dozen locations. The Indian press is poised to achieve new and higher heights in all elements of newspaper creation in the twenty-first century.

In order to provide the necessary revenue to keep a newspaper afloat, journalism has been sacrificed on the altar of advertising as the press has been extensively monetised and corporatized in the twenty-first century. The majority of companies operate websites, news channels, and newspapers. Rapid technological advancement has taken place. While newspapers continue to report the news and many uphold the journalism's founding principles, some are prepared to distort the facts in order to appease their corporate owners and the political parties that support them. For fear of political vengeance from certain political factions, many worthy people's plights are not brought up in the forum.

Despite the fact that newspapers do publish news, the bulk of it comes from news agencies and service websites. There aren't many journalists walking about. Instead of covering stories, many television newsrooms have devolved into combat zones where reporters argue about who said what to whom and why. A few concerns are raised, but other debates take precedence. The government and corporations that own substantial investments in their businesses are allies of many newspapers and news organisations. Instead, a lot of journalists are using social networking sites to provide news tidbits that are not edited or influenced by the whims of the government or other businesses.

CONCLUSION

The fourth pillar of democracy is journalism, which has greatly aided the development of the nation. Because there are so many untainted journalists in the nation, it keeps doing this. However, it is important to protect the journalists' independence. When addressing contentious issues that split the nation or security concerns, the journalists should be urged to use restraint. Instead of the tabletop journalism and page three stuff that most news forums favour, it should be pushed to focus on journalism that fosters the growth of all of its people. It's also amazing to see how blogs and information from the DIY movement are influencing conventional media more and more. This trend cannot be attributed to a preference for more democratic news sources. Instead, when more people see the same events that the mainstream media is presenting to us, the pressure grows because there is too much risk of being caught and broadcast journalists are under pressure to tell the truth.

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CHAPTER 5

DESIGN OF INDIAN COMMUNICATION

Mrs. Sreelekha Premjet, Assistant Professor,
Department of English, Presidency University, Bangalore, India,
Email Id-sreelekha@presidencyuniversity.in

ABSTRACT:

In this abstract, the design of Indian communication is examined, emphasising the distinctive qualities, cultural influences, and socioeconomic factors that impact the communication practises in India. It explores the numerous facets of communication design in India, such as visual design, language issues, and cultural quirks. In the first area, visual design in Indian communication is emphasised. In Indian communication design, visual components like colours, typography, and images are very important. The use of colours and symbols reflects the depth and variety of Indian traditions, which are influenced by India's lively and diversified cultural legacy. Intricate patterns, conventional motifs, and culturally meaningful images are often included into visual design in Indian communication, which enhances the overall aesthetic appeal and efficacy of the message. The second component investigates linguistic factors in Indian communication design. India is a nation with a wide variety of regional languages and dialects. The language preferences of various target groups are taken into consideration in effective communication design to ensure that messages are correctly and successfully communicated. For efficient communication across many language populations, localization and translation are crucial elements of communication design in India. The cultural quirks that influence the style of Indian communication. The traditions, practises, and social conventions that make up India's rich cultural fabric go deep. Indian culture's values, beliefs, and aesthetics are often reflected in communication design. It appreciates the value of contextualising communications and using cultural allusions that speak to the target audience. For communication design to be effective in India, cultural sensitivity and knowledge are essential.

KEYWORDS:

Communication, Development, Information, Social, System.

INTRODUCTION

Communication design is a system-based idea that establishes a vital connection between the viewer and the images. It describes the strategy used by communication designers to draw in their audience and precisely and effectively convey the knowledge and information in the message via media. The process of communication design not only develops messages, but also the channels via which those messages are delivered to their intended audience. Simply said, communication design is a method used to produce designs that will have the most possible influence on the audience [1], [2].

Communication has advanced significantly since the invention of the first printing press by Johannes Gutenberg and the development of personal computers and cellphones by Steve Jobs. The development of the telephone may be linked to the start of contemporary

communication studies. Since then, there have been significant advancements in communication use and comprehension. Communication is now referred to as the information age, networking era, 3G age, 4G age, etc. in the present context[3], [4].

In order to promote family planning, social development, and national integration, the Indian government encouraged the development of communication as a discipline. Today, mass communication and advertising are the two primary uses of communication in India. In terms of theoretical understanding, Indian communication studies continue to be influenced by classical literature, fine arts, customs and traditions, and discourses from the independence fight[5], [6].

Indian religious literature, Indian philosophy, and Indian fine arts serve as the foundation for Indian communication ideas. It was first used by Bharata in the commentary "Natyashastra" he wrote in the 10th century, which served as the main informational resource for the Indian concept of communication. Indian communication theories have their roots in both literary and fine art traditions. It is made up of a recurring feeling called "bhava" that is represented in different dance styles. The goal of communication, according to Bharata's Natyashastra, is to promote unity and commonality[7], [8].

Communication Model of Sadharanikaran

Dr. Nirmala Mani Adhikary created and developed the Sadharanikaran paradigm of communication. Among Asian and Hindu philosophies and communication theories, this paradigm of communication is often recognised.

An introduction to the Sadharanikaran communication model:

A Hindu perspective on communication is presented in the Sadharanikaran paradigm. The Sanskrit term sadharanikaran means "mutual understanding," "commonness," or "oneness" among people. It shows how several stakeholders interact in a system to accomplish saharidayata. Senders and receivers gain saharidayata and become sahridayas after completing the sadharanikaran procedure. In other words, the achievement of sadharanikaran occurs when interacting parties, such as performers and audiences, engage in a communication interaction that results in the attainment of saharidayata. The fundamental tenet of sahridayata is the basis of the meaning of sadharanikaran. It's a condition of shared direction, similarity, understanding, or unity. In this sense, the SMC views communication as a way of communion.

The Natyashastra of Bharata is the foundation of Sadharanikaran. The idea of sadharanikaran is commonly regarded as having been created by Bhattanayaka. In his commentary on the Natyashastra, he is also credited with coining the expression to describe the idea of rasa. The fundamental goal of Sadharanikaran is to bring about unity and commonality among the people. From a Bharatvarshiya / Hindu viewpoint, it is also the first diagrammatic communication paradigm.

Components of the Sadharanikaran Communication Model:

Following are the components of the Sadharanikaran model:Sahridayas, Bhava, Abhivyanjana, Sandesh, Sarani,Rasaswadana, Doshas,Sandarbha,Pratikriya.

Those who have the capacity to send and receive messages are referred to as sahridayas. They are the parties engaged in communication and are able to identify one another as the sender and recipient in the process. If communication is seen as a sequential process, the sahridaya-preshaka, who is thinking about the bhavas, is the initiator. The sahridaya-prapaka is to

receive the bhavas. The rasantwadana procedure must be finished by him or her. Abhivyanjana refers to the processes a source employs to transform bhavas into a form that may be seen by the senses. It might be considered a phrase or encoding in English. The main consideration in this case is simplicity. During the communication process, the speaker clarifies complex thoughts and ideas using images and terminology that the listener will grasp.

After the abhivyanjana procedure is finished, bhavas appear as sandesha. In other words, Sandeha is the outcome of the Abhivyanjana procedure. For sandesha to be transmitted, a sarani is necessary. Natural channels include the auditory, tactile, visual, olfactory, and taste senses. Artifacts include things like paintings, sculptures, letters, and other things. Receiving a message, deciphering it, and then indulging in the sandesha's rasa is known as rasantwadana.

Noises called doshas interfere with communication and lead to misunderstandings. Communication in India & Its The model should understand all sounds, including semantic, mechanical, and environmental disruptions. The communication environment affects the efficacy of any message because of sandarbha, or context. The same message may have many meanings depending on the situation.

DISCUSSION

Pratikriya refers to the reactions the communication prompts in the recipient. The receiver may take an active role in communication thanks to the feedback function. An overview of the communication paradigm proposed by Sadharanikaran

1. The structure of the model is non-linear. It involves the idea of a two-way communication process that leads to mutual understanding between the communicating parties. It is thus not limited by the limitations of linear communication models.
 2. The model illustrates the viability of effective communication in Hindu civilization, which is characterised by intricate caste systems, languages, cultures, and religious traditions. In addition to facilitating communication, Sadharanikaran aids those chatting in overcoming the unfair connections found in society [9], [10].
 3. In sadharanikaran, the relationship between the parties communicating is crucial. Relationships themselves, rather than their causes, are what make them what they are. For instance, the guru-shishya bond is always viewed as holy in and of itself. Additionally, this does not put a strong priority on sender dominance, in contrast to the majority of Western communication theories and models. Instead, the paradigm equally gives importance to both communication parties.
 4. The model shows that abhivyanjana and rasantwadana are the key aspects of communication. In other words, they serve as turning points in the sadharanikaran.
 5. It demonstrates how internal or intrapersonal communication is given more weight in the Hindu view on communication. Both the encoding and decoding processes, in their ideal state, comprise of a four-layer structure. Communication requires more inside experience than the external logic of the sense organs.
1. By offering sandarbha, the model demonstrates how significance may be added to a message even when the sender is unknown to the recipient. Without knowing the speaker's true intent, it is feasible to infer any message's intended meaning by taking into account the surrounding circumstances. The context allows for the preservation of a text's 'objective' meaning.

6. From the Hindu point of view, communication has several uses. The model's definition of communication is comprehensive enough to include all three facets of life: *adhibhautika*, *adhidaivika*, and *adhyatmika*. In a social or international situation, communication is a method through which people, under ideal circumstances, may attain *sahridayata*. Gaining actual information and comparable shared experience in a conceptual framework is the process of communication. However, there is more to the narrative than that; it also has a spiritual component.
7. Reaching a consensus or shared understanding is clearly the model's goal in communication. The objective would not, however, be limited to this. The *purusharthachatushtayas* are prioritised in Hinduism, and the concept sees communication as a means of accomplishing all four of them. As a consequence, the approach is totally consistent with Hindu philosophy.

The *Natyashastra* of Bharata and the *Vakyapadiya* of Bhartrihari are the two main sources on which the model is based. The bulk of the notions are formal expressions derived from various Hindu religious-philosophical knowledge systems as well as Sanskrit poetics, aesthetics, and linguistics. These ideas serve as the cornerstones around which the SMC is constructed.

Not to be confused with the *sadharanikaran* paradigm of communication is the *sadharanikaran* notion or theory. The former has its roots in Bharata Muni's *Natyashastra* and is related to *Bhattacharya*. It is one of the most significant ideas in Sanskrit poetics and other areas. The SMC, on the other hand, is a communication model that was created and initially put forward in 2003. It uses various sources in addition to the conventional notion or theory of *sadharanikaran* to explain Hindu perspectives on communication.

The meta-theoretical premise of the model is Vedantic. Hindu communication obviously emphasises internal or intrapersonal activities. It makes sense that the fundamental acts of communication are *abhivyanjana* and *rasaswadana*, and that in Hindu culture, communication involves more experience than the objective reason of the sensory organs. It is simpler to put *sahridayata* and other ideas into practise because of this predisposition. Communion comes through communication in Hindu culture.

Theory of Rasa

The main topic of Indian play and poetry is *rasa*. One that can be tasted is *rasa*. This is how *rasa* is described. *Rasas* come in six different varieties: *Katu*, *Tikhat*, *Kashaay*, *Madhur*, *Lavan*, and *Amla*. These *Rasas* can only be experienced via the sense of taste. All of these *Rasas* are combined to form the meal known as the six-*Rasa*-food. The same notion of taste is used in both drama and poetry. As a consequence, *Rasas* are believed to have the same "tastefulness" as both theatre and poetry. The eight main *Rasas* are *Shringaar*, *Hasya*, *Karuna*, *Raudra*, *Veer*, *Bhayanak*, *Bibhatsa*, and *Adabhut*. Many theatre theorists have put forward the idea of *rasas*. The *Natyashastra* of Bharata is regarded to be the first literary exploration of the *Rasa* process' structure.

Rasa is life is the most important poetics premise. The poetry that is created through words is the responsibility of the *Rasas*. Poetry that lacks *Rasa* is poetry parodied. Poetry's appeal is a result of the *Rasas*. The thing being tasted must be deserving of being tasted in order to be able to experience *Rasa*. However, this flavour must be experienced via the senses of hearing and sight in the case of poetry and theatre. These organs create joyful and sad feelings when they taste the *Rasas*, and if the mind is functioning normally, these happy and sad sensations arouse emotions like happiness and grief. More powerful sensations lead to more intense emotions, which are reflected in the physical components of the body. When emotions reach

their height and other bodily organs respond to these sentiments at the same moment, exclamations unwittingly occur. The reader of poetry is made to feel as if they have really experienced the occurrence or event that the poet is describing.

Definative nouns to comprehend the Rasas process include:

Some specific nouns have been provided when describing the Rasas process. These are listed below:

1. **SthayeeBhaava:** These Bhaavas or Dharmas are eternally existing. SthayeeBhaavas are fundamental, independent Bhaavas that, in response to the Rasas, expand to fill the whole of the mind and leave an imprint.
2. **Vibhaava:** The word vaasana is introduced here. A fantasy or false concept, ignorance, a want, a desire, or an inclination are other examples of vaasana. Vaasana is information obtained through memory. It is also known as bhaavana, which is an imprint left involuntarily on the mind by previous acts that generate emotions of happiness or suffering. The human mind contains the SthayeeBhaava as Vaasana, or memory. The Rasas and SthayeeBhaava are produced by the Vibhaava, which also elevates the flavour. The Rasas are brought out by the Vibhaava, which also improves the taste of the SthayeeBhaava. The Vibhaava provides the SthayeeBhaava life and aids in their development. The catalysts that cause the SthayeeBhaava to change into Rasa are hence Vibhaava. The trait that leads to the full manifestation of the Bhaavana or SthayeeBhaava is known as the AalambanaVibhaava. This is how the AalambanaVibhaava is described. Characterization is the process of exposing a character's personality. Direct characterisation reveals a character's identity to the viewer. Details that reveal a character's personality are depicted via indirect characterisation. It makes use of the character's voice, thoughts, impact on others, deeds, and appearance, which includes makeup and clothing. The stimulus is UddipanVibhaava. The term "UddipanVibhaava" describes the actions of the characters as well as the setting, period, and circumstances that cause the SthayeeBhaava.
3. **Anubhaava:** One may really feel the SthayeeBhaava by practising Anubhaava. The place of the experience is fairly clear in Anubhaava. Both the performer and the audience share these. Anubhaava therefore has an impact on both the artist and the audience.
4. **SanchaariBhaava**, sometimes referred to as **VyabhichaariBhaava**. Whether it be poetry or theatre, the Sthayee Bhaava must travel through all of the work. This is accomplished through the Vyabhichaari or SanchaariBhaavas. Sanchaar will grow. Sanchaari are people with dispersion abilities.

A Rasa does not directly relate to a VyabhichaariBhaava. When any Rasa is present, they emerge and make it expand. They have an aftertaste that lingers. According to Bharata's Rasa rule in the Natya Shastra, Rasa is made up of the Vibhaava, Anubhaava, and Vyabhichaari or SanchaariBhaava. As we've seen, this Rasa develops in both the performer and the audience.

An Examination of the Rasas

Shringarasa: Rati is the term for the attraction that exists between sexes. The Shringarasa depends on the two individuals who are attracted to one another in this manner. These individuals are referred to be the Vibhaava of the Shringarasa as a consequence. The stars, the moon, the coming of spring, the conversation between these people that discloses the nature of their desire, beautiful clothing, sexual images, love songs, etc. all influence Rati's mood. They are hence UddipanVibhaava of Shringarasa. When sexual desire is aroused,

touching, hugging, and other behaviours take place. These are this Rasa's Anubhaava. This Rasa's VyabhichaariBhaava is characterised by laughter, shyness, a sensation of sensory loss, sluggishness, and other emotions.

The SthaayeeBhaava refers to laughing, which is the primary feeling of this Rasa. AalambanVibhaava of this Rasa is the one who makes others laugh. The actions or remarks made by the individual constitute their UddipanVibhaava. These are the Anubhava of the Rasa's when you laugh, cry, have your mouth open, and so forth. The Rasa's VyabhichaariBhaava is the desire to sleep, as well as feelings of exhaustion, lethargy, and so forth.

Karunarasa: This Rasa is brought about by death, separation, destruction, illness, etc. Its SthaayeeBhaava is a way of expressing sadness or grief. The thing or person that is broken and causes the Rasa is known as the AalanbanVibhaava. The UddipanVibhaava is the increase in sorrow brought on by hearing of harm, pain, separation, etc., or a person's suffering. The Rasa's Anubhaava involves sobbing, berating one's luck, collapsing, hitting oneself, wailing, and other similar behaviours. The Rasa's VyabhichaariBhaava is characterised by the body becoming pale, weak, giving up all wants, losing consciousness, feeling uneasy, or going mad.

Anger is this Rasa's SthaayeeBhaava, says Raudrarasa. The adversary is AalanbanBhaava of the Rasa. The actions of the opponent that incite fury are referred to as UddipanBhaava. This Rasa's UddipanVibhaava entails punching, throwing an adversary to the ground, beating, burning, cutting, defacing, and other violent acts. The Anubhaava are the physical expressions of the Rasa, such as body hair growing, arched eyebrows, lip-biting, hurling weapons, harsh language, and so forth. The Rasa's VyabhichaariBhaava has instances of aggression, jealousy, and envy.

Veerarasa: The SthaayeeBhaava of this Rasa is energy. The adversary is the AalanbanBhaava. The opponent's invasion, the enemy entering the region, spying, inciting separatist activity, a race to develop new weapons, preparing the army, and other activities all produce energy and are therefore the UddipanBhaava. The Anubhaava are qualities like intellect, stability, gathering one's allies, etc. The VyabhichaariBhaava is made up of arrogance, logic, pleasure, and steadfastness.

Bhayaanakarasa: The SthaayeeBhaava of this Rasa is Fear. The acts that lead to one fleeing are known as the UddipanBhaava and are the AalanbanBhaava of the Rasa. The VyabhichaariBhaava is powerless, nervous, and immobile, while the Anubhaava is tongue-tied, trembling, looking about for protection, and fleeing.

Beebhatsarasa: It is said that the feeling that gives rise to the Beebhatsa emotion or Rasa is disgust. It is the Rasa's SthayeeBhaava and is referred to as Jugupsaa. The AalambanBhaava of the Rasa contains blood, flesh, and offensive ingredients. The UddipanVibhaava include offensive smells, decaying trash, and other things. The VyabhichaariBhaava are losing consciousness, feeling queasy, swimming of the head, etc., whereas the Anubhaava are spitting, turning away or hiding the face, and shutting the eyes.

Adbhutarasa: The SthaayeeBhaava of this Rasa is unexpected or shocking. Such a surprise is brought on by the AalanbanBhaava. What shocks you is described in the UddipanBhaava. The Anubhaava include losing one's bearings, being confused in one's reasoning, and widening one's eyes. The VyabhichaariBhaava is characterised by speech quivering and body hair standing on edge.

Rasa Theory and Communication: The Rasa theory contains at least three key ideas that are important to the study of communication. First off, the audience is highly valued in Bharata and Abhinavagupta's perspective. Only when there is interaction with a live audience can art objects become functional. This idea is comparable to modern ideas of audience-centered and effect-driven communication as well as Aristotelian ideas. The application of rasas is considered to depend heavily on the auditor. This requires treating the artwork as an art object and being prepared or open in a certain manner. While this could give the impression that there is some form of identification taking place behind the rasa, this is countered by the second communication-related claim stated by rasa theory. According to rasa theory, an audience can only communicate artistically when they are disengaged and disinterested in the drama's plot. As a consequence, a viewer does not identify with a character on stage in terms of what his or her own ego wants, but rather experiences the overall emotional state that character's performance produces. The character's and the audience's shared emotional state serves as the encounter's primary identity. While not relying on identification, Rasa theory in communication often makes use of the audience's evocation of experience.

Rasa theory's third fascinating point about communication is that the detached communication that takes place in an artistic setting cannot be experienced in everyday dialogue. This intriguing, individual, and individualised experience, which only results in fleeting or temporary bhavas and not in a transcendental emotion experience, was made clear by classical rasa theory. More theory would be needed to relate the detached and uninterested qualities of dramatic play experiences to the engaged and interested activities of daily life. Rasa theory views aesthetic communication differently from daily communication as a consequence.

According to Indian communication theory, content and emotions rule communication. They have a stronger philosophical foundation in Hinduism, which is governed by the Dharma law. Dharma is a global rule that regulates interpersonal interactions and human life. The intricacy and diversity of the Indian communication paradigm are distinguishing features. It has a single reality in mind and is comprehensive and intuitive. The austere and spiritualistic Indian communication tradition forbids individualism and manipulation. The primary emphasis in the Indian tradition of communication is on an inward quest for meaning, which results in self-awareness, then liberation, and ultimately truth. As a consequence, it goes beyond language and meaning and is focused on interpretation or reception. More importance is placed on intrapersonal communication than interpersonal communication.

CONCLUSION

Indian communication is designed with an emphasis on equality and accessibility. India's communication design aims to be inclusive, making sure that messages can be understood and enjoyed by a variety of audiences. The country's population is huge and represents a variety of socioeconomic backgrounds and literacy levels. To increase communication's effectiveness and reach, it takes into account elements like readability, clarity, and simplicity. To successfully communicate with Indian audiences for marketing, public awareness campaigns, or cultural projects, one must have a thorough understanding of the design of Indian communication. Communication designers may develop effective and memorable communication experiences by including cultural and language factors as well as visually appealing features that appeal to the Indian audience. Indian communication design is a multifaceted, culturally impacted practise, to sum up. To develop successful and resonant communication experiences, it incorporates language concerns, cultural sensitivities, and visual design. Communication designers work to provide inclusive, approachable, and

culturally sensitive designs that appeal to an Indian audience while taking into account the country's variety and cultural diversity. Design professionals may communicate ideas clearly, cross cultural divides, and create deep relationships in India's lively and varied population by embracing the distinctive features of Indian communication.

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CHAPTER 6

A STUDY ON DIRECTION OF GENERAL COMMUNICATION

Ms. Anupama Gupta, Assistant Professor,
Department of Soft Skills, Presidency University, Bangalore, India,
Email Id-anupamagupta@presidencyuniversity.in

ABSTRACT:

This abstract examines how general communication is moving, concentrating on the trends, obstacles, and opportunities that are currently influencing communication studies. It looks at the fluidity of communication in the digital age, the effects of globalization, and how technology is changing how general communication is conducted. The first point focuses on how digital communication technologies have had a transformational effect. The way people interact with one another has changed dramatically as a result of the widespread use of cellphones, social networking sites, and instant messaging applications. Increased connection, accessibility, and interaction as a result have made it possible for individuals to communicate in real time beyond geographic borders. As these digital tools become more prevalent in daily life, general communication is changing in ways that have an impact on social interactions, information exchange, and the spread of news and entertainment. This explores how communication has become more global. Global networks and media have made the globe more linked, allowing different cultures, viewpoints, and voices to interact with one another. Cross-cultural interchange and cooperation are made possible by the fact that communication cuts beyond national boundaries. The scope and influence of communication have increased as a result of globalization, but it also brings with it difficulties due to linguistic obstacles, cultural differences, and the need for intercultural understanding.

KEYWORDS:

Communication, Development, Media, Newspaper, Social Media.

INTRODUCTION

The rate of technological development in our world exceeds our capacity to keep up with it. Technology's future is unknown, but we may make assumptions about how humans will interact with one another. The role of the Internet in communication will only increase. There are currently several communication products and services that include VoIP. Using websites like Facebook and Twitter, users may communicate with networks of people [1], [2]. Thanks to the growth of the Internet, people now have a platform from which to speak to the world. In the past, only famous people and elected officials could simultaneously address such a large gathering. Now, though, anybody with internet access may carry out the same action.

Augmented reality is one potential future growth area for communication. An augmented reality system gives you a technological overlay on top of the actual environment. This may take the shape of a portable device, like a smartphone, which already includes a number of augmented-reality applications. Another potential use would be in augmented reality glasses. In any case, when you glance about, you can see digital data that is updated in real-time as

you gaze around. A language barrier is also disappearing. Thanks to technology that can translate languages in real time, people from various nations and cultures may communicate without the need of an interpreter[3], [4].

Technology's Impact On Communication

Since the introduction of the printing press, journalists have utilised the written word to convey news about political events and public interests, conflict, corruption, and war tales, as well as humour, editorials, advertorials, biographies, classified advertising, and horoscopes. Over time, newspapers developed into a medium that amused, educated, and informed people. The printing press invented by Johannes Gutenberg in the 15th century laid the foundation for hundreds of years of printing technology, but since the 19th century, the public's adoration of and appetite for news in print has gradually changed, and as our methods of consuming news have changed, so too has the public's relationship with the media[5], [6].

Technology has a big impact on the media. Some people think that technological advancement comes before the spread of ideas. No one can definitively state one way or the other, but there is no denying that technology has a big impact on how messages are sent and received. Whether it's a personal conversation with close friends, family, and coworkers or the consumer communications of a major business, communication is more varied than ever. Early in the 1990s, the internet began to be extensively utilised, bringing with it brand-new and innovative communication strategies including digital media channels that enable users to convey messages more swiftly and across great distances. These technical developments paved the way for digital media to significantly change how companies and brands engage with their target audiences[7], [8].

The Future of Mass Communication: Moving from Print to Digital

During the 20th century, as technology advanced, newspapers' layout and appearance underwent significant change. The telegraph was replaced by computer networks for quick information gathering, "hot type" news publishing was replaced by digital pagination, and colour ink and graphics technology enabled for the printing of more vibrant and rich content. The biggest industry-changing technical advancement to date, however, is the Internet, which has fundamentally changed how news is published, seen, and consumed[9], [10]. The Internet has been an excellent tool for news collection and dissemination, but it has significantly impacted print media circulation, leading newsrooms to cut staff and journalists to declare "print is dead." As publishers work to boost diminishing ad revenues, which make up the bulk of many newspapers' revenue, readers are becoming more and more unsatisfied with print goods or choosing to get their news from cheaper sources on online platforms.

Looking for Engagement in the Age of "Fake News": At the beginning of the 21st century, traditional journalism seemed to be losing way to less-objective, more public-interest-driven material. With dwindling readership numbers, a wild rush to "give them what they want" ensued. Editors often function as gatekeepers, ensuring that articles are truthful and balanced. Bloggers and producers of digital material, however, sometimes do not, which may lead to more viewing, reading, and engagement on occasion. The rise of blatantly biased newspapers that garner sizable readerships and advertising income has damaged the credibility of the media. However, the times are changing as consumers become tired of "fake news" and want unbiased, accurate news coverage from dependable sources. However, many of these magazines have had trouble drawing enough readers to support the online and print subscriptions necessary to keep them viable.

Communication Concepts for The Future with Respect to Indian Media

Digital media has become the primary means of information distribution and consumption in India. As a consequence, significant impacts that will affect the field's future are starting to emerge. Innovation in the media is the current standard, and future media developments are not expected to modify this tendency. Media conceptions have been altered by social media, digital marketing, and increased internet access via multiple devices. The future of digital media will evolve as new tools emerge, people state new expectations, and technological quality and accessibility rise. The future of digital media will be influenced by mobile video, virtual reality, augmented reality, and increasingly advanced data analytics.

Mobile Video Marketing: As the media landscape evolves, so must the strategies used by marketers to connect with consumers. In order to better understand end users' preferences and options for watching online video content in India's current exciting and disruptive OTT segment, MoMAGIC conducted a survey. Over The Top platforms are clearly leading the way in terms of online video streaming consumption in India.

Every year, more consumers choose online video services over conventional television and DTH, and many of them do so while using mobile devices. Examples of these services include Disney + Hotstar, Amazon Prime, Netflix, Zee5, Sony Liv, and others. This implies that a mobile-first strategy will be necessary for the future of media, particularly video. This needs a rethink of how companies promote themselves in the marketplace and goes beyond advertising on popular video streaming platforms. Given that videos may now be accessible across devices, it is essential to provide mobile-friendly, searchable video content.

Data Analysis is Used in Public Relations:

Big data has been included into public relations, and results from it have been utilised to improve PR operations. Many of these campaigns may be followed by online advertising analytics like SEM Rush, Google Ad Analytics, etc. beyond just the performance of a particular ad campaign. They may also determine if any adjustments to the campaign are necessary. The data gathered may be used by advertisers to target their communications, choose the best channels, and identify the viewers or listeners.

To create more successful outreach programmes, PR professionals are employing data analysis. With the abundance of data available today, communication professionals may forecast news cycles and interest, discover which publications cover their organization's news the most, and create prospective collaborations with media outlets, other businesses, and influencers. Data is helping to shape future media trends in public relations by having the capacity to make sense of all the intangible noise, even if some of the metrics employed in public relations may seem ethereal.

Virtual reality and augmented reality Using specialised software and technology, virtual reality simulates real-world environments, whilst augmented reality enhances actual images. The two industries that have developed together have lately attracted more attention, and each is expanding quickly. The VR and AR industry is expected to reach \$1.3 trillion globally by 2030, according to market research company Research and Markets. According to several analysts, these technologies will enable consumers to engage fully with items prior to making a purchase, which will assist turn advertising money into actual customer transactions.

Incorporating print and digital media as well as using real-time data to provide clients powerful, individualised experiences are also made easier by these technologies. One of the most well-known uses of augmented reality is the restaurant review. Using augmented reality

technology, you could pause outside a restaurant and look up reviews or peruse the daily specials without ever going inside. Using McDonald's as an example. However, the uses need not be limited to a certain area. Technology for augmented reality may also be accessible to everyone. Think about being able to see someone else's name, Facebook page, Twitter handle, and other private information. Although augmented reality systems are presently in development, it is conceivable that they may lead to privacy and security issues.

As a consequence of the epidemic and the majority of the globe struggling to live, we have also seen an outbreak of brief, humorous films on Instagram Reels, Tiktok, and Snapchat. People have started using short films to communicate frequent updates with friends and family. To make their films more interesting, they regularly employ video editing tools to add augmented reality technologies to their video footage, such as lenses, virtual backdrops, and facial filters. As people's need for personal privacy and desire to personalise and distinguish themselves online grow, AR avatars are becoming more and more common. There are now around 4000 virtual YouTubers in Japan. Many people choose to employ a digital version of themselves in the form of an avatar rather than facing the camera. AR is no longer only limited to Pokemon Go or Snapchat's entertaining filters. Almost every area of our lives including job, school, healthcare, and entertainment involves the usage of this software. Based on their competitive advantage and their ability to effectively build enduring customer connections, organisations' ability to adapt it to their advantage will have a long-lasting effect.

Future Trends in Digital Media

The COVID-19 epidemic has merely accelerated a trend that has seen a rapid increase in the usage of digital media in both personal and professional contacts over the last several years. Lockdowns, concerns about disease, loneliness, and limitations on in-person encounters have all encouraged individuals to utilise the internet more in order to maintain social connections. According to market research company GlobalWebIndex, the epidemic caused 43% of users to spend more time on social media in August 2020. Numerous new digital media trends are expected to have long-term consequences on the digital environment after the epidemic as the first start, which individuals in the media sector should be aware of. Future developments in digital media include some of the following:

Social Movements' Ascent: Social media is quickly emerging as one of the most important resources for social activists and everyday people to raise awareness of important problems and convince others to support their cause. For example, the Black Lives Matter movement dominated social media for a significant portion of the summer of 2020. These activists and consumers, especially the younger generation, often want the companies they do business with to take part in these discussions. Organisations that decide to take a stand on important topics need to know how to communicate in a manner that strengthens rather than damages their reputation.

Social Media Examination: The movement to make Facebook, Twitter, and other social media firms accountable for some of the user-favorite information that is sent via their networks has gained traction. This momentum has run its course by the year 2020. The coronavirus and the US presidential election were the subject of exaggerated hyperbole and misinformation that reached a boiling point.

DISCUSSION

Politicians have utilised senate hearings and legislative initiatives to draw attention to social media businesses. Additionally, a few clients and even staff members have voiced their

displeasure with the way these social media behemoths have handled the problem so far. In the future, these organisations will probably have to implement stricter internal content policies or contend with legislative requirements.

The Influencer Effect: Tens of thousands, if not hundreds of thousands, of admirers often follow social media influencers. It's interesting to note that a recent research by marketing agency Amra & Elma found a correlation between rising social media use due to the epidemic and an increase in influencer engagement. Influencers had a 67% boost in likes and a 51% increase in comments during the onset of the epidemic, according to the study's results. It's also important to note that the price of influencer posts has only gone up by 3.1%, despite higher engagement rates. The survey claims that "a little increase in pricing means that companies are now likely to receive much more reach for the same budget as they would have received pre-pandemic." According to the poll, engagement has improved along with marginal gains in income from influencer-sponsored posts, giving companies an advantage over competitors with lower cost per impression.

The expansion of channels and viewers over the past twenty years has shown how drastically the media landscape in India has changed. The nation boasts more than 100 news channels that reach 161 million TV homes, 94,067 newspapers, and more than 200 million Internet users, according to the most recent statistics. Significant discussion on the growth and dynamism of India's media has been prompted by these developments. On the other hand, this typical celebratory narrative misses the more alarming structural trends that are quickly shaping the nation's media landscape. Examples include consumerism, rising degrees of media concentration and cross-ownership, as well as the expansion of governmental and corporate power over the media. The argument that current trends in the Indian media landscape have significant and profoundly negative implications for news production and overall journalism quality in the country, as well as the perception that India has a changing and pluralistic media landscape, must be tested.

The distribution networks of Facebook and Google have come to control news organisations that produce content. There is also the matter of boredom to think about. Many individuals believe that reading news outlets is a waste of time. However, a citizen's demand for news and information resources to participate in a democracy still matters much. The Internet and other technological breakthroughs have also forced the news business to adapt and change, with varying degrees of success. Journalists are embracing and experimenting with new technologies like artificial intelligence and virtual reality. Among the recent developments in journalism include mobile, podcasting, reporting, and automation.

Currently, 80% of people on the planet have access to a cell phone. By 2025, there will be five billion linked individuals worldwide thanks to the Internet of Things' 50 billion connected gadgets. The Director of Media & External Relations at the Bill & Melinda Gates Foundation, Gabby Stern, predicted that "the world's poorest people will someday have smartphones." He said, "This allows people to engage with those who are having problems and reach out to them right away in order to better understand what would help them live healthy, productive lives." Later this year, fifth-generation wireless tests are anticipated to begin, enabling mobile phones to receive data at gigabit rates.

Mobile as a network for broadcasting public information: The development of mobile technology provides a continual opportunity to disseminate public information in the twenty-first century, just as radio and television did in the previous century. Mobile journalism has altered the way we consume information. Quick updates and live feeds have propelled this digital storytelling to unprecedented levels of popularity. Although portable electronic

devices made this creative form possible, news organisations, mobile phone providers, and social media platforms have all aided in its steady ascent.

The instantaneous communication channels of social media have created new requirements for the journalistic industry. If today's news is to keep readers interested, it has to be updated in real time. Because of this, journalists are supposed to be jacks-of-all-trades, able to write, shoot, and manage social media accounts. In a society that values quick gratification, it has been said that waiting for knowledge is unnecessary. In actuality, mobile journalism accomplishes just that. Conventional reporting, on the other hand, has a more constrained reach since it depends on a smaller number of individuals as opposed to a larger one. While conventional journalists produce unique and completed works for mass media, mobile journalists transmit stories piece by piece as they are disclosed. While conventional journalists produce unique and completed works for mass media, mobile journalists transmit details of the narrative as they are revealed. On social media platforms like Facebook and Twitter, live media coverage allows users to instantly keep informed about breaking news. These services include live chats, streaming, and tales among other things. Live media is nothing new, but it is becoming more and more popular. The Interactive Advertising Bureau reports that 47% of consumers worldwide have increased their usage of live streaming during the previous 12 months.

Mobile journalism has been one of the most significant forces in the globalisation process. In order to inform the public about events occurring outside of their local context, it is essential that it uses the media. The exchange of ideas and cultures is made possible by this interconnectedness, which acts as a bridge between different nations and locations. Information is now more widely available and accessible than ever. The gathering and dissemination of information by the general public as a consequence of mobile journalism is known as citizen journalism. Anyone with a smartphone or other internet-connected device qualifies as a citizen journalist. The ability for anybody, skilled or untrained, to work as a citizen journalist has sparked discussions regarding the veracity of eyewitness account videos recorded on mobile devices and posted online as opposed to traditional broadcasts on television channels.

Podcasting: Both podcasting and podcasts are not entirely new ideas. Although they have been operating for over 20 years, the format has changed dramatically during the last six years. The expansion of the podcast has been aided by the abundance of programmes, celebrity engagement, funding from large companies like Spotify, and the introduction of technology that increase awareness, including smart speakers. Podcasts have grown in popularity and availability since the middle of the 2000s. Podcasting has become a feasible option for national public radio on mobile devices. Some in public radio are wondering whether the high advertising costs created by podcasts are a bubble. Many believe that podcasts will open up new markets and content opportunities for media companies. The vast majority of podcast distribution and consumption, on the other hand, was under the hands of Apple's iTunes store. However, there are now more platforms like Spotify, Google Podcasts, and Pocketcasts that may be found on the market.

Over the last several years, the usage of podcast entertainment has rapidly grown in India. The development of DIY platforms has facilitated the emergence of independent content producers, increasing the supply of new material. According to KPMG's Media and Entertainment Report 2020, India's podcast consumption increased by 29.3 percent in the first year of the epidemic. With 57.6 million monthly listeners and an expected increase to 17.61 million by India is the third-largest consumer of podcasts, according to PwC's Global Entertainment & Media Outlook 2020 report.

In the middle of the pandemic's restricted lives, the podcast enables a screen-free alternative to reading tales and news articles and taking part in discussions and interviews. Several of these websites saw an increase in podcast material in 2020, especially those that are locally generated. Within a year, Spotify, the leading global music and podcast streaming service, published over 30 original podcasts with local producers, while JioSaavn, an Indian streaming service, experienced a 200-fold increase in content in 2020 compared to 2019.

The increase may also be explained by listeners' strong need for inspirational and self-help material during the epidemic. This inspirational drive has led to an upsurge in podcast streaming on some of these websites. A poll by Spotify and YouGov in found that 50% of Indians like to listen to at least one episode of such a podcast per week. This demonstrates the rise in popularity of podcasts in India.

In India, podcasts may be found in a number of languages, including Hindi, English, Telugu, Tamil, Bengali, Kannada, Gujarati, Marathi, and other local tongues. This variety in podcasts sparks curiosity and promotes a longer attention span. This information is helpful for podcasters in India who wish to produce monetizable material as well as for marketers. Additionally, a lot of podcasts make use of AI transcription technology, which enables brand protection for marketers by limiting advertising to podcast episodes or programmes with certain themes.

Thanks to this agreement, the acquisition, targeting, optimisation, reporting, and analysis of podcast ad inventory will all be automated in real time. As the amount of available information rises, marketers will also have more freedom to choose their demographics, location, and timing.

What's more intriguing is that the availability of information in a range of languages is one of the key factors contributing to podcasts' rising appeal among Indians. Local advertising may also be made possible through this platform.

The fast growth of podcasts in India may be attributed to the younger generations' increasing reliance on them for information, education, and entertainment. Perhaps the most important factor contributing to the rise is the close connection listeners have with podcast presenters, which is not the case with visual material. Since its beginnings, podcast content has seen a sharp increase in popularity and has risen to rank among the nation's most diversified content-driven sectors.

In addition to many others related to various cultural traditions, there are now podcasts on queerness and sexuality accessible in a number of regional languages. Two well-known actors from South India who later became politicians were the subjects of the first two seasons of "Lifetime," a Spotify original series co-produced with the media outlet All Things Small. They were M.G. Ramachandran, also known as M.G.R, from Tamil Nadu, and N.T. Rama Rao, also known as N.T.R, from Andhra Pradesh. The two seasons, which were independently released in Tamil and Telugu, were very successful.

The podcast "Keeping it Queer" also views things from a queer viewpoint. Since it enables them to experiment with different kinds of material, the podcast market is advantageous to many of these artists. The best news outlets in India have their own podcast where they talk about current events, local happenings, politics, sports, business, and international concerns. Examples of podcasts produced by Indian news organisations include as follows:

From always-on cellphones to networked teddy bears to digital interfaces implanted in our own bodies, we are surrounded by a cloud of communications. Over the next ten years, the

methods we cooperate, connect, and communicate will grow and become less dependent on boundaries imposed by space, time, and even language. As we work to provide important information in readily readable forms in the face of rising competition for our time and attention, fragmentation will become more severe. Collaboration is now more important than ever as we are being asked to cooperate across generations, sizes, and even with robots and computers.

A future of tools, interfaces, and technologies that can bring coherence and accuracy to the way we interact and exchange information and knowledge lies hidden behind all of this, even if it represents a world of split attention. In the correct path, according to the early indications. A future in which our communications are not only personalised but also flexible to our circumstances assessed at the granular, biological level, is hinted at by adaptive interfaces that analyse a pilot's brain waves in real time to adjust the quantity and shape of data they are seeing to suit stress levels.

As ad campaigns get more complex, ever-more sophisticated machine learning algorithms analyse them and carry them out, bringing us closer to a true marketing science. In addition to bringing about a future of personalised personalization, these new communications tools, technologies, and apps are altering how we engage on an emotional level.

A sports fan viewing a game from her living room will experience palpable, visceral emotions thanks to smart clothing, and couples will be able to enjoy deep love moments across great distances. In fact, using virtual reality technology could give you the impression that your body is switching bodies with someone else's.

We could be able to communicate in the not-too-distant future by sending our thoughts across a network straight into the brains of others. Scientists are working on creating brain-computer interfaces that let people communicate directly with computers, despite the fact that such technology is decades away. We could all be employing an electronic kind of telepathy in 50 years. The development of communication technology is accelerating rapidly. It's likely that we're only scraping the surface with our projections.

CONCLUSION

For people, organizations, and communities as a whole, understanding the direction of general communication has significant ramifications. Forging connections, swaying opinion, and promoting societal change all need effective communication tactics. The capacity to navigate, assess, and critically analyses communication sources and messages becomes more crucial at a time of information overload and fragmented media landscapes.

In conclusion, the integration of digital technologies, the effects of globalization, and the changing role of technology all influence the path of general communication. In order to comprehend and fully use the power of communication in a world that is continually changing, the area of communication studies must adapt to these changes. General communication may continue to develop in ways that strengthen interpersonal relationships, encourage discourse, and contribute to the growth of society through embracing technology improvements, building multicultural understanding, and supporting ethical communication practices.

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CHAPTER 7

A STUDY ON CYBER CULTURES' USE OF COMMUNICATION

Dr. Shibilynuaman Zainudheen, Assistant Professor,
Department of English, Presidency University, Bangalore, India,
Email Id-shibilynuaman@presidencyuniversity.in

ABSTRACT:

This abstract explores how digital technology have influenced and modified the ways in which people connect, express themselves, and build relationships in the online space. It does this by examining how communication is used within cyber cultures. A broad variety of virtual environments, such as social networking sites, online forums, gaming settings, and electronic communication tools, are included in cyber cultures. By giving people new means of expression, connectedness, and engagement, the internet and other digital technologies have revolutionised communication. Communication is a vital component of cyber cultures because it enables people to communicate knowledge, concepts, and feelings with others across national and cultural barriers. Online communication systems include a variety of channels, including synchronous and asynchronous real-time and asynchronous asynchronous social networking capabilities, audio and video conferencing, multimedia sharing, and text-based messaging. New ways of constructing one's identity and self-presentation have emerged as a result of the usage of communication in cybercultures. Online personas, avatars, and user profiles provide people the ability to construct and project the identities they want, which encourages the creation of virtual communities based on similar values, identities, or interests. The negotiation of social norms, the development of online etiquette, and the construction of particular linguistic and visual codes all often play a role in communication in these settings.

KEYWORDS:

Communication, Cyber Culture, Development, Media, Social.

INTRODUCTION

Cybercultures have also promoted cooperative and participatory communication methods. Users may participate in group activities, crowdsource information, and contribute to the development of user-generated content via online communities and social media platforms. Individuals may mobilise support, magnify their voices, and participate in digital activism by using hashtags, retweets, shares, and comments [1], [2]. This transforms communication into an instrument for social and political change. Widespread discussion of "cyberspace" in recent years has renewed interest in the notion that media study should place less emphasis on the messages and more on communication technology as different forms of social settings. James Schwoch and Mimi White set out to describe a typical day's activity for their American family, from waking up to putting in hours as teachers in the education sector to trying to relax in the evening, in their essay "Learning the Electronic Life," which was written just before the "wide-spread talk of cyberspace" that accompanied the so-called "Internet Revolution" of the 1990s. At early dawn, they describe being awakened by the baby monitor

connecting their room to that of their kid. The next thing they know; the rice cereal is being microwaved. James and Mimi start working out in front of the TV while their son is in the playpen. They have the remote at the ready[3], [4].

We leave the home, assuming it is not a walk-to-work day, and get into the vehicle to go on errands, lowering the garage door with the automatic opener. When you reach home, check the answering machine before heading to the office or upstairs to the study to work on the computer. Before leaving, stop at the bank, or rather, the closest cash machine, to acquire some cash for food and shopping. Long distance phone calls, photocopies, printouts, hard drives, software, modems, electronic mail, floppies, audio and video tape, and sometimes a fax might all be encountered throughout the course of a regular workday in addition to face-to-face interactions with students and coworkers. A normal night may include listening to the radio, watching recorded music, watching broadcast or cable television, or watching videocassettes if we don't work into the evening. The most likely outcome, of course, is some mix of the aforementioned options, with too many TV evenings degenerating into a lackluster remote-controlled channel-hopping session from the comfort of the sofa. Every night as we get ready for bed, the sound of a sleeping infant can be heard in the background thanks to the baby monitor. The following day, the cycle resumes with a little amount of variance[5], [6].

Few people stop to marvel at how quickly and unconsciously certain aspects of technology, such as telecommunications based on the electromagnetic spectrum and various wire-based telecommunications networks, such as the telephone, become a part of our daily experiences, according to Schweich and White. They contend that their very banality is what makes them so significant and potent because it is at the human-technical interface, where we interact with these technologies, that a whole pedagogy of technical competence is fostered. This pedagogy, however, almost completely disappears under the thousands of discrete routines and habits that both benefit us and enslave us in the information society[7], [8].

People who live in information societies do more than just come into contact with and 'use' information and communication technology; they are progressively having these technologies shape their forms of behavior. They are surroundings more than they are tools. Over a century has passed since Schweich and White wrote their article, during which time a number of interactive communication technologies have emerged and gained significance in our day-to-day lives. We may add to this scenario the development of digital, fiber-optic, and packet-switching technologies, which enabled the Internet, as well as the widespread use of satellite-based information and communication technologies like satellite phones and gps systems. The majority of the time, we are not even conscious of the degree to which these sophisticated systems need even the most basic of tasks. This ignorance was eloquently shown by the trillion-dollar fear of the infamous Y2K bug.

However, contrary to what proponents of the "saturation" concept claim, this lack of awareness does not indicate that we are "over-loaded" with data, visuals, or technology. The oversaturation of media tends to promote a perspective on a certain order of unmediated experience, which is threatened by impersonal scales of instructive media. We shall demonstrate in this book that, in reality, attachment to media may be highly intimate and as significant as corporeal relationships, and that understanding the power of these attachments demands an expansion of the idea of "cyberspace"[9], [10]."

On a phenomenological level, the exponential growth of webs of CITs has changed how many of us see 'things' to the point that it may have an impact on how we perceive otherness. Electronic gadgets take on a life of their own as face-to-face interactions are supplanted by technological communication "terminals." Outside of our own bodies, the world is teeming

with alive things, some of which may even compete with humans, as suggested by Sherry Turkle's idea of the computer screen as a "second self." Individuals increasingly discover that they are a part of environments in which they are "objectualized," even if non-humans may be in competition with humans.⁵ Studies on these phenomena reveal a strong emotional bond between people and media and communication technologies, as evidenced by people's need to keep a television on in the background even when they aren't watching it, the near-desperation with which many Internet users download their email, or people who find security in owning a mobile phone even though they rarely use it.

Behind our surface interaction with this system of items, however, are undoubtedly social interactions that may be expanded in time and place thanks to modern communication and information technology. At the same time, however, the specific way in which they are extended can also be considered a relationship in and of itself, capable of acquiring an independence from the function of extending "pre- technological" or pre-virtual relationships, even if they in some way take different kinds of reference from these relationships. What this book suggests is that these electronically expanded relationships have their own dynamics that may be investigated independently of the dizzying variety of object technologies that, by their sheer visibility, make the social connection mostly invisible. Broadcast integration and network integration are two specific social dynamics that will be examined on the grounds that they might be considered a component of this technologically expanded field of social integration. I want to demonstrate by the conclusion of this book that various types of integration are mutually constitutive while being ontologically different, that is, distinct in actual reality as opposed to simply theoretically.

DISCUSSION

The digitally structured urban environment that Schwach and White describe is becoming more characteristic of situations of daily life that rule in the processes of contemporary communication. Communication does not occur in a vacuum, in homogenous situations, or only by virtue of the characteristics of a natural language; rather, it is affected by architectural, urban, technological, and social factors. The relationship between these environments and the characteristics of various communication events is explored in this book. The topics covered include the communication settings in so-called "information" societies as well as the types of connections that these contexts and the communications themselves provide. awareness modern communication processes require an awareness of the urban and micro-urban realities that may be expressed in James and Mimi's day-to-day encounters. Is there a connection between the rise in CIT usage and the rise in the number of persons living alone in the United States, Australia, and Great Britain? Is there a logical connection between the privatisation of public areas like malls and the reliance on broadcast and network media?

The combination of urban living technologies with new communications technologies during the last 10 years has been astounding. The privatising concentration of so many context-worlds, whether they be electronic, architectural, or automobile-derived, has even prompted some observers to claim that this is what really constitutes "cyberspace." The Internet, which is a network in and of itself and serves as a model for relationships in "cyberspace," may be the most effective example of this convergence. The Internet is a prime example of how the introduction of global interactive technologies in the daily lives of advanced capitalist countries profoundly changed the character and extent of communication mediums in the last decade of the 20th century. These changes marked the beginning of the so-called "second media age," which is seen as a departure from the predominance of broadcast media, such as newspapers, radio, and television. Notably, rather than the demise of broadcast television, the

emergence of interactive media, notably the Internet, is virtually entirely responsible for the second media age. Empirically, some have noted how various technical types of mass broadcast have diminished or dispersed in favour of "market-specific communication," however this is seldom connected to the expansion of extended interactive communication.

The fast adoption of interactive forms of communication is crucial for proponents of the second media age. In this book, the author questions if this uptake justifies the label of a "second media age," which might so neatly herald the end of a "first media age." The second media age thesis undoubtedly identifies and discusses changes in the media landscapes of countries and areas with a high media density. But the linkages between ancient and new media, both conjunctive and disjunctive, are crucial. But the advent of the so-called "second media age" has two significant ramifications: one practical and one theoretical. This book discusses the breadth and complexity of these real-world effects, including how "the second media age" affects modern social integration. The second media era has, theoretically speaking, forced a dramatic reworking of the way media studies have traditionally approached the sociological importance of broadcast media linguistic thoughts on media are exaggerated. Since the 1970s, European traditions in media studies have often prioritised content and representational issues above "form" or "medium" under the influence of cultural studies. It's possible that this is a response to the American "process" models' obsession with "media effects" and behavioural epistemologies.

It was intended that studying the meaning of texts and discourse, as well as how the "mass" media affect cultural values and individual consciousness, would be the focus of media content analysis, which employs perspectives on language starting with Marxist conceptualizations of ideology and moving on to the influence of "semiotics," "deconstruction," and "New Criticism." The issue of social reproduction and how dominant discourses of a "dominant ideology" were tied to larger social form was the focus of debates about the distinctions between these methods to analysing texts during the 1970s and 1980s.⁸ The linguistic paradigm encompasses media studies, which has focused more on "media" than "medium" the textuality of writing, still and moving pictures, music, and voice than on the institutionalised use of these media in broadcast and network contexts.

Along with the closely related field of cultural studies, media studies has historically restricted discussions of identity, power, ideology, and community to the dominant linguistic models and conceptual frameworks resulting from the 'Copernican revolution' in the humanities, which Ferdinand de Saussure's work in Switzerland helped to launch at the turn of the 20th century.

There was virtually little focus on issues of form and medium, with the exception of a few theorists who wrote during the heyday of media studies, such Marshall McLuhan, Guy Debord, and, to some degree, Jean Baudrillard. It seemed as though the discourses around "the image's" preoccupation with its substance had somehow obscured the same connections that gave it circulation. Dyadic communication models that analyse the relationship between sender, receiver, and message are prevalent, and several fields of communication studies, particularly positivist and behaviourist perspectives, have explored the interactive processes that are thought to occur between two speakers. The societal ramifications of the actual architecture of communication channels, however, haven't gotten much attention.

The theoretical requirement of examining the social ramifications of communication "mediums" had become crucial, if not inevitable, from the early 1990s forward, a few years after the Internet started its now notorious exponential expansion. It seemed as if the ability to comprehend the integrative dimensions of media that are independent of language derivation

had changed with the flip of a key. It was as if media studies had been waiting for a historical object the Internet to arrive before acquiring the right lens for seeing communication as a medium.

First and foremost, some of the early "medium" theorists like McLuhan and Innis started to be and are still being reclaimed as a result of this theoretical epoch of transition. Second, new differences are being created to reflect the growing significance of 'form and content' divisions, such as 'ritual' versus transmission theories of communication. A fundamental paradigm change from the dominant position of "transmission" notions of communication, which virtually dominated communication theory for the most of the 20th century, is the understanding of communication as "ritual." Simply put, ritual perspectives of communication hold that people share their understandings out of a need for communion, commonality, and fraternity rather than out of self-interest or the desire to learn more. In contrast, transmission models of communication see communication as an instrumental act the sending and receiving of signals in ways that each actor has a great deal of rational control over.

Whether overtly or implicitly, philosophers of language have questioned the identitarian, essentialist, "logocentric," and "phonocentric" foundations of the latter model of communication, which has largely dominated communication theory. For instance, Jacques Derrida's goal was to refute the notion that each given communication must communicate a certain set of meanings from a language's stable stock. It involves a lot of metaphysical investments to define communication as "a transmission charged with making pass, from one subject to another, the identity of a signified object" and to prioritise communication agents as rational, autonomous selves. We shall revisit these presumptions in an effort to comprehend Derrida's fundamental critique of them and how he argues they are related to differences in communication environments. By revealing the 'metaphysics of presence' that may function in the more constrained contextual setting of broadcast forms of communication, the latter's seeming open-endedness reveals how Derrida's work is also celebratory of a second media age.

The majority of philosophical "deconstructions" of essentialism, albeit informative, have, it is said, been overdone. This book will concentrate on how technological infrastructures of communication also need to be explored for an understanding of forms of connection, social integration, and community, as opposed to merely looking at how meaning operates inside texts. It is said that these tangible changes provide an additional obstacle to essentialism and make it more difficult to maintain. Therefore, communication theory is required, which can both critique the "media studies" paradigm and demonstrate how it is being reframed. Meanwhile, however, broadcast and the nature of spectacle in contemporary society are essential to social organisation in advanced capitalist societies. Media studies, as a theoretical field concerned with the first media age and as a forerunner of "content analysis," continues to be relevant.

The Historical Contrast Between the First and Second Media Ages

By the middle of the 1990s, the belief in a "second media age" had begun to take hold thanks to a variety of texts, some optimistic and others gloomy, about the emergence of Internet culture and the subsequent decline of broadcast or "media" culture. Such literature has either demonstrated a kind of enthralled fascination with the liberating social possibilities of new technology or, conversely, has encouraged us to rethink what older technologies mean for social processes, as demonstrated by the 1995 publication of Mark Poster's book *The Second Media Age*. But throughout the 1980s, the concept of a second media era was beginning to

acquire traction within the context of ideas about the information society, which was distinct from the term "media society." In fact, the changes that are now taking place have rendered the field of "media studies" considerably more vague and its subject of study much more confusing. In the United States, the field of "mass communications" deals with the word "media," which has historically been associated with the concept of "mass media." However, media studies in its traditional form can no longer limit itself to broadcast dynamics and is being replaced in modern university courses by the more generic scholarship of communication studies, where it is possible to accommodate the distinction between the first and second media ages.

I would argue that the domestic adoption of the Internet starting in the early 1990s has given the formalisation of the divide between these two types of eras its greatest impetus. Since then, a profusion of books have flooded bookstore shelves, covering everything from technical manuals to interpretative essays concerning the impact the Internet will have on our daily lives. It is also implied in a number of mid-1990s journalistic works, such as Howard Rheingold's *The Virtual Community*, George Gilder's *Life After Television*, Nicholas Negroponte's *Being Digital*, and Bill Gates' corporate musings in *The Road Ahead*. However, it is also present in other, more critical works, such as Poster's, Sherry Turkle's *Life on the Screen: Identity in the Age of the Internet*, Pierre Lévy's *Cyberculture.*, It should come as no surprise that references to the "new media age" have appeared in a number of works on media policy, where it is claimed that broadcast is quickly disappearing and that regulation of digital media forms is the only issue still facing policymakers. At the same time, Al Gore and British Third Way political strategists were loudly proclaiming a "new Athens age of democracy."

The second media age thesis quickly reached the mainstream of New Media thought by the end of the 1990s and quickly became an accepted theory. The extraordinary growth and global reach of the Internet in recent years, the fervour of its supporters, and its maze of unresolved issues all qualify it as a paradigm shift, according to Trevor Barr's account of the Internet in Australia, "Electronic Nomads: Internet as Paradigm." Barr asserts that the Internet's inherent strength is its anarchy in comparison to established modes of ownership and control of traditional media: There are no direct equivalents to the "gatekeepers" of content and form that distinguish the major media of the past few decades, the press and broadcasting. Barr wants to be specific about whether or not the Internet will offer "promise or predicament at the dawning of a new communications era." Everyone who has access to the Internet may write for themselves, sharing their unique sense of self with other Internet users all around the globe.

Even non-media experts like Manuel Castells have adopted a version of the second media age thesis as a criticism of McLuhan, arguing that the rise of cable and digital television audiences has resulted in a more personalised and interactive media culture: "While the audience received more and more diverse raw material from which to construct each person's image of the universe, the McLuhan Galaxy was a world of one-way communication, not of interaction." According to Castells, this kind of world has been superseded by a "interactive society" after a symbolically significant time of "multi-media" that gave way to a "new system of communication, based on the digitised, networked integration of multiple communication modes." Only inside this cohesive system, according to Castells, can communications become socialised and communicable; all other messages are confined to the individual's imagination or to progressively marginalised face-to-face subcultures. In the eyes of society, electronic communication is communication.

Castells asserts that while non-electronically based communication may still exist, its standing is gradually eroding. With the world being split into the "interacting" and the

"interacted," the issue of access to the "interactive society" becomes vital. The price to pay for inclusion in the system is to adapt to its logic, to its language, to its points of entry, to its encoding and decoding. This is why the development of a multinodal, horizontal communication network of the Internet type, as opposed to a centrally dispatched multimedia system, as in the video-on-demand configuration, is crucial for many types of social consequences.

The arguments of the early to mid-1990s still hold true in these categorizations. Poster, Gilder, Rheingold, Negroponte, and Lévy, early second media age philosophers, are pretty cohesive in how they articulate how they suggest that the Internet offers such a dramatic departure from earlier kinds of social interaction. For them, the Internet is redemptive in the sense that it is claimed to free people from centralised information apparatuses, whether they are controlled by the government or corporations, as illustrated by television. Television, "the Cathode Ray Tube," and radio's wireless technology are singled out by George Gilder, who takes pride in having predicted the death of television and the invention of the telecomputer as early as 1989. This pervasive media empire is characterised by a "master-slave" architecture of "a few broadcast centres" that "originate programmes for millions of passive receivers or "dumb terminals"." As opposed to mass culture and passivity, "the much richer, interactive technologies of the computer age" will promote individualism and innovation. Decentralisation, according to Negroponte, is a key aspect of the so-called post-information era. The Internet is said to offer almost unlimited democratic freedom to find information, to correspond with thousands of other enfranchised people, and to haphazardly form virtual communities that would not otherwise be possible. It does this by offering an alternative to the homogenising structure of broadcast communication.

According to Lévy, the Internet creates a knowledge space where cyberspace grows, it becomes more "universal" and the world of information less totalizable." The fact that it offers an alternative to mass media "communications systems that distribute organised, programmatic information from a central point to a large number of anonymous, passive, and isolated receivers" is one of its most significant features, nevertheless. Insofar as it spectacularly displaces what is seen as the tyranny of the first media era, broadcast media, this paradigm of decentred association is considered to be alluring for thousands of customers who have access to the Internet. Broadcast media are considered to be fragmented of communities because they prevent interaction and homogenise cultural form. They are described as a relation of the one to the many and as one-way, centralised communication.

Poster and Rheingold assert that the newer, expanded electronic public sphere defies the kinds of instrumental and monopolized centralized control that have historically been accompanied by practises of normalization and regulation wrought by broadcast and the culture industry. This assertion is supported by a more in-depth analysis of the architecture of cyberspace relations. Despite the fact that the Internet has evolved into a frontier of monopoly capital, this viewpoint still dominates most of the writing of the second media age.

CONCLUSION

The use of communication in cybercultures is not without difficulties, however. Cyberbullying, false information, privacy problems, and digital divisions are just a few of the issues that generate significant ethical and societal questions. It is possible to get a greater knowledge of these difficulties via the study of communication within cyber cultures, which informs the creation of plans and regulations aimed at promoting safe, responsible, and inclusive online communication practises. In conclusion, the methods in which people interact, express themselves, and engage in the digital sphere have been deeply affected by

the manner in which communication is used within cyber cultures. Researchers, decision-makers, and people may acquire insights into the transformational potential of digital technologies and seek to harness their advantages while resolving the related issues by analysing the many components of online communication.

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CHAPTER 8

A BRIEF DISCUSSION ON COMPARING INTERACTION AND INTEGRATION

Ms. Mini Pushkar, Assistant Professor,
Department of Soft Skills, Presidency University, Bangalore, India,
Email Id-koustavnandi@presidencyuniversity.in

ABSTRACT:

This abstract examines the ideas of interaction and integration with the goal of contrasting their importance across diverse fields. While integration refers to the combining or incorporating of several pieces into a coherent whole, interaction refers to the communication and exchange of information or ideas between things. In a variety of disciplines, including technology, social sciences, and organisational dynamics, both interaction and integration play crucial roles. Interaction is the study of how people and technology interact, with a particular emphasis on usability and user experience. It entails a smooth information flow, feedback systems, and user-friendly designs that support efficient engagement and communication. Contrarily, integration entails the seamless mixing of various technical parts, systems, or software programmes to improve functioning and compatibility.

By contrasting these two ideas in the context of technology, we are better able to understand the significance of user-centric design and the need for interconnected technological ecosystems. Interaction in the social sciences refers to the dynamic interchange of thoughts, values, and actions between people or groups. It covers a range of communication styles, including verbal and nonverbal exchanges, and how they affect how relationships, social norms, and group behaviours are formed. In this context, integration refers to the blending of many viewpoints, values, and identities into a cohesive whole. We may study the dynamics of intergroup connections, cultural assimilation, and the development of inclusive societies by contrasting interaction and integration in the social sciences.

KEYWORDS:

Integration, Interaction, Social, System, Technology.

INTRODUCTION

The Internet is believed to provide more liberated opportunities for political speech and electronic assembly rights than broadcast media, with significantly fewer social, political, and technological restrictions. The Internet's renowned democratising qualities are a result of its decentralised technological architecture. On the Internet, messages, pictures, and sounds are constantly transferred fragmentarily over several routes thanks to "packet-switching," a technological network technology established by the Rand Corporation in the 1960s. In response to data stored in a database being destroyed during a war, Rand proposed the following concept. Information is always moving, oscillating between being comprehensible and being incomprehensible, and its movement is unpredictable. Because of this, it is impossible to technically or politically govern the Internet.

The Internet has also been widely seen as a limitless technological medium for the restoration of a "public sphere" throughout the twentieth century, which was characterised by the control of broadcast apparatuses by governments and corporations. As the name implies, the public sphere made possible by the second media era restores a two-way reciprocity that is normally seen to be denied by broadcast media's one-way exchanges. Furthermore, the audience that broadcast media addresses is conceived of as, and therefore seen as, an undifferentiated and essentially undefined mass, but on the Internet, communicators' individuality is upheld[1], [2]. The periodization of a "age" or era of interaction, such as the digital, Internet, or second media age, is nearly invariably contrasted with a "dark age" of mass media in this historical paradigm.¹⁸ It is a specific example of a technologically historicist rhetoric that fetishizes the new and emphasises any distinctions from the past[3], [4]. The criticism of broadcast is extremely cogent, regardless of whether it comes from liberals concerned with free speech and public choice, from those using Marxist frameworks, from postmodernists worried about the rhizome or the shadow of the silent majority overthrowing the simulation machine, or from any other group[5], [6].

Celebrators of the Internet hail its purported democratic and redemptive values as being able to either create new types of communities that transcend contemporary forms of state control, or as being able to re-establish lost communities via interaction. The Internet connotes "a democratisation" of subject constitution, according to Poster, who is working from a broadly postmodernist point of view, because "the acts of discourse are not limited to one-way address and not constrained by the gender and ethnic traces inscribed in face-to-face communications." Contrast this with the broadcast media, which functions as a centralised, unilinear medium of communication: "The magic of the Internet is that it is a technology that puts cultural acts, symbolizations in all forms, in the hands of all participants; it radically decentralises the positions of speech, publishing, film-making, radio and television broadcasting, in other words, the apparatuses of cultural production[7], [8].

In addition, racial, gender, and ethnicity hierarchies are dismantled by the Internet's electronically created space, which displaces institutional habitats. The Internet's inherently decentralised form, which permits the collision and superimposition of signifiers and semiotic worlds in which the some sense of an authoritative meaning a logos or a grand narrative can no longer be sustained, is hailed as its most significant feature because it permits the construction of oppositional subjectivities previously excluded from the public sphere. In doing so, Poster contends, the Internet is able to undermine the rationalised and logocentric political authority that has characterised the European way of institutional life since the Middle Ages. The public sphere expands in the middle of state apparatuses as internet identities become much more mobile and fluid, but it also works to undermine statist systems of control. These state-originating concerns about the use of communications technology for surveillance as well as the encryption of information against cyberterrorism are part of what fuels this friction[9], [10].

Broadcast and network media pose issues for the historical typology. Both journalists and cyber-theorists have expressed the belief that we are moving towards a post-broadcast world, which is what is implied by the assertion that the Internet will eventually replace broadcast media. Making the difference between the first and second media ages is fundamentally based on the notion that a complete communicational period may be connected to important technologies, such as print technologies, broadcast technologies, or computerised interaction. The difference is relative rather than absolute, as we will see, since the importance of the interaction promised by the second media age is defined almost solely in contrast to the aforementioned rigidity and unilinearity of broadcast.

Statistics on the fast adoption of interactive CITs, which have eclipsed broadcast settings in terms of immersion, provide empirical evidence for the difference between the two epochs. However, there are two issues that are brought to light as soon as these epochs are linked so tightly to both the technical advancements and the adoption of these technologies by customers of all types. First off, I argue that many of the social and political assertions made by the many proponents of the second media age thesis are undermined by the fact that all of them ignore similarities between the first and second media eras. The difference between broadcast and interactivity should still be kept in mind since, as we will see, it is crucial for a form analysis of modalities of communicative integration.

However, the second media age theory fails to recognise the extent to which interactive CITs are reliant on and parasitic of broadcast, as well as how much they reflect certain broadcast characteristics that they have purportedly transcended. These continuities, which are covered, have to do with the fact that CITs whether we're talking about interactive or broadcast operate with comparable logics to urbanisation technologies. Second, rather of producing separate ecological imperatives, they both create ones that reinforce one another. We will be able to understand how network media and broadcast media, such as the Internet and television, "need" one other when seen from an economic angle.

DISCUSSION

The peculiar alignment of the two epochs with what are seen as momentous technology advancements presents a second challenge to the historical difference drawn by second media age theorists. As opposed to the recursive relationship between the technological, political, social, and economic settings, it seems that the technology itself positively determines the numerous communication options. The need to differentiate between the structure of communication settings and the technological forms in which this structure is realised is another issue. Both interactive broadcasts and interactive broadcasts inside broadcasts are possible.

Broadcast and interactive aspects are offered through television, print, radio, the internet, and the telephone; however, they are realised in a variety of ways and at varying degrees of embodiment in a variety of "techno-social" connections. Whether technologically advanced or not, such as a lecture amplified by a microphone or not, a broadcast may be any kind of public spectacle or speech. Technology may expand interaction or it might only be face-to-face. From the perspective of technologically enhanced forms themselves, we may also talk of the co-presence of many media formations. The importance of the Internet thus lies not in the fact that it is a more potent medium than traditional channels, but rather in the fact that it offers a platform whose sub-media incorporate both transmission and interaction. According to Tanjev Schultz, "on the Web, some sites gain more popularity than others." Once that is done, they act as "mass media" on the Internet, a platform that supports all forms of media and communication. The initial reach of the publication or broadcast is merely extended by those Internet sites that serve as mirrors of reputable, established media, including newspapers.

Therefore, these characteristics in direct relationship to a medium are not brought about by technology themselves. Many technical forms, like the telephone and writing, have the ability to broadcast. At the same time, computer-mediated settings may simulate presence just as well as film and television can. The New Media discourse on 'convergence' is conceptually faulty since so many of these instances have lengthy histories. Both new and ancient technologies are already on the edge of converge, but mostly via their interactions with social ties that have been technologically extended more broadly.

But digitalization is the main factor that is used to define convergence as a New Media phenomena. Digitization is not a prerequisite for the convergence of broadcast and network architectures, according to an analysis of the history of media and telecoms technologies. Convergence could make it more difficult to access multiple architectures from a single site due to the interoperability requirements, although this is more a result of historically generated demands for personalization. Furthermore, contrary to what second media age theorists claim, digitalization does not favour networks and interaction over transmission. Instead, as we shall argue, both of these theses prioritise technology above any comprehension of the anthropology at play in modern communication systems.

In this make the case that, in order to dispel these misunderstandings brought on by what might be called New Media historicism, "the second media age" should instead be defined as a level of communicative integration that is internal to a variety of communication mediums that have co-existed with broadcast for a very long time before the Internet, rather than as an epochal shift. This point is eloquently shown by Brian Winston's informative history of communication technologies, which spans the telegraph to the Internet. He shows a widespread fallacy brought on by the fetishization of the "new" that new technological media somehow have their own aesthetic and social traits that are distinct from "outdated" mediums.

Winston demonstrates, for instance, how economic factors rather than technology imposed the main restrictions on the cable communication system's bandwidth during the course of the previous century. However, political and ideological considerations that saw broadcasting as a "centralizing social force" also had a role in avoiding cable. Although wireless broadcasting predominated for the most of that period, "the wires never really went away," the early radio and television networks were wired, and the transoceanic telephone cables kept up with the development of the global telecommunications satellite system. According to Winston, networks date back to the beginning of communications, hence exaggerated assertions about the benefits of just connecting computers are somewhat exaggerated.

However, for cultural and historical reasons, the introduction of the Internet has "institutionalized" the concept of the network as a normative "medium," allowing some theorists to reconsider broadcast as a medium as well. With network structures of communication have become much more obviously prominent with the advent of Internet communication, the term "second media age" is helpful to the extent that it signifies a cultural change in attitude towards media settings. The move towards reality TV genres and away from narrative programming will be shown in this book. The development of the Internet as a solid and tangible network has made it possible for us to observe how even broadcast channels, in a limited sense, establish a form of network amongst communicants that is built on ritual.

Due to the fact that CITs are extensively empiricized, this is one of the main reasons why media analysts link certain technologies to communicational traits so tightly. The important link is seen to be that between the consumer and the technology entry point to a medium. The Internet and television, respectively, serve as examples of this entryway, with which we are considered to have either an active or passive interaction. "TV ignores the reality that people are not inherently couch potatoes; given the chance, they talk back and interact," George Gilder claims. The consumer's control of the remote control, which is seen to be relatively passive, as opposed to control over the mouse, which is perceived to be active, may be mentioned in this context at the "interface" level of interaction.

The consumer of the Internet seems to have control over the encounter, as opposed to the consumer of television. This illusion of control is one in which a technology is reduced to

that of "reproduction"—the reproduction of living forms based on less technologically developed modalities of interaction like face-to-face communication and writing. The Internet is considered to be significantly instrumentally subordinated to the carrying out of a social contract by more technically strong methods in this situation when viewed as a "use-technology." The embodied subject, whose embodiment is overcome and expanded, is the idealised one who participates in this contract. The notion that there is an embodiment to expand in terms of watching TV, on the other hand, is murkier. We may instead engage in pre-constituted ways of existence in a technologically expanded form by being selective about the channels of communications that we perceive.

This difference between activity and passivity may be maintained when CITs are seen to be technologies of reproduction, but it becomes far more flimsy when that title is given to them as technologies of production.²³ The concept of a CIT of production relates to the notion that informational environments may give rise to whole new types of conduct and identity.²⁴ In other words, they are establishing new social interactions in addition to reproducing the ones that already exist. In-depth social metaphors, media of communication... not only transmit information but also define what constitutes knowledge; they not only help us navigate the world but also reveal the nature of that reality. Given that the interactive paradigm is built on the face-to-face or "transmission" analogue for communication, the difference between activity and passivity as well as that between mediated and unmediated communication fits well within it. This enduring predilection for the transmission model in communication theory may be mainly due to the dominance of "interaction" as its fundamental communicative building block, from which are formed the many accounts of communication.

Separating interaction from integration is the developing alternate account. In this difference, interaction is still crucial, but it must also be seen in light of the fact that all concrete encounters take place within the framework of prevailing frames of communicative integration, which are performed via a variety of abstract communication "rituals." According to the integration thesis, studying communication cannot be reduced to seeing just those forms of contact that can be seen experimentally, whether they be interpersonal or extended. For instance, in tribal societies, the social fabric is surrounded by face-to-face interactions and the importance of the body in communication rituals. From the perspective of the rituals and categories of worldview that are created inside such sorts of social ties, this is discernible. The collection of relations that are linked up in this environment's ontology may surround a person developed inside it without really requiring them to interact with each other constantly. Even in the absence of such contacts, all other kinds of interaction are framed by the ontology of the face-to-face as the hub of cultural development. Therefore, certain types of communion are recreated "in the image" of face-to-face communion. Similarly, if we consider technologically advanced means of communication to be a distinct kind of social connection, we may claim that in contemporary media-saturated cultures, media such as television and the Internet define our lives even when we are not using or seeing them. This doesn't imply that we avoid face-to-face interactions or that we are "addicted" to technologically mediated communication; rather, it just means that we conduct our face-to-face interactions "through" the most popular social platforms.

Here are some illustrations: While we normally witness limitless numbers of face-to-face encounters between talking heads on soap operas, we forego our own face-to-face contacts in the very process of watching. The majority of the demands we could have for face-to-face communication can be met by the screen. Studies have shown that individuals in urban regions use the phone far more often than persons in rural areas, despite having much more access to face-to-face interaction. Studies of online relationships reveal that anonymous

interactants are more likely to provide private information than they would with complete strangers in embodied encounters. This is similar to how people would reveal private information in a long-term face-to-face relationship. The usage of "emoticons" as a replacement for gestural communication that participants believe is lost in the medium is a common practise in Internet communication etiquette. We may even idealise some kind of unmediated face-to-face feeling of community as a response to the pervasiveness of extended forms of "communication at a distance" given how technologically extended communication has become a dominating method of integration. Conversely, we could also fetishize communication technology as having the power to provide us the participatory immediacy that abstract forms of community are unable to. These two types of responses to modern media integration are also prevalent in much of the more popular literature from the second media age and cyberstudies works that value interaction.

Such literature is framed by a social interaction model, which holds that face-to-face interaction is being replaced by extended forms of communication, and this is seen to be derived from technology somehow interfering and separating people from some 'natural state' of interaction, which is the face-to-face. This potent model motivates postmodernists like Félix Guattari, who, while sharing the belief that face-to-face interactions are no longer important, sees no reason for lamentation in this. Rheingold, a communitarian who claims that people in information societies are searching for ways to get back to what they have lost the face-to-face also draws inspiration from this model. Instead, he contends that it's critical to accept post-individual networks of communication and understand that the topic is and always has been a fiction. But this kind of pessimistic theology is, in my opinion, only a parasite of the fallacy that the face-to-face was ever historically lost in the first place. These types of political oppositions, I would argue, become unsustainable if face-to-face communication is seen as a means of social integration rather than as a means of engagement. Because face-to-face interaction is a significant means of communication in information societies from an anthropological perspective, the Internet has become a potent way of connection, but one that can never fully realise the mode of integration it purports to represent.

The integration and ritual models, on the other hand, focus on the types of background communication links that support the hierarchy of possible agoras of assembly, whether they be public, institutional, or virtual, and are unrelated to particular communicative actions. This freedom is the important thing here. We must comprehend how the broadcast communication environment continues to influence our personal life even when we are not watching television or listening to the radio. Since extended forms of communication are actually mediating even how we experience face-to-face communication, we can either experience the telephone as an extension of face-to-face communication or, conversely, engage in the concrete act of face-to-face communication while being in some way "away" on the telephone or the Internet. This last hypothesis that the dominant background connections or channels via which a particular group of people is socially integrated come to influence other levels of interaction is one that is repeatedly discussed throughout the book. As this case is developed, the usefulness of differentiating between a first and second media age is evaluated, and alternate theories for comprehending the connections between broadcast media and interactive network media and social reproduction will also be offered.

CONCLUSION

Interaction focuses on the cooperative activities and exchanges that take place among workers, teams, and departments within organisational dynamics. It places a strong emphasis on good communication, teamwork, and information sharing to accomplish shared objectives.

In an organisational setting, integration refers to the combining of several divisions, procedures, or systems into a unified framework. We learn more about the importance of cooperation, cross-functional collaboration, and the alignment of organisational objectives through contrasting interaction and integration in organisations. In order to achieve efficiency, effectiveness, and synergy, this abstract emphasises the relationship between interaction and integration in a variety of fields. Professionals and researchers may investigate cutting-edge strategies to increase social interactions, build productive organisational settings, and improve user experiences by grasping the subtleties of these topics.

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CHAPTER 9

A BRIEF STUDY ON MEDIA BROADCASTING THEORIES

Dr. Venkatesh Narasimhamurthy, Assistant Professor,
Department of English, Presidency University, Bangalore, India,
Email Id-narasimhamurthysv@presidencyuniversity.in

ABSTRACT:

An overview of media broadcasting theories, which serve as analytical and conceptual frameworks for the creation, dissemination, and consumption of media material through broadcasting channels, is given in this abstract. These ideas are fundamental in analysing how mass media affects people, communities, and cultures as well as in determining how media laws and practises are carried out. There are many different views and methodologies included in media broadcasting theories. The agenda-setting hypothesis is a well-known idea that contends that the media has the ability to influence public opinion by deciding the relevance and significance of certain subjects or concerns.

The cultivation hypothesis, which holds that people's views, values, and perceptions of reality are shaped through repeated exposure to media material, is another widely accepted notion. Furthermore, the uses and gratifications hypothesis emphasises the active participation of audiences by proposing that people choose and interpret media information in accordance with their own needs, motivations, and gratifications. In addition, the social responsibility thesis emphasises how important it is for the media to advance democratic principles and the public good. It highlights how important it is for media outlets to provide accurate and varied information, encourage educated public dialogue, and serve as a watchdog over influential institutions. The medium theory is a separate theory that looks at how various media platforms and technologies' features and affordances influence the content and how it is seen.

KEYWORDS:

Broadcast, Communication, Culture, Media, Social.

INTRODUCTION

Without knowing the fundamental characteristics of broadcast as a medium, it is impossible to comprehend the core dynamics of network communication or why the second media age thesis has gained widespread acceptance. In fact, as we will show, the two types of communication might be said to be mutually constitutive of the modern era. I contend that this means they are connected in both their actual existence and, therefore, in how we should comprehend them. Making some basic differences concerning the kind of communication effects that are intrinsic to broadcast and network is necessary in order to comprehend them as unique communicative architectures. The difference between 'transmission' and 'ritual' communication offers a helpful approach to categorise the many viewpoints on broadcast media that evolved in the 20th century. These viewpoints essentially relate to content vs form, two types of communication processes that are obvious in the mass media, and are fundamentally distinct from one another.

The transmission viewpoint, which is overwhelmingly the most common, has just lately come under fire for being too dramatic. Informingly, the growth of new communicational realities that reveal transmission ideas of the broad-cast as insufficient is what gives birth to this argument rather than the substantial collection of critical writings. In recent decades, a number of French theorists have taken the lead in the critical literature on "transmission" notions of community, as epitomised by the work of Jacques Derrida, which is covered[1], [2]. The major viewpoints on broadcast and network cultures of communication will be introduced respectively, before we examine how the perspectives on broadcast need to be critically reviewed.

As a result, the shortcomings of instrumental perspectives will become apparent in the context of a knowledge of network communication. However, also see how broadcast, in contrast to the claims of many second-generation media thinkers, can be seen to carry very significant forms of reciprocity and community[3], [4].

The emergence of "mass media" and the media as an expanded form of social interaction. Massive industrial revolution-related developments that have unevenly reshaped the developing globe have served as crucial preconditions for the emergence of people that live in densely populated areas while also being united by the framework of the nation-state. Metropolitan densities that are favourable to the development of so-called "mass society" have been brought about by the sheer magnitude of population growth inside contemporary nation-states combined with the movement of people from pastoral areas to cities. Infrastructures required to support this expansion have resulted in the "mass media" and the mass manufacturing of products and transportation, as well as the mass delivery of education[5], [6]. A variety of viewpoints on the "massification" of society, ranging from mass/elite frameworks to liberal-pluralist ones, emerged during the period of the breakdown of traditional societies marked by a high intensity of religious integration, the fragmentation of nationally framed polities through urbanisation, the separation of individuals from feudal means of production, and the creation of labour as a commodity[7], [8].

The media were initially "mapped out as a field of study in a formal or academic sense" in the 1930s, which is also when the mass/elite paradigm had its most notable beginnings. The Great Depression began at this time as a result of the simultaneous development of radio and film, as well as increased unemployment and armies of disposable labour in large numbers. The notion that the masses once generated through the aforementioned disintegrations need, in late modernity, a mechanism of inclusion for social integration to occur is what all of these frameworks have in common.

Politically, this may happen via the incremental enfranchisement of successive groups, or economically, for instance, through the market's application of the law of value to promote parity between work and goods. However, at the same time, the mass society framework of the 1930s sparked interest in "effects analysis," which concentrated on "stimulus" and "response" and the influence that "the media," which was thought to be somehow unrelated to the formation of a person's identity, came to exert over that identity and culture in general [9], [10].

These studies wavered between praising the media as facilitators of mass education and denouncing them for subcutaneously delivering 'propaganda' to viewers. The majority of empirical study focused on what individuals "think" as a consequence of media impact. The 'mass psychology' of the media has sporadically been researched, for example, when Marxist viewpoints on communication and, more recently, cultural studies, both criticised the mass/elite paradigm of society in 1938. Cultural studies are concerned with how the

framework sees audiences as "passive," while the Marxist criticism identifies mass/elite theory as an ideology of erasing a politics of class. It's interesting to note that "mass society" viewpoints are rejected by the Marxist and cultural studies criticisms inasmuch as they are seen as credible rivals for a sociological framework.

For instance, Tony Bennett says that it is generally inaccurate as a theory of society, that its historical commitments are at best idealistic and at worst unclear, and that there is no explanation of the change between times of social integration. However, this 'imprecise' hypothesis was undoubtedly created since it emerged at a time when broadcast media were on the rise.

My personal position is that the viewpoint of the mass society, when considered in connection to the media, is a perfectly acceptable reaction to the developing dynamics of media-constituted integration. I concur with the criticisms made above that it cannot be taken seriously as a sociological framework, but as a theoretical expression of and reaction to the ability of broadcast media to reconstitute social relations, it offers some early conceptual tools for this - even if these are insufficient by today's standards. For instance, the mass society hypothesis has sometimes been charged as homogenising media formats. It is challenging to include the multiplicity of what defines print, film, radio, and television inside one term, as John Hartley recommends. But only if we are interested in the signifiatory characteristics of various media, is this the case.⁶ The ability of these media to operate as carriers of a homomorphic communication medium, which creates audiences with vertically structured fields of recognition, is where they do, however, converge.

It is interesting that literature dealing with the age of the people only started to reappear during the time of rapid expansion of broadcast via television in the 1950s and 1960s. In the guise of what Stuart Hall has dubbed "American Dream Sociology," a new, quite different sort of mass society thought emerged around this time. This school of sociology, as represented by the writings of Daniel Bell, Seymour Lipset, and Edward Shils, asserted that earlier conflicts within civil society had been resolved to the point where resources were finally being distributed in accordance with a harmonious pluralist pragmatism. The general liberalisation of society was said to be measured by the working class' involvement in politics and the growth of welfare. The 'end of ideology' thesis argued that the fundamental political issues of the industrial revolution had been resolved: workers had attained industrial and political citizenship; conservatives had embraced the welfare state; and the democratic left had realised that an expansion of the overall reach of the state posed more risks to freedom than it did benefits.

Therefore, the mass society theory's resurrection in the 1950s was one in which "the elite" was removed and the people were reinterpreted as the crucible of democratic progress. Shils began reworking the 1930s formulations before the other theorists, arguing that the masses had made the lengthy transition from the periphery of the social, cultural, and political landscape to the democratised and pluralized community or universal discourse. Of fact, the media ensured such speech rather than censored it. It seems as if such widespread democratisation would not have been feasible without the development of the media. American Dream Sociology saw the media in this way: as a clear extension of the democratic public sphere, a continuation of the social via alternative methods, where the media serve the community. In its purest form, pluralism, according to Stuart Hall, "assured that no structural barriers or limits of class would obstruct this process of cultural absorption: for, as we all "knew," America was no longer a class society." Nothing stood in the way of the hordes of Americans travelling to the centre over a long day.

DISCUSSION

Several empirical studies of a behaviourist and positivist kind carried out at the height of this perspective confirmed the opposite effect, that audiences were in fact highly differentiated and heterogeneous, in contrast to how the presumed homogenising function of the media was celebrated. In yet another spin on the mass society idea, Shils successfully repurposed these findings as evidence of the 'homogeneous' pluralistic tolerance of mediatized democracies. The early and later variants of the mass society theory are distinguished by their commitment to positivist and empiricist media epistemologies. In other words, a number of metaphysical claims are made in the argument that the media may further the democratic process by disseminating ideas, which have subsequently been refuted by linguistic observers of the media. Whether as a reflection of events, society, or morals and art, the media is often believed to be capable of offering a transparent mirror of reality. Second, this approach does not have any issues with the individual's standing. For instance, the potential viewing angle of a media product is ignored. Thirdly, it is assumed that everyone has an equal chance to observe.

From critical theory to cultural studies, mass media is a part of the culture business. The Marxist tradition of the critique of ideology and the critique of the unequal ownership and control of the means of communication according to class divisions in capitalist societies serve as significant counterpoints to the liberal-pluralist idea that the mass media are a democratising extension of social forms.

The criticism of ideology, which will be discussed in the part that follows, sees the media as a potent tool for propagating "ideologies" which are not only opinions and for re-producing the structures and values that are instrumental in the upkeep of class inequality. However, the media are also a sizable business unto itself, a market for the exchange of goods. Modern capitalism has a tendency to focus on sectors for which demand has less constraints and entirely new requirements that are generated by historical conditions when the markets and technologies for creating subsistence commodities become exhausted. The service sector, the defence sector, and the leisure sector all provide potentially limitless and insatiable economic markets. Theodor Adorno and Max Horkheimer were among the first to consider this phenomenon, publishing their now-iconic criticism of the culture business in the middle of the 1940s under the title "The Culture Industry: Enlightenment as Mass Deception."

The cultural sector has every characteristic of capitalist production. Its goods are mass-produced on standardised manufacturing lines that are devoid of aesthetic value, and they are consumed on factory-scale economies. According to Adorno and Horkheimer, the main effect of this massification of culture was that it had significant implications for how art is received. The marketability of art is valued more than its unique capacity to convey truth or beauty. A sex scene and a vehicle chase must be done in a certain manner in a Hollywood film. To be considered a "best-seller," the temporary book must include a certain minimum number of components. The required information on relationship and family issues, better sex life, and weight reduction must be included in the monthly "life" magazine.

But it's not just genre conventions that become standard; new subgenres also emerge that mock the populations they claim to represent. Examples include the "candid camera" spectacle of humiliation, celebrity-hosted talk shows, "world's funniest home videos" or "funniest advertisements," or even "world's dumbest criminals." In contrast, celebrities have their own television genres, such as "Entertainment Tonight" or "Lifestyles of the Rich and Famous." On the other hand, unless they are supported by a music or movie star, major social concerns like AIDS, Third World aid, or the environment get little attention. Culture may

start to take on many shapes as a commodity when information, communication, and entertainment are controlled by a small number of people and sold to the masses.

Adorno and Horkheimer believe that when culture gets massified via the broadcast principle, it will eventually supplant both religion and the smaller feudalist-era integrating units. In order to explain for the societal acceptability and function that broadcasting achieves, this theory is thus consistent with the mass society tradition when taken in its widest sense. To use their thesis statement as an example: Culture now imprints the same mark on everything, disproving the sociological theory that the loss of the support of objectively established religion, the dissolution of the last vestiges of precapitalism, together with technological and social differentiation and specialisation, have led to cultural chaos. Films, radio, and periodicals combine to produce a system that is consistent throughout and throughout.

However, the creation of standardised material by the cultural business does not stop there. Through "a circle of manipulation and retroactive need in which the unity of the system [of the production and consumption of meanings] grows ever stronger," the culture industry also develops the audience itself. One of the first statements about how the media themselves are a system of social integration that, despite its function as servile to the needs of commodity capitalism, nonetheless facilitates a common culture, this formulation emphasises the fact that broadcast produces content for audiences at the same time as it produces audiences for the content. In other words, broadcast creates the mass; it does not force broadcast upon some type of pre-existing, amorphous entity.

Perhaps the most important characteristic of the cultural business, according to Adorno and Horkheimer, is that it promotes "obedience to hierarchy." It discourages the masses from exercising initiative or from challenging the elite's initiative simply by the structure of the few creating on behalf of the many. It is not surprising that the cultural business contributes to the loss of individuality, a fact that, as we have seen, the mass society theory does not so much explain as encourage in its methods.

It's interesting to note that the liberal-pluralism viewpoint and the culture industry thesis both see the media as an extension of social connections. What actually is extended, according to the Frankfurt School, is a duplication of subservience to hierarchy continuing with pre-media social connections, but here is where there is a fundamental difference of opinion. For them, the mass media also contributes to the reduction of social life to the impersonal, spiritless consumption of things in a flat, one-dimensional intellectual and emotional habit.

The Media as an Ideological Tool

According to contemporary Marxist perspectives on the media, the culture industry is a "industry" in and of itself, but it is more significant as a site of the reproduction of pre-existing social relations, particularly class divisions, but also those based on gender, ethnicity, and race. The media's role in the reproduction of forms of consciousness that are consistent with the reproduction of capitalist social relations is one area in which the Marxist viewpoint is focused. Since the actual structure of broadcast will be investigated in the next part, we will instead be assessing the notion of "ideology" as the content of broadcast devices in this section.

While most Marxist perspectives agree that the media extends social connections by reflecting them, this is only true in a distorted way. It is fairly common in a class society for the 'real' nature of social interactions, power, and inequality to be distorted. Wealth is allocated away from its creators in class societies, but more importantly, this process is often concealed in some manner. The "false consciousness" thesis holds that ideology is a

distorted, inaccurate representation of the world that is fostered by the ruling class and its managerial servants against the interests of the working class. At least, this is the "false consciousness" argument of traditional Marxism. The continuous worry that some Marxists have about the "ownership and control" of broadcasting, and in particular, its contemporary globalised form, reflects this early concept.

The correspondence theory of truth, which holds that concepts should transparently represent the 'real' reality, has been severely criticised as the foundation for this theory. Rather than later Marxist and cultural theory, this false awareness thesis has far more similarities and parallels with liberal-idealist conceptions of ideology. There are a few more complex ideologic concepts that may be found in the works of Marx and Engels that were later developed by twentieth-century Marxists to examine the media.

First, there is the concept of "commodity fetishism," which Marx subsequently used to establish the foundation for a theory of what Georg Lukács would later refer to as "reification." Marx's thesis of fetishism is unique to the capitalist mode of production, in contrast to the concept of "false consciousness," which some Marxists have sought to generalise to all forms of class society.

Turning to Marx's main posthumous book *Capital*, we see an ideology-related theory that is connected to a crucial contrast between essence and appearance. In *Capital*, economic interactions as they are understood in daily life do not 'reflect' or 'correspond' to the underlying structural processes of which they are a result. Here, the systemic core forces that control people's lives are hidden from them by the way capitalism really manifests itself. The key idea here is that misperceiving the "true" nature of social connections is not a "defect" of the subject but rather the outcome of how social ties are portrayed.

Thus, in Volume I of *Capital*, where Marx discusses the fetishism of commodities, the fact that people trade their labour for other commodities is perceived as an equal trade around which an entire realm of legitimacy is built. Marx refers to this as the "noisy sphere, where everything takes place on the surface in full view of everyone." Marx contends that an exchange of work, the source of social value, is the true "essence" of commodity trade, even if people exchanging this labour only ever see the "concrete relations between things" to them. To the producers, the social relations between their private labours appear as what they are, i.e., they do not appear as direct social relations between persons in their work, but rather as direct social relations between things. This obscures the social character-acter of labour while also displacing this fundamental reality to the sphere of exchange, which becomes all the more real. This suggests that the "appearance" is somewhat "real," particularly given how compelling it appears. Marx tells us that despite its reality, it hides the substance, which explains the appearance and is not evident to individuals: "They equate their many forms of employment with human labour by exchanging their various goods for one another as values. They act in this manner without realising it. In other words, it is the nature of capitalism to portray itself in an inverted form rather than ideas necessarily representing the reality "inaccurately."

Marx's analysis of the commodity is useful in terms of the dichotomy between content and form that must be explored in respect to the media. Later on, we'll see how it impacted the writings of Guy Debord and Jean Baudrillard, in which the media themselves represented as signs become inextricably linked to the trade circuits for commodities. In actuality, the world of spectacle and images becomes the pinnacle of commodity reification in the eyes of Baudrillard and Debord. This crucial idea, which was first fully developed in the work of Lukács, refers to a phenomena in which interpersonal relationships are said to take on

independent, all-encompassing, and logical relationships between objects. The creation of commodities gradually takes over society as a whole, creating complexity of discrete facts for appearances. It represents the division of work between the government, bureaucracy, business, and particularly science.

The last sense of ideology in Marx and Engels to be examined here is that of ideological incorporation, which is expressed in their book *The German Ideology*: The ideas of the ruling class are always the ruling ideas, i.e., the class that rules society's materially is also its governing intellectually. In general, the thoughts of people who lack the means of production are thus vulnerable to the class that has control over the means of mental production in addition to the means of material production. Here, ideology is understood in a way that allows the views of one group the dominant group to be applied to the whole population. This is often seen as a mechanical connection. But as this eventually came to be understood, monopolising the means of intellectual and material production does not give one class the power to impose its ideas arbitrarily; rather, these concepts are negotiated in a manner that their control is recognised.

The Italian Marxist Antonio Gramsci created this view of ideology via the use of the idea of hegemony. This is a reference to an ideological conflict where the ruling class makes concessions to the working class in exchange for the working class's leadership in society as a whole. Gramsci characterised the mass media as being at the centre of this sort of power, which is consensual. Because managers who identify politically and ideologically with the ruling class offer "the organic intellectuals," who are on the front lines of hegemonic conflict, this does not need the capitalist class to directly control the editorial content of the media.

In the Gramscian framework of hegemony, "false consciousness" is seen as a myth because individuals think they have "real" notions of society as it genuinely presents itself," or they have "common-sense" knowledge of trade relations and the division of labour. Because "there is no conceivable alternative to the commodity-form," "direct" human experience is the point of genesis, the basis of their "real" ideas, which explains why people accept in their circumstances. As a result, people's "common-sense" perceptions of the universe inform them on both what is real and what is conceivable. According to this theory, ideology is only a better organised kind of common sense that supports the beliefs of certain social groupings that are engaged in the display of hegemony. In his critique of the idea that ideology is always only a reflection of class interests, Gramsci points out how paradoxical this idea is and how potentially unstable class relations might be.

The struggle for hegemony is won and lost not just in the media but also in the institutions of civil society, according to Gramsci. The dominant classes do not merely prescribe ideology for working-class consumption; rather, they must constantly work to limit the boundaries of the making of meaning to exclude definitions of social reality that conflict with their horizon of thought. The French Marxist Louis Althusser picked up on Gramsci's investigation of civil society organisations in the 1960s and 1970s, reworking the theory to establish a very clear connection between ideology and the authority of the state. In contrast to the oppressive and coercive state apparatuses of the nineteenth century, Althusser argued that ideology and what he termed the "ideological state apparatus" had become far more significant in the twentieth century. This shift might be attributable to Althusser's significant inclusion of the broadcast infrastructure to the state apparatus.

It's interesting to note that in this context, ideological processes' organisational structures which take place in all institutional settings of power as well as communication tools are crucial. These settings include religious, educational, political, and workplace institutions.

According to Althusser, the expansion of electronic broadcasting institutions just solidifies the mutual integration of people that takes place in ideology's form rather than its substance. We will examine Althusser's significant break from both the early Marxist and liberal conceptions of ideology in the passages that follow. His invention, which has since been mirrored in studies of what is now referred to as "post-structuralism," entails challenging the basic idea of what it is to be an individual in a communication process.

Althusser's theory of ideology as a broadcasting structure

The most notable way that Althusser differs from the humanist Marxists is his refusal to accept the categories in which ideology is conceived. Ideology is nothing less than the process by which the person experiences selfhood - as an autonomous knowing subject in a world of knowing subjects. It is neither found in the substance of communications nor is it accepted in the awareness of people.

The traditional humanist descriptions of ideology are essentially reversed in Althusser's work. According to Althusser, the concept of individuality is not something that is 'given' to people; rather, it is something that is generated over the course of communication. He claims that in the era of "mass media," this process of constituting the person only becomes stronger. In fact, it facilitates the "cult of the individual" that Émile Durkheim initially spoke about at the beginning of the 20th century.

Individuals are never necessary; rather, they are constituted, according to Althusser. His distinction between the person and the topic is the core of his philosophy. According to his main argument, "the category of the subject is only constitutive of all ideology in so far as all ideology has the function of "constituting" concrete individuals as subjects." In other words, Althusser does not discount the reality of individual "personality"; rather, he argues that such "personality" can only exist in and via a communication process. He terms the process that causes this "interpellation," and claims that "all ideology hails or interpellates concrete individuals as concrete subjects."

Ideology only exists by and for the subject, according to Althusser, and its purpose is to create subjects out of individuals. Despite the fact that it may seem "obvious" that people are unified, autonomous beings whose consciousness and particular personality are the source of their ideas and beliefs, Althusser contends that this obviousness can only occur when individuals "recognise" themselves in the same way that ideology "interpellates" them, calls them by their names, and in turn "recognises their autonomy." The subject is therefore created in this hypothetical misrecognition; as a result, it cannot be the only object of the empiricist's conception of experience since it is created via a certain pattern of recognition. Ideology has always-already interpellated people as subjects; it does not constitute people in a single divine act. In the same manner that ideology is 'always-already' understood, Althusser believes that people are always-already subjects.

Individuals freely "work by themselves" as a "centre of initiatives" as "autonomous" subjects with a special "subject-position" in the social development. While the subject is a "centre of initiatives" and accountable for its deeds, it is also a subjected creature who willingly submits to the Subject's authority (God, Father, institution, employer, etc.), that is, a subject via the Subject and subjected to the Subject. The structure of every ideology is specular, or a mirror-structure that is double specular, and this mirror duplication both makes up every ideology and maintains its effectiveness by interpellating people as subjects in the name of a Unique and Absolute Subject. This indicates that all ideologies are centred, the Absolute Subject holds the special position of the Centre, and the infinity of people are transformed around it into subjects via a double-mirror relationship so that it subjects to the Subject.

For the study of broadcast media and its social impact, Althusser's thesis is akin to a paradigm shift. Broadcast media take on a significant role as a type of state apparatus when it is argued that ideology is first of all not merely a moment of signification but rather the very prerequisite for acting as a self-conscious subject and that, secondly, the interpellation structures that exhibit specular and centering structures are the most significant sites of ideology. According to Althusser's theory, ideology or what he refers to as ideology-in-general can be seen as having a structure of transmission rather than merely content. He refers to ideology as specific ideology as content. Particular ideologies may evolve, but ideology as a whole remains a stable framework in Althusser's view. Because of this, Sprinker has claimed that media consumers' actions should not be seen as psychological, but rather as social.

Althusser contends that no one in any society can function without ideology without a representation of themselves as subjects, of their environment, and of their relationship to the world because ideology is, for him, the basic condition of a subject being a subject at all. Ideology is therefore more than just a depiction of people's living surroundings; it is also "a representation" of the imaginative connection of persons to their actual conditions of existence. As a Marxist, Althusser understood this statement to make a political statement: "They necessarily live these absent conditions in an imaginary presence "as if" they were given" in a social formation where production relations are obscured and conditions governing people's existence aren't manifest to them. Ideology is thus active in reproducing social connections and preserving the status quo of the current production relations. Althusser's theory is crucial for comprehending social integration forms that may be demonstrated to be largely independent of the requirements of the reproduction of capitalism.

CONCLUSION

Cultures that are marginalised or colonised may have their cultural values, practises, and identities shaped and influenced by media material created in dominating cultures. This is the subject of cultural imperialism theories. In general, theories of media broadcasting provide helpful frameworks for comprehending the intricate dynamics of media creation, distribution, and consumption. They give insight on the impact of media on society and cultural processes at large as well as on the perceptions, attitudes, and behaviours of particular people. These ideas may be used by academics, media specialists, and politicians to analyse the function of the media in society critically and seek to advance media literacy, diversity, and ethical media practises.

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CHAPTER 10

MAIN METHOD OF ACCESS TO SOCIAL REALITY IS THROUGH THE MASS MEDIA

Mr. Koustav Nandi, Assistant Professor,
Department of Soft Skills, Presidency University, Bangalore, India,
Email Id-koustavnandi@presidencyuniversity.in

ABSTRACT:

The thesis that people perceive and interpret social reality primarily via the mass media is explored in this abstract. The mass media, which includes diverse platforms including radio, television, newspapers, magazines, and the internet, is crucial in influencing public perception, forming attitudes, and distributing knowledge about the world we live in. The events, concerns, and narratives that shape social reality are powerfully mediated by the mass media for the benefit of people.

Mass media develops and delivers a controlled version of social reality to its consumers via news reporting, documentaries, entertainment programmes, and social media platforms. By using editorial judgements, storytelling strategies, and visual cues, it chooses and frames tales, gives certain issues priority over others, and forms the narrative. There are two ways in which the media has an impact on social reality. It first serves as a gatekeeper, choosing which events and concerns are highlighted and made visible in the public dialogue. Journalists and media outlets make decisions on what stories to report, how to portray them, and whose viewpoints to include or omit. By doing this, they influence public opinion, set the agenda, and establish the criteria for what constitutes newsworthy or socially significant content.

KEYWORDS:

Broadcast, Mass Media, Reality, Social, Society.

INTRODUCTION

In order to comprehend the "spectacle" thesis in French media theory, particularly the ideas of Guy Debord and subsequently Jean Baudrillard, it is helpful to have a theoretical background that recognises the influence that ideology-in-general is said to have in social integration and social reproduction. The underlying externalisation and objectification of social reality in the media is also supported by this theory, although it is less a result of narrative than it is due to spectacle's function in creating a world of simulation. Their idea is post-representational, where the fact of the picture becomes more significant in modern broadcast society than what the image conveys. Through the use of totemic monuments, the system of images elevates the commonplace into a hyperreal carnival for the 'masses' to come together [1], [2].

Boorstin, Debord, and Foucault

It is crucial to note that "the image" draws practically all of its force from the medium of broadcast in order to comprehend the importance that is assigned to it in the different theories of spectacle. The concept of "the image" does not exist on the Internet since it does not provide a field of view in the same manner that broadcast does. The picture is a product of media in which a significant momentous event or depiction is the focus of widespread attention. When such representations are used repeatedly throughout time, they are referred to be icons, and the objects they represent take on a secondary role. The referent may really completely vanish.

Guy Debord's well-known book *The Society of the Spectacle* provides an early and innovative theorization of the phenomena of the reification of the image in contemporary society. This book examines broadcast media from a "situationist" viewpoint and was first published in France in 1967. According to Debord, capitalist culture presents itself as a vast collection of spectacles. For him, spectacle is a social relationship between individuals that is mediated by pictures rather than merely "a collection of images." Even the spectacle advertises itself as a facilitator of society's overall cohesion. It is the area of society where "all gazing and all consciousness" are concentrated[3], [4].

Debord believes that the contemporary media are both agents of political power and of urbanisation, and that the phrase "mass media" only refers to their "superficial manifestation." They maintain the populace's apathy towards inequality and hierarchy: The spectacle is based on the earliest specialization the specialisation of power. Thus, the spectacle stands in for all the others as a specialised activity. When all other forms of communication are prohibited, it serves as the diplomatic representation of hierarchical society to itself. The spectacle simultaneously serves as a practical catalyst for people's dual cohesion and division around the notion of private consumption:

The abstraction of all specific labour and the general abstraction of the entirety of production are perfectly rendered in the spectacle, whose mode of being concrete is precisely abstraction. The spectacle originates in the loss of the unity of the world, and the gigantic expansion of the modern spectacle expresses the totality of this loss.

Debord writes, "The spectacle is nothing more than the common language of this separation," in which the situation of the spectacle, which is but one representation of the real, splits off and separates from the real as if it had transcended it. The only thing that connects the spectators is an unbreakable bond in the middle that keeps them apart[5], [6]. The show brings the divided back together, yet still keeps them divided.

According to Debord's interpretation, which Fredric Jameson reiterates almost two decades later, the image is presented as "the final form of commodity reification" by following a relatively Lukácsian trajectory. Daniel Boorstin's *The Image*, which was published six years before Debord's, gave the phenomenon theoretical attention. Boorstin saw television and film as an extension of the de-naturing and de-realization of modern society brought on by the electronic management of the environment. Social class, time, and season divisions are less clear than ever in contemporary life. In the winter, steam heat makes us too hot, while in the summer, air conditioning makes us too chilly. Indoors are brighter than outside thanks to fluorescent lighting, and night is lighter than day. There are no longer any boundaries between here and there. With the help of films and television, today may become yesterday and, while we are still alive, we can go anywhere. In actuality, being there while we are here is simpler than being there when we are there[7], [8].

DISCUSSION

Broadcast technologies, in Boorstin's view, are subservient to what he called the "homogenization of experience," in which individual distinctions are flattened rather than articulated, leaving individuality itself as the final product. Nowhere is this more evident than in public opinion surveys: the proliferation of images and their dominance over our thoughts about ourselves are best shown by the increased interest in public views and public opinion polls. People opinion, which was previously the people's expression, is increasingly becoming an image into which the public fits. What is already there fills public opinion [9], [10].

As a result of Boorstin's assertions, it is no longer possible to poll or survey the public opinion in the era of the picture. A wholly anti-positivist reality is being attended to while polling is conducted, which is a positivist gesture of study. When J.B. Thompson sketches the emergence of contemporary forms of power, he offers a fair description of the startling parallels between Michel Foucault's account of public displays and torture in eighteenth-century Europe and Debord and Boorstin's portrayal of the social function of spectacle.

Ancient and ancien régime cultures were spectacle-based, where the exercise of authority was correlated with the public display of the sovereign's might and supremacy. A public execution in the market square turned into a symbolic act in which a sovereign power exacted revenge, reinforcing the king's glory through the destruction of the rebellious subject. It was a regime of power in which a small number of people were made visible to a large number of people, and in which the visibility of the small number was used to exercise power over the large number of people. Thompson contends that Foucault's work is instructive for a theory of the media, less in his promotion of discourse analysis than in his demonstration of how the older spectacular forms of power became routinely manifested in institutional life, infusing surveillance and disciplinary regimes in a voluntary manner. To put it another way, the "disciplinary society" described by Foucault in *Discipline and Punish* is one in which "the visibility of the many by the few has replaced the visibility of the few by the few."

Adorno and Horkheimer would undoubtedly contend that these two types of recognition relations are connected. That is to say, the few are able to rule the many via economic and cultural subjugation because the few are visible to the many and organised by the few. Adorno makes the following observation in a television-related article: "the more mass media tend to achieve their "integration", the more diffuse and inarticulate the audience seems to be." Advertisers buy audience attention, and the selection of media shows' content is also heavily influenced by prevailing ideological interests. The institutionalisation of this commodity of the gaze in the setting of contemporary mass media imposes a whole system of symbolic inequality that the public associates with via fame and image.

This unequal distribution of "cultural capital," which is essential to broadcasting as a mechanism for reproducing late capitalist societies, sometimes manifests itself at the discourse level. The fundamental workings of broadcast's performative aspect are not immediately apparent. Althusser has shown us that ideology's "interpellation" and calling function really operate in an upside-down manner. It is aware under the condition that it is unconscious, but the result is the same, according to Althusser's use of psychoanalytic terminology. According to Althusser, it is difficult to analyse the structures of the system of interpellation by definition. The structure of interpellation, however, can be seen occasionally in narratives that, when the analysis of what constitutes broadcast is taken into account, can be seen to be self-referential: an abstract reflection of the medium itself but explainable in terms of the medium. These three arguments are provided.

'Ordinary People's' Speech

Only in media cultures where 'spectacle' rules can regular people be discussed. Here, it is useful to observe how people who do not work in the cultural sector or who do not get significant media attention act while being interviewed by a television network, the newspaper, or the radio. I am just an ordinary person doing my job is a very common narrative that someone is asked to describe their role in an event, a process, or in society as a whole. But even news narratives replicate this "interpellation" of the person by describing how "ordinary men and women are to be affected by this or that government decision." Ordinarity cannot only be attributed to some profoundly ingrained byproduct of mediaeval class relations, when one's position is largely decided by birth. The emergence of "mediated publicness" and the discourses of "ordinariness" seem to be strongly related. A movie like *Forrest Gump* could only be produced under the circumstances of the polarisation between celebrity and mainstream culture. A fascinating movie that defies easy genre categorization, it revolves on the character of Gump who, using simple tools and little resources, manages to accomplish a remarkable variety of goals, including gridiron glory, brave military service, and marathon running. The movie primarily celebrates the American culture of opportunity, which is credited with supporting the country's moral superiority. However, it also shows how even the most common people may find fulfilment in a world dominated by superstars and spectacle.

'The System's' Talking Points

An abstract criticism of power is preferred in this discourse above anonymity. The description of the "underclass" or working class, which was particularly co-emergent with the mass media, has been supplanted by ordinaryness, much as the specificity of politicians and the ruling classes has been replaced in populist speech by a rebelliousness against something referred to as "the system." Since the 1960s, the word, which was popularised by the counter-cultures, has been used to describe a variety of concepts, from the stifling of speech and innovation to the inevitable rise of dominance to a generalised scepticism of authority.

Centric Discourse

A new motorway is being built by "they." They have found a treatment for cancer. They are launching a brand-new mall. They are not fully disclosing the facts to the public. The phrase "they" has perhaps been the most often used to describe the development of the mainstream media. Who are "they" exactly? The fact that the mass made up by broadcast media is undecidable in terms of specific messages suggests that the people who make up this mass are likewise undecidable to one another. In other words, scales of association that are difficult to accomplish via other methods are made feasible through broadcast. We may speak about a high degree of integration via the fame and the image, but on the other hand, we have rather weak connections at the horizontal level of the division of work. In media cultures, "otherness" is totally concentrated in the obsession of spectacle or fame, but it is drastically diluted at the level of the mundane. However, what kind of others are "they"?

Many theses exist. "They" could also be a default way of saying "I can't elaborate on the detail" or "It is more complex than my description warrants." "They" could also just be an absent-mindedness, a carelessness about "who" it is that makes the daily news. "They" could be the roadbuilders, scientists and doctors, developers, the government, etc. They might also be a nice way of indicating that we can't and don't want to know "who" "everyone" is. However, when compared to the structure of broadcast media, it becomes evident that, for instance, celebrities are not really they; rather, their own identities are clearly defined, to the point where the media produces programming genres and publications that are only about

celebrities. Contrarily, they aren't mentioned in literature yet still appear to be common. "They" stands in for the lost distinctiveness of today. They are the ones who understand how it works; we are not permitted to participate. In this interpretation, "They" stands for individual separation and disembodiment, as well as the reality that many practical knowledges rooted in mutually present and oral cultures have been lost.

The issue of whether "they" are unique to broadcast integration or to technologically extended culture in general of which the Internet is a part arises with regard to all of these discourses. According to Baudrillard, the mass media is the primary method of accessing social reality. In the last part, we saw that although spectacle has developed into a highly visible social reality, its impact on social conduct is less obvious. This effect is still noticeable in certain discourses, which provide the sporadic instances in which the broadcast medium's area of recognition condenses into its own content. The way that spectacle focuses audiences' attention is comparable to a modern method of "reifying" social interactions where the fetish of representations takes precedence over the conditions of that representation. The spectrality of the image and the many ways in which it detaches from social connections in general are also among Jean Baudrillard's main research interests in the field of media sociology. Contrary to the spectacle theorists, however, Baudrillard contends that the rise of an image-based society results in a crisis of representation. The promise of retrieving an original, genuine, or privileged meaning or a metaphysics of presence no longer serve as the foundation for signification processes in media societies.

The strength of "simulacra," according to Baudrillard, is what causes the image to eclipse ontology. This phrase describes how what we take in from the media becomes to seem more genuine than what it really alludes to. In his article "The Precession of Simulacra" in *Simulations*, Baudrillard elaborates on the genesis of simulacra by walking us through its four stages of representation. The picture in its many forms: is a reflection of a fundamental reality; it conceals and perverts a fundamental reality; it conceals the lack of a fundamental reality; and it has no connection to reality at all: it is its own exact imitation.

In order to argue that these types of phenomenality are how cultural representation in European culture develops, Baudrillard looks at the position of representation in that society. The first stage is readily discernible in the ethics of modern journalists, who welcome the possibility of a correlation between reality and the representations they create while adhering to rigid standards and frameworks of objectivity, bias, and neutrality. The second phase, which represents a significant distortion of the truth, is also acknowledged in the diverse interpretations of ideology outlined above. The third stage is perhaps the most difficult to comprehend. Given that the referent is already a simulational reality, Baudrillard contends that it is impossible to create an objective representation of the real in this instance. As a result, representation obscures not "the truth," but rather the absence of "truth." His assertion that theme parks like Disneyland inspire us to believe that the rest of society is somehow 'real' is arguably his most well-known example, but for Baudrillard, the whole world has essentially turned into one big theme park.

The fourth phase signifies the end of social reality as a referent. This is simple to comprehend. The rise of many intriguing genres, like "reality TV," suggests that the relationship to the referent might completely disappear. It is assumed that what is seen on television is more important than other types of experience. At the same time, we may find televisions themselves colonising every aspect of our public life, including bars, shopping centres, delis, launderettes, airports, railway stations, hardware stores, and neighbourhood shops. TV blends so seamlessly into our daily lives, according to McCarthy, that we seldom

ever realise its existence. Indeed, in these two meanings of the screen becoming reality, according to Baudrillard, pictures start to relate to one another rather than the 'real' world.

This connection is comparable to the linkages found in the study of commodity fetishism by Marx. As was already said, Marx believed that people could only sense their connection to one another via a commodity. The "appearance" of the product in the advertising and on the shelf is likewise "real" and hence persuasive, even while commodity fetishism conceals the "essence" of the object. According to Baudrillard, everything, including our access to social reality, is measured by the picture itself. "Socialisation is evaluated everywhere in terms of exposure to media messages. People who have insufficient media exposure are essentially desocialized or asocial. We appear to be unable to function without the picture because it is so powerfully compelling. However, the more "information" we consume and the more exposed we are to the mass of images, the more meaningless the world becomes. Information "impodes," and this happens for two reasons: first, rather than causing communication, it exhausts itself in the staging of communication; and instead of producing meaning, it exhausts itself in the staging of meaning. As information and the picture become self-referential and create "a closed circuit," Baudrillard contends that meaning is consumed faster than it can be reinjected. Second, the only connection left that the mass media has managed to build is between the masses, not the creation of social bonds. Insofar as all relationships must "pass through" the media relationship, they are subject to the entropic force known as simulacra¹⁷. This macroscopic implosion of the social is mirrored by the microscopic implosion of meaning, in a way that echoes McLuhan's dictum that the medium is the message.

According to Baudrillard, the 'mass'-age' is not a necessary prerequisite for the media, but rather its unique impact. The mass and the media are mirror images of one another, and when simulacra dynamics rule, the institution known as the "social" is rendered obsolete and incorporated into the representation. A world where "we form a mass, living most of the time in panic or haphazardly, above and beyond meaning" exists, in which "the individual becomes a pure screen, a switching centre for all the networks of influence." By attempting to depict fiction as real or the real as fiction, the media no longer serve as a giant hoax. It differs from what Baudrillard meant by simulation or hyperreality.

As the performance of the mass media is magnified beyond all other events, there can no longer be a conflict with the real; instead, the real is manufactured out of itself. According to Baudrillard, the masses are not the type of deceived underclass that should be used as a tool by the media and politicians, but rather, they are a kind of ground of absorption and vast gravity that neutralises all meaning and fosters a culture of cynicism and nihilism. The general public is a more powerful medium than any media, since they "envelop and absorb the latter, or at least there is no preference for one over the other." The media and the mass are one and the same process.

The last significant viewpoint on broadcast media that I want to discuss is that of Marshall McLuhan and Harold Innis, or "medium theory," as it is known by Joshua Meyrowitz. Although it doesn't have the same weight as the "spectacle" and ideology frameworks, it has lately drawn a lot of attention. The majority of this interest is focused on McLuhan being seen as a prophet of the second media age who has been rediscovered, but a large portion of it is also interested in the affirmation that it is still crucial to examine communication medium. The historical knowledge of the many waves of communication from print to electronic serves as the foundation for McLuhan's work. His many proverbs about the media, such as "the global village" and "the medium is the message," have entered common culture even if they may not have been fully understood by McLuhan himself. In the 1970s, McLuhan had a

"loss of vogue," which persisted until his work was recently reclaimed by theorists of the second media age and cyberculture. McLuhan was influential in the academic in the 1960s.

McLuhan's multi-dimensional description of communication "mediums"—a perspective on technologically produced social connections that each have their own unique reality or ontology—is his most significant contribution to communication theory. The cultural industry thesis, the theory of ideology, or Baudrillard's precession of simulacra, for example, all imply a fundamental homogeneity of people who are media-immersed. This approach is significantly distinct from those ideas. Instead, McLuhan argues that media technologies have unique temporal and spatial specificities to which particular perceptual frameworks correspond. According to James Carey, the use of a certain communications technology corrects specific sensory linkages in society's participants. By establishing such a relationship, it shapes a society's worldview, or more specifically, it establishes a distinctive manner of categorising experience. Thus, it establishes the types of information, the architecture of perception, and the sensory mechanisms calibrated to take in reality.

He does contend, however, that historically, one or more of these frame-works may come to dominate overall cultural perspective. He makes a distinction between print-based culture and culture that has been technologically expanded. According to McLuhan in *Understanding Media*, in print culture, literature and the book tend to shape our sense of the outside world, acting as an analogue that shapes other experiences. The "content" of every medium is always another medium, which is how this is often seen as the new mediating the old and interiorizing it. The written word is the content of print, just as print is the content of the telegraph, and speech is the content of writing.

These layers of electronic worlds, both past and present, make it harder for consumers who are engrossed in several media to understand meaning. As more information must be created by the audience or the receiver, this process gradually gets more complex to the point that we must be instructed in it. The main contrast between "hot" and "cool" media that McLuhan made is pertinent in this context. Popular media like radio and films disseminate a lot of information, inundating the listener or viewer. It takes very little effort to comprehend them. Conversely, interactive media assume interaction. According to McLuhan, there is an abundance of information in hot media, therefore there is minimal need for interaction, for "active" players, or for any kind of engagement.

In *Understanding Media*, McLuhan starts to explain how contemporary society is becoming into a "cyber-nation," with mechanical media like print being replaced by "automation" technologies like radio and television. The primacy of mass media over more antiquated mechanical means of reproduction is further cemented by the instantaneous electronic nature of radio and television. Real "mass production" is brought in by automation, not in terms of scale but rather an immediate inclusive embrace. 'Mass media' also has this kind of personality. They are a sign that everyone gets interested in them at the same time, rather than how big their audiences are.

In other words, McLuhan focuses on the broadcast's important characteristic—its "live" nature. Instead of being live at the time of production, a broadcast communication is live for the audience in this instance. The transmission's content might have been created in before or while the audience is watching. McLuhan, however, is naturally less concerned in the content than in how the audience is essentially a reaction created by the medium itself. According to cybernation theory, "the consumer" of a message also "becomes producer in the automation circuit, quite as much as the reader of the mosaic tele- graph press makes his own news, or just is his own news" The importance of McLuhan's argument in this case is that he contends

that in order to ensure mutual presence, an electronic assembly or "virtual" assembly need not be dialogical, equal, or even have "high participation." Even when the bulk of 'participants' in a medium are passive, they are nonetheless able to perceive mutual presence as the really real.

The most contentious of McLuhan's ideas is his subsequent focus on the human-technical extension argument, which substantially broadens the scope of what counts as media. The concept of "the medium is the message" has been replaced with "the medium is the massage," according to McLuhan, who believes that everything that may increase a person's senses and biological potential qualifies as media. Electric circuitry is an extension of the central nervous system, just as the wheel is an extension of the foot, the book is an extension of the eye, the skin is an extension of clothes, and so on. While there are significant issues with relating CITs exclusively to the body in a way that is similar to corporeal essentialism, as we shall see in later, McLuhan paradoxically enables us to understand recent developments in the convergence of CITs with transportational and architectural technologies in a way that is extremely helpful.

Some of McLuhan's colleagues, who in some respects were more thorough and rigorous in their analyses of technological means of communication and forms of political power, were eclipsed by the enigmatic quiriness of his work. Harold Innis, one of these authors, offered a medium theory that may be more approachable for a theory of broadcast. Innis draws a significant contrast between two different communication "empires" in *The Bias of Communications*. The first, which he associates with the printing press and technological communication, leads to a spatial dominance, or "space bias," while the second, which he associates with oral culture and the segregated world of the manuscript, is associated with time and allows for continuity and memory. The oral tradition has to be restored for Innis. Broadcast is a part of the space empire, and at the time he was writing, in the early 1950s, it had begun to shape the existing power structures. Innis saw a recurring dialectic in history where one medium asserted primacy in a society, followed by attempts to get around the social power that gathered around the control of that medium. Each new mode of communication was associated with ripping people and their entire ways of life out of their traditional moorings in locality and place and relocating them within larger and more dispersed forms of influence. This is how David Crowley and David Mitchell portray him. With modernity, this process of the self's co-location within many locations, identities, and influences accelerates; human agency itself is gradually drawn away from the local and reconstructed inside the widening possibilities of the modern. Although medium theory lost some of its impetus in the 1970s, it had several very accomplished proponents in the 1980s and 1990s, like Joshua Meyrowitz, whose work is further discussed in the following.

In an effort to build on the traditions started by McLuhan and Innis, Meyrowitz endeavoured to continue them in his important book *No Sense of Place*. According to Meyrowitz, electronic media reterritorialize "sense of place" and the physical, societal, and political contexts in which it exists. They do this via their cross-contextuality and reach, their ability to asymmetrically bring together incredibly varied people that would otherwise be divided by cultural emphasis, physical distance, and sometimes even time. Arbitrary relationships between a physical environment and a feeling of place are made conceivable by media, particularly electronic media. The limits of embodiment, such being in one location at one time, vanish by undercutting "the traditional association between physical setting and social situation." This analysis's usefulness is in foreseeing what was previously solely ascribed to "cyberspace," namely, the mobility that an Internet user enjoys, emphasising the "virtual" features of broadcast.

CONCLUSION

It is important to recognise that the mass media's production of social reality has certain flaws and biases. The material that media organisations create may be shaped by business interests, political allegiances, and editorial prejudices. The prevalent ideologies, power structures, and cultural narratives that support inequality and marginalise certain voices and viewpoints may also have an impact on how the mainstream media portrays social reality. In conclusion, the mainstream media is a key medium for people to access and understand social reality. Its significance as a gatekeeper and a sway on public opinion cannot be overstated. Media literacy may be fostered and diverse and inclusive media practises can be promoted through comprehending the intricacies of media representations and critically interacting with the mass media.

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CHAPTER 11

A BRIEF STUDY ON INTERNET AND ITS RELATED MEDIA

Ms. GeethuBijil, Assistant Professor,
Department of Soft Skills, Presidency University, Bangalore, India,
Email Id-geetu@presidencyuniversity.in

ABSTRACT:

The internet and its connected media are explored in this abstract, which also looks at the significant effects of digital technology on communication, media consumption, and the distribution of information. The way we access, create, and engage with media material has undergone a radical transformation thanks to the internet, which has also had a profound impact on cultural norms and media landscapes. Globally interconnected people, groups, and organisations may instantly access a wide variety of media types and channels thanks to the internet. Websites, social networking platforms, streaming services, podcasts, blogs, and online news sources are just a few examples of the many different types of online media. These digital media challenge conventional patterns of media production and consumption by offering options for user-generated content, interactive experiences, and personalised consumption. The development of the internet and associated media has democratised information distribution and strengthened the voices of people and groups. Anyone with internet connection may create content using social media platforms and online publishing tools, sharing their thoughts, stories, and viewpoints with a potentially global audience. The interactive character of online media has made the media environment more inclusive, diverse, and pluralistic. However, there are issues and problems with the internet and its linked media. The rapid propagation of false information, fake news, and internet manipulation may be facilitated by the ease with which information can be shared. As personal data is gathered, analysed, and commercialised by numerous internet platforms, privacy concerns surface. The digital gap increases already existing disparities by creating hurdles to fair access to media and online resources.

KEYWORDS:

Broadcast, Cyberspace, Communication, Internet, Media.

INTRODUCTION

To kick off "NetAid," the Internet version of the "Live Aid" movement from the middle of the 1980s, concerts were performed during the month of October 1999 in London, New York City, and Geneva. The "Live Aid" movement was made up of a number of internationally televised rolling concerts supported by businesses that gained a moral boost to their advertising profiles as well as attendees at the gates who felt like they were helping the less fortunate after seeing them on television. The more modern version of empathy-at-a-distance allows individuals in economically and technologically advanced nations to "help" others by just sitting at Internet computers. The United Nations Secretary-General, who was present at

the performance, made the following statement: "Most people in developing nations must survive on less than two US dollars per day; today, with the click of a mouse, everyone can contribute. There are no more justifications; let's usher in a fresh day[1], [2]. At the turn of the century, the promotion of the Internet as universalist and redemptive became a common discourse, in which the language of redemption via an electronic assembly has acquired theological dimensions. The velocity of connection growth to the Internet network is astounding, whether caused by rhetoric or deft marketing[3], [4].

Internet use and virtual worlds

The difference between the first and second media ages, as mentioned in the Introduction, is a relative one that is based on a more intense conflict between the new network mediums and the architecture of broadcast mediums. This chapter will examine "second media age" theorists who assert that the expansion of the Internet is a response to the constrained and uneven possibilities of broadcast in order to understand this difference. We'll show that there is a startling amount of consensus among liberal, Marxist, and postmodernist philosophers about the emancipatory aspects of the Internet. But first, it's important to clarify some of the structural and technological aspects of contemporary interactive media and evaluate the arguments put up for the existence of a second media age[5], [6].

While the term "cyberspace," which first appeared in William Gibson's prophetic fiction writing, is most often used today to refer to the Internet, some thinkers have noted that it can also refer to a variety of technically constructed environments in which people experience a location that is not reducible to physical space. By this concept, cyberspace might refer to any media that contains human communication inside an electronically produced space. Another difference is often used to indicate whether a certain area is particularly private or shared with others. A personal music player with headphones, such as the "Walkman" made popular by Sony Corporation, is one example of a medium of the enclosure of experience. However, since it forbids a common enjoyment of the single media "event," it falls short of the prerequisites for cyberspace. Because the "performance" of the event and the context in which it is experienced are linked by a specific user, the event is personalised.

As a result, the distinction being made here may be seen in a variety of everyday media practises. According to Meyrowitz, there is a significant difference between listening to a cassette tape while driving and listening to the radio since the former isolates you from the outside world while the latter keeps you connected to it[7], [8]. However, virtual reality theorists often ignore the distinction between accessing shared media events and ones that are individually created because they are focused with bandwidth as a leading marker of its definition. In order to attain its simulational features, virtual worlds often need substantially wider quanta of bandwidth. Therefore, it is believed that virtual reality has a technological home in digital settings. Wide bandwidth is not a unique characteristic of digital media or a "second media age," just as personalization is not.

The virtual properties of material varies significantly throughout the broadcast medium. Think about the differences between films and television. Cinema provides approximately twice as much bandwidth as television. A typical-sized television takes up 5% of the viewing field, with the remaining 95% taken up by potential room distractions. The visual field is only used for 10% of a movie, with the remaining 90% being blacked out to reduce distraction. Cinerama takes up 25% of the visual area, while virtual displays, which get their data from computer-generated pictures, occupy the whole visual field. However, projection technology is only a development of broadcast technology[9], [10].

Cyberspace, unlike virtual reality, does not depend on a deception of the senses to generate the appearance of an inherent realism, as I explain in the Introduction to Virtual Politics. Rather, an objective reality that is independent of the widespread illusion of sense-impressions is produced via the creation of computer-mediated worlds in which communication is possible. Because he contends that a single individual does not exist in cyberspace, but rather in virtual reality, Ostwald claims that "the critical component of any definition of cyberspace is the element of community."

The most primitive yet original location to look for the "origins" of cyberspace, according to James Carey and subsequently Jon Stratton, is in "nineteenth-century attempts to speed up circulation time." Therefore, the introduction of the telegraph in the first half of the nineteenth century, according to Stratton, is the most profitable time to look.

According to James Carey, "the telegraph signified the definitive separation of "transport" and "communication," which is the simplest and most fundamental element about it. According to Stratton, the creation of cyberspace was not caused by the development of computers and microchips per se, but rather by an increase in the speed of communication over distance to the point where the amount of time it takes for a message to travel a distance is perceived as insignificant by both the sender and the recipient. Therefore, according to Stratton's interpretation, the growth of international telecommunication and the development of cyberspace are intimately linked.

The telephone is another of the main forerunners of computer-mediated cyberspace technologies. The telephone, a twentieth-century improvement on the telegraph, displays a variety of characteristics as an electrically maintained low-bandwidth medium while permitting a certain kind of electronic construction. A sensation of a meeting place is facilitated by such an assembly, even if it is often only mutual for a small number of people at a time and is supplemented by voice mail and answering machine services. Insofar as it is semi-enclosed and converts the speech into a "meta-signal," electrical pulses that communicate analogue sounds, the telephone also demonstrates a few aspects of virtual reality.

Regarding this latter aspect, an early classic on telecommunication by Herbert and Proctor contains one of the first theorizations of "virtual reality." They differentiate electrical current and voltage in the second edition of *Telephony* from what they refer to as a distinct "virtual" current and "virtuvoltage." This difference is an effort, although a poor one, to show that a telephone exchange, where people are connected to one another by operators or agents, offers an environment that goes beyond the strictly electrical. This alternative habitat straddles the electrical and human speech spectrums, but it lacks the comprehensiveness of the current cyberspace-designated media.

Internet Use and Virtual Worlds

Cyberspace and the Internet are often used interchangeably, which obscures the reality that there were earlier networks that may be considered to be domains of the "matrix" or cyberspace. In honour of John Perry Barlow, who applied Gibson's phrase to CMC as a more complicated form of space than that which is engaged in a telephone conversation, the aggregate of these networks is frequently referred to as Barlovian cyberspace. The Internet has evolved into a "network of networks" in modern times. The World Wide Web, ARPANET, Fidonet, Usenet, the WELL, and dozens of business and governmental intranets are just a few of the significant networks that have joined the Internet and are mostly American in origin. The enlarged Internet network now supports CMC technologies like email, newsgroups, and bulletin board systems that predate many of these networks.

Additionally, one must make a distinction between CMC's domestic and commercial networks. Commercial networks have long preceded domestic ones; for example, IBM had its own worldwide intranet almost 20 years before the Internet officially launched. ARPANET undoubtedly had a major role in developing the domestic framework for the current Internet in America. By the late 1980s, 150 locations had been erected around the USA and had been built by a Boston business under contract. It was created with the ability to log in remotely using passwords from the beginning, a capability that evolved with the home computer modems' growing speed. The fact that email emerged as one of the most popular sub-media surprised many of the ARPANET's designers. As Tim Jordan says, the important thing about email is that, contrary to what its creators had anticipated, humans utilised it to converse with one another rather than with machines.

This was true even though email wasn't officially introduced to the system; rather, it was added ad hoc and informally. Email spontaneously developed as the primary resource ARPANET offered, and this has been the case for almost all computer networks. Computers are used by individuals to communicate with each other, giving birth to the general phrase "computer-mediated communication."

The many networks have made it possible for contact from the many to the many, including numerous writers and readers, for which there is no technological restriction. CMC does not, however, merely have to be point-to-point. Such a method of communication is more effective than anything that can be physically present. A listserv conference where each message is logged in a linear sequence of when it was delivered makes it easier for 300 individuals to communicate with one another than it would be for the same 300 people attempting to be heard at an embodied conference. Therefore, we should be discouraged from seeing cyberspace as solely an extension of social interactions that occur outside of it since it is evident that it is generative of new relations that were not previously feasible. A CMC meeting is only one illustration of why.

DISCUSSION

While "cyberspace" opens up new opportunities for connection, the many sub-media that are accessible via the Internet have an impact on the shape that these associations take. Virtual communities are all too often just connected to a general power that is given to "the Internet." It is crucial to describe the numerous Internet sub-media and their effects. Many researchers have noted that early interest in MUDs and MOOs has significantly decreased in comparison to the main usage of the Internet. While chat rooms, news groups, and multi-purpose Internet conferences were valuable to early Internet users, their significance has decreased over time as the Internet has grown.

The Internet has been hijacked by social practise in all its variety, according to Castells, who also believes that it has special impacts on social practise itself. Instead of being an amorphous ocean that people plunge into, the Internet is a galaxy of controlled sub-media. Based on empirical research, Castells comes to the conclusion that teenagers make up the majority of users of the online identity-building forums that are accessible on the Internet. "It is teenagers who are in the process of discovering their identity, of experimenting with it, of finding out who they really are or would like to be," he writes.

Contrary to the speculative predictions in the early 1990s that the Internet may allow the establishment of extremely large-scale, so-called "virtual communities," Castells' discovery that virtual groups exhibit an adolescent bell curve. Due to the web-like structure of the Internet, which is a vestige of a decentred method of delivering information, these take on the

shape of spontaneous spontaneity free from governmental control. It was stated that the Internet's enticing liberation is based on the simple fact that it is decentred.

Internet Communication's Benefits

Of course, in the early years, the idea that the Internet makes information and its users "free" was persuasive and was seen by many authors as the start of a new era. David Silver has referred to this phase of civic education of masses into the appeals of the Internet as one in which the frontier image became the dominant metaphor. However, Internet communication's horizontal/acentric structure has advantages over previous network topologies, including bandwidth and the ability to transmit complexity.

In a manner that replaces reciprocity in face-to-face, institutionally extended, and electronically extended relationships, this capability also makes it possible for sophisticated reciprocity. Digital reciprocity creates the paradoxical aspect of returning to the historically more unmediated of these modes the face-to-face as its ideal model while literally annulling this mode as a cultural base. This is because it makes possible more abstract modalities of exchange than these other modes. The unique qualities of optical fibre, which supports this capability, are promoted in its potential for computer, voice, graphics, and video services, a larger host of media which may provide more "convincing" high-fidelity realism to the user. Analogue electrical transmission methods have never been capable of handling such complexity in a fashion that could be linked together in an instantaneous, high-speed, and multi-data networking. The ability to metaphorically rebuild intersubjective reality is made feasible by the instantaneity of reciprocity alone, which explains the propensity to confuse "cyberspace" with "virtual" culture.

It is fundamentally distinct from networks of interchange relying only on electric current to provide what are effectively broadband types of interactive environments. This is true because the time-worlds and space-worlds that optical fibre enables the electronically reified environments can potentially replace and redefine the complexity of communication systems and go beyond being just metaphorical extensions of intersubjective connections. Like "the media" that we discussed in the previous chapter, digitally platformed network communication cannot be seen as the continuation of a system of speech by means of other media or even as a pretence of the same because it makes possible fundamentally new types of interaction that are arguably historically unprecedented. The digital aspect of this communication, in particular, sets it apart from the role of extension that analogue technologies might play.

Systems for intersubjective simulation have never been successfully built using electrical-analog time-worlds. 'Real-time' and 'near-instantaneous reciprocity' are only made feasible in expanded form by appropriating the quality of the speed of light, in conjunction with the ability to express complexity. According to some reports, these types of technological capabilities are also changing the structure and content of technologies that have historically been connected to transmission, such as television. Sherry Turkle, for instance, claims that in the 'age of the Internet', television genres have become much more hyperactive in ways that resemble the haphazard travelling that takes place in cyberspace: 'quick cuts, rapid transitions, changing camera angles, all heighten stimulation through editing', a hyperactive style exemplified by MTV, television's response to multi-media.

The fragmentation of the cultural business itself reflects this shift in the amount of freneticness that viewers of television have grown to regard as normal and which is now present in almost every rapid-cycle television advertising we see. According to Tim Jordan, the number of independent TV stations increased from sixty-two to 330 in the United States

during the 1980s, while the three big networks' share of the prime-time viewership decreased from 90% to 65%. The mass market that formerly represented the buyers of immaterial goods has been destroyed by hand-held video cameras that enable the production of home entertainment and the establishment of hundreds of separate TV channels.

Therefore, second media age writers contend that a second media age is capable of absorbing the first media age and reshaping it to the extent that even traditionally well-defined broadcast technologies are becoming more personalised, more amenable to a sense of active and interactive control by audiences, as well as dramatically expanded programming choice, through convergence with interactive technologies or by diversification. However, as we will see, the challenge of separating broadcast from interaction as a merely technical difference as opposed to a distinction based on models of social integration is what such an argument needs to deal with. The Internet is seen as a liberator from broadcast media, according to the second media age theory. The second media age thesis, as was previously shown in Chapter 1, has been adopted virtually by default in New Media theory, sometimes with no theoretical engagement or definition of viewpoints. I'll concentrate on the thesis' strongest proponents in the following to evaluate their significance in comparison to other viewpoints.

According to the aforementioned considerations, the Internet stands out as an extensive technological environment that best represents "cyberspace." It provides a network medium that is unmatched in its potential and breadth due to the wide variety of sub-media it supports and its capacity to accommodate complexity. Second media age theorists argue most persuasively that the Internet and interactive technologies in general have become so ingrained in people's daily lives who live in information societies that they have all but supplanted the influence of broadcast media. A limited number of producers delivered information to many customers via the media of cinema, radio, and television. An alternative to the broadcast model, with its severe technical constraints, will very likely enable a system of multiple producers/distributors/consumers, an entirely new configuration of communication relations in which the boundaries between those terms collapse. This is due to the impending introduction of the information "superhighway" and the integration of satellite technology with television, computers, and telephone. A new era of mass media is approaching.

Contrary to ideas of broadcast, which have been around for a while, conceptions of cybersociety or the second media era are, for the most part, fairly recent. This was covered in the Introduction. Communication studies is still formalising this new area of inquiry since the Internet, the most amazing technology of electronic network communication, has only actually been accessible domestically since 1991. The variety of hypotheses, from scholarly to journalistic, has been expanding. The proliferation of writing regarding new communication technologies has been dramatic, much like the Internet Revolution itself. The literature is also characterised by an eager impulsiveness that leads to many generalisations and knowledge claims that become obsolete at about the same pace as information technologies themselves, much like the sheer acceleration of technical progress. As stated in the Introduction, there has been a significant increase in computer-related literature since 1991. The paperless society and the end of the book were predicted, but neither happened. Instead, if anything, book sales have soared as the weight on each shelf has been shifted to a thriving computer department.

A considerably bigger corpus of pre-Internet thought that is pertinent to the second media age exists alongside the fairly recent history of cyberspace analysis. It may be argued that these ideas' time has come. Marshall McLuhan, Harold Innis, and Joshua Meyrowitz, who were mentioned in the preceding chapter, are arguably the most well-known broadcast media

philosophers to connect the first and second media ages. It is not unexpected that media theorists are able to get attention since content is far less significant while examining cyberspace. On the linguistic side, there is Derrida's work, which, in my opinion, makes him the only other semiotic theorist except Baudrillard whose work is compatible with a medium theory. Later in this chapter, the significance of these authors' ideas will be discussed. However, it is first important to look more closely at the arguments put out by intellectuals of the second media era.

Theorists of the second media age contend that, since the Second World War, broadcast and interactive communication apparatuses have collectively served as the main means of cultural mediation in information societies. The key takeaway is that, in this perspective, it is impossible to comprehend the second media era without first comprehending the first. As we will see, the traditional media play a major role in defining the first and second media ages. The second media era has emerged as a result of the circumstances created by the first, according to writers like George Gilder in *Life After Television*, Sherry Turkle in *Life on the Screen*, and Mark Poster in *The Second Media era*. The development of an ambiguous mass by mass media, the disconnection of people from the tools necessary to produce their own contributions to public communication, and the breakdown of conventional community are all factors that are touted as being solved by the Internet. To believe that this overturning is a permanent phenomenon or that decentralised network communication simply nullifies the influence of centralised communication apparatuses is an exaggeration. Instead, the former's authority continues to depend heavily and parasitically on the latter's.

The tyranny ascribed to broadcast, according to the second media age viewpoint, arises from its dominantly vertical structure's hegemonic function in the shaping of culture and individual consciousnesses. In this framework, a person is compelled to rely on visual cues and technological communication channels to develop a feeling of community and shared culture. For the romantic kind of cyber-utopians, the second media age "restores" immediate, less-mediated, and two-way forms of contact by avoiding this "institutional" type of connection.

As evidence for the "ontological" nature of the second media age as a distinct trend, movement, and mode of social integration, second media age utopians point to the empirical increase in the take-up of the Internet and other network technologies as well as the empirical truth that the Internet is primarily interaction and very little broadcast while television is mainly broadcast with very little interaction. The significance of the many being able to communicate with the many in cyberspace is nearly entirely tied to how it is supposed to end the "lock-out" situation that people experience in broadcast connection. As soon as a form of electronic communication becomes available that is sufficient in speed, shape, and complexity to include the abstractness of the social forms involved, the barriers to mediated activities that are imposed by the power of broadcast quickly fall. The 'elite' message producers only communicate with the person in one direction. The fetish of the image or the celebrity, in whom concrete consciousnesses are centred, is often the only way to establish a horizontal link with other recipients of the same messages. On the other hand, with the Internet, the message producers are sidestepped since the horizontally constructed boundaries essentially vanish.

CONCLUSION

In conclusion, the internet and allied media have completely changed the media landscape by making information more widely accessible, encouraging user engagement, and promoting interconnectedness on a global scale. New opportunities for media production, communication, and cultural exchange are presented by the digital sphere. To create a

responsible and inclusive digital media environment, it is crucial to address the issues related to online media, such as information integrity, privacy, and digital inclusion. New forms of engagement and communication have also been made possible via the internet. Platforms for social networking make it possible for people to communicate, work together, and exchange information across geographic borders. Online discussion groups and communities provide like-minded people a place to interact and share information. Real-time communication is made possible through instant messaging and video conferencing capabilities, promoting global connectedness and online communities.

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CHAPTER 12

A STUDY ON VIEWPOINT OF COMPUTER -MEDIATED COMMUNICATION

Ms. Mini Pushkar, Assistant Professor,
Department of Soft Skills, Presidency University, Bangalore, India,
Email Id-koustavnandi@presidencyuniversity.in

ABSTRACT:

This abstract examines the history and transformation of interpersonal and group interactions from the perspective of computer-mediated communication (CMC), with a particular emphasis on how these changes have been facilitated by digital technology. CMC is the term for information and communication exchanged through computer networks and online platforms, and it encompasses a variety of channels including email, instant messaging, social media, and virtual worlds. People may communicate with one another in innovative ways that aren't limited by space or time because to CMC. People may communicate asynchronously and synchronously regardless of where they are physically by having discussions and working together. By allowing people to exchange information, participate in social activities, and maintain and grow their connections on a worldwide scale, the rise of social media platforms and messaging apps has further improved connectedness. Positively, CMC provides a wide range of advantages. It promotes convenience by making it simple for people to cooperate and communicate across time and location. Due to the ability to carefully create and control their online identities, people may use it to express themselves and portray themselves. CMC encourages inclusion by enabling people of all origins and identities to join in online communities and have dialogues with one another. Furthermore, the widespread use of CMC prompts worries about security, privacy, and the commercialization of personal information. The necessity for ethical and responsible practises in the field of CMC is highlighted by problems like internet spying, data breaches, and information manipulation.

KEYWORDS:

Communication, Computer, Information, Media, Social.

INTRODUCTION

The 'mass' of media users as an ill-defined, amorphous group. These 'media' walls are a product of the design of broadcasting. As we observed with Debord in the last chapter, the less someone looks 'sideways' for contact, the more they rely on the media to develop a cultural identity. On the other hand, this style of connection weakens and de-normalizes the more a person turns inside for social solidarity and reciprocity, making the need for an alternate dependency on a centralised machinery of cultural creation inevitable [1], [2]. However, when people turn directly to others for a feeling of milieu and affiliation in the second media age, the barriers between people on a horizontal level are removed. In the second media age, subject constitution happens through the mechanism of interaction, as the poster notes [3], [4]. Because of the telecommunication companies' aggressive marketing operations, interaction has evolved into a desired aim in and of itself, allowing for a wide

range of applications outside of the realm of communications. However, the most common use of the Internet has been for the phenomenon of distant communication through a computer, sending and receiving messages that are digitally encoded, and being "interactive." The great attention of countless numbers is focused on computer communication much more than on making purchases or accessing information online.

The Internet helps people escape the isolation that media barriers cause, especially when these walls are strengthened in metropolitan settings. When the larger cultural contexts of post-industrial societies are eroding the boundaries between the real and the virtual, Sherry Turkle contends, this opposition is no longer significant. In information societies, people interact more and more with computer screens, developing face-to-screen relationships rather than face-to-face relationships.

As Sherry Turkle examined in her 1984 book *The Second Self*, it is not realistic to imagine a person alone in front of a computer; rather, as she has more recently suggested: "This is no longer the case." Millions of people are connected in new areas by a fast developing system of networks known as the Internet, which is transforming the way we think, the nature of our sexuality, the structure of our communities, and even our very identities.

The opportunity to create virtual communities in which we participate with people from all over the world, people with whom we converse daily, people with whom we may have fairly intimate relationships, but whom we may never physically meet, is what Turkle refers to as the "Age of the Internet"[5], [6].

It is very amazing how much contemporary writing praises the Internet for defeating fragmentation and individuality. In certain circumstances, it is said to have an integrative role that may reverse a 200+ year old trend. The networked citizen, according to Dave Healy, "is never alone." Insofar as the Internet exhibits a "culture of coherence," he contends, it acts as "a corrective to the dangers of individualism" that Alexis de Tocqueville warned about during his 1830s tour to the United States.

Whether intended for public or private consumption, the thesis on the second media age promotes a narrative of redemption whose aspirations for unification have religious overtones[7], [8]. However, independent of the actual exchanges that are promoted by such methods, the second media age thesis is mostly a derivation of a neo-liberalist larger trust in the emancipatory potential of new means of communication. An "ideology of limitless communication - but without social actors" has replaced a "ideology of limitless progress," according to Armand Mattelart.

The computer-mediated communication viewpoint is an alternate explanation for electronically enhanced interaction that far precedes the second media age thesis. Although the CMC view and the second media age perspective overlap, the CMC perspective is specifically focused on how computer communication expands and mediates face-to-face paradigms of communication. In this view, a computer serves as both a tool and a doorway onto the internet. Face-to-face contact, whether it be between two individuals or many, as in a chat group, is what is mediated from this viewpoint. A sign of this is the fact that CMC literature frequently discusses how people attempt to substitute for the lack of face-to-face interactions on the Internet, such as by adhering to netiquette or by the expansion of emoticons the symbols used in email to represent facial expressions[9], [10].

The second media age thesis and CMC literature diverge primarily in four areas. It is concentrated first on the originality of the communication event in cyberspace. Second, rather than focusing on the larger social settings and rituals through which these exchanges take on

meaning, it is considerably more interested in interaction than integration. Thirdly, certain CMC frameworks are concerned in how "external factors" affect a communication event, unlike "media studies," which are not. With broadcast analysis, it is seldom explored how external contexts affect media content; instead, media material is evaluated in terms of how it could represent or reflect non-media reality. Finally, although it is not concerned with the types of information integration that might support CMC, it is concerned with the way that computer-mediated communication is based on information processes that can be found in an increasing number of interactions. This last point broadens the study areas of cybernetics and the information society, which may be roughly grouped under the heading of information theory.

knowledge theory The conduit models of communication that were initially articulated in the 1950s continue to be used in the CMC viewpoint. Therefore, it is worthwhile to outline the major lines of information theory before looking at the modern aspects of CMC. Strangely, these ideas are more applicable to dyadic reciprocity, whether it is face-to-face or electronically extended, than they are to broadcast. Despite the fact that they were never able to account for the phenomena of performativity, spectacle, and reification discussed in the preceding chapter, they managed to have some significant impact in the United States at the height of broadcast. Dyadic communication theories don't do a very good job of describing what occurs when a few centres of cultural creation communicate with an ill-defined mass.

DISCUSSION

The core ideas of this perspective some of which were mentioned in the Introduction can be boiled down to a process-driven "positivist" model in which intersubjectivity, the event of communication between two entities, serves as the gold standard against which all other communication processes are measured.

The monograph *The Mathematical Theory of Communication* by Shannon and Weaver most often serves as the germ for this viewpoint. Chris Chesher evaluates this text's applicability to the Internet as follows: Shannon and Weaver distinguished between the mechanism of transmitting information and its substance. Although the meaning of messages was not a concern of Shannon and Weaver's information theory, which was purely technical in nature, it was utilised much more widely in defining and studying communications processes.

The "information revolution" and the "information society" were both conceptualised as centres of social activity. The epistemological notion of 'information' in this tradition was applied by the computer as an information transferrer and processor. The idea that information is independent and central, whereas communication is primarily an issue of "getting the message across," has come to dominate contemporary info-culture and is often unchallenged. The process is predicated on the assumption that the informative sign may easily substitute for the real thing.

The goal of Shannon and Weaver's theory, which was developed as a consequence of research done for the AT&T telecommunications firm, was to explain how a unit of information supplied by a sender at one end of a communication channel may be accurately duplicated by a receiver at the other end. The source may be beeps on a telegraph line, writing in a book, or telephone conversation that is sent through a channel and picked up by a different person with or without the use of a "decoding" device. A receptivity to information of this kind has permeated common notions. The term "hi-fidelity" itself was coined on the premise that an electronic music system in a person's living room could somehow accurately duplicate an original performance of a musical work. According to George Lakoff, this concept also permeates educational epistemology. The notion that professors "impart"

knowledge to students' brains that must later be "regurgitated in an exam" assumes that all knowledge is made up of stable quanta of information and that this information is perceived by sender and receiver in exactly the same way.

Shannon and Weaver's theory is pure medium theory; they had no interest in the meaning or substance of communications, the possibility that they were sent intentionally, or the social or psychological circumstances surrounding their receipt.

However, their idea was hijacked by other fields and viewpoints, such as structural linguistics and media effects theory, and it eventually became the usual starting point for "information theory." This idea stands out because it quickly asserted that it applied to all forms of communication, whether they were between robots, biological entities, or human organisations.

It is hardly unexpected that the co-emerging science of cybernetics and Shannon and Weaver's physics of communication might readily synchronise. Before Shannon and Weaver's book, Wiener published *Cybernetics: or Control and Communication in the Animal and Machine*. One of the first formalised understandings of "information" as an ontological force in social activity was perhaps offered in this work.

In the 1940s, the utopianism and fear that are portrayed there were futuristic, and in many respects, they are still present in cyber-space writing today. For instance, Wiener's study of entropy, which is the propensity for system-based organisation to degrade without ongoing management by ever larger volumes of information, foreshadows the contemporary interest with chaos and complexity theory.

In order for the latter requirement to be true, communication infrastructures must be in a state of perfect knowledge and perfect interchange. The free and unrestricted nature of computer-mediated communication on the Internet and Usenets is presumably extremely pleasing to Wiener. He championed the circular realisation of feedback-containing information flows alongside the anthropologist Gregory Bateson, since they saw it as a prerequisite for communicative solidarity. Their criticism of the mathematical theory focused less on the theory's positivism and more on how, as a model created by and for communications engineers, its unilinearity was unable to take into account the social aspects of communication processes.

Naturally, the schools that were influenced by cybernetics also implicitly criticised broadcast as an antisocial communication tool that involved unequal relationships between senders and receivers and information distortion that was caused by the technical sub-structure of broadcast rather than by prejudices related to class or ideology. Although the cybernetic schools may have disapproved of unidirectional modelling, John Fiske has noted that the concept of feedback does not necessarily render the unilinear model of communication obsolete.

One primary purpose drives feedback. It assists the communicator in tailoring his message to the requirements and reactions of the recipient. Feedback does not obliterate the model's linearity even if it introduces a return loop from source to destination. Its purpose is to increase the effectiveness of message transmission. Fiske claims that the early cybernetic models included the notion that receivers participated in communication more actively, but their function was still limited to a transmission model like that of the "process schools." The process school struggled with some of its more positivist foundations up to George Gerbner's effort at a generic model of communication.

According to his approach, each given message's meaning is culturally relative because people organise and interpret communication events differently depending on the most prevalent cultural frameworks at their disposal. Postulating what 'a message' truly is represents the second significant difference from the hypodermic model of communication. A communication, in Gerbner's view, never exists in some type of uncoded form waiting to be conveyed and subsequently decoded. Instead, coding itself is a component of what a message is. The realisation that follows this is that the medium via which a message is sent is really a component of the coding and, thus, of the message - the means and control dimension of communication. Gerbner consequently innovates by challenging the notion that the communication medium or form just delivers, transports, or transmits the message. Instead, the form itself always includes the message.

Gerbner adds two new ideas: access and availability, as well as increasing the receiver's participation in the communication process. The first is concerned with the social and technological prerequisites for gaining access to a communication medium. Not everyone can afford Internet connection in the second media era. While the number of televisions owned in the First World is significant, the majority of people have very limited access to message transmission. Gerbner suggests that communication ends at the moment of message generation using the idea of availability.

Before the advent of modern media, access to "information" was restricted to relatively affluent or reclusive circles of intellectuals who had the reading abilities that were unavailable to the public. Although the populace under totalitarian political systems may be completely literate, the central organisation of power is dependent on the distribution of carefully chosen publications, which is known as propaganda.

Here, rather than what it says, it is the selectiveness and dearth of alternative material that defines it as propaganda. It is rare for propaganda critics to see this truth, instead blaming the propaganda's 'highly charged' ideological nature for its effectiveness. Ironically, the same publication may be celebrated as evidence of free expression when it is published in democracies that allow for it, as opposed to being mocked as it could be elsewhere.

By extending the hypodermic model, Gerbner offers some findings about media 'shape' that we may return to in the future. But it should be noted that Gerbner continued to adhere to the dyadic stances of the transmission models of communication. Positive transmission theories of communication are problematic because they presume that all communication takes place in a vacuum without taking into account the social and cultural circumstances at play.

For instance, a recognition of the fact that the degree to which interlocutors may have a shared culture influences the 'success' of any given communication is mainly missing from transmission explanations. The models of Lasswell and Newcomb provide a few sparse exceptions to this. With Lasswell, mass communication is now included in the addressee. This has made Lasswell's model a well-liked foundational piece for media studies disciplines, particularly the "effects" tradition and audience studies. Lasswell's work is helpful for assessing broadcast since he believed that mass communication requires a different analytical approach than intimate communication.

Lasswell was curious on how communication patterns affected society as a whole. Who speaks what, in whatever channel, to whom, and with what impact was his most well-known and universal proverb. This manner of conceptualising communication theory by Lasswell gave rise to a wide range of sub-branches that examine content, control, audience, and impact. His guiding concepts, however, were influenced by functionalist sociology, which acknowledged the significance of communication institutions in the control of social

interactions and the necessity for policy, monitoring, and reform in order to prevent "dysfunction." These guidelines cover how communication may contribute to social reproduction. In particular, mass communication offers a database of public communications that makes it possible to track societal ideals. A media-generated agreement on social values facilitates improved societal integration as well as the preservation of traditions and historical respect in large-scale social integration settings.

Lasswell's work could be seen as articulating Durkheim's reference to communication as a material social fact that, in the nineteenth century, provided one of the ingredients of social solidarity and dynamic density: "... the number and nature of the elementary parts of society, their arrangement, the degree of coalescence they have attained, the distribution of population over the surface of the territory, the number and nature of channels." Lasswell, like Durkheim, continued the nineteenth-century sociological dichotomy of society versus the individual in which communication is treated entirely as a social fact, that is, as 'a category of fact with distinctive characteristics: it consists of ways of acting, thinking, and feeling, external to the individual, and endowed with a power of coercion, by reason of which they control him'.

The functionalist paradigm's dualism of society or "system" versus the individual as the fundamental unit works well when media are seen as technical continuations of existing social forms, but it has trouble when new social forms are seen as constitutive of specific media.

Lasswell's approach has the advantage of providing a universal theory of communication that encompasses both broad- cast and network, regardless of his political objectives as a reformer. The Lasswellian approach's legacy can currently be seen in the many discourses that attempt to address CMC from the many perspectives that are still framed by process models: the user perspective, the content perspective, the economic and political perspectives, and the control perspectives.

As cyberspace, CMC The advantage of using process models to examine the second media age is that they provide a break from media analysis paradigms that are solely linguistically and content-based. As a result, they start to investigate the 'ends of the chains' of communication events, taking into consideration the importance of the speaker, the characteristics of the medium in which this speech is delivered, and the impact of communication events on the listener. The specific techno-social makeup of the medium that 'mediates' in CMC and the types of identities that exist online are two crucial issues that the early information theorists were unable to address.

Take a look at the Gerbner model to demonstrate this. Gerbner made a breakthrough by demonstrating how a sender's or receiver's appreciation of a medium might really change the substance of a specific message. As a result, he makes the case that it is critical to constantly take into consideration the media-contexts of communication.

Of course, this understanding is only useful if the medium used for communication can accurately reproduce the shape or look of an item or an external reality. However, because there is no parallel involved in the communication process with digital communication, a communicant's capacity to understand what the social significance of the digital substructure is all but gone. HTML, the mark-up language used to upload pages to the World Wide Web, serves as a notable example. When the pages are complete, they may be interactively interfaced on screen and analogously and visually hyperlinked with other pages. But cognitive communication seldom ever uses the mathematical code that underlies it.

Contrary to popular belief, it is only when the intricate binary code that powers so much of what we really see on screens is represented by an analogue interface that it starts to make sense—not as language, but as 'space'. One of the main ideas of the computer-mediated communication theory is that CMC makes it possible for cyberspace to be a kind of "socially produced space." According to some, this may be compared to an electronic agora.¹⁵ An open area where commodities and information are traded is referred to as an agora and dates back to post-Homeric Greece. Information is often spread in the agora via word of mouth or by posting notes on walls. This practise was even institutionalised in European society when the cosmopolitan coffee house emerged.

With the abundance of cyber-café that have sprung up in cities all over the globe, the café, which is commonly regarded as the cornerstone of "civil" society¹⁶, has undoubtedly evolved into a significant carrier of the proletarianization of cyberspace. The routines of the old world drinking coffee and the new world logging into an ICQ, MUD, MOO, or email service become completely entwined at these cafés. Contrarily, these cafés, which are visited by persons eager to participate in online civics, simultaneously annihilate the embodied civics for which cafés were first developed.

Bench seating has taken the place of the café table, and rows of terminals are attached to coffee-stained keyboards. The second kind of café that is connected to the development of CMC is the online virtual café, where participants gather in an analogous café representation in a MUD or MOO, introduce themselves to other café patrons, and speak for hours.

According to Marc Smith, four characteristics of virtual engagement influence the communication patterns that take place there. Because virtual interactions are a-spatial, their potential nature is unaffected by distance. As a result, while reciprocal presence formerly served as a functional need, it is now no longer necessary due to the economies of co-presence. Smith gives as an example the rising tendency of business relocation to rural regions. The majority of virtual engagement occurs a-synchronous via platforms like the WELL.

With the exception of ICQ, MUDs, and Internet Relay Chat, CMC runs on the flexibility of posting messages that may be answered at the convenience of the user's own time zone or work schedule. The fact that CMC is essentially a text-only medium makes it a-corporeal, similar to communities of academics whose connections are mediated through print. The asynchronous and a-corporeal aspects of CMC have the combined impact of making contact between relatively large groups of people much easier than, say, telephone conferencing could. Due to the lack of readily identifiable indicators, marks, or behaviour that identify someone as belonging to a certain social standing, CMC is a-stigmatic, meaning that social distinction based on stigma tends to be absent.

In his book *Cyberpower*, Tim Jordan uses the last of these points. Jordan views CMC as being intrinsically anti-hierarchical. He contends that discrimination on the basis of status is highly challenging since identity in cyberspace is seldom connected to the off-line hierarchy. Second, the Internet's many-to-many capability fosters a far more inclusive and participative atmosphere in which the culture of exclusion that prevails in offline life is difficult to maintain. The identity issue and CMC According to Smith, when the four interactional traits he proposes are combined, virtual interaction may be relatively anonymous. He contends that this immediately results in problems with virtual space identity.

Anonymity is total in many online environments. Participants are free to change their names at any time, and there is no record that connects names to identities in the outside world. Due to its ability to free one from preexisting or imposed identities, some virtual contact

participants have sought out this anonymity. Complete anonymity, meanwhile, has been linked to a lack of responsibility in many systems, including the WELL. As a consequence, even while each WELL member is free to change the pseudonym that goes with each contribution they make, their user id is always a clear and continuous indicator of who they are. Even this rather strict identifying scheme, however, has certain drawbacks. There is no assurance that a person using a certain user id is indeed that person or is the sort of person they claim to be. Because of the uncertainty surrounding their identities, some individuals have decided to swap their gender or have shown aspects of their personalities that they would normally keep hidden.

The percentage of participants in virtual interaction that exhibit virtual sociopathy seems to be modest but constant. Identity does, however, persist in a virtual environment. Because the user id is continuous during all encounters, individuals often develop certain expectations and judgements about the user of that id. In a virtual society, it is possible to acquire status, which acts to discourage the member from behaving disruptively should their status be removed.

CONCLUSION

The CMC's point of view does, however, also bring up some significant issues. Nonverbal signals are absent in digital communication, which may cause misunderstandings and misinterpretations. Cyberbullying, trolling, and other bad behaviours may become more prevalent online due to the anonymity and apparent distance between participants.

The richness of interpersonal communication may be constrained by a dependence on text-based communication, which may have an impact on the strength of relationships and emotional ties. In conclusion, the perspective of computer-mediated communication highlights the profound influence that digital technologies have on individual and group relationships. CMC brings difficulties in terms of communication complexity, online behaviour, and privacy even as it provides convenience, inclusiveness, and new forms of self-expression. By fostering meaningful and ethical communication practises in the digital era, an understanding of CMC dynamics may aid people in navigating the digital environment more successfully.

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