Gender Discourse in News Media:
A Study of Leading Indian News Magazines

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By

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DECLARATION

I, **SARDA ADHIKARI,** hereby declare that the research work embodied in the dissertation titled "**Gender Discourse in News Media: A Study of Leading Indian News Magazines**" submitted to Sikkim University for the award degree of Doctor of Philosophy, is my original work. The thesis has not been submitted for any other degree of this University or any other University.

(Sarda Adhikari)

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Sarda Adhikari
Gangtok

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CHAPTER 1: INTRODUCTION

1.1 GENDER DISCOURSE IN NEWS MEDIA

"We teach girls to shrink themselves, to make themselves smaller. We say to girls, you can have ambition, but not too much. You should aim to be successful, but not too successful. Otherwise, you would threaten a man. Because I am a female, I am expected to aspire to marriage. I am expected to make life choices always keeping in mind that marriage is the most important. We raise girls for the attention of men. We teach girls that they cannot be sexual beings in the way boys are."

Chimamanda Ngozi Adichie. (Nigerian novelist, awarded the MacArthur Genius Grant, 2008)

Right from an early age, a girl is taught and expected to behave in a certain stereotypical way that has strong patriarchal undertones which serve to keep her in a subservient position in society. It has also been thought that one of the most important agents which cultivate and propagates this hegemony is the Mass Media. The problem brought forth by this thesis concerns the representation of gender or the 'discourse' of gender. Various studies that have been made indicate that in the mediated society that we live in, media content influences our values, aspirations and the self-image we create.

Despite women making strides in leaps and bounds in almost all spheres of life, it is oft repeated that gender representation by the media falls way back to the times in history where women were supposed to be 'seen, not heard.' Indeed the voice of the women has been so marginalized that it has become an accepted way of life. Not only were the women under-represented, but they were also mis-represented in

various media platforms, including but not limited to radio, television, advertisement, social media and video games. It is further believed that mass media has become a driving force in discrimination based on gender. Images and expectation of gender roles based on stereotypes generated through years of patriarchal mindset are brought to the fore through a variety of platforms and sources like the structure of language, activities, media, school settings, historical passages or art pieces. In 1971 Courtney and Lockeretz conducted one of the earliest studies of the way women were portrayed through images in advertisement. These researchers found out that a woman's place was stereotypically the home, women didn't or couldn't make important decisions, they were dependent on men and were perceived as sexual objects meant to be enjoyed by men. For centuries since women would pose for paintings and sculptures, the sensuality of the women would primarily meant to be for the men's gaze. The objectification of women in the media is transmitted verbally and non-verbally, as well as directly and indirectly. It is not only verbal and visual, but more subtly by commenting on her appearance her sense of dressing and trivializing her other achievements.

Interestingly, mass media plays a key role in propagating the stereotypical woman image. In movies, women have often been used as tools or devices to highlight a man. The 'referred pain' plot device uses a woman's pain or suffering to further the male protagonist's narrative arc, wherein her trauma (mostly sexual) is referred to a male character. Her pain is only discussed briefly, but the man's pain is highlighted. The "disposable woman" trope refers to the trope in which a woman is included in a plot for the sole purpose of dying thus putting the male protagonist through emotional development or inspiring him in his search for meaning. The 'manic pixie

dream girl' was coined by film critic Nathan Rabin to describe a female character who solely exists to teach brooding soulful young woman to embrace life with all its mysteries and adventures.

In India, where women have long been under the influence of strong patriarchal rules and where 'honour killings' and female feticides are even considered as part of culture, the role of women has been subservient even in the more educated, and liberal upper middle class. Gender in contemporary India media and popular culture is a pervasive presence. The economic policy of new India, women's liberation movement and the far-reaching power of the media are the three foundations on which visibility of gender rests. According to Maitrayee Chaudhuri, "public discourses on gender since liberalization have been shaped in significant ways by the second phase of the Indian women's movement (since the 1970s). In earlier decades, it was the cognitive invisibility of gender. From the 1990s, gender became more visible but the tenor had shifted." (Choudhuri, 2014). The glossy features and advertisements, collective ideas of women liberation become reconfigured as essentially individual desires and goals, fueled by the growing market. Feminism and gender entered the lexicon of public discourse. In the media it becomes a preferred choice to anchor its stories and images, to represent both itself and the "global nation."

In this research study, three popular Indian newsmagazines hav been chosen to study the representation of gender and the discourse they carried, over a period of one year. From July 2015 to June 2016, random samples of the weeklies **Outlook, India Today** and **The Week** were taken - one each month, out of the four. Those which had women-related stories were sorted out and Textual analysis was made using the

method of Critical Discourse Analysis in order to study gender representation in the texts. Language being the main medium by which humans interact and create meanings in discourses, it was used to construct the underlying contextual meaning.

The general aim of this thesis is therefore to add to the literature by studying the representation of women in Indian news media. And to see if, by the discourse they create, they challenge / or propagate the patriarchal gender roles.

1.2 CONCEPTUAL FRAMEWORK

Media exert its power in educating masses, shaping their beliefs, values, and understanding of the surrounding world. Media are assumed as powerful because of its capacity to mold the thinking of people into new directions with framing messages and representing particular cultures. Press is believed to publicize the information about the powerful which reproduces social inequality. Douglas Kellner (1990) argues that people are immersed in media and consumer society from their cradle to grave, and thus it is important to learn how to understand, interpret, and criticize its meanings and messages. It is an undeniable fact that media images help shape our view of the world and our deepest values like good and bad, positive-negative, class, race, ethnicity and sexuality. Media show us how to dress, look and consume. Our reactions to members of different social groups are governed by media making us conform to the dominant system of norms, values, practices, and institutions. Here 'domination' refers to conditions under which the subordinated have relatively little room for manoeuvre (Foucoult, 1988).

In the book *Media and social life*, edited by Mary Beth (2014), the role of media in developing perceptions has been amply highlighted. "In addition to priming existing cognitions of our group members, media exposure is also thought to have the ability to influence the creation, learning, and/or development of perceptions and behaviours associated with social group membership."

One of the most frequently studied theories on stereotype formation and perceptions from the media is the Cultivation theory. According to this theory, long term, cumulative consumption of media content can lead to distorted perceptions of social reality that mirrors the patterns of portrayals frequently featured in the media. (Morgan, Shanahan and Signorielli, 2012). This hypothesis has received support in a variety of contexts, including the role of media in cultivating perceptions of African Americans as criminals (Oliver and Armstrong, 1998), the effect of reality programming on heightened perceptions of the prevalence of teen pregnancies (Davis and Mares, 1998) and the importance of news consumption on perceived risks and fear of terrorism. (Nellis and Savage, 2012)."

1.2.1   Defining Gender

During the 70's the term gender came in limelight and since then many intellectuals have enhanced the concept of gender. When we speak of gender, it usually means the socially constructed co-relate of sex. This has been proven and illustrated in various arenas of life. (Kessler 1990, Lorber 1994, Messner, 2000). Although there is a general consensus that gender is socially constructed and sex as its initiating point, Wharton (2005) believed that gender as a 'system of social practices' and explained three features. Gender cannot be regarded as a fixed state, it is dynamic and a continuous process. This implies that gender is being continually produced and

reproduced. In other word gender is enacted or 'done', not merely expressed. Second, gender is not simply a characteristic of individuals but occurs at all levels of the social structure. This is contained in the idea of gender as a system of practices that far-reaching, interlocked and that exist independently of individuals. Gender is thus a multilevel phenomena (Risman, 1998). This intends to explore how social process, such as interaction, and social institutions, such as work, embody and reproduce gender. Third, gender refers to its importance in organizing relations of inequality and it is subject of debate. But the important point is that, as principle of social organization, gender is one critical dimension upon which social resources are distributed.

Swann (2002) pointed out "….gender as a social category has come to be seen as highly fluid, or less well defined than it once appeared." Researchers who study the link between language and gender focus mostly on the plurality and diversity among female and male language users. Here they consider gender as 'performative' – something which is 'done' or performed, rather than a constant, fixed attribute.

The patterns of gender is a life-long acculturation which an individual acquires through the acculturation process. It is a gradual and unconscious process and they themselves are unaware of the decisions they make towards performing the specific gender. (Del-Teso-Craviotto, 2006)

Benwell (2002) states that gender being a continuous, ongoing, reaffirming process, it is not something which an infant who is exposed to patriarchal values expresses in adulthood. Rather, gender is a repetitive, reaffirming act which is publically displayed while conforming to social norms.

Thus, Gender is the result of multiple discourses that inform people's daily actions and interactions.

According to Gill Steans (2006), feminist theory usually distinguishes between sex and gender. Whilst 'sex' usually refers to "the coding of bodies as either 'male' or 'female' on the basis of biological attributes" (Peoples & Vaughan-Williams, 2010), 'gender identities' do not originate naturally from either a 'female' of a 'male' body. Instead, they are socially constructed. Attached to this claim is the argument that the understanding of gender rests on inter-subjective discourses that are historically situated and consequently subject to change (Steans, 2006). This feminist argument has the result of challenging biological essentialism, which argues that the social world mirrors natural variances between people with different sexes.

Something to keep in mind when thinking about sex and gender is that the argument that gender is produced through discourse does not inevitably imply an understanding of the sexed body as 'natural' or 'fixed'. Judith Butler in 1999 stated that gender is neither a 'noun' nor a 'set of free-floating attributes'. The effect of gender is performatively produced and compelled by the regulatory practices of gender coherence.

Although gender is socially constructed, there are certain gender norms that affect how people perceive gender. For all societies, the notion of gender rests on certain social rules and institutions which decide how people in that society should act and what treated should be meted out to whom within that society (Sjoberg and Gentry, 2007). However, despite the variation in classification, treatment, and all form of

'gendering' what surprisingly remains constant is the subordination of all things regarded as feminine by that which is regarded or labelled as masculine.

1.2.2   Generating Gender Stereotypes in News Media

In India, rather than stimulating new thoughts and worthwhile roles in the society, the way in which women are stereotypically portrayed in the media reinforce archaic cultural roles and models that have to place in a modern, progressive society. (Keval J. Kumar, 2008). Gender construction in the media or the mediation of gender has larger social and cultural implications. Antonio Gramsci's (1971) concept of 'hegemony' refers to ruling ideology particularly to denote the cultural dominance. In discussing this problem, Rosengren (1981), has offered a simple typology which cross tabulates two opposed propositions stating 'social structure influences culture' and its reverse, 'culture influences social structure'. So, rather than just looking at how the mass media may exert an ideological or hegemonic effect on the behavior and attitudes of individuals, it is crucial to consider the functioning of the mass media within the larger sociological perspective of culture, social structure and social groups.

The media influences society by conveying stereotypical and patriarchal representations of women. Leading media theorist Dyer (1993) illustrates that the word 'stereotype' is today almost always a term of abuse. He explains that this stems from the way the minorities, blacks, women and gays, have been stereotyped in the mass media and in everyday speech in derogatory ways.

The first major studies of gender stereotypes in media focused on print advertising, due to the ease of content analysis and accessibility of print advertisements. Courtney and Lockeretz (1971) have made one of the first studies to analyse women's role portrayals in magazine advertisements. This study reveals that women are depicted in occupational roles, non-working activities, and the type of products being sold using women's images. This study reinforces the stereotypical role of women as Courtney & Lockeretz (1971) affirm and the advertisements reflected four types of stereotypes: Firstly, a woman's place is in the home. Secondly, women cannot or do not make important decisions. Thirdly, women need men's protection because they are weak and dependent on a man. Lastly, women are considered merely as sexual objects by men. Men are not interested in women as 'people.'

As Berger (1972) puts in, "men look at women. Women watch themselves being looked at. She has developed as male gaze, a male lens through which she holds the consciousness of herself. She thus gets defined by the male gaze, construct and desire." She thus turns herself into a object of 'sight and vision' because her surveyor is a male.

Words and pictures make narratives and create discourse. As Duncan (1990) states, "photographs tell stories. They are so much a part of our daily lives we rarely think about how they influence us and what that influence is." Yet photographs, like other media images, can be used to legitimise the interests of hegemonic groups seeking to shape consensus or consent to existing social arrangements. In addition to photographs used, the language used in an article can affect perception of the importance of an issue. According to O'Shaughnessy and Stadler (2005) language always carries some associations, connotations, or values with it. Roland Barthes'

seminal work on the semiotics of photographic images and language addresses the study of meanings of symbols of mass culture, media, advertising and fashion. Literature, like all forms of communications, is essentially a system of signs. Thus literature encodes various ideologies or 'myths' which are decoded according to its own internal structures.

1.2.3   Discursive Practices and Gender Studies

Discourse is a concept used to refer to spoken or written language use. Discourse analysis is an approach to analyse text in its social and cultural context. Brian Paltridge (2006) provides the definition of Discourse Analysis: "Discourse Analysis looks at patterns of language across texts and considers the relationship between language and the social and cultural contexts in which it is used." Discourse Analysis shows how a particular way of using a language can provide views of the world and different understanding. Norman Fairclough (1995) said that the representations is of how things might or could or should be. Critical Discourse analysis tries to find out the negotiations between the dialectical relationships of language. i.e. social relations, social identities, systems of knowledge and belief in society. The combination of text-ideational function, interpersonal function and textual function work within discourse practice of media text, 'daily doses of media are significant factors of social change' and 'social control is increasingly practiced' (Fairclough, 2001). Discourse as a vehicle of ideology has dialectical relationship with the societal structures which assumes that social change is contributed in terms of power struggle and power relationships. Discourse assumes to "control over orders of discourse by institutional and societal power holders is one factor in the maintenance

of the power (Fairclough, 2001). Fairclough describes the inter-relational process of social structure, discourse and social practice. In a social world, social structures not only determine social practice, they themselves are a product of social practices. Moreover, Social structures not only determine discourse, they are also a product of discourse.

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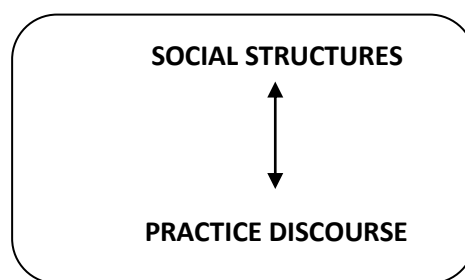
Source: Norman Fairclough (2001)

When we talk about Gender Discourse, we are talking within the parameters of both social and cultural systems. Discourse, according to Fairclough (2001), is a concept used by both social theorists and analysts to refer to spoken or written language use, even other type of semiotic activity (i.e. activity which produces meanings, here visual images and nonverbal communication). Social and cultural changes are often manifest discursively through a redrawing of boundaries within and between the orders of discourse they represented. These boundaries according to Fairclough (1987), however, are the focus of struggle and conflict in real life. Potential Cultural hegemony can be manifest as orders of discourse (Fairclough, 2001). The way in which 'orders of discourse' are structured, and the ideologies which they embody, are determined by relationships of power in particular social institutions.

Whenever people produce or interpret discourse, they necessarily draw upon orders of discourse and other aspects of social structure which is a reinforcement of the concept of the 'reproduction' of ideology as introduced by Althusser (1971). Hence social institutions like media has a 'hidden agenda' (Fairclough, 2001) of reproduction of class relations or in other words 'power relations.' This repeated reproduction of power relations in a society through the polysemic portrayal of television or any other mediated discourse can be viewed as a 'legitimization of these power relations without being aware of it' (Ibid). The power of the media is far-reaching. According to Britta Ohm (1999) "those parts of the society who invent and own the media also have the power to form and distribute the message. Thus, discourse does not occur in a social vacuum and it is construed and understood in specific interpretive contexts."

1.2.4   Media and Cultural Hegemony

Hall (1997) through his work has focused on the way that media keep those who are powerful in society in control, while at the same time, keeping the powerless people powerless. His main concern is how the media creates support for the ideology of capitalism, which he describes as a 'hegemonic' system. In other words, it is a dominating system that imposes control over people.

According to O'Shaughnessy and Stadler (2005), "The media in their representations, give us information and then explanations about ways of understanding the world we live in." These authors maintain that media take on an

interpretative role and teach us how to 'make sense' of the world, other people, and ourselves. They maintain that in doing so, media consistently privilege some issues and identities while devaluing others, thus giving us an evaluative framework, a judgmental view of the information about the world that we receive. In relation to this study, the above quotation relates to how the media has the power to present a 'judgmental view' or bias when reporting on women. Power relations are social relations between groupings of institutions like between men and women, between ethnic groupings etc. Power relations according to Fairclough (2001) are always relations of struggle between the dominating and the dominated groupings in social institutions, for example, family and community.

Gramsci's (1971) concept of hegemony is helpful here as a theory of power and domination which emphasizes power through achieving consent rather than through coercion, and the importance of cultural aspect of domination which depend upon a particular articulation of a plurality of practices. The domination of an ideology aims at subjugation of 'other' non conformists through building a consensus and this 'consensus construction' is attempted with the help of the opinion forum like television.

1.2.5 The Construction of Gender Identity in the Media

Deodrin Correa (2011) in his seminal work *'The Construction of gender identity in India through television advertisements: A semiotic analysis'* investigated how television advertisements in India construct gender identity. Advertisements were recorded on a weekly basis for a period of six months. Samples were screened and

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used for analysis. This study employed semiotics as a method for analysing the ideological messages of Indian television advertisements – as sign systems are involved in the construction of meaning (Chandler, 2001). He found out that television reinforces gender stereotypes. It was found that all the advertisements involving domesticity emphasised the traditional role of women – as a wife and mother. Through the ideologically constructed messages, the advertisements not only valorised and affirmed the traditional role of Indian women but also made the domestic role of the woman appear natural to the viewers.

This study was one of the first major studies in India to investigate the connection between the media and the construction of gender identity. The findings could be used in developing and implementing a media literacy program which could develop critical thinking and skills to evaluate the role and power of the media in our lives.

The mediated stereotypical representation of women as "dependent, docile, and extremely religious" succumbing to untiring performance of religious rituals for successful household, settling down in matrimonial bliss, bearing children and making them ideal human beings is a procedure of "internalization" of "docile bodies" (Foucault, 1979). On this note, Sandra Lee Bartky (1997) argues in her article that women's body language speaks eloquently, though silently, of her subordinate status in a hierarchy of gender.

Literature which analyses the ways in which women are portrayed in media, has gradually been emerging in recent years. More frightening than the direct reach of media however it is indirect influence. With time, media influence of the process of

Gender relations are constructed differently in different cultures. Kinship system often seems to contain the most change-resistant aspects of social organization (Dube, 2001).

According to Desai and Patel (1990), the Indian woman is depicted as a sex symbol or a stereotypical housewife. She is either featured in a sexually alluring manner or as a traditional housewife whose place is in the kitchen or around the four walls of a house. Krishnan (1984), in her analysis of Indian advertisements, pointed out that Indian women were typically portrayed as a homebound housewife or mother. As a housewife, she was depicted as being obsessive about domestic management and to keep husband happy. Motherhood was another important facet of Indian womanhood. He realized that Indian advertisement treated women as commodities by juxtaposing images of brides with the image of products.

Balasubrahmanyam (1988) has focused on the depiction of Indian women in mass media. According to her, Indian commercials were mostly sexist in depicting women in the stereotypical roles of "mother wife sex object roles". Furthermore, the media, and television in particular, currently constitute the real public space through which citizens understand the "political" (Corner & Pels, 2003). If the media articulate the political, then the ways in which women and men are portrayed, their access to media, and their visibility as political agents in the media certainly matter.

The concept of "symbolic annihilation", referring to the media's condemnation, trivialization and exclusion of women, was first popularised by Gaye Tuchman (1978). Better representation of women in the society can be brought about, but first

it has to endure a period of 'cultural lag', according to Tuchman. Since Tuchman's work, women's political representation has significantly increased, at least in some Western European countries.

In 1995 the main research results of the **Global Media Monitoring Project (GMMP)** showed that women were present in just 17 percent, and men 83 percent, of the news subjects on radio, television, and newspapers during one chosen day. Five years later, in 2000, the main results of GMMP had hardly changed: women in the world's media in one day were found to be just 18 percent of the news subjects, and men 82 percent. As Margaret Gallagher (2001) states, one of the battles in the struggle to tear down current gender-based divisions in relation to public and private is a battle to change media perceptions of the newsworthiness of female politicians.

1.3   OBJECTIVES

The main objectives of this research project is to locate the discursive elements like gender representation, gender stereotyping, cultural hegemony, women empowerment, symbolic annihilation of women, socio-political and economic status and gender disparity that are merging in the context of gender reports.

1.3.1   Specific Objectives

1. To study the representation of gender in the print media

2. To study the significance of 'symbolic annihilation' of women in the print media

3. To study if there is any discrimination in the coverage of rural and urban women

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4. To study the discursive knots of gender discourse.

5. To study if stereotypes have been challenged/ perpetuated.

1.4 RESEARCH QUESTIONS

1. How are women represented in the media?

2. What are the positive derivatives of women representation in the Print media?

3. How do newsmagazines stereotype women?

4. What are the salient features of gender discourse in select news magazines?

5. What is the discourse and the discursive pattern regarding women in English print news magazines in India?

6. What is the major focus with regard to women for select news magazines?

1.5 STATEMENT OF THE PROBLEM

Media in society are considered as one of the important negotiators between different discourses in addition to having its own discourse. Media also become important as a trendsetter in any society and serve as a barometer of societal changes in its internal redrawing of boundaries as well as circulating new ideas and changes. Norman Fairclough (1995) argued that any discourse can be essentially divided into communicative events and an order of discourse. Media, on the whole, have their own discourse and each different medium has got its own discourse. The discourse of visual medium is essentially different from the print as well as television. The communicative event is the production of news and the chain events it goes through

from the stages of production to stages of consumption and this chain of events is determined by the political economy, ideological position of the people responsible for production and is continually shaped by the prevailing socio-cultural dimension of the immediate environment. The principal responsibility of the media is to negotiate between the private order of discourses and public order of discourses and how the public truth can be used in the private discourses. Any set of discourse analysis essentially tries to analysis the tension between social shaping and socially constituted acts in the formation of knowledge. The truth essentially is a dialectical proposition and this tension determines the position of a set of knowledge in a given societal hierarchy. "Language use, or any text, is always simultaneously constitutive of 1) social identities, 2) Social relations and 3) Systems of knowledge and belief" (Fairclough, 1995). In certain social situations, or for that matter, in any kind of socio-political situation, one or the other functions of language becomes important. While language is constituted of socio-cultural practice, text itself is also shaped by the society.

The discursive practices of the field of journalism have an indelible impact on the formation of the order of media discourse. Institutional practices of news making and the economic and social environment within which the institution operates play an important role in the formation of media discourse. Teun van Dijk's (1988, 1991) analysis of the media, showed the interrelationship among the three levels of text production, namely - the structure, production and consumption and how they are constitutive of wider social contexts. The discourse analysis has a responsibility to ascertain how the textual interpretation, discourse practices or the practices of consumption of text in a private situation and socio-cultural situation get engaged in

a dialectics and give birth to a new set of discourse. According to Teun Van Djik (1998), Discourse relates to the structure and strategies of the personal and social mind and also it has connection with social situations, social interactions and societal structures.

1.6 THEORETICAL FRAMEWORK

1.6.1 Encoding/Decoding

Texts on Gender contain certain preferred meanings representing specific ideologies. It produces coherent and preferred meaning in the text. Gender texts are part of a meaning-making process, a practice of social meaning production through language – 'a set of professional codes' and symbols of the texts. "Meaning is a discursive process that operates within the language system loaded with ideological significance" (Hall, as cited by Laughey, 2007). Hall argues that media messages are produced and circulated which have 'complex structure of dominance' as messages are 'imprinted by institutional power relations'. Language is *encoded* (made to mean something) by those with 'the means of production' (i.e. producers) and is *decoded* (made to mean something) by audiences. (Hall, 1982; Laughey, 2007).

Media represents ideological meanings through certain professional codes which are structured by selection of certain words, images, values. Media languages are articulations of hegemonic "dominant codes" and discursive practices. Laughey (2007) describes, "What news stories are selected, edited, and how they are arranged in a particular order (of importance) show how the ideology of media professionalism is constructed. Newsworthiness is highly subjective and it exerts its preferred meanings upon the audience."

Thus media try to imprint the dominant meanings by power relations and in decoding, meanings are negotiated, in fact oppositional, the way audiences consume the message; it may not 'determinate'. Gender stories may be seen as entangled sites of negotiated meanings or binary oppositional meanings which have polysemic texts; readers are served with multiple meanings in Gender texts with a cleaver use of linguistic codes like adjectives, metaphor, idioms, metonyms and images. Gender equations represent social values, relationships, political and economic space, and ideological positions as preferred dominant meanings, negotiated and oppositional meanings. The kind of entangled meanings of gender-related texts are analysed to explore the negotiated and binary oppositional meanings within the Indian Press. tries to exert as preferred meanings to the readers.

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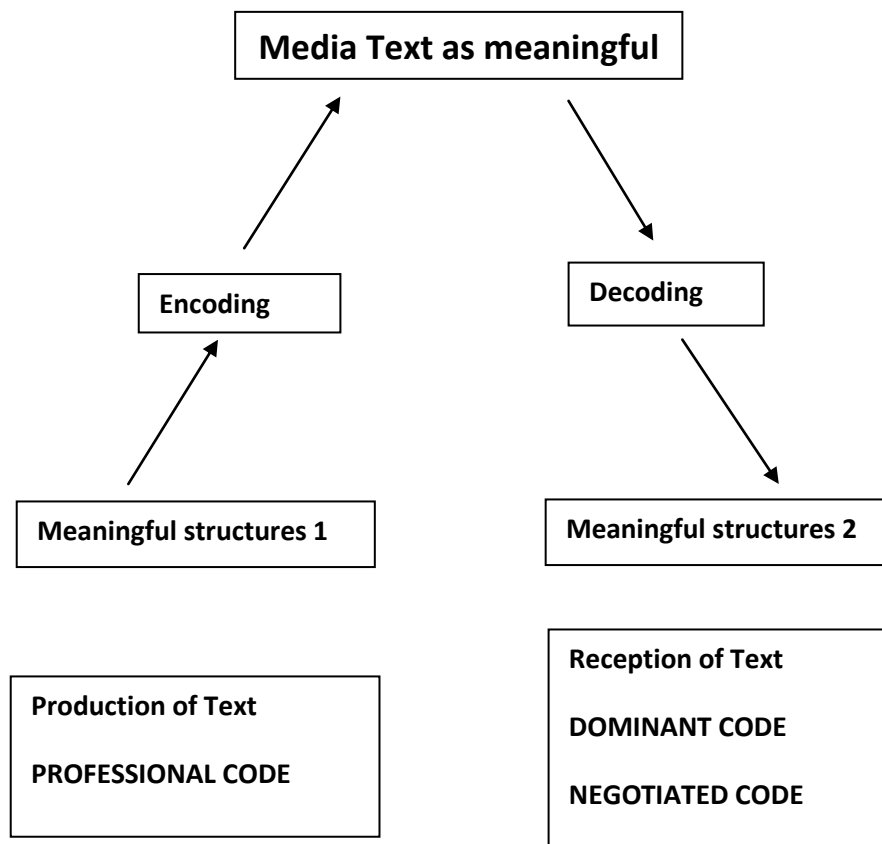
Source: Dan Laughey (2005)

1.6.2   Framing Theory

Framing is commonly accepted as an important factor in many communication studies. In media, Frames have been defined as 'a central organizing idea' which provides meaning to 'unfolding strips of events." (Gamsom and Modigliani, 1987). A frame organizes everyday reality and promotes "particular definitions and interpretations of political issues," (Shah et al, 2002). According to McQuail (1994), frames construct our social reality. "Journalists actively construct frames to structure and make sense of incoming information," (Scheufele, 1999).

Most importantly, frames work to organize, even filter, our reality. Tuchman (1978) wrote that frames are set by media to help readers understand public events, which in turn allows journalists to communicate information effectively to readers. In a way, framing can be looked upon as an extension of agenda setting (McCombs, Shaw and Weaver, 1997). When journalists give space to a particular aspect of leader, other media will often follow suit. This saturation of coverage, relevant or not, can affect what issues the public views as important. Moreover, looking at media through a framing lens can further our understanding of news effects (Scheufele, 1999). According to Neuman, Just, and Crigler (1992), "Frames influence opinions by stressing specific values, facts, and other considerations, endowing them with greater apparent relevance to the issue than they might appear to have under an alternative frame."

Frames are subjective and people draw their opinions from the set of available beliefs stored in memory. Even the same issue at different times may invoke alternative frames (e.g., the frames used for social security reform in 1997–2000 are not identical to those invoked in 2003–2005). Moreover, only some beliefs become

accessible at a given moment, out of which only some can be judged as relevant or applicable. Thus, Framing can work on all three levels - by making new beliefs available about an issue, by making certain available beliefs accessible, and by making beliefs applicable or "strong" in people's evaluations. However, strong frames should not be confused with intellectually or morally superior arguments since they can be built around exaggerations, propaganda and outright lies playing on the fears and prejudices of the public. Strong frames are often known to resonate with the public, not because they address central features of the issue but because they rely on symbols, endorsements, and links to partisanship and ideology. Indeed, the strength of arguments in political debate and their fairness and relevance as arguments must be judged separately.

There are numerous examples in which frames have been successfully designed and used to drum up support for racism, xenophobia, ideological extremism and other un-social activities. (Lipset and Raab, 1970, Williamson 1986). The effect of Frames also depends on its strength and repetition, the competitive environment and individual motivation. Moreover, under certain conditions, the aggregate impact of a mix of frames may differ from the sum of their individual effects. In general, strong predispositions reduce framing effects by increasing one's resistance to disconfirming information. Nonetheless, even those with firm values are susceptible to framing on new issues that have yet to acquire a settled interpretation.

In *Framing Theory* by Dennis Chong and James N. Druckman (2007), it has been stated that the major premise of framing theory is that an issue can be viewed from a variety of perspectives and be construed as having implications for multiple values or

considerations. Framing refers to the process by which people develop a particular conceptualization of an issue or reorient their thinking about an issue.

1.6.2.a Frames in Communication:

Over the past decade, the identification of frames in communication has become very popular. Scholars often track frames to identify trends, compare coverage across media outlets and examine variations across types of media

The most compelling studies tend to take the following steps:-

First, an issue or event is identified (Entman 2004) because a frame in communication can be defined only in relation to a specific issue, event, or political actor.

Second, if the goal is to understand how frames in communication affect public opinion, then the researcher needs to isolate a specific attitude. Different frames may underlie each of these attitudes.

Third, an initial set of frames for an issue is identified inductively to create a coding scheme. Prior work in the academic and popular literature serves as a good starting point.

Fourth, once an initial set of frames is identified, the next step is to select sources for content analysis. These might include the aforementioned advocacy communications (e.g., from social movements), but more typically, scholars analyze mass media sources including major newspapers, magazines, web sites, and television broadcasts. The choice of specific news outlets depends on the

researcher's intent — for example, to capture general trends in coverage or to compare specific types of coverage across media. Articles or stories are identified via searches (such as keyword searches on electronic databases) and typically serve as the unit of analysis (Tankard, 2001; Dimitrova et al. 2005). Coders then analyze a sample, identifying the presence or absence of one of the predefined frames in the story or article.

1.6.2.b Frames and Media Effects:

While Individual Frames are defined as "mentally stored clusters of ideas that guide individuals' processing of information" (Entman, 1993), Gamson and Modigliani (1987) conceptually defined a media frame as "a central organizing idea or story line that provides meaning to an unfolding strip of events. The frame suggests what the controversy is about, the essence of the issue"

They are as necessary to turn meaningless and non-recognizable happenings into a discernible event. Tuchman (1978) defined media frames as: "The news frame organizes everyday reality and the news frame is part and parcel of everyday reality, It is an essential feature of news." Media frames also serve as working routines for journalists that allow the journalists to quickly identify and classify information and "to package it for efficient relay to their audience" (Gitlin, 1980).

Entman offered a more detailed explanation of how the media provide audiences with schemas for interpreting events. For him, essential factors are selection and salience: "to frame is to select some aspect of a perceived reality and make them more salient. It means to promote a particular problem definition, causal interpretation and moral evaluation and /or recommended treatment." The framing

and presentation of events and news in the mass media can thus systematically affect how recipients of the news come to understand these events. (Price, Tewksbury and Powers, 1995)

1.6.3   Cultivation Theory

Cultivation Theory of Mass Communication explains how people's conceptions of social reality are influenced according to exposure to television. Cultivation hypothesis states that the more television people watch, the more likely they are to hold a view of reality that is closer to television's depiction of reality. George Gerbner and his colleagues (Gerbner et al., 1979) made some seminal investigation in this regard. In its simplest level, Cultivation theory states that the media cultivates our social reality; what we watch influences how we view the world.

According to Gerbner (1979), cultivation is the long-term cumulative effect of television that occurs over a period of exposure. This effect is not about any particular content or specific effect, rather is it persuasive effect of television over a long period of time. Studies have been made mainly on television violence, but there are have been studies to include gender, cultural representations, demographics and political attitudes.

Television has become such an integral part of our life that the information gleaned from television is an important part of our knowledge of how individuals act, behave, look, and feel (Bandura, 1994; Gerbner, 1969; Gerbner, Gross, Morgan, & Signorielli, 1994). This is confirmed from scholars who have researched to find out

the relationship between those who watch television extreme amount and who watch rarely.

Cultivation of attitudes is usually the re-inforcemnet of attitudes already present in our society. It has been found that media take those attitudes already present, re-package them and send it back for audience consumption. One of the main tenets of the theory is that television and media cultivate the status quo, they do not challenge it. Thus, the theory suggests that media possess a small but significant influence on the attitudes and beliefs of society about society. Alternatively, those who absorb more media are likely to be more influenced.

This theory of television effects was termed as 'cultivation' and it was suggested that frequent viewing of television portrayals leads viewers to "cultivate" television information by integrating it into their real-world perceptions and judgments and that this cultivation of the television point of view occurs relatively more for those who watch more television. (Gerbner & Gross, 1976; Gerbner, Gross, Morgan, & Signorielli, 1994; Morgan & Shanahan, 1996).

Women who watch television much more about fashion programs are more likely to believe that thinness is good and valued than those who watch fashion programs rarely. Likewise, those who watch more health programs in extreme amount on Television are more likely to be interested in their health than those who watch health programs rarely. Television influences the attitudes and beliefs of our reality. "Television has become the world's most common and constant learning environment and the wholesale distributor of images and forms the mainstream of our popular culture" (Morgan & Signorielli, 1990). According to Shrum (1999), "Researchers have questioned the validity of the cultivation effect. Some have

suggested that the noted relations between television viewing frequency and judgments pertaining to heavily portrayed constructs are spurious and result from the correlation of some third variable." These variables could be, direct experience, education, personality, available time to view, etc., with both viewing level and real-world beliefs (Doob & Macdonald, 1979; Hirsch, 1980; Hughes, 1980).

Still, other researchers have suggested that the validity of the cultivation effect may be a function of the type of judgments that people make. (Shrum, 1999). Cultivation theory is a still powerful theory of communication over others such as priming effects, agenda setting, social cognitive theory and diffusion of innovations because television pervades the symbolic environment. Since Cultivation analysis focuses on the consequences of exposure to its recurrent patterns of stories, images, and messages, its analysis is not a substitute for but a complement to traditional approaches to media effects. One notable and oft-discussed piece of the theory is known as the 'mean world syndrome'. Heavy viewing of television and the associated violence leads the viewer to believe that the world is a much more dangerous place than it actually is, with a serial killer, rapist, or pedophile lurking around every corner.

A study conducted by the Shinichi Saito Department of Communication, Tokyo Woman's Christian University, Japan, titled, *Television and the Cultivation of Gender-Role Attitudes in Japan: Does Television Contribute to the Maintenance of the Status Quo?* examines whether television viewing cultivates traditional gender-role attitudes and contributes to the maintenance of the status quo. The results suggest that television tends to inhibit social change by cultivating traditional views among many viewers (especially females) but may "liberate" the most conservative

viewers. The results also produced mostly unsupportive evidence in relation to the mainstreaming hypothesis; the patterns of interaction found in this study are more complicated.

In *Cultivation of Gender-Role Attitudes*, Shanahan and Morgan (1999) claimed that cultivation researchers have "viewed women as a marginalized social group, given their under-representation and over-victimization in the symbolic world of television". They have also claimed that television tends "to 'traditionalize' women's roles, while privileging the place of men in the society, in the economy, and in the polity". Volgy and Schwarz (1980) studied a random sample of registered voters in a southwestern U.S. metropolitan community and found a positive relationship between exposure to entertainment programs and viewer acceptance of traditional gender roles; they did not, however, directly refer to cultivation theory.

Based on the results of extensive content analysis of the portrayal of women on American television, Signorielli claimed that women in prime-time network dramatic programs were portrayed in traditional and stereotypical ways and that "the image conveyed by prime-time television is that women, especially if married, should stay home and leave the world of work to men". Her research also showed that "Women are seen less often than the men and in many respects may be considered as less important. Women who are employed outside the home are often cast in traditionally female occupations — nurses, secretaries, waitresses, and sometimes teachers"

1.6.4   Social Significance

Media teach the audience to learn about public issues and also how much importance to attach to such issues. Media act as an indicator of the salience of the issue. This

ability to affect cognitive change among individuals is one of the most important aspects of the power of mass communication. Media, through their news reporting, may often reflect and reinforce symbols of a patriarchal society. Van Zoonen (1998) affirms this stating, "Because the news is made by men, it is thought to reflect the interests and values of men too". O'Shaughnessy and Stadler (2005) further postulate that the media has a cumulative effect on audiences. They believe long term exposure to media 'cultivates' attitudes and beliefs through the persistent repetition of messages and images.

This study has social significance because it is an attempt to study the gender discourse in the news media and whether the media has been fair in the equitable distribution of stories between the two sexes which constitutes roughly fifty percent of the population each. Perhaps this study will provide an indication as to why women have been subjected to discrimination in almost all the domains of life. This study could also provide a tool for the media to assess the distribution of news stories and an indicator of their bias and prejudices, if they exist at all.

Questions are also raised against 'the institutional power of the mass medium' (Gitlin, 1978). Gitlin argues that the preference given by the mass media to particular ideologies and the repetition of certain 'ideational structures' is indicative of the media's preference for ideas and values that harmonize with elite interests. When oppositional discourses do find their way in the media they are tamed, normalized and ultimately made compatible with the elite interest.

1.7 SIGNIFICANCE OF THE STUDY

Media discourse is essentially a journey from the beginning of the practice of a genre to the formation of a discourse based on the sustainability of genre to evolve into something capable of formulating a new knowledge pool. Discourse Analysis essentially discusses the ways of knowledge creation and since journalism is considered to be performing the role of contemporary historians, it takes within its ambit the contemporary upheavals and the negotiations and re-negotiations of boundaries of existing discourses which are opening at tandem at any given moments of society. Gender journalism began its way as a genre with the contemporary political and social situations of late capitalism. (Jameson, 1983). Researchers have been able to turn it into an order of discourse, especially in the western societies. Fairclough (1995) points out that "the relationship between the institution and discursive practices is not a neat and simple relationship." And "different institutions come to share common discursive practices, and a particular discursive practice may have a complex distribution across many institutions." The pervasive influence of technological advances especially in the context of boundary-less communication system has made it impossible that the basic formulations of society can remain insulated from the winds of changes. Indian society has undergone considerable changes in the last twenty odd years under the influence of new economic policies of liberalization and globalization which have influenced the redrawal of the order of discourses of journalism in India. This continuous shifting of socio-cultural situation is also interestingly conducive to the formation of a new order of discourse. Thus, the study tries to understand the gender texts and the discursive practices, power-relations through the language used by the Indian Press.

In the West, several studies were conducted employing different methodologies to understand gender dynamics, especially the evolution of gender as more than a biological concept and its discourse in media. But in India, research works on gender journalism are too few. Hence, most of the books and research articles reviewed in the following chapter of Review of Literature are works done by Western authors. This study tries to understand the ideological positions of the gender texts, positioning of the female in a particular story in **The Outlook, The Week** and **India Today** news magazines. The study analyses the language patterns used by these three news magazines to shape the understanding of the readers. The study employs the methodology of **Critical Discourses Analysis** to analyze micro and macro level of gender-related texts. So, this work will help future studies for better understanding of the gender texts and media-power relations employing the methodology of Critical Discourse Analysis.

1.8 OPERATIONAL DEFINITIONS

a. Mediated: When an idea or message is sent through any form of mass media, it is called mediated idea. The process is called mediation. In this case, Gender stereotypes is mediated through print media (news magazines).

b. Discourse: Discourse is a language system of representation that has developed socially in order to make and circulate a coherent set of meanings about an important topic area. Here it refers to the text and visual content of news magazines.

c. Discursive Practice: The act of promoting or denouncing a practice through the use of a particular language system is referred to as a discursive practice.

d. Gender Discourse: It refers to all forms of text and pictures that symbolizes gender stereotypes. It may include artefacts or symbolic elements such as home/work space, cultural and religious representation, matrimony, political insights. It also refers to any linguistic elements (such as words, phrases or sermons) bearing reference to gender.

e. Dominant Discourse: The discourse which contains particular ideological beliefs created by those in power and it becomes an accepted way of looking at things. Here it refers to the 'dominant male' discourse that is to be found in news magazines.

f. Text: It refers to the printed document, film, television programme or musical score. Here it refers to the news items on gender in the selected newsmagazines.

g. Semiotics: It is the science of signs and symbols which is used to interpret the visual and linguistic elements in the texts.

h. Critical Discourse Analysis: CDA is applied here to describe and interpret the texts used in gender stories.

i. Ideological Square: It's a conceptual tool to find out referential strategies – positive self-representation or negative other representation and position of women in the news story.

j. Discourse Position: The ideological position taken by woman or the author of the news story which is evident in the gender story.

k. Discourse Strand: Discourse topics present in the news story.

l. Syntactic: It means written style and grammatical uses in the text.

m. Structural analysis: It is a part Discourse Analysis which focuses on underlying structure of the content.

n. Argumentation: It means standpoint of the protagonist as purported by claims within a story.

o. Fallacy: Fallacy means invalid statements in schema.

p. Topos: It means various standard arguments or reasonable arguments in schema.

q. Rhetorical trope: It means to use figures of speech in arguments which are composed to persuade readers. It is based on figures of similarities (similie, metaphor) association (Metonymy, Epithet), contrasts (anti-thesis, oxymoron), imagination (personal metaphor, hyperbole), indirectness (Irony, euphemism), sound (pun, alliteration), construction (interrogation, exclamation).

r. Turn-Taking: Turn-taking shows how topics take turn in schema.

s. Anaphora: A word is used to refer back on another word earlier in the text.

t. Cataphora: A word is used to refer forward to another word which comes later in the text.

CHAPTER 2: REVIEW OF LITERATURE

2.1 THE PURPOSE OF REVIEW OF LITERATURE

The research work tries to analyse the gender-related texts in Indian Print Media and the discursive practices that are in current use in the Press. In this connection, it has become essential to look at other research or literary works in the relevant field. Most of the work on media and gender studies have been conducted by authors abroad and the research work conducted in India this area is relatively less, although of late work is being done in certain specific gender-related areas. The mass media provide space for construction of new meanings and images. Progressive discourse is often co-opted and reconstructed to create the hegemony of dominant social classes and reproduces gender relations.

It was the comprehensive study of Gallagher (1983) on the portrayal of women in the mass media that drew our attention to demeaning and derogatory media images of women across the world. (The study was conducted in several developed countries such as Australia, Austria, Canada, the Federal Republic of Germany, Denmark, Finland, Japan, New Zealand, Norway, Sweden, Switzerland, United Kingdom, and developing countries of China, Columbia, Brazil, Iran, Jamaica, Philippines, Puerto, Rico, Senegal and Venezuela). The study concluded that except in the case of government controlled media in 'socialist' countries (for e.g. China), media under-represent or mis-represent women and their concerns, use them in advertising as a commodity and present traditional stereotyped images of women as passive, dependent and subordinate to men

2.2 LITERATURE ON GENDER DISCOURSE IN THE MEDIA

The basic tenet of all gender related media studies is to allow us to hear the subtle undertones and the underlying message of texts. The discourse that pervades in the media then is a reflection of the ongoing thoughts in the society. '**Gender**' and '**Media**' are the two concepts which to a large extent are inherent to us and to our day to day lives. Gender defines our identity to a large extent and media defines our world or, at least our perception of much of the world. The intersection between the two is thus inevitable.

In her book *Women and Media- Challenging Discourser,* edited by Kiran Prasad, she writes: "The essential mandate of all feminist communication research is to 'invent approaches' to allow us to hear the meanings of women in tier own terms, including their observations of the structures that constrain them" (Dervin, 1987). That the voice of a woman can be expressed in various forms of art, culture and more predominantly media culture which in recent years has been a major field of research study because of the reach and power of the media. Women are expected to express their feminine nature through voice, syntax and role to aim social approval, indeed the media's message to the women in India is that 'silence is golden.' There is a bias on the nature and number of stories carried by popular news media on gender issues. It is as if the fifty percent of the population comprising the females have been subjected to 'symbolic annihilation'. Women issues which are covered by newspapers often draws attention of policy makers to problems such as adverse sex ratio, infant and maternal mortality, crime against women, poverty and its effects on the lives and family of women. However, as Kiran Prasad writes, "There are few articles on career opportunities for women,

about entrepreneurial opportunities and female health awareness, Legal aid, counseling services, childcare services and financial management. Mass Media must focus on women achievers in diverse fields to inspire young girls and women." And there is no dearth of such women in our country.

Media, more often than not, have a tunnel-view of the gender issues that need to be highlighted. There is often a tendency to repeat stories on glamourising women rather than showing her empowerment or the means thereof. Indeed media culture continues to repeat stereotyped negative characters which further depress the women's cause rather than energizing women through strong and independent characters for charting a positive course in life. Mass media are powerful socialization agents which have largely perpetuated and reinforced the status quo through selective dissemination of ideology and information regarding the role and status of women. Images, narratives and discourses are formed fundamentally through very complex communication process involving varied information sources.

Stereotyping is a method of labeling and categorizing the world around us so that it becomes more understandable. Stereotypes can be resistant to change, although their structure is not fixed. They perpetuate beliefs that are often untrue or narrow. Although stereotypes are not always negative, "they are concerned with the preserving and perpetuating power relations in society. It is in the interests of those in power to continue to stereotype those with lower status in a negative light thus preserving the status quo." (Bronwyn, 1997)

In *The Psychology of Woman*, Matlin (1987) has highlighted seven stereotypes that are adopted by the media which target women. She outlines them as what she views as "stereotype representations." She states that hundreds of studies have been conducted in the representation of women in the media. From the resource we can draw the following conclusions – she continues to outline seven stereotypes that target women. These are - (i) Women are relatively invisible (ii) Women are relatively inaudible (iii) Although most women are employed they are seldom shown working outside the home (iv) Women are shown doing household work (v) women and men are represented differently (vi) Women's bodies are used differently from men's bodies in advertisements (vii) Women of colour – when they are shown at all – are often represented in a particularly biased way.

Women are often subjects of sensationalism - even when she is a victim. In the book *Racism, Sexism and the Media* (4th Edition), Clint C. Wilson II, Felix Gutierrez, Lena Chao, (2012) write about how media perceive women and how there is an underlying text of prejudice. Helen Benedict (1992) says, women are more likely to get mainstream media coverage as crime victims than in any other role. "There is so little coverage of women outside sensationalism that the media often disregard women as leaders and are more likely to portray them as individuals rather than groups, victims instead of heroines, and sexual figures as opposed to thinkers." (Benedict, 1992)

Stereotypes actually exploded and proliferated with the evolution of mass media and the mass media's reach to the masses. Wilson, Gutierrez, and Chao (2003), have put forward the idea that stereotyping could be a by-product of Mass Media. They stated that in order to communicate specific messages and ideas to the mass

market, the mass media needed shorthand ways to communicate their messages to the mass audience. Symbols and stereotypes became a way to communicate those messages and ideas. "Stereotypes are not only shortcuts to character development, but also critical elements of mass communication in entertainment and literary fare," Wilson, et al. (2003).

In the book *Media, Culture and Society – an introduction,* Hodkinson (2011) writes about how the world we see is the world that the media portrays. Gender then becomes something the media 'does' than what it actually 'is'. Drawing upon the work of Michel Foucault, Judith Butler (1990) argues that "gender should be understood as a series of performances based on prevailing understanding of what it is to be a male or a female. Gender can be thought of as something that we *do* rather that we *are*…..." Meanwhile, rather than being arbitrary or equal constructions, feminists argue that prevailing notions of masculinity and feminity form part of a patriarchal system that legitimates male power and female subordination."

In the prestigious media sphere of news and current affairs, the *Global Media Monitoring Project* concluded that 'the world we see in the news is a world in which women are virtually invisible' (GMMP, 2005). The study which consisted of content analysis of news content across the world, found that women depicted within news are outnumbered by men on a scale of five to one and that there was not a single major news topic in which women outnumbered men – when it came to the 'experts' interviewed as part of news items, a massive 83% were male. The situation was slightly better when it came to the gender media reporters themselves, 37% of whom were female, though forms of news regarded as

'harder' or more 'serious' such as politics and government remained male-dominated.

"The emphasis on women as dependent on men forms one of the litany of complaints against media representations of gender," was raised by Gaye Tuchman (1978). She argues that representation in news, TV and adverts, among others, were responsible for the 'symbolic annihilation' of women. Reviewing a range of quantitative studies, she argues that, "women were disproportionately represented with the home, reinforcing their association with cooking and childbearing, as well as their financial dependence on men." (Tuchman, 1978)

In *Media and social life,* Mary Beth, Oliver and Arthur A. Raney observed that women were under-represented in TV (Signorielli, 1989) or in video games. This was found out by the Content Analysis Research method. They also found out that when women were at all present, they were portrayed in traditional gender roles which upheld stereotypes.

In her paper *Gendered Media, The Influence of Media on views of Gender,* Julia T. Wood (2001), writes about media being the most persuasive influence on how we view men and women. She describes how three themes describe how media represent gender. First, women are under-represented, which falsely implies that men are the cultural standard. and women are invisible. Second, men and women are portrayed in stereotypical ways that reflect and sustain socially endorsed views. Third, depictions of relationships between men and women emphasize traditional role and normalize violence against women. (Wood, 2001).

Archana Kumari & Himani Joshi (2015) in their paper, *Gender Stereotyped Portrayal of Women in the Media: Perception and Impact on Adolescent* undertook a study taking young adolescent students in order to find out their perceptions on gender stereotyping of women. They took a sample comprising of 100 students (50 boys and 50 girls) in the age group of 17 to 20 years who were regular viewer or user of both electronic and print media. With the help of questionnaires, they found out that the country's adolescents agreed with the perception that there is unnecessarily display of vulgarity in media (76%) and that women were used more in commercials than men (80%). 60 % agreed that women were used as commodity to attract customers and depicted sex stereotypes roles shown in sitcoms. Approximately 60% students agreed that women were depicted as decorative objects and that they overemphasized beauty and sexuality. This perception helped create a false notion of beauty that was mostly focused on being fair and slim.

However, what was heartening was that today's generation was not ignorant of what was happening in their surroundings and were concerned with the issues and challenges of the society. 63% of students considered the unethical and stereotyped presentation of women as a major social issue and they want that there should be some kind of regulation on this unnecessary and unethical content. 67 % condemned the vulgar depiction of women very badly.

Margaret Gallagher (2002) in her paper *Women, Media And Democratic Society: In Pursuit Of Rights And Freedoms,* United Nations Division for the Advancement of Women (DAW) Expert Group Meeting on **"Participation and access of women to the media, and the impact of media on, and its use as an**

instrument for the advancement and empowerment of women" found out that in India and Singapore, relationship of media/advertising and women and her multiple identities in the contemporary society is contradictory. There are new stereotypes of women – the 'new woman' who is an independent consumer but whose remains feminine and the other 'hard-headed' individualist, whose femininity must be sacrificed. In both of them, a women's 'femaleness is always the core issue.' (Malhotra and Rogers, 2000; Lee, 1998)

On the time and issues that are actually covered, the issues that were particularly central in women's lives come low down in the scale of what was regarded newsworthy. At best, they became 'news' in coverage around a particular event such as Women's Day. Studies by the Media Monitoring Project in South Africa show that women issues find excessive coverage in the run-up of National Women's day. However, immediately after the celebrations, there is a drastic decline which fails to represent women's participation in the day to day activities of the society.

As Weatherall in *Discourse and Gender* by Brian Paltridge (2002) explains - "Gender is 'not just a natural and inevitable consequence of one's sex, but part of the routine, ongoing work of everyday, mundane, social interaction." Thus gender is the product of social practice. (Eckert and McConnell-Ginet 2003).

In her book, *Language and Woman's place*, Lakoff (1975) proposed what she called 'women's language'; that is, a use of language that is different from 'men's language' or rather what she termed as 'neutral language.' This language, she

argued, included features such as use of polite forms, the use of question tags, rising intonations in declaratives, the avoidance of expletives, a greater use of diminutives and euphemism, the use of more hedges and mitigating devices, more indirectness and the use of particular vocabulary items such as 'adorable', 'charming' and 'sweet.' (Women's language) versus 'great', 'terrific' and 'cool' (neutral language). This use of language, she argued made women's language tentative and coupled with the use of demeaning and trivialising terms for women, works to keep women in their place in society. These differences, she argued, were the result of, and reinforced, men's dominance over women.

Spencer's (1980) *Man Made language* is an example of the dominance approach which sees differences in the use of language as a result of man's domination over women. This view focuses on the distribution of power in society and argues that women's language reflects women's subordinate position in society and persists to keep them in that position (Eckert and McConnell-Ginet 2003). Participants in discourse, in this view, collude in sustaining and perpetuating male dominance and female oppression in society. West and Zimmerman (1983), for example, argued that men deny equal status to women in conversation and that linguistic gestures of power, although they might seem minor if viewed on their own, are an integral part of women's placement in the social scheme of things. This gestures, they argue, remind women on a daily basis, of their subordinate position in society. That is, they fare in a way of 'doing' power.' Gender identity then, is a complex construction. All levels of language and discourse, as well as aspects of non-verbal and other levels of behavior are involved in 'doing' gender. (Butler 2004).

The values and ideologies which underline texts often tend to be 'hidden' rather than overtly stated. As Threadgold (1989) observes, "texts are never ideology-free nor objective. Nor can they be separated from the social realities and the processes they contribute to maintaining." For Threadgold, spoken and written genres are not just linguistic categories, but "among the many processes by which dominant ideologies are reproduced, transmitted and potentially changed." In her view, a spoken or written genre is never just the reformulation of a linguistics model, but always the performance of a politically and historically significant process.

Gosia Gizycki (2009), in her book, *Female stereotypes in 21st century in news and business magazines*, pointed out that in advertisements, women were shown as objects whose sole function was to be looked at the highest frequency. Even though modern society has made advancements, stereotypes are still present in advertisements in news and business magazines.

Zahida Mansoor (2013) in her paper, *Print Media Language: Contributing to the Stereotypical Portrayal of Pakistani Women,* examined the perceptions formed through the media texts, in the English print media in Pakistan and the attitudes developed towards women partly due to the language content in the newspapers. This was done as an effort to understand and explain the need to create a foundation for change in the print media language content. The data revealed that the issues related to women in Pakistani society remain generally ignored or downplayed. The overwhelming emphasis on Pakistan's patriarchal identity continued to overshadow women. Men still held the domain of the public sphere as portrayed by the print media. This helps in perpetuating prejudices and stereotypes. Gender insensitivity is seen in the print media's failure to eliminate gender based stereotyping. Chopra

(2007) has identified the relationship between the media and women as a "two way process – the accessibility or the lack of media to women, and the acceptance by the media of the role played by the women".

Women are more likely to be identified as victims than men. Most often women are shown in inferior roles, for example, "male is the doctor and female is the nurse." (Siraj, 2008). Studies of mass media content also argue that media representations of gender are 'misrepresentations' through both what they say and what they don't say.

Several U.S. studies have shown that perceptions of female and male political candidates are influenced by gender differences in media coverage, resulting in significant disadvantages for women candidates (Kahn 1994). As Corner (2003) suggests, the media have become the public sphere in which the identity of the politician as a "person of qualities" is constructed and the strength of these media-specific criteria are often such as to disqualify certain candidates either from becoming public political figures at all or at least from competing for high office.

It is a known fact that female politicians worldwide face the problem of being discriminated while being reported on their political activities. They are more likely to be reported in a negative way than their male counterparts, where focus and importance is given to appearance rather than on issue. This reinforces stereotypes as well as constructs a difference between 'feminine soft new' and 'masculine hard news.' (Gidengil & Everitt, 2003; Sreberny & Van Zoonen, 2000).

The language used in the headlines and the news content, representing women, further legitimizes the already present negative perceptions and images of women.

The findings indicate that the readers of the daily English language newspapers are aware that a bias is present in the language content of the events that are reported. Findings also confirm that women are at best marginalized and at worst exploited by much of the print media coverage. In the coverage of news, women portrayal is substantially less than men. The findings of this study confirm, that there are two dimensions to the issue of women and media: The first is a stereotypical re-enforcement of the traditional role of women in the media and the second is the dearth of sensitized professionals in this field.

Colleen Lowe Morna (2002) in *Promoting Gender Equality in and Through the Media. A Southern African Case Study,* claims that a vicious negative circle is at work where the gender imbalances in society are reflected in the institution of the media. These, in turn, reflect in the editorial content of the media that is guilty both of the *sins of omission*, that is, stories not covered; and the *sins of commission*, that is the way stories are covered. She speaks of the 'Invisible' women, who in addition to be appearing in a limited number of roles, are often simply missing in the media. They are much less likely to be featured in news stories and less likely to be interviewed and asked for an opinion than men. Moreover, elderly women, minority ethnic women, minority religious group women, working class and women with different sexual orientation receive even less attention in the media.

Dr. Sagarika Golder, in her paper, *Print media portrayal of women candidates in 2009 Indian elections,* emphasises that while a man is defined by his ideology, or the lack of it, and the work done by him during his tenure, a woman, more often than not is defined by the way she dresses and looks, and sometimes by the company she keeps. In case of a man, his family background and how he fulfills his

duty towards his family becomes secondary whereas in case of a woman it is of primary importance and she is held responsible for the action of her children and husband. This is a subtle way to discriminate against the second sex, to marginalise women, to alienate them from the mainstream thus making them the 'other.'

She further adds that, the media today is 'confused about the right way to portray women.' Women have traditionally been a part of the 'private sphere' in which they are in charge of 'hearth and home' and their primary function was to reproduce and nurture. With the advent of feminism, the woman's domain has expanded to the public sphere. Thus, while the media continued to portray her in her traditional spheres it could not ignore her new identity. What the media has now created is this dual persona of the modern woman – a new superwoman - who single-handedly takes care of both the private and public spheres.

"It also means that whatever new roles and responsibilities she takes on, she cannot disregard her primary role. She may be the supreme power in the political arena, doing a good job of running the country but she has to look well-groomed." (Golder, 2009). She must shoulder responsibility and fulfill her role as a mother and wife. Any deviation from these roles and she is labelled as unladylike - a vamp, or a bimbo. So she must not only focus on the election mandate while addressing a public meeting but also on what she will wear – a crumpled sari or an ironed one.

It is not that the media always deliberately portrays and perpetuates typical female stereotypes, but it becomes difficult for media persons 'to think against' the stereotypes that have been ingrained for centuries. Also, it becomes easy for the masses to understand the news better if it is molded according to stereotypes. This

bias is sometimes so understated that it becomes very hard to pin down and thus eradicate it.

Karen Ross (2010), in her book, *Gendered Media: Women, Men and Identity politics,* has questioned; 'Where are the women?" She calls it a 'horribly familiar question' which appears in numerous research studies which deconstruct news discourse and investigate gendered realtions in the newsroom. She adds, "I suggest that much of what we see, hear and read about in mainstream news is a result of a newsroom culture which continuously reproduces itself." Ross (2010) is consistent in saying that the perpetuation of a hegemonic worldview of male dominance is regularly witnessed in both fiction and fact-based media and the ways in which women (particularly but also other disadvantaged groups) are represented in the media send important messages to the public about women's place, women's roles and women's lives. "If it has become commonplace to argue that news media regularly and routinely perform affirmatory function in reinforcing dominat norms and values to the public, it still bears repeating." (Ross, 2010).

It can be frustrating for women for whom it is difficult to get it right in the eyes of the media. As Dawn Primarolo, Labour MP, UK, had pointed out: "Women are never the right age. We're too young, we're too old. We're too thin, we're too fat. We wear too much makeup, we don't wear enough. We're too flashy in our dress, we don't take enough care. There isn't a thing we can do that's right."

Also if the public has to make informed choices in a democracy then it becomes the duty of the media to go beyond the external physical appearance, attire and family history of the candidate and focus on issues, ideologies and performance. All this matters because the media images of women add to the perception that many

already hold that women are outsiders in politics. Parliament is not seen as their natural home, they are intruders and outsiders. For female candidates aspiring to run for elected office, a media strategy plan that compensates for bias is essential.

Emileigh Barnes and Frank Durham (2011) in *Gender, leadership, and crisis: A framing analysis of Sally Mason's presidency of the University of Iowa* write about the role of gender framing of Sally Mason. Mason, 20th president at the University of Iowa had come under heavy fire from the media after a freshman female athlete was reportedly sexually assaulted by two football players in a campus residence hall. The victim's family had accused Mason of brushing aside the incident and keeping the accusations 'in-house.' Local newspapers, including the Iowa City *Press-Citizen*, extensively covered her subsequent actions and eventual apology to the state board of regents. Mason's portrayal in the *Press-Citizen* provided a unique case study of media representations of women in power in contemporary American society.

This study has shown empirically that "dominant cultural themes about gender" affected the press's representations of Sally Mason as a woman in power. Indeed, in each of these critical moments, gender and framing interacted with the dominant cultural-historical themes of a particular cultural context. However, that such framing devices exist is unsurprising. Despite Mason's increasingly common role as a woman in power, she was still misrepresented in the media. She had been framed within the cultural context of 'Gender.'

Aram I. Arul and Menon Jaya (2004) in *Women, Print Media and Indian Culture,* admit that in the present Indian scenario, print media holds a major role in shaping women's attitude. They define culture of a particular group by the way they live

their lives. The question asked is whether mass media is true to its character? If a news item/article related to women/sex-worker is covered by a woman journalist – a different perspective of suffering is given instead of sensationalising it. A woman is generally seen as a pleasure object or source of sexual scandals. A woman relenting against social injustice creates a tremendous impact. In fact men find it hard to accept that women can be successful outside their homes. This idea is mainly stereotyped by cinema which portrays working women as sexually exploited. Entry of women journalist has surely led to change in portrayal of women in media and newspaper. They believe that lately media has also been working for the cause of women. Women journalists have taken to hard beats and no more women issues are confined to supplements.

Himashree Patowary (2014) in her paper, *Portrayal of Women in Indian Mass Media: An Investigation,* found out that social issues related to women (equality of status and opportunity) got less than 9% coverage while sensational stories relating to women which were invariably crime stories got between 52% to 63% of items in newspaper. Besides print media, electronic media also depicted women as scrupulous, religiously intolerant, and craving only for their family and politically naïve.

The 1974 Report of the Committee on the Status of Women (Joshi Committee Report) found that "women are represented as wives and mothers in most TV and other media programmes. Although 36% of them were agricultural workers, women were predominantly projected as non-producers, with a decorative function, being marginal to national growth and development." The plural nature of Indian culture and the diverse roles women played was neither acknowledged nor

communicated. The worst part is that we have somehow taken the whole gamut of dialogues, stories and picturisation of women as way of our life or as if it is of no consequences. The major objective of media must be to perform programmes related to improvement of women's status wherein they can freely assert themselves as human beings, co-equal socially, morally and politically with men.

Archana Chanuvai Narahari, (2013) in *Promoting Gender Mainstreaming in Media Education and Research,* expressed the view that while encouraging inter-disciplinary approach in media studies, a separate paper on G*ender and Media* could be incorporated for a ground theoretical understanding of key gender and media issues. Micro-level interventions with media students should be encouraged as a part of course-curriculum to bring about changes in skills, knowledge and attitudes. The various key issues that needed to be addressed were - Gender in media content, Representation of women in media, impact of the gender biased content portrayed by media on society, Recognizing gender dimensions in all types of reporting like investigative, in-depth, financial, conflict, lifestyle, development etc.

Sanjukta Dasgupta, Dipankar Sinha and Sudeshna Chakravarti (2012) in the book, *Media, Gender, and Popular Culture in India: Tracking Change and Continuity* elucidate the struggle faced by Indian media between modernization and traditional society in a diverse and heterogeneous social context. The book centers on the multi-dimensional aspects of sociocultural diversities prevailing in the Indian society with distorted images of women. The 'women element' has always been marginalized in the media firstly due to the patriarchal system prevalent in society and secondly due to the media's subtle adherence to this system.

With the advent of modernization and globalization the media failed to take into consideration the 'other sex' into positive frame keeping in mind the traditional orientation of Indian society. Commercialization, sensationalism and trivia contributed to further downfall in women's portrayal. What sells has to be covered as media is after all a business and it too keeps profit margins.

The authors observe that, "In such a discourse, the media images that are constructed seem to have a shareda agenda in consolidating traditional paradigms an de-recognizing the changes that are taking place in the contemporary scenario." The new millennia changes like; Life style, increase in professional women, multitasking women, shared household work, women in higher salary structures than their male partner were excluded or seemed to be lowly represented. They were programmed to seem as if these roles were anti-normative and not serious.

The book brings forth the reality that Media has a bigger part to play in society where it can educate and sensitize people with regard to politico-socio-cultural aspects. As the authors rightly said, "Indian Media is in the transition of change"; the transition where media is still in dilemma whether to continue with modernization, which is need of the hour in the present globalized world or to remain tradition-centric. This book is a substantive work on how media portrays women in a culture-laden Indian society.

In the book **Gender and Communication in Mediated Contexts** by Dwight E. Brooks and Lisa P. Hébert (2006), it is noted that the society in which we live in today is so very controlled and influenced by the media, that what comes to pass as important is based on what the media think is important. Our ideas and conclusions are based on the images, symbols and narratives we receive from media. Our social

identities – what it means to be male, female, black, white, Asian, gay, urban, rural etc is often shaped by commodified texts produced by media. Our social realities are mediated.

Dr. G. K. Sahu and Shah Alam (2013) in *Media Agenda on Gender Issues: Content Analysis of Two National Dailies,* are of the view that despite over-riding and dominant influence of the male over the female in all aspects of our public life, the advent of the gender neutral new information and communication technology accompanied with an increase in the level of education among women in the last few decades, have profoundly increased the skill acquisitions and enhanced the productive efficiencies and capabilities of women. Yet, in spite of their significant contributions, the contemporary Indian society do not consider them equal partners in the process of nation building and continues to regard and treat them as a second fiddle and un-equal partners in the process. Keeping in view this enormous importance of mass media in modern society, the paper makes an attempt to estimate the agenda of news media on women's issues and its gender sensitivity in covering those stories. In order to ascertain the media agenda on women, two national mainstream English dailies, The Times of India and The Hindu were purposively chosen, and their contents related to women's issues analysed over a period of one month, while assessing their gender sensitivity in presenting news by applying framing analysis technique. Media not only brought important issues to the public mind but also guided government in taking serious steps towards them.

Though McCombs and Shaw (1972), introduced the agenda setting theory, the genesis of the idea behind this theory goes back to Walter Lippmann's (1922)

book, **Public Opinion**. According to Lippmann the thought process of the public and the pictures they are drawing in their heads about the outside world is largely influenced by the mass media. It is not possible for the general public to have a firsthand experience about world outside there. Mass media then becomes a primary source of information. The media acts as a mediator between people and the outside. Benard Cohen (1963), further expanded the idea of Lippmann. According to him the role of the press is much more. "The press is significantly more than a purveyor of information and opinion. It is stunningly successful in telling readers what to think about." (Cohen, 1963)

The study conclude that newspapers do not pay proper attention towards covering issues related to women's achievements rather they pay more attention towards covering stories related to violence against women. Hardly a day passes when no story is published about violence against women. Both the newspapers focused only on reporting the events of violence rather than ascertaining the root cause of such events and solutions to such menace in the society. Both the newspapers did not publish any interview of any feminist or any other eminent personality who can identify the root cause and provide mechanisms to solve such problems. There is also another reality in that there are several, individuals, institutions, and organisations working tirelessly towards the betterment of women, media rarely cover stories related to them. In fact, government has set up a number of organizations to look after the problems faced by women. A number of NGOs are also working for the welfare of women. Not even a single story was published based on the interview with those persons. They only focused on giving the detailed information about the incidents or cases. The editorials which are often

regarded as unbiased also did not get much space in both the newspapers in the one month period of the study.

2.3 POLITICS AND GENDER REPRESENTATION

Gender biases and stereotypes propagated and perpetuated by the media gather more significance in the political arena because they can influence electoral results. Voters, by and large, cast their votes in accordance to the information received about the candidates from the highly mediatized politics. The media has become a public sphere in which the identity of the politician as a 'person of qualities' is constructed. (John Corner, 2003). As such, the images of the politician thus constructed could disqualify a candidate in the poll race, or impede his or position in higher office.

Several U.S. studies have shown that perceptions of female and male candidates are influenced by gender differences in media coverage, resulting in significant disadvantages for women candidates (Kahn 1994). This disadvantage may be linked to the fact that the candidate who finally attracts votes needs to be perceived by the individual (hence represented by the media) as having a good chance of winning the election (Hitchon, Chang & Harris, 1997). Correspondingly, voters respond negatively to speculation on candidates' difficulties in winning the election (Kahn & Goldenberg 1991; Kahn 1994). Therefore it is not without consequences that coverage of female candidates is more likely to focus on how they are doing in the polls and how their campaigns are being run (Kahn & Goldenberg, 1991).

Research into the effects of news coverage suggests that voters respond most positively to candidates who, regardless of their gender, receive the type of coverage usually accorded to male candidates (Kahn 1992). This typically includes extensive coverage of their stands on 'hard' or 'masculine' issues, such as crime and defense. Moreover, traditionally 'feminine' traits such as warmth and empathy are considered less important in political candidates than traditionally male traits such as aggression. (Kahn & Goldenberg 1991; Kahn 1994.)

According to Liesbet van Zoonen (2005) "cultural model of politician is much closer to the ideas of masculinity than of femininity." Ross and Sreberny (2000) concluded that this cultural model of the politician as male, and of politics as an essentially male pursuit, affects the ways in which politics is reported. What they are saying is that the image and language of mediated politics supports the status quo (male as norm) and regards women politicians as novelties, or as 'others'. The political field has been represented as dominated by rational, aggressive, and individualistic behaviour that is in contrast to an emotionally involved, modest, cooperative (stereotypically feminine) ways of doing politics. The use of stereotypically masculine imagery serves to reinforce the perception that women do not really belong in politics, or are not fit for it.

One of the most frequently discussed gender issues deals with topic selection in the news, i.e. the issues covered. The distinction is usually made between soft and hard news. Soft or 'female' news includes social issues, consumer issues, health care, education, child care, and the environment. Hard or 'male' news includes politics, business, military, technology, science, and crime news. Since

the 1990s the tabloidisation or popularisation of news has implied a greater prioritisation of soft news (but also sport, accidents, and crime). If we look at headlines or news placement it is still evident that 'male' news has more status than 'female' news. That 'soft' issue are considered more suitable than 'hard' issues for women (Spears & Seydegart 2000). Just as women tend to report on 'soft' news, they are more visible as interviewees or subjects in stories on health (29%), education (29%) and arts and entertainment (35%). They are less visible in stories on international crises (11%), war (11%), politics and government (12%), sports (12%), economy and business (17%).

In explaining differences in the quality of coverage between women and men, Norris (1997) noted that the public believes men are better at handling 'tough' issues such as the economy and foreign policy, while it sees women as better at 'domestic' issues requiring compassion, such as education and welfare. Similar views are reflected in media coverage, where reporters portray men as strong and women as sensitive.

2.4 PORTRAYAL OF SPORTSWOMEN IN PRINT MEDIA

In his dissertation paper, *The influence of the print media in portraying women in sport: A case study of The Independent on Saturday,* Nereshnee Govender (2015), has observed that "by portraying sportswomen either as sex objects or as 'pretty girls', the message sent to society is that sportswomen are not strong, powerful and highly skilled individuals." Indeed sportswomen too are observed

through the 'gender' frames, in which they are expected to conform to hegemonic ideology of what it means to be a woman.

Hargreaves (1999) states "In newspapers and magazines, images of sportsmen in action proliferate, but we constantly see symbols of sportswomen's femininity (and particularly images that are saturated with sexuality), rather than pictures of female athleticism." He gave the following examples: A female athlete posing with a male athlete where he has a dominant stance and she a submissive one; photographs of female athletes crying with elation or embraced by husbands or boyfriends; in situations and poses that have no apparent connection with sport; in domestic contexts; pregnant or with children; and photographs of female athletes highlighting hairdos, make-up and clothing

Becker (1999) maintains that in newspapers, photographs have no meaning independent of their relationship to the words, graphic elements and other factors in the display, which surround and penetrate them. "It is the action shot that is the staple of sports photography, reinforcing and conferring status on the elite sporting body by showing it doing the extraordinary things that many people admire and envy." Rowe (1999) states that research on sports photography has found that it is heavily gender biased in that we see sportsmen much more than sportswomen, and that they are often shown doing different things in a manner that confers greater prestige on male than on female athletes.

McCombs and Shaw (1972) regard the influence of the media to be concentrated on issues of salience and images in the mind of the public. They believe that audiences not only learn about public issues and other matters but also learn how much importance to attach to an issue. Thus, the media's under-reporting of

women in sport may lead the public to believe that sport played by women is insignificant as compared to sport played by men.

CHAPTER 3: METHODOLOGY

Media texts have decisive influence on readers' interpretations because there always exists an agreement or contract between the producers of texts and the readers of texts and the communication between them. Life world and experiences of the readers, of course, do influence these interpretations, (Grice, 1979) and readers genre expectations of the texts, their textual and communicative coherence are all aligned for the final and fruitful analysis. Texts are intentionally constructed by the producers and contain expectations about possible interpretations from the readers. The reception, understanding and interpretation of texts is fundamentally unique for each member of an audience since each one has individualistic life-world experiences are part of a shared and common social reality.

In this research project, textual and essentially discourse analysis has been undertaken. The researcher has analysed print media texts to evaluate the influence of the print media in portraying women as the 'other.' And the discourse thereby produced. The news stories published in **India Today, The Outlook** and **The Week** served as the primary units for evaluation.

The universe of the study constitutes all the news magazines of India. Out of these, three most popular news magazines, namely, **Outlook, India Today** and **The Week** were purposively chosen for the study. Out of the 52 issues (in a year) of each magazine, 13 issues were chosen randomly by taking one out of every four issues. This has served as representative sample of over a period of one year, from July 2015 to June 2016. All the women related stories have been initially coded and assessed according to the requirement of the research work.

3.1 CRITICAL DISCOURSE ANALYSIS

In this study, CDA has been applied to study the inter-twined links between language use and social power since Critical discourse analysts offer interpretations (and explanation) of the meanings of texts rather than just quantifying textual features and deriving meaning from this. This constructivist approach of CDA asserts that meaning in discourse hides in or lies behind the words (the language). The word 'discourse' means written or spoke communication or debate. A semiotic sequence between and among objects, subjects and statements comprise a discourse. Richardson (2007), writes, "CDA argues that textual meaning is constructed through an interaction between producer, text and consumer that rather than simply being read off the page by all readers in exactly the same way." Critically, the analysis targets the discursive practices constructed and presented in a group of processes of news production and consumption and the larger context that constructs the discourse(s).

In this light, the critical analysis of gender texts in Indian news magazines looks at discursive patterns of gender representation. Because, CDA essentially stems out from the premise that language is a social and practical construct which is characterised by a symbiotic relationship with society, this study would reflect the greater gender discourse prevailing in the society at large. In this context, Fairclough and Wodak (1997) suggest the principles for CDA briefly in eight points: 1) CDA addresses social problems. 2) Power relations are discursive. 3) Discourse constitutes society and culture. 4). Discourse does ideological work. 5). Discourse is historical. 6). The link between text and society is mediated. 7).

Discourse analysis is interpretive and explanatory. 8). Discourse is a form of social action.

Within these principles and aims, CDA has been used to examine the representation of gender in the discourse of three popular Indian News magazines over a period of one year (July 2015 to June 2016). At the textual level, the study focuses on the language used in the representation of gender; the adjectives, hyperboles, epithet, metaphor, colloquialism, naming references, Idioms, Neologism, Collocation, Metonym and Euphemism. Anaphoric / Cataphoric references in relation to gender is sorted out. At the Macro-structural level, the language use, the proposition and the narrative were analysed along with the multifunction of gender texts. CDA then examines ideological stances or implications of the discourse. Accordingly, some power relations are sustained ultimately in the interplay between media, gender and language use.

English linguist, Norman Fairclough (1995), has worked on a model of critical discourse analysis which includes the analysis of media discourses. Fairclough sees sentences and texts as multifunctional entities, while drawing on traditions in critical theory, when he defines a normally unconscious link between the use of language and power. "Critical discourse analysis aims systematically to explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes" (Fairclough, 1995).

Fairclough offers two definitions of discourse: In the broad sense discourse is "use of language as a particular form of social practice." In a narrow sense discourse is seen as "the language used in representing a given social practice from a particular point of view".

Discourses constitute, reproduce and transform social identities and social relations and represent the knowledge systems of the language user. Each discourse represents a discursive order in a certain institution or certain area of society, in which cultural hegemony is inherent. The order of discourse of a particular social domain is the totality of discursive practices and the relationships between them. Critical Discourse Analysis is a method which includes detailed analysis of text – how gender, ideology and identity are depicted in particular text (Paltridge, 2006). For Paltridge (2006), Critical Discourse Analysis means to, "trace the underline ideology from the linguistic features of the text, unpacking particular biases and ideological pre-suppositions underlying the text, and relating the text to other text and to people's experiences and beliefs". Critical Discourse Analysis helps to discover how the textual interpretation, discursive practices (language and thoughts in gender texts) and non-discursive practices create new set of emerging discourse.

A three dimensional structure stands in the center of the analysis of a discursive event stands: the text, discourse practice and socio-cultural practice.

On textual level the following four aspects have to be analysed:

• Vocabulary

• Grammar

• Cohesion

• Textual structures

The analysis of words, sentences and texts has to make the important distinction between the meaning potential and its interpretation:

Texts, as "parts of an entire socially and historically rooted discourse" forms the first part of discourse analysis, (Jäger, 1994). The aim of discourse analysis is to disentangle the discursive turbulence (*diskursives Gewimmel*) between particular texts and discourses which are interwoven. Fairclough, labels the intertextuality and interdiscursivity in texts as *discursive knots*.

- Media discourses are specific kinds of language use and of social practice 'framed' by institutions, with rules, conventions and positions of agents. Thus media discourse analysis and addresses social problems and power relations and is even a form of social action itself.

- The relationship between discourse and society is dialectic: Discourses are not just seen as representations of the world, but also as (re-)producing, (re-)constructing and (re-)transforming social practice and social relations.

- Media discourse analysis is by definition interdisciplinary, drawing on disciplines as linguistics, semiotics, cultural studies, ethnography, sociology, rhetoric, social and cognitive psychology.

- Media discourse analysis works with different levels of description (text, discursive practice and social practice).

- Media discourse analysis sees itself as a qualitative alternative and supplement to traditional quantitative content analysis.

3.2 SAMPLING

There was a sudden boom in the magazine publication sector in India in the 1980s. This was not only in English but also in other major Indian languages. This boom was set off by the launch and huge success of **India Today** in the mid seventies. Along with the new look **Illustrated Weekly** under the leadership of Kushwant Singh, **Indian Today** covered a wide range of diverse topics like politics, news, women, society, travel, arts, literature, health, economy and sports. It became hugely popular and set the trend for the emergence of the magazine revolution in India.

Broadly there were two types of magazines - general interest magazine and special interest (SIN) magazines. Other magazines to be launched in early 80s were: **Gentleman, Gentleman Fashion Quarterly** (GFQ), **Onlooker, The Week** etc. The news magazines introduced colour, gloss and a snazzy style of reporting which 'personalised' and 'dramatised' issues and events. Photographs, illustrations, charts and graphs enlivened each papers and the focus was on 'soft' features.

The magazines had an expensive look because of the high quality imported glazed paper used. Advertisers loved this look and advertisements poured in giving it a boost. The boom continued well into the 1900s despite the closure of long-established magazines like The **Illustrated Weekly, Sunday** and **Bombay**. However, by the close of the millennium, the boom almost went bust, only to be revived by 2006.

In 2006, as many as 2600 magazine titles were registered with the Registrar of Newspaper for India (RNI).

The Association of Indian Magazines (AIM) claimed that magazine advertising was growing faster than newspaper and TV. This was perhaps a consequence of the Government's policy of opening up the Print Media to foreign investment. So FDI in the news sector was restricted to 26 % stake, while the non-news sector was permitted upto 100 % FDI. **India Today** (with editions in Hindi, Tamil, Malayalam and Gujarat) was challenged by **Outlook** and **The Week** and later by Hard News, Alive, Tehelka and Covert.

According to the Indian Readership Survey (IRS) which was conducted by Media Research Users Council (MRUC) and Readership Studies Council of India (RSCI), it was found the **India Today** English magazine sold more than double its nearest competitor, **General Knowledge Today** (monthly) in 2017.

Table 1 - Top English Magazines

(Base 000s)

No	Name of the magazine	Periodicity	2013	2015
1	**India Today**	Weekly	1532	1634
2	**Pratiyogita Darpan**	Weekly	571	689
3	**General Knowledge Today**	Weekly	507	621
4	**Sportstar**	Weekly	543	528
5	**Competition Success Review**	Monthly	394	466
6	**Outlook English**	Weekly	452	425
7	**Reader's Digest**	Monthly	356	348
8	**Filmfare**	Fortnightly	276	342
9	**Diamond Cricket Today**	Monthly	263	321
10	**Femina India**	Fortnightly	259	309

(Source: MRUC: Nielsen Company)

When this research study was conducted, it was decided that the top three English weekly news magazines of India which covered Current Affairs, Culture and Politics would be taken as sample units.

From the above list, **India Today** and **Outlook** English were chosen because they were the top two English Weekly Newsmagazines. **The Week**, which has been listed way down at Number 15, was the next most read weekly magazine. Although **Frontline** was listed higher than **The Week**, it was not taken for sampling since it was a fortnightly magazine.

Other magazines with more readership figures according to the MRUC were rejected, because they fell into other specialized categories like: Women, Entertainment, Sports, Fashion and Lifestyle, Literature, Children, Travel and Leisure, Computer and Electronics, Business and Finances etc.

Our aim here was to take those magazines which purported to have a general, unbiased and equal distribution of stories related to Current affairs, news, culture and politics. Our interest was to see how the narrative of a woman was reported in these supposedly 'neutral' magazines. These news magazines are read by a wide cross-section of the society and do not fall in the category of Special Interest magazine. Hence the choice of the samples for the study i.e.: **India Today, Outlook** and **The Week** stands justified.

3.2.1 Sampling Technique

One goal of scientific research is to describe the nature of a population – a group or glass of subjects, variables, concepts, or phenomenon. In some cases, an entire class or group is investigated. This process of examining every member in a population is called a census. However, an entire population cannot be examined due to time and resource constraints. Studying every member of the population is also cost-prohibitive and may, in fact confound the research because measurements of large numbers may often affect measurement quality.

The usual procedure in these instances is to take a sample from the population. A sample is a subset of the population that is representative of the entire population and produces a miniature cross-section.

Sampling methods are of two types: **Probability Sampling** and **Non-Probability sampling** procedures. Although a non-probability sample has merits in some cases, it is always best to use a probability sample when a study is conducted to support or refute a significant research question or a hypothesis and the results will be generalized to the population.

Probability sampling generally uses some type of systematic selection procedure, such as a table of random numbers, or ensures that each unit has an equal chance of being selected. The most basic type of Probability sampling is the Simple Random Sample, where each subject, element, event, or unit in the population has an equal chance of being selected.

The advantages of Simple random Sampling are:

i) Detailed knowledge of the population is not required.

ii) External validity may be statistically inferred.

iii) A representative group is easily obtainable

iv) The possibility of classification error is eliminated

The usual procedure to select a simple random sample is:

i) Make a numbered list of all the units in the population from which one wants to draw a sample.

ii) Decide on the size of the sample

iii) Arrange the units alphabetically, numerically or geographically

iv) Make use of either a lottery system or a table of random numbers

In this research study the **Simple Random Probability Sampling** method was chosen because it has been conducted to support or refute a significant research question of the representation of women in Indian News Magazines. The news stories published in **India Today, The Outlook** and **The Week** serves as the primary units for evaluation. The universe of the study constituted all the news magazines of India. Out of these, three most popular news magazines namely: **India Today, The Outlook** and **The Week** were purposively chosen for the study. All the units over a period of one year, from July 2015 to June 2016 were collected.

The magazines being weekly in nature, and there being 52 weeks in a year, total number of issues were:

3 X 52= 156 number of total magazines.

Each month, beginning from July 2015, one out of the 4 issues of each magazine was randomly selected. Therefore in a year (52 weeks), the number of magazines randomly chosen were:

India Today: 52 ÷ 4= 13 issues

The Week: 52 ÷ 4= 13 issues

Outlook: 52 ÷ 4= 13 issues

So, the total number of news magazines studied were 13 + 13 + 13 = 39

These 39 magazines were read page to page and searched for any women related / women-centric stories. The magazines were scanned for stories about women in politics, cinema, entertainment industry, religion/ spirituality, literature, sports or features stories about ordinary women. Women of grit, who had fought against all odds to triumph over hardships.

It was found that only 20 stories were related to women or were women-centric. It was on these 20 stories that textual study and Critical Discourse Analysis was made to find out the representation of women in the three afore-mentioned newsmagazines.

3.3 DATA ANALYSIS

In the present study, the method of Critical Discourse Analysis (CDA) has been employed to understand the meaning of gender texts. CDA is a method of

analyzing the way in which individuals and institutions use language (Richardson, 2007). Norman Fairclough (1995) provides three dimensional analysis to the discursive events – Text, discursive practice (language and thought) and social practice. Fairclough (1995) views CDA as the method to analyze relations between concrete language use and socio-cultural structures. Structural analysis refers to the analysis of higher level properties as coherence, over-all themes and topics of news stories and the whole schematic forms and rhetorical dimensions of text. (van Dijk, 1988). Teun van Dijk (ibid) recommended the analysis of both micro structure and macro structure.

Critical Discourse Analysis as a methodology is relevant in this study, because it combines social analysis and language studies into one. The focus is on discourse and the subsequent relations between the discourse being studied and the various social elements at hand like power relations, institutions, ideologies, social identities etc. It is not just an explanation or description of social realities but an evaluation. It is an assessment to match values of society studying the various cultural, political and social backdrops in the discourse. Thus, CDA does not just focus on the semiotic aspects of things but internalizes other factors like social relations, institutions, beliefs, power equations and cultural values.

In Sheyholislami's view (2000), the micro structure analysis of language included vocabulary and semantics as well as the writing system. It included the scanning of words, word forms, syntactic structures, use of sentences and use of attributes like adjectives, adverbs, metaphors, simile, neologism or coinage of new words to find out the interpretation of discourse of gender stories. The study analyses how the presupposition and clauses create meaning as a whole which helps to find out

the discourse coherence in the news story. The repetitive references – anaphora and cataphora has been scanned to understand the identity of the actor or agent within the text. The analysis of macro structure includes overall meaning from combining the propositions, rhetoric and narrative to understand the multi-functional texts-ideational function, inter-personal function and textual function.

Macro structure of each gender story are analysed which includes analysis of overall meaning from combining the propositions, language used and narratives to understand the multi-function of gender texts. Discourse position of a news story can be determined through the ideological position of the producer as ideology of media and nature of media power are interconnected. Ideological work of gender discourse can be understood how the gender word is presented, what gender identities are constructed, what relationship is built up among the women and the readers.

The researcher looks into Teun van Dijk's (2006) conceptual tool "The ideological square" which is present in language uses of a text. Teun Van Djik (2000) uses this conceptual tool to determine the referential strategies to see the representation of the world with the text. He uses two referential tools – positive self-presentation and negative- other representation. Here researcher employs conceptual tool to see the presentation of the gender world. Naming referential strategies are scanned to see how the authors perceive gender.

Critical Discourse Analysis as a methodology presupposes that "language used is always social" and that "the discourse both reflects and constructs the social world." (Rogers, 2004). CDA attempts to discover how the textual interpretations, discursive and non-discursive practices in a private situation and how socio-cultural

situations are related to dialects which creates new sets of emerging discourse; these social practices and discourse practices are dialectical in nature i.e. two way. Discourse analysis try to find out the influence of social context on the use of language. Language used in any text is always simultaneously constitutive of Social identities, Social relations and Systems of knowledge and beliefs. (Fairclough, 1995). Wodak and Meyer (2009) opine that macro-topic relatedness are constitutive elements of discourse and discourse is to be Socially constituted and socially constitutive related to a macro-topic.

Hence, the researcher tries to understand the complexities of gender discourse which includes analyses of macro structure and argumentation. The researcher looks into how the themes takes turns in the schematic structure.

The researcher has analysed the textual and the underlying discourse in print media texts to evaluate its influence in portraying women as the 'other.' The news stories published in **India Today, The Outlook** and **The Week** serve as the primary units for evaluation.

The universe of the study constitutes all the news magazines of India. Out of these, three most popular news magazines, namely, *Outlook, India Today* and *The Week* were purposively chosen for the study. Thirteen issues of each magazine have been chosen randomly by taking one out of every four issues. This has served as representative sample of over a period of one year, from July 2015 to June 2016. All the women related stories have been initially coded and assessed according to the requirement of the research work.

The representation of women in media can be analysed from various perspectives. It could be representation in terms of portrayal of women, coverage of women's issues, empowerment in the workplace and the presence of women in important reported issues. When we talk of portrayal of women, we refer to the extent to which media depict women especially in comparison to men.

3.4   PROFILE OF THE NEWS MAGAZINES

3.4.1   Outlook

Outlook was first issued in October 1995 with Vinod Mehta as the editor in chief. The magazine is owned by the Raheja group and is published by Outlook Publishing India Pvt. Ltd. It features politics, sports, cinema, and stories of broad interests. Both the print and digital editions of Outlook have been critically acclaimed in the international arena and is regarded as India's most vibrant weekly newsmagazine. **Outlook** with its groundbreaking public-interest and investigative reportage has been exemplary of award-winning journalism, securing several awards and recommendations. It won the International Press Institute Award for Excellence in 2007 and the World Media Summit Award in 2014.

Outlook has its headquarters in New Delhi along with various printing locations. It is supported by editorial bureau and hundreds of contributors across India and the world. **Outlook** with its smart, sleek look has an eclectic coverage mix of politics, business international relations---and arts, culture, books and trends. Added to the **Outlook** Group is a Hindi edition, a travel magazine, a business magazine, and a personal finance magazine.

3.4.2 India Today

India Today was launched in 1975 by Vidya Vilas Purie (owner of Thompson Press), with his daughter Madhu Trehan as its editor and his son Aroon Purie as its publisher. Within a short period of a few years it became one of the most popular newsmagazines in the country. It is also the most widely read publication in India because of its editions in five languages - Hindi, Tamil, Malayalam, Telugu and English. With a circulation of over 1.1 million every week and a readership of over 15 million, it has held the position of the most popular news magazine for over a decade. The magazine is regarded as the yardstick to which every newsmagazine in India is compared; for integrity, unbiased, incisive reporting. India Today is the epitome in bringing incisive perspective to complex, dynamic and perplexing issues all over the world. It has become a household name in breaking news and shaping opinion and the flagship brand of India's leading multi-dimensional media group.

3.4.3 The Week

The Week is an Indian newsmagazine published by The Malayala Manorama Co. Ltd. The magazine is published from Kochi and is currently printed in Delhi, Mumbai, Bangalore and Kottayam. It was launched in 1882 and according to the Audit Bureau of Circulations, is the largest circulated English newsmagazine in India.

Launched in 1982, The Week is now the largest selling general interest English magazine in India (certified by ABC). Known for its elegant language and easy-on-the-eye design, its unbiased reportage on Indian polity and society has brought it respect and a wide following. It has a fascinating mix of stories, and features events

and human-interest stories. With hard reporting, in-depth analysis and unpretentious writing, **The Week** has an eclectic mix of Breaking news, Elections, Politics. World news, Business news, Bollywood news, Cricket latest, Sports, Lifestyle, Gadgets and Technology. **The Week** is the largest selling General Interest English Magazine in the country and brings out the truth behind stories. The Week goes that extra mile to help you see news in a new light.

CHAPTER 4: ANALYSIS OF THE TEXT

4.1 ANALYZING THE TEXT

The protagonist of each news story has been defined as actor in accordance with the practice of Critical Discourse Analysis. News items are defined as story here and the reporters/correspondents of the news items are defined as authors here. News stories which show representation of the gender within Political, Economic, Social, Health and Violence parameters have been taken. 'T' stands for themes in Turntaking column.

"Anaphoric" reference is where a word or phrase refers back to another word or phrase used earlier in a text" and "cataphoric reference describes an item which refers forward to another word or phrase which is later in the text" (Paltridge, 2006). As the analysis is of women representation and discourse, the stories have been chosen accordingly. The analysis of text is randomly chosen (one in every four issues) of **India Today, Outlook** and **The Week** News magazines.

4.1.1   Article 1

Date: July 13, 2015   **Discourse Plane:** Outlook

Section: Features   **Page** 60

Story Author: Priyadarshini Sen

Title: Slim Shady

The context of this story is the meteoric rise of a small-town girl from Karnal in Haryana – Bhumika Arora – to the modeling world of New York, Paris and Milan. The title of the item is "Slim Shady" and talks about how an "ugly duckling" has metamorphosed into a supermodel with a lot of hard work and dedication. It is an inspiring story for those who want to achieve success despite all odds. Slim shady literally means and thin and dark person. Bhumika had been awkwardly thin before she was chosen as a model. A skinny girl doesn't exactly fulfill the standards of an attractive girl by Indian standards.

4.1.1a. Language Used in the News Story:

Adjectives: Dusky, ugly, tall and skinny, steaming hot, dusky medusa, shy and unassuming, confidence, maturity, poise, classy, elegant, super-disciplined, talented, versatile, in all her angularities

Verb: Storming

Epithet: It-Girl

Naming References: 'Dusky Starlet' (Bhumika). 'Dusky Medusa (Nayanika Chatterjee)

Hyperbole: 'Tiara of fashion stylist, scorching the ramps, fantasies take to wings

4.1.1b. Anaphoric/ Cataphoric References:

(i) "At 27 standing 5 feet 11 and storming the runways of New York, Paris and Milan, Bhumika Arora, the dusky starlet from small-town Karnal in Haryana, is high fashion's new It Girl."

The lead begins with an anaphoric reference of small town girl Bhumika Arora who has stormed the fashion world. This portrays how a dusky starlet from Haryana has metamorphosed into high fashion's 'It Girl.' It starts with a positive tone with an element of curiosity as to how someone with her background could reach such heights.

(ii) "….So much so, today there is a tiara of fashion stylists, jeweler makers and casting directors constantly flitting around her. In the rarified world of international fashion where Indian faces have been a rarity – Ujjwala Raut and Lakshmi Menon are two of the few to create a splash – Bhumika with. "all her angularities" has been scorching the ramps in 2015"

Here the emphasis is on the world oh high international fashion which has only a couple of Indian models but where Bhumika has made her mark. Cataphoric reference to her achievements. It describes how a 'Tiara' of fashion stylists and others constantly flit around her – like bees around a fragrant flower. This gives an allusion of beauty and fragility. She has made it big 'despite her angularities' – which must be her bony structure which is seen as something negative.

(iii) "Surprisingly, there is an ugly duckling story in all this. It seems today's supermodel considered herself 'ugly' back in her school days in Karnal. 'I was very conscious of my looks since I was so tall and skinny. I would often stoop and walk and completely stopped wearing heels. You know how it is in small town, people tend to think conventionally,' says Bhumika."

Cataphoric reference of a childhood where she had an ugly duckling story. She was self-conscious of her looks because of her height and skinny structure. She also

speaks about how people in 'small town' think 'conventionally'. She means to imply that people are orthodox and conservative in small towns.

 (iv)   "Her friend from college, Ritika Bal, remembers her as a no-frills, plain-speaking girl. With her dedication, drive and looks, we knew she would become a supermodel someday. She's raised the bar….but to us she is just the same."

Anaphoric reference of how a simple girl has raised the bar. Her positive attributes of 'dedication, drive and looks have been highlighted.' She was a no-nonsense girl and very focused in what she did.

 (v)   "Initially I was nervous meeting the supermodels in our industry. But then I realized people who saw me somehow noticed me," says Bhumika"

Cataphoric reference to inferiority complex that she initially felt. She admits that there was something about her that people noticed, a something extra that made her stand out. And that she regarded as her advantage, though she was nervous working with the supermodels.

 (vi)   "Bhumika always aimed high, be it her taste in clothes, hotels, holidays or even her career choices. She's never settled for anything but the best," says her mother Seeta."

This refers to Bhumika as a very 'choosey' person who refused to have anything but the best in life. Perhaps it was this quality of hers that made her rise in life. Bhumika has been anaphorically mentioned as someone with a select taste. It is said that when someone refuses to accept anything but the best, most often that

person gets the best. Right from the beginning she knew the importance of making the right choices. She is a strong-willed girl with conviction.

(vii) "It was like a dream come true, but I had to really work hard on my expressions. In India your face has to be more expressive, but in the West you have to walk straight and smile less," she says."

Bhumika finds herself in strange environment when she goes to the West for the ramp. But she is wise enough to quickly know the difference between Indian catwalks and Western ones. It shows how easily she has adapted herself to 'other' situations. Cataphoric reference to her achievements.

(viii) "I felt she had a great body, height and a beautiful face. But she was shy and unassuming….she perhaps waited a little long. If she had started earlier she may have picked up faster," Nayanika thinks that the only downside for the supermodel is her age."

Bhumika has one disadvantage and that is her age. She joined the ramp a bit late and according finds it a bit difficult to learn the ropes, according to supermodel Nayanika Chatteerjee. However, age hasn't deterred her from taking the plunge outside India.

(ix) "Bhumika thinks her age works to her advantage. 'I think being more experienced helps you to relate to different kinds of people in the industry. Not everyone is going to like you and competition will get stiffer. So, I tell myself that I'll just give it my best shot."

Bhumika is of the opinion that her advance age could actually be an advantage since that would help her to deal with different people. She has a positive attitude and just wants to give it a best shot from where she is in life.

(x)   "I'm mostly a family person and I miss home. So I need to go back now and then," she tells when talks turn to Karnal. That said, she's also aware of how far she has reached. 'What you do in India, stays in India. But what you do here… the whole world is watching.' Indeed it is her."

In her heart she is still the 'small-town' girl despite the heights she has reached. This is evident from her feeling home-sick whenever there is talk of home. Although she is unassuming about her achievements, she is well aware of the heights she has reached. She realizes that she has a responsibility to fulfill, since she now represents India in the global arena. It shows she is a wise and dedicated girl who knows her responsibilities. Here a cataphoric reference is made to her small-town mentality.

4.1.1c. Macrostructure:

Turntaking	Argumentation
T: At 27, standing 5' 11" and storming the runways of New York, Paris and Milan, Bhumika Arora, the dusky starlet from small-town Karnal in Haryana, is high fashion's new It-girl.	Claim 1: Her physical attributes were those of International model

T: So much so, today there's a tiara of fashion stylists, jewellery mavens and casting directors constantly flitting around her. In the rarefied world of international fashion, where Indian faces have been, well, a rarity — Bhumika, with "all her angularities", has been scorching the ramp in 2015.	Claim 2: Her non-conventional looks has propelled her into the world of fashion
T: Surprisingly, there's an ugly duckling story in all this. It seems today's supermodel considered herself "ugly" back in her school days in Karnal. "I was very conscious of my looks since I was so tall and skinny. I would often stoop and walk, and completely stopped wearing heels. You know how it is, in small towns people tend to think conventionally," says Bhumika.	Claim 3: She was considered ugly by Indian standards. She was tall, lanky and dark. She also suffered an inferiority complex due to this
T: "No one from our family had tried the ramp. But Bhumika would intently watch all the fashion shows on TV and wonder if this can ever be her calling. It was then that we realised how focused she is," he says.	Claim 4: It was an un-chartered path that she had decided to take up.
T: "With her dedication, drive and looks, we knew she would become a supermodel someday. She's raised the bar...but to us she's just the same."	Claim 5: It was challenging and tough. But she was focused and determined to succeed.
T: "Bhumika always aimed high, be it her taste in clothes, hotels, holidays or even her career choices. She's never settled for anything but the best," says mother Seeta.	Claim 6: Her parents knew about her passion and determination and supported her whole-heartedly

T: Nayanika thinks that the only downside for the supermodel is her age. "She perhaps waited a little long. If she had started earlier, she may have picked up faster."	Claim 7: Maybe age is against her, says top model Nayanika
T: "I think being more experienced helps you relate to different kinds of people in the industry. Not everyone's going to like you and competition will get stiffer. So I tell myself that I'll just give it my best shot."	Claim 8: She herself feels that experience comes with being a little aged and that she would work full on her talents.
T: But even with all the globe-trotting, Bhumika still misses home. Theirs has always been a very protective family. "Earlier, she wouldn't eat any non-vegetarian food, but now she's had to make some changes in her diet. And we make sure we speak to here every day,"	Claim 9: She is a homing bird and misses home.
T: "I'm mostly a family person and miss home, so I need to go back now and then,"	Claim 10: A very stereotypical feminine character is portrayed here.
T: "What you do in India, stays in India. But what you do here...the whole world is watching." responsibility she has towards India	Claim 11: She wants to make India proud

Table 2 - Article 1 – Macrostructure

4.1.1d. Discoursal Nature of the News Story:

The story gives a positive framing of life – it is inspirational for girls in small towns who despite their drawbacks and conservative family values can achieve success in life with grit and determination. The discourse strand of this story is women empowerment in neo-liberal India. It reflects neo-liberal discourse of Indian society which is still conservative in many ways. Bhumika is someone who has to fight all odds to reach the International arena and the story validates the truth that hard work and confidence can take you places. Notwithstanding the international fame, she is deeply rooted in 'Indian-ness' as she still craves for Indian food and wants to come home as often as possible. She was shy and considered herself 'ugly' by Indian standards, but she broke all taboos to achieve success. A truly inspirational story. It ideologically positions the actor as a 'super-hero'.

The story is rich in rhetoric, especially superlative adjectives and hyperbole, where the actor is surrounded by a 'tiara of fashion stylists' who flit around her and she is 'scorching the ramp' and lives in the 'rarified air' of super-stars. All this alludes to the glamorous and glorious life that the actor is now leading and is made to draw contrast with her humble beginnings. "I'm mostly a family person and I miss home," Bhumika says. This is in expectation of the soft, homely role that a girl must play no matter how high she rises in her profession. She is perpetuating the stereotypical role of a woman.

"I was very conscious of my looks since I was so tall and skinny. I would often stoop and walk and completely stopped wearing heels." Here Bhumika is sub-consciously comparing herself and trying to conform to the Indian stereotype of

feminine beauty – curvy (not skinny) and medium height (not so tall). The use of the term "It-girl" (of High fashion) is clearly the objectification of women.

4.1.2 Article 2

Date: July 26, 2015   **Discourse Plane:** The Week

Section: Starter's Block   **Page** 66

Story Author: Anjuly Mathai

Title: Mommy's Day Out

The content of this story is about how an increasing number of Indian mothers are daring to start ventures of their own. Despite having to balance home and work, these intrepid young mothers have found fulfillment as 'mompreneurs' or mothers who are entrepreneurs. Mybabycart – an e-commerce platform for mothers – was started by Mridula Arora in 2012 after she quit her corporate job on becoming a mother. Today 230 mothers have become members to sell their products through this portal. Several success stories of mothers have been highlighted in this article.

4.1.2a. Language Used in the News Story:

Adjectives: Creative, like-minded, passion, responsible, weary, confidence, aggressive, meticulously, vulnerable, inherent fears, super women, successful, herculean, worthwhile

Naming References: Mompreneur.

Neololgism: Mom + entrepreneur (mompreneur)

Hyperbole: Herculean Task, Super-Woman

4.1.2b. Anaphoric/ Cataphoric Reference:

(i) "We found some extremely creative mothers out there who made wraps for babies and knit clothes by themselves," she says. "But they didn't know how to turn it into business. We helped these women with logistics, packaging, pricing and product cataloging; basically we did all the hand-holding for them."

There is a Cataphoric reference to women who have become successful as entrepreneurs. This part of the text shows that there are talented young women who have been unnoticed, hence the word 'found.' They could have successful businesses if they knew the how-about. With proper guidance and support these creative women can achieve success. The word 'handholding' refers to the support that has been already suggested.

(ii) "Mompreneurs India was started by Chetana Misra, 35, in 2014 and its membership of 35 mothers is steadily growing. When Misra quit Deloitte Consulting to start a business she couldn't find a support system. She found it difficult to connect with like-minded individuals. Today mompreneurs India has started three chapters in Bengaluru, Ahmedabad and Mumbai."

Anaphoric reference to the new-generation women who have made it in the business scenario. This passage tells how Chetana Misra, a young woman of 35,

quit her Corporate to start on her own. Initially, she lacked the support system and had only 35 members at her mompreneurs India in 2015. Today the Company has grown.

(iii) "According to a report published in 2014 by Sheroes, an outside Forum offering women career opportunities, 11% women in urban India were found to be mompreneurs. This might not seem like a significant figure but unfortunately, in India, women and entrepreneurs don't go well together. According to Female Entrepreneur Index brought out this year by the Female Washington-based Global Entrepreneurship and Development Institute, India ranks 70 among 77 countries."

A very dismal scenario of women entrepreneurship in India has been portrayed. As has been noted "….unfortunately in India, women and entrepreneurship don't go well together. " And female entrepreneurship in India ranks 70 among 77 countries. The female entrepreneurs in India are bold enough to take this step despite the dismal track record that India has. This is an inspirational story.

(iv) "The vacuum is most acutely felt at the top. Sheroes report that the percentage of senior level female employees in India is a lowly 5 %. The global average is about 20 %".

A cataphoric reference to the women who can rarely aspire to reach the top level of an organization in India.

(v) "Almost 48% of women drop out of the work force before they can reach the middle of their careers. Most of the women interviewed for this story fell into this category. The reasons they cited were varied – need for more flexibility, growing

weariness with corporate jobs, desire to follow their passion and increased responsibilities as mothers."

Anaphoric reference to the women who have been interviewed. It is disheartening that about half of the women drop out of their work before they reach the middle of their careers. One of the main reasons is the birth and care of their children. A work-home balance after a child is born becomes very difficult to maintain and a woman needs more flexible timings at her work-place. Weariness also seeps in at certain points of time. They feel they need to follow their passion rather than to stick to a demanding corporate job.

(vi) "Arora says that sometimes, women lack the confidence to aggressively sell their products to investors. 'Investors want to see five-year plans that will turn your business into a 100-crore enterprise. But women can't work like that. They will plan meticulously and let their businesses grow," Pooja Somaiya, 30, a mompreneur from Ahmadabad say."

Women face problems in being entrepreneurs because they can't aggressively do their market goals. They don't work like that. They plan in a slow consistent manner unlike the demands of investors. Women are more meticulous and carry out their plans accordingly.

(vii) "Women, especially after coming back from their maternity leave, are extremely vulnerable,' she says. 'Their inherent fears make them lower their expectations in their respective fields."

This passage tells about the insecurities and vulnerabilities women feel after delivering a child. She is not only physically weak and drained out but also loses confidence in her professional domains. This passage highlights the weaknesses and extreme vulnerability of woman who are always at the disadvantage while child-rearing. Catphoric reference has been made.

(viii) "But the greatest challenge mompreneurs face is juggling work and life and hence the coinage 'work-life balance'. Can women have it all?"

Women face the greatest discrimination when they have to balance work and home, which the male doesn't need to do. Female stereotypes are still perpetuated in the media where she has to do the balancing act of managing home and work. It is just not fair on them. And it is a big question whether women can have the best of both the worlds. Can she successfully run a household like she is expected to do while at the same time have a profession or a career?

(ix) "The most prominent personality to enter the work-life debate recently was the CEO of PepsiCo, Indra Nooyi. 'I don't think women can have it all,' she says. 'I just don't think so….. my husband and I have been married for 34 years. And we have two daughters. And every day you have to make a decision about whether you are going to be a wife or a mother; in fact many times during the day you have to make those decisions."

Corporate lady Indra Nooyi, CEO of PepsiCo says it all when she says that a woman cannot have the best of both the worlds. She cannot simultaneously be a

good mother and a good professional. Several times in a day, she has to choose between the two, she says. This passage anaphorically refers to how difficult it is for a woman to manage home and work.

(x) "The trick, they say, is in being willing to compromise. 'You can't aspire to be a Superwoman,' says Somaiya. 'If I have two clients meetings one day, I won't be able to make fancy food for dinner. My family will have to manage with something simple.'"

This cataphorically refers to how women are willing to compromise on their household chores if they have a professional commitment. They should not aspire to be 'superwoman' and should not feel guilty about not being one. That's a new middle-path that most women are adopting these days where they can have a home-work balance in place.

(xi) "But of course you have to pay a price for success. In the case of mompreneur, it is a crushing sense of guilt that they are not there to witness every important moment of their child's life" "But at other times I think that I am also somebody. I have about to think of myself too. The kids will grow up and move on but the time that you could have given to yourself is not going to come back."

This is the dilemma that every working woman faces. She is burdened with a sense of guilt at not giving enough time to her child, while at the same time she feels she owes something to herself as well. It is a constant emotional see-saw that a working woman undergoes and these above two paragraphs allude to this feeling of guilt-fulfillment tug-of-war. Anaphoric reference has been made expressing this dilemma.

(xii) "To become a successful mompreneur, especially if you are a woman in India, is a Herculean task. What do you need to become one? The answer varies – unconditional support from family, self-motivation and desire to follow your passion." 'Everyday, when I get up and look in the mirror,' says Mudalial, 'I should be happy that I'm doing something worthwhile with my life. I have only this one life to be happy.'"

This refers to the support that a woman needs from family in order to follow her passion. Because of her multi-tasking, a woman is never able to 'live for herself' if she does not have a supportive family. The 'worthiness' of a woman comes only if she is able to follow her passion. Like it has been mentioned, it is a 'Herculean task' for a woman to become an entrepreneur, especially in India, if she does not have family support. A woman should be enough self-motivated and passionate about her profession if she values her worthiness. Cataphoric reference to how women are coming to their own and they are today claiming that they want to live their lives fully because, 'there is only one life to be happy.'

4.1.2c. Macrostructure:

Turntaking	Argumentation
T: Creative young mothers are turning mompreneurs or mummy-entrepreneurs.	Claim 1: Can't cope with demands of job after childbirth. Most vulnerable at this point in life.
T: Women giving support to other women by	Claim 2: Women reach out to

	each other to become mompreneurs.
'hand-holding'	
T: Very small percentage (11%) of Indian women are entrepreneurs. Half the working women drop their jobs because of demands from home (child rearing etc.)	Claim 3: There is a glass ceiling which a woman cannot break through.
T: Difficulty in starting on their own while juggling home and work becomes a challenge. Women can't 'have it all'. Women have to compromise, burdened with the guilt.	Claim 4: Problems are manifold for young women and her self-confidence is low
T: Needs support from her family. Needs to think about her self-identity too.	Claim 5: Self-respect and identity very important for women.
T: Wants something to make life worthwhile. Self-achievement gives a lot of respect and dignity.	Claim 6: She has her own life to lead.

Table 3 - Article 2 - Macrostructure

4.1.2d. Discoursal Nature of the News Story:

The discursive stand of this story is that women are breaking the traditional mold in India and want to carry with their career after childbirth. However, this is a

'Herculean task' because a woman is expected to conform to stereotype and juggle both home and job. The question arises: is she able to 'have it all'? It is possible if she has the support of the family and like-minded network as indicated by young mompreneurs (mom+ entrepreneurs) that have cropped in cities. Although their numbers are still very low it reflects neo-liberal discourse in Indian society with alteration of pre-dominant social norms in which a woman had to abandon her career as soon as the child was born. The new woman wants the best of both the world – motherhood as well as a career and opt to work from home where they can have flexi-timings. These creative women have connected on social media and have started businesses on their own.

The positive ideological square is that this 'new woman' wants to be 'worthwhile' and has a sense of 'self-identity'. It is this which drives them in their mission and passion. A very positive news story for young mothers who want a second innings of their career after childbirth.

The feminine stereotype is reinforced when an entrepreneur says: *"The trick, is in being willing to compromise. 'You can't aspire to be a Superwoman."* It shows that it is the women who has to do the compromise and she was to be successful in life. The onus doesn't lie with the male.

A woman says in guilt: *"I won't be able to make fancy food for dinner"* exactly because she is expected to make fancy meals.

This sentence said by one of the most successful women in corporate women, sums up the roles that a woman should always fit in according to the society, a mother or

a wife: *"And every day you have to make a decision about whether you are going to be a wife or a mother."*

4.1.3 Article 3

Date: August 10, 2015   **Discourse Plane:** India Today

Section: Cover Story   **Page** 18

Story Author: Damayanti Datta

Title: The Tremors of Trafficking

The context of this cover story is the spurt of human trafficking from Nepal in the wake of the devastating earthquake. With families broken and destroyed, it has become very easy to abuse woman and children as many have been lured to India with the false promise of job and security. Some NGOs are playing a significant role in stopping the trafficking and rescuing and rehabilitating the girls. But all these seem inadequate as more than 15,000 girls are sold ever year as informed by the US state Department's annual Trafficking in Persons (TIP) report. The story traces the process and the links involved in trafficking and the methods used in ensnaring the victims. At the micro-level it is about the vulnerability of women and children, the helplessness of the situation and the political, economic and social shortcomings that has given rise to this situation.

4.1.3a. Language Used in the News Story:

Adjectives: Disquieting, vulnerable

Colloquialism: *Baini, o baini, kasto cha* (sister, what's up?), *kotha* (brothel), *Safed Bakri (*White goat)

Naming References: Baini (sister), White skin and Mongolian features, foreign brides, easy Prey

Idioms: Hidden black holes of sin and vice, Stripped of all identity, men started circling, survival mode, Lost Innocence

Metaphor: Small animal in blinding headlights.

4.1.3b. Anaphoric/ Cataphoric References:

(i) "The 'sister' in a red nylon dress, hurries towards India as if she hasn't heard. The NGO worker catches up, with constables of Armed Police Force Nepal in tow; where are you going? Why? The 'sister' stutters: She has got a job in India but doesn't know where."

The 'sister' is a cataphoric reference of the young girls who after being trafficked across the Indo-Nepal border. The NGO workers address them as *'bahinis'* as they stand vigilant at the border. The girls always answers that she has got a job in India, which is a ruse which the traffickers use to lure them into the flesh trade. The gullible and poverty-stricken girls of Nepal are thus drawn in the flesh trade.

(ii) "Someone flashed a torch and spotted her, frozen like a small animal in blinding headlights, with a badly bruised face and rope marks on her writs. And she began to scream."

This is cataphoric reference to a trafficked girl who has been hiding inside a hollow tree-trunk in the Indo-Nepal border. The police had been searching for her the whole day and when they finally found her in the evening, she looked like a trapped

animal with bruised face and rope marks on her writs. Here the trafficked girl has been metaphorically referred to as a trapped animal – frightened and bruised.

(iii) "Like tens of thousands of women, she is also a victim of human greed --- snapped up and sold and smuggled into slavery or prostitution – as her country tries to put together shattered pieces of life and landscape. Yet another disquieting presence, sucked into hidden black holes of sin and vice across the world, forced to lead a life of abuse and disease, divorced from social systems, stripped of all identity."

This is cataphoric reference to the kind of lives that the trafficked girls who now have to share the same fate as their motherland Nepal after the devastating Earthquake have ravaged the country. So has human greed ravaged the girls? The girls are being sucked into "hidden black holes' refers the lives of ignominy and 'hellish conditions' that the girls will have to endure. They don't have the basic human rights. They are being forced to live a life of abuse and diseases, divorced from social systems and stripped of all identity.

(iv) "Madam, some *safed bakri'* are coming. Would you like a raid?"

This refers to the fair –skinned Nepali girls who are being called *'safed bakri'* or white goats. In fact they are being sold and bought just like cattle. They have been reduced to the ranks of animals and face the same fate as cattle in a slaughter house.

(v) "On April 25, that familiar world came tumbling down. As people set up tents amidst the ruins left by the temblor, she moved in with her family. But soon men started circling around her, with pretty words, suggesting she live her village for a better life abroad.

This is a cataphoric reference of the Earthquake and the many lives it has shattered, including this girl who has taken shelter in a makeshift tent. In the shelter men have started to 'circle' her, metaphorically like vultures, smelling her vulnerability and luring her with promises of a better life abroad.

(vi) "At Kathmandu Airport, a gaggle of girls, in jeans and crop tops, walk briskly towards the security check post: a spring in their steps, a bright smile on their face an Air-Asia boarding passes in their hands. Ask them where they are off to and they chorus in unison: 'Malaysia.' Why? 'We've got jobs.'"

This refers to the girls who have been lured to foreign shores with the promise of jobs. As the bright-eyed excited girls get ready to board plane, little do they know about the Hell that awaits them. The vulnerability and naivety of the girls is shown in this extract.

4.1.3c. Macrostructure:

Turntaking	**Argumentation**
T: NGO workers and Nepal Police try to stop young Nepali girls from entering into India across the border	Claim 1: More than 15,000 girls from Nepal are trafficked out every year to work as slaves or prostitutes
T: The devastating Nepal Earthquake has displaced 2.8 million and left 6,00,000 homeless. The women and children are the most vulnerable	Claim 2: The crisis has brought sex traffickers on the prowl looking for vulnerable victims.

T: Unstable atmosphere in the wake of the disasters give criminals the chance to traffic and enslave vulnerable people	Claim 3: The human trade business is the most profitable one. Nexus with politicians and administration
T: Human trafficking is growing faster than arms and drug trade. Yet, unlike those trades, those who traffick for sex and cheap labour go unpunished.	Claim 4: Natural calamities make people more vulnerable to the trade
T: As monsoon brings down slashing rains, floods and landslides, displaced families migrate haphazardly in search of safety and livelihood. They are the easy prey.	Claim 5: Number of Nepali girls in Lucknow brothels rose within days of the earthquake
T: Traffickers often lure with promise of jobs, good life or as foreign brides to old Chinese. A large number of trafficked girls are sent off to West Asia, Malaysia, Hong Kong, South Korea, Japan, even Africa, Sweden and China	Claim 6: Poverty is the main cause of trafficking.
T: There is a whole ecosystem of trafficking that supports the racket. There is a vicious network of relay.	Claim 7: It's a vicious circle that is difficult to overcome.

Table 4 - Article 3 - Macrostructure

4.1.3d. Discoursal Nature of the News Story:

The main discourse of this story is to highlight the vulnerability of the Nepali women in the wake of the Earthquake and against the backdrop of grinding poverty This investigative story shoes the plight of Nepali girls as they are trafficked out of the country, usually by some ' known relative' or friend and pushed into the flesh trade. NGOs have tracked the modus operandi of this operation and have come to the conclusion that the traffickers do not work in isolation. There is in fact an entire ecosystem of support system comprising political leaders and administrators which helps the racket. Most girls are lured with the promise of jobs and better life.

There are references in the news story which allude to the girls as 'cattle' and this is the main discursive strand – how girls are treated as cattle for the flesh trade. The ignominy faced by the girls. "Someone flashed a torch and spotted her, frozen like a small animal in blinding headlights'. This kind of description sums of the horrific lives that the girls are living. The story underscores the helplessness and hopelessness of the girls. It also tries to establish a link between the political, economic and social structure in our society that has led to this malaise. The other positive discursive strand is the good work that the NGOs are doing in rescuing and rehabilitating the girls.

This is a very disquieting story about how women are treated no more than cattle to be bought or sold. The sentence, "Madam, some *safed bakri'* are coming, is regressive and repulsive and shows the underlying sentiment of some cultures in which women are thought to be cattle.

4.1.4 Article 4

As the title implies, Shobhaa De has highlighted the unending charm of intellect over physical beauty. Her idol is Hollywood superstar Sharon Stone whom she met in 2014 when she had come to Mumbai for fund-raising for AIDs sufferers. A modern day "goddess" Sharon charms with her brains as much as she does with her body. She has a staggering IQ and innate intelligence that cannot be erased with the vagaries of age. Sharon is 57 but confesses that 57 is the new 27. In this sprightly write-up Shobhaa De has rightly said that the charm and attractiveness of women need not depend on bodies and beauty. Because bodies age, the brain doesn't have to. The brain of a woman is still the most irresistible asset, while the rest is a 'delectable bonus.'

4.1.4a. Language Used in the News Story:

Adjectives: Incredible, staggering, amazing, abrasively, over-enthusiastic, goofy, blinding, witty, persuasive, flirty, daring, unstoppable, starry –eyed, uber revealing, fawning, poise , grace, toned and terrific, irresistible, delectable, challenging

Naming Reference: Fan-girl, Incredible Sharon

Colloquialism: Hot Bod

Hyperbole: Living deity, Modern-day goddess, Million bucks, blinding charisma

Idioms: Scorched the Red carpet, blinding light that makes her incandescent

4.1.4b. Anaphoric/Cataphoric References:

(i) "Let's start with a confession: I have been Sharon Stone's fan-girl from the moment I watched Basic Instinct. I cannot think of any contemporary star who could have pulled off the much-dissected 'leg crossing' scene with as much panache. Yes, Sharon is a modern-day Goddess. She has a staggering IQ (documented) and she uses her brains, as much as she flashes her amazing body."

The author Shobhaa De begins the write-up with a cataphoric reference to Sharon Stone in which she confesses to be being her long fan. She says that Sharon carries her role in Basic Instinct with such élan that she cannot think of any other actor who could have pulled off that role to perfection. The famous 'leg-crossing' of Basic Instinct is one of the highlights of her prowess. The author refers to her as 'Living deity' a modern-day Goddess. A Goddess, who uses her intellect as much as her body.

(ii) "Sharon is blessed with an inner light that makes her incandescent. No matter what her age or circumstances."

There is anaphoric reverence in which hyperboles have been used to describe her beauty. The author believes that Sharon's intellect and beauty is some kind of inner light which shines through her and makes her glow in incandescence. And such can incandescence which radiates from inside cannot be diminished with age.

(iii) "The power of Sharon's blinding charisma came through that evening, as she worked a hard-boiled well-heeled crowd of millionaires and billionaires. Witty, persuasive, flirty, daring, Sharon was unstoppable."

Here the passage tries to anaphorically highlight her powerful charisma as she hosts the AIDS fundraiser in Mumbai. As she moves around the rich and powerful hoi-polloi of Mumbai society, she is in her best elements. She is witty, persuasive, flirty, daring. She is a woman who knows what she wants and will go to any extend to get it. She is totally unstoppable.

(iv) "About the post-stroke Sharon who says she is aware her body type has changed after the surgery, as have her food allergies, I am sure she knows what she is talking about. Sharon insists she has 'brain damage' which has led her being 'rude' to people. Er---- sounds like an alibi! Fortunately, I wasn't at the receiving end of her rudeness on the two occasions we met."

The author presupposes that Sharon is using her post-stroke excuse for being rude although she herself hasn't witnessed it. After the stroke in 2001, Sharon had said that it felt like her entire DNA had changed and her brain wasn't sitting where it used to be. She admits it has made her more emotionally intelligent, stronger and more abrasive while dealing with people. Perhaps all these are her tactics to deal with obtrusive people who want to get too close to her. These could be defense mechanism of celebrities to keep unwanted elements at bay. For whatever reason, in this anaphoric reference, Sharon comes out as a smart, witty person who is in total control and can take good care of herself.

(v) "I watched her dealing with hundreds of fawning admirers with poise, grace and humour. Those who have seen the Harper's Bazaar photo shoot confirm that Sharon's 'hot bod' remains as toned and terrific as before. For me, it was never about the famous body – it was always the challenging expression of her ice-blue eyes."

A cataphoric reference to how a woman's beauty can be total only when she is intellectually stimulating and can handle herself confidently with poise and grace when faced with fawning admirers. Stone is one of those women who despite having a beautiful body was never about a beautiful body alone. Many years ago she had posed in the raw for Harper's Bazaar. But those who see her today as a 57 year old vouch that the well-toned body remained the same as it was during the Harper's Bazaar shoot. However as the author emphasizes- it was never about the famous beautiful body. Sharon Stone has become legendary because of the grit and determination that shows in her eyes. Because she has chosen to live as she has wanted to and has absolutely no regrets in life.

"Bodies age. The brain doesn't have to. No matter what Sharon says about hers having changed after the stroke, her brain is still her most irresistible assert. The rest is a delectable bonus."

The bottom-line of the narrative is that beauty and bodies face the brunt of time and will eventually age no matter how gorgeous and beautiful they once were. But the brain and the intellect stands the onslaught of time and can remain as young as ever. A cataphoric reference to how the brain, thoughts, intellect remain the most precious and irresistible asset of any human being. And if that someone happens to have a great body and a beautiful face, it is an added delectable bonus. Brains, the

author tries to show, have more value than beauty because while the latter fades with time the former need not.

4.1.4c. Macrostructure:

Turntaking	Argumentation
T: "A Sharon Stone fan girl from the moment I watched Basic Instinct" 'I cannot think of any contemporary actor who could have pulled off that much-dissected leg-crossing scene with as much panache.'	Claim 1: She is a world-class celebrity. Her role in the movie Basic Instinct has been legendary
T: She has a staggering IQ (documented) and she uses her brains as much as she flashes her amazing body.	Claim 2: She is the beauty of brains avatar
T: Sharon had suffered a brain aneurysm in 2001, which led to a stroke.. "I became emotionally intelligent. Now I am stronger and I can be abrasively direct. That scares people…."	Claim 3: Sharon insists she has 'brain damage' which has led to her being 'rude' to people! Er…. Sounds like an alibi.
T: Sharon 'worked' a hard-boiled, well-heeled crowd of millionaires and billionaires…. Witty, persuasive, flirty, daring…Sharon was unstoppable	Claim 4: Sharon can charm the money bags for donations for her pet project for the community.
T: "For me, it was never about the famous body – it was always the challenging	Claim 5: Bodies age, the brain need not. She had confessed 56

expression in her ice-blue eyes."	is the new 26
	Claim 6: Her brain is still her most irresistible asset
T: "The rest of her body, besides her brains, is a delectable bonus"	

Table 5 - Article 4 – Macrostructure

4.1.4d. Discoursal Nature of the News Story:

This column has been written by author, former model and socialite Sobhaa De who has her fair share of glamour and glitterati. The tile "charm of unageing intellect" is self-explanatory. Here De is in total awe of Sharon Stone and by her own confession has been Stone's 'fan-girl', from the moment she watched Basic Instinct – a Hollywood super hit. She has used superlative hyperboles like "living deity" and "Modern-day Goddess" to describe Sharon.

Sharon has a 'hot bod' which remains as toned and terrific as before. However, what really impresses the author is her 'staggering IQ' and her brain she uses as much as she flashes her body. That the author has to justify the 'brain' and 'beauty' binary which over-hyperboles shows that the general perception is that they are mutually exclusive as far a female is concerned. De reacts as is it's a rare commodity for a woman of beauty to have intellect as well. Hence, the repeated justification for Sharon having both.

The ideological square of this piece is that a woman's intelligence has more 'value' than her beauty which ultimately fades away. It also tries to prove the ideological point that a woman of beauty can also have intellect. Shobhaa De "behaves as an over-enthusiastic puppy in the presence of the super star". This self-confessional statement shows the composite power that beauty and brains can bring. De, also a beauty with brains perhaps is trying to identify with her. For her "it was never about the famous body – it was about the intellect and daring –It was always the challenging expression in her ice-blue eyes."

Sharon who had come to India on a Fundraising mission used her 'prowess' that stems from a lethal combination of beauty and brains to get what she wanted. According to the author: "The power of Sharon's blinding charisma came through that evening, as she worked a hard-boiled, well-heeled crowd of millionaires and billionaires. Witty, persuasive, flirty, daring, Sharon was unstoppable." This alludes to the power a beautiful women yields in a society and gives a view of the sexuality and power discourse that runs in our society and how beauty can be used to make gains.

The positive representation is that the author has placed the value of brains above beauty, as according to her: *"Bodies age. The brain doesn't have to. No matter what Sharon says about hers having changed after the stroke, her brain is still her most irresistible asset. The rest is a delectable bonus."*

Sharon Stone is referred to as "Hot Bod". This word objectifies a woman. Perhaps an attractive man actor wouldn't have been called a "hot bod." This again reinforces the stereotypical plane in which a woman is judged.

Sharon's body is referred to as *"a delectable bonus" The word delectable* means something delicious, enjoyable and tasty. Here again, the woman's body is thought to be something "consumable' – lie a tasty morsel. This again is a stereotypical representation of a woman in which she is supposed to be enjoyed.

4.1.5   Article 5

Date: September 7, 2015   **Discourse Plane:** Outlook

Section: Cover Story   **Page** 24

Story Author: Prachi Pinglay-Plumber

Title: Shedunit?

The context of this cover story is one of the most heinous murder crimes that has rocked the nation in recent times – the murder of a daughter by her mother. The ruthlessness of the murder is shadowed only by the conspiracy theories doing the rounds in the media. The social media has been flooded by intricate surgeries of the anatomy of the murder. Indrani Mukherjea, the mother, is the wife of Peter Mukherjea, the ex-CEO of STAR India Network. The victim is Sheena Bora – Indrani's daughter from a previous marriage. This cover story tries to uncover the putrid plot of Sheena's murder along with the motive.

4.1.5a. Language Used in the News Story:

Adjective: Murderous, manipulator, fantasist, delusional, Machiavellian

Hyperbole: 'A torturous plot worthy of the Greek myths'

Epithet: Quiet a manipulator

Colloquialism: 'Bunty and Bubli' of the Media Industry

Naming References: The Great Gatsby

4.1.5b. Anaphoric/Cataphoric References:

(i) "Others who knew Peter and Indrani say she was not the Great Gatsby that she is made out to be. It was not as if she was sprung upon Bombay highlife in sudden splendor, with the past all erased. In fact, she talked at length about her past life, her fights, about her mother, even if she was just myth-making."

There is Anaphoric reference to Indrani Mukherjea who is portrayed to be no stranger to the high life of Bombay's glitterati. In fact, friends say that she used to talk about her humble past. She seems to know where she has come from and where she is headed. That "she is not the Jay Gatsby of The book 'Great Gatsby' a book written by F.Scott Fitzgerald. The theme of the story is that romantic illusion cannot survive when pitted against reality. Jay Gatsby did not let his circumstances define who he was. He was born poor but believed in the power of his dream and with a surmounted amount of hope and optimism he created a new life for himself. This proves to us all that we always have the power to transform our dreams into reality. This comparison with the Great Gatsby succinctly puts Indrani in a position wherein she is credited of having created her own new world of Power and fame even though coming from a humble background.

4.1.5c. Macrostructure:

Turntaking	Argumentation
T: The putrid plot of Sheena's murder illuminates, but doesn't explain, her tawdry, ruthless mother, Indrani Mukerjea	Claim 1: Filicide is one of the worst crimes in humanity. A mother, a nurturer just cannot kill her own children
T: Filicide, incest and naked ambition are hardly the stuff of family entertainers. And yet, the last few days, TV news has been far more sensational in its hints at lurid details than serials that thrive on family sleaze,	Claim 2: Naked Ambition of a mother could be even more over-powering than the love for her child.
T: In short, a tortuous plot worthy of the Greek myths. The utter theatricality of the case doesn't stop there. At the Khar police station on Mumbai's busy SV Road, there isn't enough space for the numerous OB vans, a clamorous crowd of journalists and photographers and the chaotic traffic.	Claim 3: Sleaze and drama is always associated with a woman. The press also clamours to report on sleaze and drama, especially if it involves a woman
T: Could Indrani have killed her own daughter? The more you listen to each person involved with Sheena's murder, the less believable they all seem.	Claim 4: How can a mother kill her own daughter? A sense of incredulity prevails in murder committed by a woman.
T: A star family: uber-rich and to all	

appearances quite happy in a normal way, a duo called the 'Bunty and Babli' of the media industry. Under that cheery garb and an opulent life lay financial deals that seemed too good to be true, several dysfunctional relationships, deep mistrust and an inability to cope with changing realities.	Claim 5: Dysfunctional families could exist behind the garb of the rich and famous pretty faces. "Bunty and Bubli', the con couple from the eponymous film was given as an example.
T: Indeed, so dysfunctional that a young girl disappears for three years and nobody— mother, brother, stepfather, grandparents, boyfriend—even tries to find out where is.	Claim 6: A young girl could just disappear without an alarm being raised by her family. It seems odd and a mark of a dysfunctional family.
T: "Peter comes across as a laid-back person, an amiable nawab who will have two beers after a game of golf. But that's just his exterior. He is tough as nails from inside. He is the kind who will climb on top of a greasy pole for his ambition," says a senior journalist	Claim 7: The man of the house is a tough-as-nails ambitious person, who could 'climb on top of a grease pole for his ambition.'
T: Others who knew Peter and Indrani say she was not the Great Gatsby that she is made out to be. It was not as if she was sprung upon Bombay highlife in sudden splendour, with the past all erased.	Claim 8: She is used to glamour and not thrust into the high-life out of nowhere
T: "At work, we used to think she was always disturbed and edgy. She was the one who made the INX deal happen for Peter and they must be	Claim 9: She was the ambitious

worth Rs 600-700 crore,"	one in the couple. However, she appeared disturbed
T: Her childhood friends remember her as being quite a manipulator even then. "At that age most of us girls were scared even to talk to boys. But she had many boyfriends."	Claim 10: She was manipulative by nature right from the beginning.
T: Those who worked with her TV company say Indrani was a fantasist, delusional and Machiavellian. A colleague remembers how she would talk about prime ministers and presidents being afraid of Rupert Murdoch and that that's what she would be one day.	Claim 11: She appeared to have lost her sense of balance because of the enormous wealth she had come into
T: He is the one who created a stir in the media by openly accusing Indrani of murdering Sheena and says that he has the evidence to prove it. He paints his mother as a woman willing to go to any length to fulfill her ambition.	Claim 12: The son blames the mother for his sister's murder.

Table 6 - Article 5 - Macrostructure

4.1.5d.   Discoursal Nature of the News Story:

The news story brings the hottest story from the crime Beat which includes the right mixture of money, power, sleaze and of course murder. Filicide, by a mother has left the nation shaken with voyeuristic pleasure. The story tries to unravel the plots and sub-plots and the discourse thus runs about the motive and strategies involve. However, the underlying discourse is more sinister. It's about the politics

of power and how one can be so blinded by the power-shot that they begin to think that they can get away with murder. If the mother is convicted of murder, it would bring to fore the deep psychological issues that we face in the society. Stories of Filicide seem so un-natural and disturbing that it is regarded something that could disrupt the fabric of the society. And that it happened in the upper echelons of society, it becomes more incomprehensible. The ideological square of this discourse is: What drives a woman who seemingly has everything in life to kill her own child? There are several parallel discourse strands that run along with the main story. It tries to understand the social, economic aspect of the lives of the people involved. The strange sense of 'invincibility' that money brings and the no-regret stance that murderers take. This story will leave many questions unanswered and the narrative will be around in the media for a long time to come. Word like "Machiavellian, manipulator" while referring to Indrani Mukherjea wants to portray her as a conniving, scheming and crafty women who has suddenly become rich and famous by manipulation.

4.1.6   Article 6

Date: September 21, 2015   **Discourse Plane:** India Today

Section: Cinema   **Page** 58

Story Author: Suhani Singh

Title: Who's that Girl?

This news story is about a new crop of spunky actresses who won't agree to confine themselves to the run-of the mill cinema and yet avoid getting the 'Indie Specialist' tag. They are taking Bollywood by storm. Radhika Apte, Richa Chadha, Sweta Tripathi and Nimrat Kaur experiment with new genres of films and have earned accolades in the process. The common factor among them is they come from a non-filmy background and don't carry the baggage of a filmy lineage. They come out as assured young women who aren't eager to conform to the film industry's trope. They try to find a niche in the competitive industry by sheer hard work and fortitude. The year 2015v saw the successful journey of these 'Other heroines' who aren't merely a prop to the hero but have a mind of their own. These new breed of girls are seen to be the successors of Smita Patil, Shabana Azmi and Dipti Naval of the 80s. They don't have an 'image to pander' and neither crave for one.

4.1.6a. Language Used in the News Story:

Adjectives: Cautious, optimism, much-welcomed rarity, assured young women, wafer-thin personalities, independent, new-age heroines, commercial, arty, deglamorised, and sexy

Hyperbole: Consumed with grief and guilt

Epithet: Much-welcomed rarity, Other-heroine, Dolled –up characters with wafer-thin personalities, New-age heroine.

Metaphor: 'Arm-candy to a superstar'

Idioms: Unchangeable rules of the game, Consumed with grief.

4.1.6b. Anaphoric/Cataphoric References:

(i) "Apte, 30, is a much-welcomed rarity in Bollywood, an assured young woman who isn't eager to conform to the film industry's tropes – that she can find room in a competitive field is a sign of how filmmakers and audiences are becoming receptive to actresses who aren't afraid to experiment and play complex parts."

"The year 2015 has already seen the successful journey of what one may call the 'other heroine.' She isn't merely a prop to the hero but a woman with a mind of her own"

This anaphoric reference is made for those actresses who have adopted non-conformity in their definition of the convention 'heroine.' They think and act out of the box and are not afraid to experiment with new forms of cinema. They have a mind of their own and play complex parts that brings new ideas. They are from a far liberal society and refuse to become 'arm-candies' of the heroes.

(ii) "My screen time never bothered me. You will to be remembered for your character because that means you have done justice to them"

This cataphorically refers to the actresses who want to do meaningful roles and the time on the screen was never an issue for them It mean they are comfortable doing character roles as long as they do justice to them.

(iii) "The new-age actresses are spunky too. Chandha posted a picture on Twitter showing a middle finger to her detractors. 'It is my response to people who tell you not to stand by a certain kind of cinema because it is too niche, low budget or doesn't have songs-dances."

These young girls have the spunk to show the 'middle finger' to their detractors who want them to play safe and not get stereotyped. In this cataphoric reference, they are courageous as they take chances and are not afraid to fail as long as they follow their minds. This shows their strong will and character.

(iv) "We really suffer in this industry because we have too many tags for too many things… We are commercial, arty, deglamorised, sexy….even before you meet someone, already there are so many filters….I have never had an image, I do not crave for one and I hope that I don't get one."

These unconventional actresses are not readily comfortable in this film industry because they have to face many stereotypical assumptions. They get branded as commercial, arty, deglamorised and are bracketed into conventional slots even before they meet someone. They are like square pegs in round holes. Here they are cataphorically referred to as someone who are clear about one thing: they never crave to build a certain kind of image. They easily change roles and are not hindered or burdened by an image of their own making. They are open to ideas and love to experiment with different genres of films. This is what makes them special.

(v) "Fitting into the industry means adhering to certain unchangeable rules of the game. Walking on the runaway from fashion designers and attending parties is as important as heading to international film festival…..I was of the belief that my talent will speak for itself but this industry is also about appearances."

Though the girls are confident about their capabilities and like to take up different genres of films, they also share their insecurities. They have realized that talent is not the all in Bollywood… they have to keep up appearances as well. Packaging, it seems, is important after all. They have to be seen in the right place at the right time and looking impeccable too if they want a place in the industry. This is the message that the above extract gives.

4.1.6c. Macrostructure:

Turntaking	Argumentation
T: Who's that girl? It's the new breed of actresses who don't conform to the conventional definition of an actress.	Claim 1: Apte has 4 hit releases in 20015 – all in non-conventional roles
T: "Apte, 30, is a much-welcomed rarity in Bollywood, an assured young woman who isn't eager to conform to the film industry's tropes – that she can find room in a competitive field is a sign of how filmmakers and audiences are becoming receptive to actresses who aren't afraid to experiment and play complex parts."	Claim 2: Much like their predecessors of the 1980s like Shabana Azmi, Dipti Naval and Smita Patil
T: "The new-age actresses are spunky too. Chandha posted a picture on Twitter showing a middle finger to her detractors. 'It is my response to people who tell you not to stand by a certain kind of cinema because it is too niche,	Claim 3: Richa Chaddha and the other new actors are not bothered by convention

low budget or doesn't have songs-dances."	
T: They don't want to be seen in 'cookie-cutters sequels'. They want their performance to take precedence, want to be remembered for their characters	Claim 4: These are the non-conventional new age heroines who don't conform to stereotypes
T: They are spunky and unafraid. They are against the norm to stand for a certain kind of cinema. Not satisfied to be merely an arm-candy	
T: "They also suffer because of too many tags for too many things. They get stereotyped as commercial, arty, deglamorised, sexy. But they don't want a stereotypical image. Don't want to be pigeonholed into any one character"	Claim 5: They don't want to get pigeon-holed into stereotypical roles
T: Because of lack of filmy connection and Godfathers in Bollywood, patience and resilience is important to these girls.	Claim 6: They are fiercely independent
T: However, there are certain rules in the industry which they can't change. Appearance matter as much as talent.	Claim 7: However, appearances do matter.
T: Film makers are now more willing to take feature actresses in mainstream projects. Proof of changing ways of Hindi cinema.	
T: Success however is fleeting. These girls acknowledge the struggle ahead of them. First to get parts and the struggle not to be type cast. They all yearn for stability.	Claim 8: Glamour world has limited shelf life. The new-age girls want to make the most of it.

Table 7 - Article 6 - Macrostructure

4.1.6d. Discoursal Nature of the News Story:

The discourse nature of this story is about the brave young and non-conventional actresses who are not afraid to take character roles and move away from the world of glamour to listen to their heart. The story is a welcome and positive stance of the new crop of spunky actresses who refuse to confine themselves to stereotypical roles. These modern Indian girls are breaking molds and refusing to become mere 'props' to the hero. They have called a 'much welcomed rarity in Bollywood. 'The narrative is also suggestive of the changing social thoughts in which the filmmakers and the audience have become more receptive to actresses who are not afraid to experiment and play complex roles. This is a shift from the earlier expectations from Indian actresses who were seen with 'wafer-thin personalities.' something new is happening in the world of cinema where the lines between commercial; and independent films are becoming more porous and the two domains are over lapping.

The message is clear – even for the top actresses like Deepika Padukone and Anuskha Sharma, just being an 'arm candy' to a super hero is not the ultimate goal. There is a whole milieu of stories where the actresses can take their calling and not get into pigeon-holed acting and roles. As Apte says: "I have never had an image and I hope I do not get one." Very strong words from a girl who has only recently made her foray into Bollywood.

However, the girls admit that it is difficult to get the roles they want, pointing to the fact that although they have marched ahead, Bollywood is not too eager to give them a free hand. Appearances still do matter in the industry and they have to be

seen as a physical entity along with their talent. Sentence like 'Arm-candy to a superstar' reinforce the underlying stereotypical image of a beautiful girl in which she is often imaged to be clinging to the arm of a man…. a mere prop in his existence.

4.1.7. Article 7

Date: October 26, 2015   **Discourse Plane:** Outlook

Section: Books   **Page** 32

Story Author: Maithili Rao

Title: Charred Wick in the Alcove

This is the biography of the iconic Smita Patil who would have been 60 this week. It traces her life, her untimely death and her glorious, meteoric career. The book begins with analogies drawn from her life and career to the lines from Charles Dickens: "It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness; it was the epoch of belief, it was the epoch of incredulity; it was the season of light, it was the spring of hope, it was the winter of despair." The decade began brilliantly. Smita was cast in a Satyajit Ray film, though her role was not central. She got the recognition that most actors working in art cinema so ardently desired.

For *Sadgati* (deliverance), Ray's one of the best, Om Puri and Smita Patil are the inevitable choice to play the untouchable couple who approach the priest to perform the necessary rites for their young daughter's betrothal. About the casting, Robinson writes: "In casting Om Puri as Dukhi and Smita Patil as Jhuria, Ray

selected the finest actor and actress of the post-Independence generation. Both of them are able to convey with searing truth the struggle of poor people to remain human under inhuman pressures. Neither of them have a conventionally attractive face...but both have the rare capacity of transforming their appearance according to mood." Ray films the tragic oppression of S*adgati* with a brutal kind of honesty that is edged with occasional touch of sardonic humour. In terms of the centrality of roles and screen time, *Sadgati* is Om Puri and Mohan Agashe's film. But Smita leaves her imprint as the innocent victim of a fate that is decided by the capricious cruelty of others. By now, Smita has mastered the art of making her presence felt, even if she doesn't utter a word and seems to melt in the shadows.

4.1.7a . Language Used in the News Story:

Adjective: brilliantly, ardently desired, finest exponents, absolutely professional

Hyperbole: A brief incandescence, audible gasp of joy, ultimate in any actress's ambition, mastered the art of making her presence felt, the heavens weep for the disinherited on this earth

Idioms: It was the best of times, it was the worst of times, straddle two worlds, the good, bad and ugly, dream to work with her, a bow stretched taut and quivering.

4.1.7b. Anaphoric /Cataphoric References:

(i) "It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness; it was the epoch of belief, it was the epoch of

incredulity; it was the season of light, it was the spring of hope, it was the winter of despair." It is tempting to see analogies of Smita's career in these lines.

This is cataphoric reference to Smita's career which spanned over the eighties had seen all the capriciousness that make for an interesting theatre personality. She lived up to them gloriously. She added to her repertoire a few others that were socially significant.

(ii) "A lesser actress would be proud of them but then, we are measuring them against Smita's best. We would even be justified in feeling cheated or betrayed by some of the films she did. She had made the choice to straddle two worlds, the parallel and the mainstream."

Cataphoric reference to Smita as a perfectionist and she chose to indulge in both kinds in cinema, the parallel and the mainstream. This is anaphoric reference of her later roles.

(iii) The decade began brilliantly. Smita was cast in a Satyajit Ray film, though her role was not central. She got the recognition that most actors working in art cinema so ardently desired, even if they shied away from expressing it openly.

Anaphoric reference to how a brilliant Smita got recognition for her work that is coveted by many.

(iv) He was fond of her acting, and this fondness soon extended to Smita as a person. "It was a dream to work with her. She was absolutely professional."

Cataphoric reference to Smita's acting talents and professionalism.

(v) Om Puri and Smita Patil are the inevitable choice to play the untouchable couple who approach the priest to perform the necessary rites for their young daughter's betrothal. "In casting Om Puri as Dukhi and Smita Patil as Jhuria, Ray selected the finest actor and actress of the post-Independence generation.

Anaphoric reference of the actors who were the 'finest actor and actress of the post-Independence generation. This refers to Om Puri and Smita Patil.

(vi) When Jhuria learns of her husband's death, her anguish can only be conveyed physically; she falls to the ground amid a herd of cattle. She is reduced to the state of mute cattle. Earlier, we see her sitting against the wall, dozing as the young girl plays hopscotch in the yard.

Anaphoric reference to the character Jhuria, which is played by Smita Patil in the Satyajit Ray's film Sadgati.

(vii) But Smita leaves her imprint as the innocent victim of a fate that is decided by the capricious cruelty of others. By now, she has mastered the art of making her presence felt, even if she doesn't utter a word and seems to melt in the shadows.

Anaphoric reference to Smita's mastery over her craft.

4.1.7c. Macrostructure:

Turntaking	Argumentation
T: "It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness; it was the epoch of belief,	Claim 1: The Hindi cinema world was going through a lot of changes and turbulence when Smita Patil

it was the epoch of incredulity; it was the season of light, it was the spring of hope, it was the winter of despair."	made her presence felt.
T: We most certainly had great expectations from Smita and she lived up to them gloriously. Many landmark films were made in the 1980s. She added to her repertoire a few others that were socially significant, even if it was the male lead who essayed the protagonist while she played an important role.	Claim 2: Smita claimed her place in the sun by playing socially significant roles even though it were the male lead to played the main protagonist
T: Some of these films were decent enough, though they fell well short of cinematic excellence or innovation. A lesser actress would be proud of them but then, we are measuring them against Smita's best.	Claim 3: Smita was a perfectionist and was never satisfied with her cinematic work.
T: We would even be justified in feeling cheated or betrayed by some of the films she did. She had made the choice to straddle two worlds, the parallel and the mainstream. The 1980s saw a dive to a particularly low point in formulaic films.	Claim 4: She chose to boldly do both types of films – parallel and mainstream.
T: The decade began brilliantly. Smita was cast in a Satyajit Ray film, though her role was not central. She got the recognition that most actors working in art cinema so	Claim 5: She acted brilliantly in one of the finest directors Satyajit Ray's

ardently desired, even if they shied away from expressing it openly.	film.
T: Piroj remembers how she let out an audible gasp of joy: "I'd love to, and after all, he's the ultimate in any actress's ambition." An ambition she was to realise soon enough. Ray made the first telefilm, *Sadgati* (1981), in Hindi for Doordarshan.	Claim 6: She too was overjoyed to work with Ray and she called it "ultimate in any actress' ambition."
T: He was fond of her acting, and this fondness soon extended to Smita as a person. "It was a dream to work with her. She was absolutely professional."	Claim 7: Ray was fond of her professionally as well as personally.
T: But Smita leaves her imprint as the innocent victim of a fate that is decided by the capricious cruelty of others. By now, Smita has mastered the art of making her presence felt, even if she doesn't utter a word and seems to melt in the shadows.	Claim 8: Smita has turned out of be one of the finest actors India has produced. Who can make her presence felt even in silence.

Table 8 - Article 7 – Macrostructure

4.1.7d. Discoursal Nature of the News Story:

Coming from a humble back-ground without any Godfather in the film industry, the dusky actress of the eighties, Smita Patil has left an indelible mark in the history of Indian cinema. The title of this story is *Charred Wick in an Alcove* and it highlights the Smita's biography, *A Brief Incandescence.* Smita has been adequately described as brilliant, ardently desired, finest exponent, absolutely professional. The

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discoursal pattern speaks of a perfectionist who, though is short-lived exudes a brief incandescence and illuminates the entire film world with her brilliant performance. It shows the underlying grit of Smita the actress, and her passion for her craft.

Her boldness in doing both parallel and mainstream cinema might have disappointed many, but she assayed her role from the stage of creativity and passion.

The ideological square of this story is that passion wins over all odds. Smita chose to march to her own tune which only she could hear. In the process, she won the admiration of one of the greatest film makers of all times – Satyajit Ray. Her light shall burn forever in the alcove.

4.1.8. Article 8

Date: November 22, 2015   **Discourse Plane:** The Week

Section: Interview   **Page** 32

Story Author: Rekha Dutt

Title: Regression is the biggest gender Issue

Tina Brown, an award winning journalist, was interviewed by Rekha Dutt about women issues. She speaks candidly about regression being the greatest gender concern. Terrorism and the radicalism it has brought about has seriously repressed women's rights as is evident from the kidnapping of teenage girls by the Boko Haram or the sex slaves of the IS. She says that although are better off than they were a century ago, they are not at all at par with men in political and business

arenas. They are unsafe in their own homes and according to statistics three women are killed every day by their husbands or significant other in the US. However, she is happy now that women are coming out in the open and discussing their problems and issues – which is the first step towards fixing them.

Speaking in the Indian context where women didn't have to fight for their right to vote and where we've already had a woman Prime Minister, yet the female has no voice, she says the time for gender conversation in India had never been more exciting.

She believes that the traditional versus push-pull causes a lot of stress and the traditional patriarchal Indian society causes inequalities. In India, besides gender inequalities, there are also caste inequalities that come into play. Hence gender issues are more complex in India.

4.1.8a. Language Used in the News Story:

Adjective: Extraordinary woman, strong woman, patriarchal society, lower-caste girls, passionate and brave women, vicious and targeted

Hyperbole: Flame of Outrage, Savage Repression, Weave her life long campaign, horrors shrouded in darkness

Epithet: Millennial woman

Idioms: We are a shining light, a poor Second

4.1.8b. Anaphoric/Cataphoric References:

(i) "…..we are shinning a light on many horrors that in the past were shrouded in darkness." We also had a woman Prime Minister. Yet, the female voice in India is a stifled one, her role in society a poor second"

This is a cataphoric reference to the position of women in India, where despite having a women Prime Minister in the past, is still way behind in terms of gender-equality. Her voice cannot be heard and she leads a life of a second class citizen.

(ii) "And yet the push-pull of tradition versus modernity causes a lot of stress, and operating in a patriarchal society, still forces women into many inequities. It isn't simply gender inequities that are the issue, but caste inequities as well" "Savage repression of their rights and threats to their safety."

The above statements are cataphoric references to the position/status that a woman holds in the Indian society. Although there have been efforts in the recent past to bring out the "horrors shrouded in darkness". This shows that women had had a very raw deal in the past, a kin to "horrors' and "darkness".

The voice of the women is "stifled" – another word which implicates physical violence. Her role being "poor" second in the society. She is not a contender in the society, not even a good second, but a "poor second." Meaning that she doesn't even count as a second when compared to a man.

4.1.8c Macrostructure:

Turntaking	Argumentation
T: Tina Brown, editor in chief of Tatler at 25. Had headed many other publications like Vanity Fair etc. Founder and CEO of Tina Brown Live Media	Claim 1: She found success at a very young age.
T: In 2010 launched 'Women in the World' – a platform for women leaders and activist to speak their mind.	Claim 2: Talented journalist Tina Brown wants to give voice to women , leaders and activists
T: One would have thought that with access to education, greater emancipation and awareness over the last century, the millennial women would be much better off. T: Women are, a without a doubt, much better off than we were a century ago.	Claim 3: Although women are better off than their ancestors, not much progress in terms of emancipation has been made.
T: One of the unsafest places for women is her own home _ three women are killed a day by their spouse or significant other in the US.	Claim 4: The violence against women has gotten more vicious and targeted, mostly taking place at home.
T: A century ago we would have never known that statistics, Technology and our inter-connected world mean that we are shining a light on many horrors that, in the past, were shrouded in darkness.	Claim 5: Women are coming out in the open.

T: In the Indian context, Gender issues are quite different from the West. We didn't have to fight for the right to vote. We also had a woman Prime Minister. Yet, the female voice in India is a stifled one, her role in society a second poor.	Claim 6: India should be in a better position where gender is concerned.
T: I think we are at a very exciting moment for the gender conversation in India. The country has so many extraordinary women leaders in every aspect of civil and political life.	Claim 7: India does have women leaders
T: "Regression/savage repression of their (women's) rights and threats to their safety with the rise of the Islamic State is the middle east and the increasing radicalization curtailing their freedoms in countries that had been thought of as secular	Claim 8: The biggest gender issue that is emerging is terrorism.
T: Dr Obiageli Ezekwesili, a passionate and brave woman who has been relentless in her pressure on the government of Nigeria to bring back the children kidnapped by Boko Haram.	Claim 9: Many brave women are fighting relentlessly against terrorism and trying to restore safety to women.

Table 9 - Article 8 – Macrostructure

4.1.8d. Discoursal Nature of the News Story:

The interview begins with the bold headline 'Regression is the biggest gender issue' – This headline tries to sum up all the underlying reasons behind the prevailing condition of women issues. The interview has been taken by a women

journalist Rekha Dixit and the interviewee is Tina Brown. A short introduction of Tina Brown states that she became the editor-in-chief of Tatler at the young age of 25. She herself is an award-winning journalist and today at the age of 61 she is founder and CEO of Tina Brown Live Foundation. In 2010, she launched "women in the World' a platform for women leaders and activists.

The discursive knot appears to be "how despite access to education, greater emancipation and awareness the last century, the millennial women fail to be much better off." The adjective "millennial" is the heralding of the new women – the coming of age of women. Tina Brown tries to answer in positive way by using words like "we are shining a light on the many horrors". This story (interview) is an evaluation of the status of women in today's world, who despite the advance in technology have remained unheard.

Uses of Rhetoric hyperboles like 'savage repression', 'flame of outrage' try to underscore the status of women.

The discursive strands of the story include the social status of women, the technological advancement and the rise in terrorism. It tries to touch upon the socio-political domains by talking about women and Hillary's race to the White House. The positive ideological square is that the voice of women is finally being heard via platforms like "Women in the World". It ends with a positive note about Dr Obiageli Ezekwesili who is working relentlessly by pressuring the Nigerian government to bring back the school girls kidnapped by Boko Haram. The Indian woman seems to be in the throes of a tug-of-war. She seems to be torn apart in the

"push-pull" of tradition versus modern. Again, an undercurrent of violence is indicated.

"Savage repression" – again indicates violence inflicted on women or the use of brutal force to suppress the voice of the women. The narrative suggests brutality and forceful gagging of the women's voice in the part. Her voice is being slowly heard now; there are some "passionate, brave" women who are fighting for the rights of the women.

4.1.9 Article 9

Date: November 22, 2015   **Discourse Plane:** The Week

Section: The Indian Hero   **Page** 54

Story Author: Ajay Uprety

Title: What a Relief !

The story tells about how a village woman Kalavati has empowered entire villages by single-handedly building more than 800 toilets in the slums of Kanpur. Significantly, the story is under the section –The Indian Hero. The title 'What a relief' speaks of the embarrassment and mental agony that open defecation brings. IOT tells us out the initial hardships she had to endure and the final satisfaction it has brought.

4.1.9a. Language Used in the News Story:

Adjectives: Illiterate, ideal brand ambassador, soft-spoken, poor woman, tenacity

Idioms: Quell their suspicion

Hyperbole: Hell on earth, upholding human dignity, My Mission

Colloquailsim: *Didi*

4.1.9b. Anaphoric/ Cataphoric References:

(i) "Kalavati would be an ideal brand ambassador for the Prime Minister's cleanliness campaign of Swach Bharat Abhiyan. Despite being illiterate, she has been working against open defecation by helping build more than 800 toilet sin the slums of Kanpur. This soft-spoken woman made sanitation the mission of her life."

This is Anaphoric reference to Kalavati who has taken the task of building toilets in the slums of Kanpur with missionary zeal. In her drive towards a cleaner India, she would make a good brand ambassador of the 'Swach Bharat Abhiyan' a mission by the Narendra Modi Government to make India clean and green.

(ii) "Moreover, women could rarely relieve themselves in peace. They often endured harassment and sexual abuse when defecating in the open."

The women are always the ones who have to bear the brunt of socio-political inequalities. Even the absence of toilets makes them more vulnerable and they face sexual harassment while defecating in the open. Anaphoric reference of the plight of women.

(iii) "Initially everyone made fun of my idea," she says. They said that many leaders had tried to build toilets but failed…. So, they wondered what an illiterate poor women like me could do. But I was determined."

This cataphorically refers to the fact that it is extremely difficult for a single woman to bring about change in a society and a poor, illiterate women at that has to face ridicule if she tries to do it. But her determination made her overcome the hardship as she launched with a missionary zeal.

(iv) "I have no regular source of income, says Kalavati. I had some savings, which i spent on my daughter's wedding. My well –wishers take care of me."

Anaphorically refers to the poor economic condition and the social scourge of dowry that she had to pay at her daughter's wedding. This shows the general condition of poor women in the village. But, there seems to be a support system in place as she says that there were well-wishers who took care of her.

(v) "She dropped her surname, Singh, when she started building toilets. Some people advised I keep my surname as it showed that I was from an upper-caste family. However, since my mission required me to include people from all castes, I decided to drop it so that everyone could interact with me free."

The above lines cataphorically show that the caste-lines prevent an upper caste women to so menial jobs of building toilets even if it benefit the rest of the village. She has hence dropped her surname, Singh, an upper-caste so that she may accomplish 'her mission'. It shows her passion for social work and her neo-liberalism in the village, where one women had dared tom defy the caste system for general empowerment of the people.

(vi) "I have high respect for my work,' she says'. 'It has given me immense satisfaction. The satisfaction of cleaning the environment and earning respect"

Cataphorically, it has been mentioned that she lives in dignity despite her social status and aims to give dignity and respect to the women. She is immensely satisfied with her work. Anaphoric reference to a true Hero indeed.

4.1.9c. Macrostructure:

Turntaking	Argumentation
T: Kalavati would be an ideal brand ambassador for the Prime Minister's Cleanliness Drive of Swaach Bharat Abhiyan. This soft spoken woman made sanitation the mission of her life.	Claim 1: Despite being illiterate she has been working against open defecation by helping built more than 800 toilets in the slims of Kanpur
T: Women could rarely relief themselves in peace. They often endure harassment and sexual abuse when defecating in the open.	Claim 2: Women face huge embarrassment in the villages while relieving themselves.
T: Initially, everyone made fun of her idea. They said that many leaders had tried to build toilets but had failed. They wondered what an illiterate poor women could do. But she as determined.	Claim 3: It had been a long standing demand but had not been fulfilled. Finally the commissioner agreed to sanction and she collected donations.
T": She went to work for schools and water supply for every house. People admired her tenacity and feted here. Did the masonry herself and enjoyed fixing toilet seats. Seeing her interest, Shramik Bharati send	Claim 4: She claims that she has personally built more than 50 toilets and more than 250

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her to a training programme.	toilet seats
T: It was a big relief for the local residents. Earlier on the stench was like 'hell on earth'	
	Claim 5: She is passionate about her work
T: Kalavati is affectionately called didi has been estranged from her husband for more than 20 years.	Claim 6: Has earned the love and respect of the village people.
T: She has spent all her savings on her daughter's wedding. But her well-wishers take care of her.	Claim 7: has made sacrifices.
T: She dropped her surname Singh, since it showed her upper caste and lower caste people would feel uncomfortable working with her.	Claim 8: Made an attempt to bridge the gap between upper caste and lower caste.
T: She has great respect for her work and it gives her immense satisfaction in keeping the environment clean and ensuring respect for women.	Claim 9: has led a fulfilling and satisfying life.

Table 10 - Article 9 - Macrostructure

4.1.9d. Discoursal Nature of the News Story:

The discoursal position of the story is the change that one single illiterate can bring in the slums of Kanpur. The title of the story *"What a Relief"!* Ends with an exclamation mark which indicates a sense of achievement, surprise and jubilation. The story ideologically positions Kalavati, an achiever, who, despite being 'illiterate', has managed to build 500 toilets. The discursive strand is of women empowerment and how this empowerment has consequently empowered the entire village. In the social context, she initially had to face several hindrances, as is characteristic of regressive society. "… Initially everyone made fun of my idea. "This is a story of tenacity and sheer doggedness triumphing over social and cultural obstacles and in which a poor illiterate women believes in herself. There are sub-discourses like the discourse of culture, caste and empowerment. A truly uplifting and inspiring story of passion and dignity of women.

4.1.10 Article 10

Date: December 27, 2015   **Discourse Plane:** The Week

Section: Guest Column   **Page** 27

Story Author: Meena Kandasamy

Title: More than Just Six yards

Meena Kandasamy, a victim of marital rape and one of the most vocal writers on gender issues tells about how difficult it is for a wow man and that too of colour, to be accepted as a writer – who writes in English. The women writer keep facing

rejection for being "too Domestic" in their writings. In this column, she writes about Malaysia born, Manchester based actress and playwright Rani Murthy, performs her one-woman play, 'Who's sari now', through which she has raised pertinent political issues. It showcases the populist feminine slogan: The personal; is the political.

4.1.10a. Language Used in the News Story:

Adjectives: Absolute outsider, Knee jerk response, snide dismissals, brilliant working class, too domestic, too remote, docility, skillful, so enchanting, persuasive

Epithet: Women of Colour, Punjabi Woman, People of Colour, High Caste woman

Idioms: Simmering with anger, from woman to women

Hyperbole: Mainstream white publishing,

Naming References: The house wife novelist,

Metaphor: Tore through the layers of fabric, traumatized into womanhood

Colloquialism: Shape –shifted, hip-hop artist

4.1.10b. Anaphoric/Cataphoric References:

(i) "…What happens when you are a woman of colour and you call yourself a writer? There is always a knee-jerk response of mild curiosity mixed with a snide dismissal; "so, what language do you write in.?"

This is an anaphoric reference to the discrimination that the author faces when she introduces herself as a writer. As woman of colour (here India) finds it difficult to establish herself as an author of standing even when she is equally good as her male counterpart.

(ii) "A brilliant friend of mine Kavita Bhanot, recently submitted a manuscript of her novel and was told 'too many Indian words', 'far too many everyday domestic detail," 'too much emphasis on religion and customs." "But mainstream white publishing does not get that in its eagerness to write away people from elsewhere, people of colour, people whose stories are not similar to their own."

There are cataphoric references to how "colored" writers are perceived by "mainstream white publishers." Who do not want too much domestic detail or whose stories are different from ours?

(iii) "Does this fear of being labeled domestic haunt us? Yes, it does, and in ways that are too many to enumerate. As much as I am allergic to domesticity as a person, I also knew that writing about my life as a wife, or my experience of marital rape, would lead me to be labeled , and even worse not being published, because I would become the category that everyone 'dreads about: The Housewife novelist.:

Being synonymous with domesticity has haunted Indian women writers and if they write about their lives and experiences, they dread that their worst fears may come true – being labeled as – the housewife novelist. This is a cataphoric reference to the constant apprehension that women writers in India have.

(iv) "Rani was so skillful, so enchanting and so persuasive on the stage that we were left asking all kinds of questions about society – about patriarchy, about class and convention, about racism, about caste, about industrialization and assimilation about identity about women caught in conflict zones. She was all the women she

had sought to create, she was all of the women in the audience in the way in which she spoke our minds."

Anaphorically refers to Rani, who through her play, was able to address political issues that women face – about caste, patriarchy, identity etc. She represented all the types of women that we can be, as the roles that are assayed by women.

(v) "That night, I came away from the play thinking that what is often discarded as the domestic can be transformed into sharp political statements. It was time to place faith in the feminist slogan: The personal is the political."

Cataphoric reference to women who have been regarded as 'too domestic' in their creation-art, plays or stories – can turn this into political tool where they can express the political from a personal place. Thus the feminist slogan – the personal is the political gains ground.

4.1.10c. Macrostructure:

Turntaking	Argumentation
T: "What happen when you are a woman of colour and you call yourself a writer? There is always a knee-jerk response of mild curiosity mixed with a snide dismissal 'so what language do you write in?"	Claim 1: Women who look different or in a certain way, are never taken to be a writer who writes in English
T: "A brilliant friend of mine Kavita Bhanot recently submitted a manuscript of a novel and was told 'too many Indian words' 'far too much	Claim 2: There is the result of a conscious decision to write as a Punjabi women of working class origin. They

domestic detail' 'too much emphasis on religion and customs'"	get stereotyped as 'too Indian.'
T: "But mainstream White publishing does not get that in its eagerness to write away people from elsewhere, people of colour, people whose stories are not similar to their own."	Claim 3: Women writers are being rejected because of their 'domesticity' or worse 'the housewife novelist'
T: "It always becomes easy to dismiss the work of women by saying that it is too domestic, and to dismiss the work of women of colour by saying that it is too remote. Does this fear of being labeled domestic haunt us? Yes it does, and in ways that are too many to enumerate."	Claim 4: It disturbs women to be labeled as 'too domestic.' They are dismissed as writers on those premise.
T: "Even as the Sari is the domestic thing that can come to mind for an Indian woman, Rani's play tore through the layers of fabric through the centuries of history, to raise political questions."	Claim 5: Through Rani's play of shape-shifting in the sari, she was all of the women that she sought to create; she was all of the women in the audience in the way in which she spoke our minds.
T: "At no point was the Sari about the kitchen and the bedroom and the spaces of domesticity alone. Rani was so skillful, so enchanting, and so persuasive on the stage that we were left asking all kinds of questions about	Claim 6: The sari doesn't represent domesticity. A women has got several personalities beneath the adornment of the sari

society"	
T: "That night I came away from the play thinking that what is often discarded as the 'domestic' can be transformed into sharp political statements."	Claim 7: It was time to place faith in the feminist slogan: "the personal is the political"

Table 11 - Article 10 - Macrostructure

4.1.10d. Discoursal Nature of the News Story:

The title of the story 'More than just six yards' obviously speaks of the sari and into what meaningful; ways it can be transformed to convey a message. The discursive strands of the story runs on two parallel theme of one- how domesticity or domestic detail in a woman's writing is a disadvantage to the writer and, two - to how this very 'domesticity' – the sari being the epitome' can be used to express the political issues of the country. The story straddles the realms of socio-political and cultural theme that good art can express. There is a perception of symbolic empowerment of women through the traditional sari which is used in Rani Murty play 'to tear through the layers of fabric' as if to expose all that the woman can be. She is an old grandmother, a hip-hop artist, a women weaver, a high caste Tamil women and a woman who gives birth in the middle of bombings.

The ideological square of the story is that women need not feel confined with 'domesticity' and this very 'domesticity' can be used as a tool for political expression. The story validates the point that: the personal is the political. All women need not be stereotype as a woman of colour, a housewife novelist, a

Punjabi woman or a working woman. The word "Housewife novelist" is a name which most women writers hate because it jars them that it is used as a derogatory term: that a housewife could never be a novelist. A housewife is supposed be someone who lacks in intellectual ability and couldn't possibly be a novelist. This is a gender stereotyping of a housewife in which she can do only household chores and not something do to with her brains.

The story uses metaphors like "tore through the layers of fabric' 'traumatized into woman hood" to allude to the power of the woman and the helplessness of the woman respectively. It is a positive story of how women can express themselves in unconventional ways when the conventional ways get gagged.

4.1.11. Article 11

Date: December 27, 2015   **Discourse Plane:** The Week

Section: Guest Column   **Page** 92

Story Author: Meenakshi Reddy Madhavan

Title: Who's afraid of being feminist?

M. R. Madhavan talks about why Indian women are afraid of being branded "feminist". Is it because it connotes a fiery, man-hating, aggressive woman with rasping voices! Women love to be 'feminine' and seek their rights as any 'thinking woman' of the 21st century would do. Being feminine and being feminist need not

be mutually exclusive. She can be both. The author supposes that it is the want to be 'liked' that make women shun or shy away from being called a 'feminist.'

4.1.11a. Language Used in the News Story:

Adjective: Urban, educated, man-hating, non-threading, shouty, aggressive, raspy voices, delicate flower, prim and strident, naïve, regressive

Epithet: Thinking women of the 21st century, weaker sex.

Idioms: '16 going on 17'

Colloquialism: Kajal-ed eyes

Hyperbole: Insane sense of entitlement, epitome of everything

4.1.11b. Anaphoric/Cataphoric References:

(i) "The biggest trend among urban, educated Indian women? Saying you are not a feminist. Heaven forbid anyone mistake you for one of those man-hating, non-threading, shouty-aggressive women with short butch haircuts and rasping voices!"

This refers to women who shun or shy away from called feminist which has several stereotypical connotations.

(ii) "You are a delicate flower, you can' 16 going on 17' and you know that you are naïve. You are feminine with long hair and *kajal*-ed eyes, how can you be a feminist?"

Refers to women who want to look feminine and all the perceptions of being feminine.

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(iii) "I was the only one in pink, a long gown I had bought just for the occasion with a rather revealing neck-line. All the other women. Psychologists, actor and moderator – looked prim and strident whereas I was the epitome of everything people think feminists are not."

Cataphoric reference to how a 'feminist' should and shouldn't look like.

(iv) "But, maybe, though she wanted to be liked; it is very important to be liked even if it seems like a silly goal; and traditionally, in India, saying that you believe that there is no 'women's work or women's role in society' would make you an unpopular person. We are tied to your histories more so than we would like' and to break away from it requires an act of courage that some people might want to save for another rebellion."

Cataphoric reference to why women don't want to be called a feminist. Maybe they are tied down to history and tradition, breaking away from which requires courage. And of course women wanted to be more "liked' by staying /treading/following the stereotypical role assigned by society and culture.

4.1.11c. Macrostructure:

Turntaking	Argumentation
T: "Heaven forbid anyone mistake you for one of those man-hating, non-threading, shouting, aggressive women with short butch haircuts and rasping voices!"	Claim 1: If are feminine with long hair and kajal-ed eyes, how can you be a feminist? Feminist women are supposed to look aggressive and masculine

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T: Ofcourse, you believe that men and women are equal. Ofcourse you have sometimes rolled your eyes at the men around you and their insane sense of entitlement"	Claim 2: It just makes you a thinking woman of the twenty-first century. Men look at women as an entitlement.
T: "Why are Indian women so afraid to accept a word that signifies a movement? Partly because I guess of its connotation." T: "All the other women - psychologist, actors and moderators looked prim and strident as could be whereas I was the epitome of everything people think feminists are not."	Claim 3: Don't be afraid of being a feminist, even if it comes with a weird connotation Claim 4: It's okay to be un-conventional
T: "But, maybe she wanted to be liked; it is very important to be liked, even if it seems like a silly goal; and traditionally in India, saying that you believe there is 'no women's work' or 'women's role 'in society would make you an unpopular person." T: Now, I am not saying you have to hate men. Love men all you like. But also call them out on their bullshit."	Claim 5: Being liked is important to women and in India, if she says there is 'no work specifically for women' she might be disliked Claim 6: Both men and women have equal place in the society and don't take anything less than equal status, even if it means shouting out.

Table 12 - Article 11 - Macrostructure

4.1.11d. *Discoursal Nature of the News Story:*

The discourse position is quite clear – don't be afraid of being branded a feminist if it means getting your gender due. Women have traditionally clung to 'feminine stereotypes' which prevents them from speaking out their minds. It is perhaps the want to be liked. Breaking away from 'being feminine' to a 'feminist' is act of courage. This article gives forensic rhetorical arguments which alludes that you can be a feminist while appearing feminine outwardly. The story reflects the idea of a neo- liberal discourse of Indian society which alternation of predominant social norms. The change won't be easy but it can be done. The story is suggestive of inspiring young women to move out of their comfort zones and to be unafraid of change.

This story gives the impression that being a woman means to be 'feminine with long hair and *kajal*-ed eyes' – an image that has long been perpetuated by the Indian media.

4.1.12. Article 12

Date: January 25, 2016   **Discourse Plane:** India Today

Section: The Big Story   **Page** 29

Story Author: Asit Jolly and Naseer Ganai

Title: The trauma of Leadership

This political story is about the daunting challenges that Mehbooba Mufti faces as she prepares to take charge as the first women Chief Minister of the troubled state of Jammu and Kashmir after her father's demise. She, who had been destined to and groomed according by her father Mufti Mohammad Sayeed to take after him.

4.1.12a. Language Used in the News Story:

Adjective: Firebrand, hard-political nosed, tempered tenor, reluctant participant

Adverb: impossible balancing acts, quickly matured

Metaphor: Succession singed by grief

Hyperbole: Tears flowing freely

Idioms: Adrift and floundering, Mind of her own

Epithet: Anointed political heir, only natural successor, woman with answers

4.1.12b   Anaphoric/Cataphoric References:

(i) "56 year old Mehbooba Mufti, president of the ruling People's Democratic party (PDP) and unquestionably the most firebrand among J and K mainstream politicians finds herself in a place she was always destined for. That she would succeed her father was never in question."

There is anaphoric reference to Mehbooba Muft as she gets ready to succeed her father as the Chief Minister of Jammu and Kashmir. The succession has been described as being part of her 'destiny.' She had to assume the CM's chair after the untimely demise of her father Mufti Mohammad Sayeed.

(ii) "It is a succession singed in grief. Tears flowing freely, She stands before his grave shaded by a resplendent canopy of Chinar and walnut trees inside Bijbehera's Dara Shikoh Park, clearly oblivious to the surrounding or the biting cold January chill blowing across the Kashmir valley."

The authors try to draw a picturesque setting of the grave and the successor standing in the 'biting cold.' It cataphorically portrays Mufti as a strong woman who sin facing adversary in a heroic and stoic manner.

(iii) "She must also contend with the equally real prospect that she has to continue what Mufti left unfinished. In doing so, Mehbooba faces a decided y set of challenges." And with no direct experience in administration and governance many believe she could easily find herself adrift and floundering."

Anaphoric references to the challenges she to face, while continuing with the work that her father has left behind. Doubts are being cast about her ability to govern.

(iv) Drabu insist that twenty years in politics (sixteen in the vanguard of the party) have equipped Mehbooba with a hard political nose that is upto the most formidable tests, political or administrative."

Mehbooba seems to be equipped to handle the government since she has been in the political arena for the past twenty years. Anaphoric reference of how Mehbooba being a woman, perhaps, she is not considered to be adequately competent to take over the reins of the state.

(v) "Her task is decidedly onerous. Besides the political balancing act as CM Mehbooba will need to deliver governance to a people increasing disaffected by both eth ongoing turmoil and corrupt government."

It is a cataphoric reference to the cumbersome task that lies in wait for Mehbooba. 'She has to deliver' puts her the pressure on her and the pressure becomes even more since she happens to be a woman., She has to act judiciously in balancing

political equations as well as deliver good governance since she will be constantly compared to a man- her father – the former CM.

(vi) "While Mufti , the astute politician that he was, had mastered the fine art of patience of letting irritants provoked by fringe elements on either side resolve themselves naturally, Mehbooba is unlikely to display her father's restrain."

This anaphorically refers to Mehbooba's impulsive nature and fears that she might not be able to act with 'restraint' that her father had earlier done. The above lines allude to the fact that she lacks her father's 'fine art of patience' and how he would let problems resolve themselves naturally without getting agitated by political irritants. The above lines speak of Mehbooba's political immaturity and the 'art of patience' that she needs to master in order to deliver like her father.

(vii) "She has a mind of her own that strongly held opinions but she has been taking a long view of issues over the past ten months. She has her own style of working, and that they say will be the only change."

Cataphoric reference of Mehbooba's portrayal as a strong woman with her own opinions and a mind of her own. People are of the opinion that she would adopt her own style of running the government and not necessarily follow her father's way of functioning.

(viii) "I think she will do better than her father. She will earn more laurels," Baig said in an almost lyrical prophesy in Srinagar on January 10". She is a woman with imagination. She will find answers," Bhat says"

The above statements made by leaders like Baig and Bhat allude cataphorically to the innate capabilities of Mehbooba as a politician. They have prophesied success

for her and respect her capabilities to resolve problems in the troubled Jammu and Kashmir state. She has been called 'a woman – someone who can think out of the box and come out with new solutions/ideas during crises.

4.1.12c. Macrostructure:

Turntaking	Argumentation
T: 56 year old Mehbooba Mufti finds herself in a place she was destined for. That she would succeed her father was never in question	Claim 1: She is the heir apparent of her father Mufti Mohammad Shaayeed who has just died.
T: Now poised to take charge as the first women Chief Minister of India's frontline state- it is a succession singed by grief. Mehbooba faces a decidedly daunting set of challenges.	Claim 2: She has lost her father and must govern without his patient tutelage or the benefit of the close spanning the spectrum relationship that he had built over six decades in politics.
T: She must embark on impossible balancing acts. She could very easily find herself adrift and floundering.	Claim 3: She needs to take controlled charge
T: By 1999, when Mufti decided to part ways with the Congress; she was right beside him, taking the lead in building a whole new party from scratch.	Claim 4: Mehbooba quickly matured into a politician in her own right

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T: Mehbooba tirelessly articulated it on the ground, rapidly emerging as the most familiar face in the PDP. Her task is decidedly onerous.	Claim 5: The BJP-PDP partnership faces the ideological impasse. Mufti emerges as a popular face. Mehbooba must address all this and more
T: Besides the political balancing act, she needs to deliver governance to a people increasingly disaffected both by the ongoing turmoil and corrupt governments.	Claim 6: She was never in favour of teaming with the BJP
T: Mehbooba is unlikely to display her father's restraint. She is widely viewed as a reluctant participant of the PDP-BJP tie-up. T: BJP will find it far more difficult to engage with Mehbooba as CM.	Claim 7: There is a fear that unless Mehbooba is prepared to 'pare down the political rhetoric' the BJP may be forced to reevaluate present alliance
T: BJP in favour of continuing with the arrangement in J and K. She has a mind of her own and strongly held opinions. She has her own style of functioning.	Claim 8: Both get to gain by the alliance
T: "Her supporters point to Mehbooba's tempered tenor". Praised the Modi Government for restarting the peace	Claim 9: Mehbooba has tempered her tenor, particularly in recent months after Mufti's health began failing

process with Pakistan	
	Claim 10: Everyone hopes she will tide over and do better and that the alliance will continue.
T: "I think she will do even better than her father. She will earn more laurels" Why should we automatically assume that Mehbooba is not in a position to take this alliance forward."	
	Claim 11: The package announced by Modi is a big opportunity to make a difference in J and K
T: "Unlike Mufti, she steps in to head a government flush with funds from the belated Rs 80,000 crore package Modi announced on November 7"	
	Claim 12: She is intelligent
T: "She is a woman with imagination, She will find answers."	
	Claim 13: She is capable of succeeding provided Indo-Pak talks become successful.
T: Successful Indo-Pak talks will translate into success for Mehbooba and the alliance."	

Table 13 - Article 12 – Macrostructure

4.1.12d. Discoursal Nature of the News Story:

The discourse position of the story is the doubts and fears that people have Mehbooba has succeeded her father as the chief minister of Jammu and Kashmir. They have their apprehensions because she being a woman with 'less restraint' than her father could jeopardize the tight political equation in the trouble state. She is also known to have less maturity and could face problems in the home turf without

having the 'tutelage' of her father to sail through. There are fears that the political upheaval could leave her 'adrift and floundering' and the undercurrent is that it is so because she is a woman given to rhetoric's and impulsive nature.

The positive ideological square is that Mehbooba is a strong woman, which is perhaps symbolized in the way she stands stoically at her father's grave in the cold chilly January morning, and has her own 'style of functioning.' Even her detractors feel that she will tide over the crisis if she is prepared to pare down the rhetoric of the BJP-PDP alliance. She is shown as a woman who is quite vocal and doesn't have the diplomacy of words that a seasoned politician should have. She is known to be quiet critical of the BJP-PDP alliance even when her father was around and there are fears that she might whip back her political rhetoric. The story creates identification of Mehbooba as a strong woman and will tide over the crisis. This story is rich in rhetoric tropes and portrays the political empowerment of women.

4.1.13 Article 13

Date: January 25, 2016   **Discourse Plane:** The Outlook

Section: Theatre   **Page** 66

Story Author: Prachi Pinglay-Plumber

Title: The Playful monologues

It's about how theatre artists Lillete Dubey has made her comeback with her unique style of working on Indian writings, instead of the safe trusted English classics. She is at her versatile best and has defied age with her liveliness.

4.1.13a. Language Used in the News Story:

Adjectives: Playful, excited, indigenous, versatile, esoteric, avid reader, most ambition

Verbs: Flits

Idioms: Soul of the company, Close to her heart, Energy defies her age, Keeps her hope alive, Takes in her stride, Colonial Cross

Epithet: Mother of two

Metaphor: Unique space, Tightrope is not easy

4.1.13b. Anaphoric/Cataphoric References:

(i) "One finds Lillete Dubey very excited in her Colaba office in south Mumbai."

"The tension is palpable but so is the satisfaction of focusing on new plays."

"Even as she flits between things, she is watchful."

The above anaphoric reference is about theatre personality Lillete who is preparing for the 25th anniversary of her Prime time theatre Company. She is excited and although tension prevails she is multi-tasking competently as she "flits" from work to another work. "Flits" presupposes a butterfly like quality and she is perhaps being portrayed as a colourful, dainty personality. She is also "watchful" which defines her competence.

(ii) "I wasn't feeling too connected with the English and American masterpieces and wanted to do something that had roots here, says Lillete"

Cataphoric reference to her days when she was doing English and American plays.

(iii) "After moving to Mumbai in the early 1990s for her husband's job, she became the soul of the company and started producing and directing plays."

She comes across as someone who tries to do innovative things as well as go to her roots. She appears to be looking for something new in her tradition. Also the fact that she moved along with her husband to Mumbai shows that she is family-centric. She took the opportunity to open a Company and soon became its "soul."

(iv) "I think Lillete is perhaps the first person in English theatres in India who takes indigenous writers writing in English language seriously and with respect." "Rather than some unknown esoteric western text, she chooses to do an Indian text and therein lies her popularity. It also shows her confidence in herself and in Indian writing. She does not carry the colonial cross."

Lillete comes across as someone who takes pride in her Indian roots and has great respect and confidence in the Indian language. Here it is anaphorically mentioned that she has become popular exactly for this reason. She has no hang-ups about English language and does not carry the "colonial cross' of the British raj.

(v) "She takes it in her stride and keeps her hopes alive." "Her energy defies her age. It is the rest of the team that plays catch up."

Lillete takes the risks involved in a repertoire in 'her stride.' There is catphoric reference to Lillete's chances of failing but the woman that she is keeps the hopes alive. She has learnt to success and failure in her stride. Moreover, her energy and joie-de-vivre at her age is undeniably fantastic. She defies her age as she persistently and courageously moves forward and it is the rest of the team that has to do the catching up with her.

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4.1.13c. Macrostructure:

Turntaking	Argumentation
T: "Lillete Dubey is excited and busy in her Colaba office. The tension is palpable and so is the satisfaction of focusing on new plays."	Claim 1: Lillete is a versatile person and constantly looks out for news plays.
T: "Even as she flits between things she is watchful."	Claim 2: She is very competent in multi-tasking.
T: She started because she wasn't too connected with the English and American masterpieces. She wanted to do something that had roots here	Claim 3: She started her: Prime Time Theatre Company in the early 1990s, wanting to go back to her Indian roots.
T: No one expected it to do well. Tendency is to rely on trusted classics.	Claim 4: Her play "Dance like a man has done more than 500 shows
T: Lillete in perhaps the first person in English theater in India who takes indigenous writers writing in Indian language seriously and with respect.	Claim 5: She has not confined her shows to India but goes all over the world

	Claim 6: Her biggest production Jaya, Then victory, based on Mahabharata, did not run for long
T: It shows her confidence in herself and it Indian writing. A lot of hard work is involved. Play travel is a difficult thing.	
T: When abroad, people come to see the play because of Lillete Dubey. Occupying a unique space of doing excellent production as Indian writers in English has its ups and downs	Claim 7: She has become a brand name in the theatre world.
T: The tightrope is not easy. There are risks involved in repertoires but she takes it in her stride and keeps her hopes alive.	Claim 8: She takes everything in her stride along with the risk involved.
T: Her energy defies her age as does her versatility	Claim 9: She claims that she will again return to Jaya in 2017 with renewed vigour.

Table 14 - Article 13 – Macrostructure

4.1.13d. Discoursal Nature of the News Story:

The story has a very positive ideological square in which the theatre personality Lillete Dubey's work has been highlighted. She has chosen to walk away from the beaten track of English American literature plays and gone to Indian writings in search for her "roots." It shows the neo-liberal woman trying innovative art while remaining rooted in her culture. The story reinstates the value that a modern woman can be proud of her roots. It tries to establish a niche for the modern and the

traditional woman who can take on failure and success in her stride as long as she believes in herself and her work. She has the confidence to start a new trend in Indian theatre by using Indian language plays and stories in English speaking theaters. The story underscores the acceptance of change and the change a single woman can bring about.

The use of the verb "flits" (from work to another work) would never have been used for a man. "Flits" presupposes a butterfly like quality and she is perhaps being portrayed as a colourful, dainty personality. This verb "flits" neatly gives a stereotypical colour to her feminity.

4.1.14. Article 14

Date: February 21, 2016   **Discourse Plane:** The Week

Section: Schizo-nation   **Page** 110

Story Author: Anuja Chauhan

Title: The Got-it-all Barbie

Anuja Chauhan, advertiser and best-selling novelist tells us about the welcoming emergence of 'realistic Barbies where they come in three different shapes, different complexions and an astronaut as well. This is a welcome change for mothers who fear that Barbies have been cultivating wrong body image of their daughters. For years Mattel had the original 'unrealistic'
Barbie which defied normal body proportions and gave young girls unachievable body structure image which gave them tremendous complex leading to

psychological disorders. The original Barbie has spawned a generation of young girls ashamed of their bodies.

4.1.14a. Language Used in the News Story:

Adjectives: Chunkier thighs, thicker waist, podgier arms, taller, shorter, petite, curvy, blue-eyed, blonde-haired, impossibly shaped tiny waist, super-skinny legs, mountainous breasts, soft and baby like, torpedo like breasts.

Idiom: Having it all

Colloquialism: 'Arrey'

Collocation: Mummy-mode, game-changing

4.1.14b. Anaphoric/Cataphoric Reference:

(i) "Good to see that Barbie has finally put on some weight." She has got chunkier thighs, a thicker waist, a hint of tummy, and podgier arms. She is also got in taller as well as shorter, and her complexion is every possible colour from the fair and lovely shade card."

This anaphorically refers to the welcome sight of the new Barbie creations which has got more real-life in its bodily proportions, colour and complexion. She is better than her earlier unrealistic avatars.

(ii) "Tall, petite, curvy and original, as seem to share the same D-cup which proves that Barbie's manufacturers have decided that her identity lies not in her blonde hair, or her blue eyes or her super skinny legs, but her mountainous breasts."

There are anaphoric references of how a women's body has been objectified band she is looked upon as a 'bodily parts'. Barbie dolls have made little girls have

unrealistic expectations of their body which has given them insecurities all their lives.

(iii) "As least Barbie with her doctor and astronaut avatars got girls to think beyond default position Mommy-mode."

Before Barbie, all the dolls in the market were baby-like and feminists had complained that the dolls were brainwashing little girls into believing that their only job in their life was to be mother of babies. Here it is anaphorically mentioned that at least with Barbie's other avatars of astronaut and doctor, girls began to think of other professions as a possibility.

(iv) "A bit like the Fair and Lovely ads, we are bombarded with in India really, where girls get to become cricket commentators, and architects and game-changing politicians, powered by the unreal, computer created fairness of their complexion. Instead of grit and intelligence and ambition." "The most bizarre thing is that this is called 'having it all'. *Arrey* how can you possibly be having it all when all you're clearly having is two boiled peas and half a dried toast everyday?"

This has cataphoric reference o gender stereotypes that the advertisements produced in which girls with fair skin are portrayed to be successful in life. The Fair and Lovely Fairness cream advertisement perpetuates the perception that fairness equates to success. This refers to women who think that a super-figure is a prerequisite to 'having it all' in life, besides having a profession. Women literally starve themselves in order to maintain a figure that has been stereotypes as being 'perfect' and they will go to any extend to get that 'perfect, unattainable body."

(v) "But now finally, it seems that Barbie can be brown, short haired and have breast that are actually in proportion to the rest of her body, and also be an astronaut. Now that, if you ask me is really having it all."

With the latest Barbie edition with more realistic features like brown skin and short hair and normal sized breasts- and who incidentally is an astronaut, is actually 'having it all' for a woman. Anaphoric reference to how a perfect would be someone with normal physical features and a normal profession. That's how women should be portrayed in the society.

4.1.14c. Macrostructure:

Turntaking	Argumentation
T: Barbie has got more realistic features know with chunkier thighs, and thicker waist, a hint to tummy and podgier arms. She also comes in all shades of complexion	Claim 1: Mattel has just released three new Barbie dolls - tall, petite and curvy.
T: Barbie used to that impossibly shaped creature with perfect physical features.	Claim 2: The original Barbie doll, after all, was modeled from a raunchy German bachelor party give away doll called Lilli
T: Most boys have their first 'look' of the female body in the naked Barbie doll.	
	Claim 3: Boys developed unrealistic body shape and proportions about girls.
T: Before the Barbies came into the market, all the girl toys were all soft and baby-like	
T: At least with Barbie, there were	Claim 4: The baby dolls were

astronauts and doctors	brainwashing girls into default Mommy-mode
T: Fair and Lovely advertisements wrongly impressed young girls that you can become professionally successful by applying the cream instead of just intelligence and ambition.	Claim 5: Fair and Lovely advertisements have been very unfair on the girls for equating being fair to success
T: How can a 'girl have it all' when she is constantly starving herself to maintain her figure?	Claim 6: To "have it all" , a women must be physically fit and professionally qualified
T: Now, perhaps with a more realistic Barbie who is also an astronaut, the girls can have a role model who 'has it all'	Claim 7: 'Realistic' Barbies with a profession, will be role models for real girls

Table 15 - Article 14 – Macrostructure

4.1.14d. Discoursal Nature of the News Story:

The Barbie doll has influenced an entire generation of young girls who have tried to copy her 'unrealistic figure' and beauty by putting themselves in extreme pain and sometimes starvation.

The discourse position of the story is the negative stereotype that the Barbie doll is perpetuating and how girls are abusing themselves with a wrong and false body image. The story is rich in rhetorical tropes – mostly adjectives and has comical start to make it more evocative. Its sends a positive message to girls that they

should not make 'negative' identification with Barbie or other unrealistic models. Body shaming and other guilt associated with not having the 'perfect body' as proscribed by advertisements, begins very early in life and leaves behind deep psychological scars in the young minds that may take years to heal.

4.1.15 Article 15

Date: March 6, 2016   **Discourse Plane:** The Week

Section: Bounce   **Page** 56

Story Author: Anjuly Mathai

Title: A life, lost and found

As the title suggests, it's the story of yesteryear star Anu Aggarwal who had a second innings of life after she survived a near-fatal accident. This story is about her journey from stardom to coma to spiritual which she has encapsulated in her new book *Anusual*. She talks about inner strength and the will to go on despite the setback.

4.1.15a. Language Used in the News Story:

Adjective: Sensibility, impetuous, free-spirited, beautiful, no-dainty, erotic, incredible child, natural poise, confident, glosses, arrogant, ignorant, compassionate

Metaphor: You are a star! In the galaxy?!

Epithet: Boobies and booty, bimbo, sex-bomb, rising star

Hyperbole: Stardom, Superstar.

Idioms: Cock a snook,

Neologism: Anusual

4.1.15b. Anaphoric/Cataphoric References:

(i) "You are a star!" said film maker Mahesh Bhatt to Anu Aggarwal, a young model in Mumbai, when he first met her." "In the Galaxy?" Agarwal joked."

This is an anaphoric reference to Anu Aggarwal before she became a star and when Mahesh Bhatt, who gave her a break in *Aashiqui*, saw her for the first time. The metaphor –You are a Star proved to be prophetic.

(ii) "Aggarwal initially resented the offer – she felt the typical heroine of films those days were a bimboo who shook her 'boobies and booty' for a couple of song and dance numbers – but she finally gave into Bhatt's insistence."

This anaphorically refers to Anu's unwillingness to show off her body and act as a 'brainless bimboo' dancing in singing as happens in a Hindi movie. She didn't want to be branded as a "boobies and booty" heroine but finally gave into Bhatt's insistence. It shows her as a sensitive, thinking and intelligent actor.

(iii) "The first film became a blockbuster and propelled Aggarwal to stardom. The press turned her into a sex-bomb', fans banged into her car when she stepped out, producers with clattering gold chains frantically sought her out."

Aggarwal climbed the pole of stardom with just one film and was named "sex-bomb' by the press. She became a much sought-after actress and earned laurels.

This portion of the text cataphorically refers to Anu's progress towards her goal of being a super-star.

(iv) In real life Aggarwal was no-dainty Bollywood heroine; she cooked a snook at rigid social mores. She wore what she wanted, acted in erotic films, endorsed condoms and smoked cigarettes during shoots." "That was the time when I was experimenting with my sexuality." Says Aggarwal. "I was growing up and I needed to know things."

She is portrayed as someone who has a mind of her own and does things her way. She is confident and brave and neo-liberal in her thoughts and ideas. Here she is anaphorically shown as someone who is not afraid or ashamed to experiment her sexuality. A modern woman was growing up and wanted to know and learn things.

(v) "My face, which used to be my fortune, was marred beyond recognition. Aggarwal says that before her accident, she was arrogant and ignorant of a lot of things. I didn't have a lot of inner knowledge or compassion towards others."

As a woman, and that too a superstar, her face had been her fortune before the accident. But the accident was a life-altering, learning process for her. He candidly admits that she had been arrogant and ignorant and not compassionate. But the accident had changed all that and she has gained more inner knowledge. She comes out as a strong woman who has turned around her adversity into a learning process. She is an ideal role model for all girls facing similar challenges in life.

(vi) "what she learnt was that when you take each thing as it comes, live in the moment, and always be positive, the world opens up for you. Now I am filled with love, which is the only thing that is important."

As a woman, she has learned that love is all that matters. She has matured and had learnt to live in the moment in a positive frame of mind. And in doing so, the entire world opens up for you.

4.1.15c. Macrostructure:

Turntaking	Argumentation
T: Anu Aggarwal is a Bollywood star who starred in the *Aashiqui* (1990)	Claim 1: She claimed fame with her blockbuster *Aashiqui* in 1990
T: Initially she had refused because she didn't want to be branded a 'bimboo'. Gave into Bhatt's persuasion.	Claim 2: Was conscious of how women were generally portrayed in Indian films.
T: Was even labeled 'sex-bomb' by the media after the film. She always had a mind of her own. She was impetuous, free spirited and beautiful.	Claim 3: She wore what she wanted, acted in an erotic film, endorsed condoms and smoked cigarettes. She was growing up, learning and experimenting with her own sexuality
T: She has a natural poise, a confidence instilled in her by her mother. Mother told her she had all the good qualities.	Claim 4: "She used to tell me I am an incredible child"
T: The car accident took place nine years after *Aashiqui*. She was barely breathing	Claim 5: She had a near-fatal car

when the policemen pulled her out of the battered white Mercedes. She was in a coma for 29 days. Suffered multiple near-fatal injuries	accident and survived in her "life 2"
T: None of the doctors believed she would live. She was labeled a medical marvel. Her face, her fortune, was marred beyond recognition.	Claim 6: She believed that, "When you are always positive, the world opens up for you"
T: Admits that she was arrogant and ignorant before the accident. Was not compassionate. "Now I am filled with love which is the only thing that matters."	Claim 7: The accident changed her and brought positive changes in her life.
T: Has launched her book *Anusual*. Has many things to look forward to – would she go to trade fame for love like in her movie *Aashiqui?*	Claim 8: Her story has been more thrillingly interesting than a fictional blockbuster. She has found peace within herself.

Table 16 - Article 15 - Macrostructure

4.1.15d. Discoursal Nature of the News Story:

The discursive strands of the story is how a strong willed woman can bounce back , fighting back adversities and make a second come back in her life. The ideological square is a positive representation of a woman in a world which lays much emphasis on her face – which admittedly is 'her fortune.' A high-spirited woman refuses to let the setbacks – a major accident- in life bog her down and fights her way back with positivity and determination. A role model with a positive frame is

presented by the story. This is an inspirational story of the indomitable human spirit. A story of a life lost and found again.

Anu Aggarwal gives an insight into the position women in films have when she initially refused to act because she didn't want to shake her 'boobies and booty' for a couple of song and dance numbers. Here the actor is thought of being just bodily parts, viz: boobies and booty. This is objectification of the woman in films. Anu was also called the 'sex-bomb' by the press in her heydays. It gives a negative connotation.

4.1.16. Article 16

Date: March 21, 2016   **Discourse Plane:** Outlook

Section: Dirty laundry   **Page** 52

Story Author: Saptashri Roy

Title: That Lotus Pond Muck on Mt. Sinai

This story is a voyeuristic public dirty-linen washing of Salman Rushdie and his wife Padma Lakshmi – hence the title "That Lotus Pond (for Lakshmi) Muck on Mt. Sinai (Rushdie). Padma's book Love, Loss and what we ate gives us details the 'randy, callous and envy-filled geriatric' while Rushdie calls her a narcissist. It is a story of love gone sour between two high profile personalities, each with their own insecurities. What eventually emerges are the much mud-slinging is that behind the limelight the high-profile lives are not so rosy as imagined by the general public.

4.1.16a. Language Used in the News Story:

Adjectives: Tempestuous marriage, husbandly advances, vanilla-scented, envious, mercurial, ambitious, insecure, naïve, bold ambitions, brazen beauty, dunderheaded, fame-hungry

Epithet: 'bad investment', Significant other, nymphet, Millenarian illusion

Collocation: Literary-modeling-culinary couple

Hyperbole: dazzling appendage on his arm, majestic narcissism, figment of imagination, quite the stir

Idioms: 'Peeled back the layers' 'soap –operatic musings.

4.1.16b. Anaphoric/Cataphoric References:

(i) "Padma Lakshmi, the model, food writer and host of the US TV show Top Chef, has had her latest memoirs published this week, causing 'quite the stir' as she 'peeled back the layers' and 'lifted the lid' on her tempestuous marriage to Salman Rushdie, the author and Nobel laureate from 2004 – 07."

This is anaphoric reference to how Padma has chosen to use the poison ink in her revenge memoir in which she has done some serious dirty-linen washing of Rushdie. The first few lines try to establish her as a woman who is more than just Rushdie's wife. It describes her as a 'model, food writer and host of US TV show' in an attempt to raise her credentials. She is causing quite a stir as she seems to strike with vengeance in 'lifting the lid' and 'peeling back the layers' as if she is unearthing some terrible secret.

(ii) "According to her, he needed constant attention and mothering – as well as sex. But before wives the world over ask what exactly her beef is, considering the husbands behave in exactly the same way, Rushdie's reputation takes a somewhat more considerable battering when she says he callously ignored a medical condition that made sex agonizing for her."

Lakshmi is referring to the torture she had to endure from Rushdie who needed "constant attention and mothering." Here the author tries to rationalize by saying that that's what every man wants from a women. However her pain is more than that when she says that he would the physically abuse and demand sex even when she was suffering from a medical condition which made sex agonizing for her. This shows the callousness of Rushdie.

(iii) "Rushdie once became so enraged by her rejection of his husbandly advances that he denounced her as a 'bad investment.'

This refers to how women have been thought as 'an investment' wherein she has to perform all her 'wifely duties' in exchange of living with her husband. Rushdie allegedly called Lakshmi 'bad investment' when she rejected his advances for sex.

(iv) "She managed to overcome her initial awe at hanging around with his highbrow friends, literary giants like Susan Sontag and Don DeLillo, by preparing sumptuous meals for them." At parties, people would breathlessly ask what it was like to live with a man so brilliant. "It was blissful, she writes. But bliss is usually short lived."

Lakshmi admits that she was in total awe of his high –profile literary friends and in order to overcome the awkwardness would prepare elaborate meals for them. Here

it is cataphorically referred to how it is very natural for a woman who has never been in illustrious company and feels insecure. It also refers to her short-lived marriage with Salman Rushdie in which she was 'blissful'. Other people who were in awe of Salman's brilliance would enquire how it felt to live with him. However, she has admitted that the bliss didn't last long enough.

(v) "She talks in detail about her sexual experimentation on the modeling circuit in her youth saying: 'I acted out my curiosities and fantasies' – including at least one Lesbian encounter. 'Some I regret, but not all, but not all, like knowing what it is to touch and to be touched by a woman.'"

She is bold enough to talk about her 'sexual experimentation' which included a Lesbian encounter. This gives an insight on her life in the modeling circuit.

(vi) "…..on a no-way pretentious flourish he personifies Padma as a dunderheaded, fame-hungry, nymphets with bold ambitions to match her brazen beauty."

This refers to Rushdie's description of her character. The towering literary figure that he is, he sees her as a 'dunderhead' who has clung to him for his fame and wanted to take advantage of him to order to live her own ambitions. He is implying that she used him in order to get ahead in life.

(vii) "He referred to her as the 'millenarian illusion' after meeting her in 1999, and portrayed her as insecure and naïve…. But he openly admitted that he was bewitched by her looks. 'If I ever meet this girl my goose is cooked', he recalled."

Rushdie refers to her as the 'millenarian illusion' something which does not last for long because he first met her at 1999 end. He had known that she was insecure and

naïve and had fallen in love with her instantly. According to him, he was totally 'bewitched' by her looks.

(viii) "Rushdie also detailed Padma's rather soap-operatic musings when they first spent the night together in a hotel. 'There's a bad inside me and when she comes out she takes over whatever she wants." "She was capable of saying things of such majestic narcissisms that I didn't know whether to bury my head in my hands or applaud," says Rushdie"

Rushdie is referring to Lakshmi's melodrama when he is spending his first night with her in a hotel. She is ofcourse being naïve or maybe she is just trying to impress him by saying that there's another woman inside her who takes whatever she wants. Perhaps she was referring to Rushdie who was still married at that time. He is referring to her bloated sense of self-importance that she probably had. Ofcourse she was young and proud of her beauty.

(ix) "And with him describing her photo shoots as her 'having sex with hundreds of men at the same time and they don't even get to touch her, there's no way an actual man can compete with that."

This is Rushdie's feelings when he sees her photo-shoots. Perhaps there is a sense of jealousy or insecurity when he sees his young wife being lusted by so many men. His own literary brilliance notwithstanding, he was an envious geriatric balding author.

(x) "They love women as a figment of their imagination; vanilla scented and stress-free. They are there to listen to and nourish them. This figment doesn't have problems or goals of their own. She doesn't bleed or cry or complain. She is merely

as accessory to his life; an extra in his film. And – here's a sentence I never thought I'd write – we have all dated a Salman Rushdie. A man who showers you with attention at the beginning – a man who makes an art of courtship when you're nothing but a dazzling appendage on his arm, but seemingly loses interest when it isn't all about them."

This is what a female column in the Daily Telegraph had to say about older man-younger women relationships. According to her, it is doomed to die, since the man had fallen in love not with her real self but with an 'illusion' where she is perfect and almost un-human in her existence – where is doesn't bleed or cry or complain. She becomes just an arm-candy, an accessory, for him and he soon enough loses interest in her. She is just a mindless dazzling appendage.

4.1.16c. Macrostructure:

Turntaking	Argumentation
T: "The air hangs heavy with a spoor of betrayal and regret, and we wonder just what juicy and intensely personal bullets of warfare will be unleashed as the spat gets dirtier and nastier.	Claim 1: Padma Lakshmi, the model, food writer and host of Top Chef has had her memoirs published causing 'quite the stir' as she 'peeled back the layers' and lifted the lid' on her tempestuous marriage to Salman Rushdie.
T: "He needed constant mothering - as well as sex." "Rushdie once became so enraged by her rejection of his husbandly advances that he denounced her as "a bad investment."	Claim 2: She was suffering from a medical condition that made sex agonizing for her

T: "Padma went straight to a divorce lawyer the first time she felt well enough to leave her house." It was all a sad end to their romantic beginnings", she writes.	Claim 3: Padma wants a divorce from Rushdie after he mis-behaved with her.
	Claim 4: She is frequently asked how it feels to be living with a man so brilliant
T: She manages to overcome her initial awe at hanging around with his highbrow friends, literary giants, like Susan Sontag and Don DeLillo, by preparing sumptuous meals for them	
	Claim 5: She had already appeared in two shows on the Food Network
T: "Things changed, she said when her own career started to knock at the door of his."	
	Claim 6: She intends to write her memoirs, about her marital days with Rushdie
T: "Memoirs are after all, inherently a subjective affair. They give a glimpse of a relationship, but is it any more than a glimpse.	
	Claim 7: While Rushdie has yet not responded to the claims that he is a thoughtless and randy old goat, Padma herself does not shy away from her own shortcomings
T: "In a no-way-pretentious flourish, he personifies Padma as a dunderheaded, fame-hungry nymphet with bold ambitions to match her brazen beauty"	
	Claim 8: We have all dated a Salman Rushdie. A man who showers you with
T: A female columnist had this to say about older man-younger women	attention at the beginning – a man who

relationship: "They love women as a figment of their imagination; vanilla scented and stress-free. They are there to listen to and nourish them. She is merely as accessory to his life; an extra in his film."	makes an art of courtship when you're nothing but a dazzling appendage on his arm, but seemingly loses interest when it isn't all about them."

Table 17 - Article 16 – Macrostructure

4.1.16d. Discoursal Nature of the News Story:

This story is a memoir dirty-linen washing of a marriage that has gone sour of two high-profile personalities – Salman Rushdie and Padma Lakshmi. Although the memoirs are subjective it gives us glimpses of the marriage that was doomed from the beginning. She is looking for fame and he was looking for arm-candy. The Forensic rhetoric arguments that each gives for leaving the other shatters the myth of the perfect match of 'beauty and brains.' The Story is filled with superfluous rhetorical tropes like hyperboles which make the story a piece of sensationalism. The discursive practices of this story are the failings of a marriage which is superficial and panders to the deep insecurities of the two parties. The ideological square is negative representation of marriage and trivialization of the institution of marriage.

All the adjectives used for the woman: *'vanilla-scented, envious, mercurial, ambitious, insecure, naïve, bold ambitions, brazen beauty, dunderheaded, fame-hungry'* provides a very negative image and portrays her as someone who is beautiful but is a fool and is hungry for fame. She is also called a *millenarian illusion* – that she has put up a hoax and is unattainable.

4.1.17 **Article 17**

Title: Armed, Adorned, not to be scorned

Yashmeen Manak decision to take up body-building as her profession and a gym trainer speaks of the grit and determination of a small town girl. She had to face a lot of ridicule and scorn and didn't have family support, but still with her doggedness and hard work she was able to win the Miss India Title for both the categories of Women's Physique and Women's Fitness.

4.1.17a. Language Used in the News Story:

Adjectives: Sinewy, rippling, brawny curves, flagging physiques, slim, obese, innocuous, professional, hulky, fitness-conscious, bench-pressing wannabes, incredibly attentive, obedient and disciplined, winning figure, strong-headed

Idioms: Raising the bar, pumping iron, crafted to flatter,

Epithet: Power Woman, Miss India

4.1.17b. Anaphoric/Cataphoric References:

(i) "Her sinewy frame, rippling muscles and a body crafted to flatter those brawny curves might make you think that Yashmeen Manak, 37, just fits the cliché of an athlete. But when she does an overhead press of 61 kgs, casually showing her strength and then ends with the poise of an accomplished dancer, you know there's more to her."

This is cataphoric reference to Yashmeen Manak who has won the Miss India title of both women's physique and women's fitness categories. She is the new Power Woman of India and is also a trained belly dancer. She pumps iron at her Gurgaon-based gym where she trains about 300 fitness junkies a month.

(ii) "I was tormented by all the mockery, so I decided that I would work hard and prove it to others by getting back into shape.' But what started as an innocuous pursuit turned out to be much more of an inner calling."

She was diagnosed late for a disease and put on steroids which made her obese and she knew she had to get into physical training to avoid the ridicule she had to face on turning fat. This was how she found her true calling and later decided to turn it into a profession. A cataphoric reference to the pain she had to go through.

(iii) "But the turning point came a year later when a professional body-builder gifted a book on power-lifting for women. 'At the time I used to think that weight training was not for women. But the book changed everything. …..I was my own person finally and could blend workouts with hip-hop, belly dancing or even Bollywood."

She found her true calling when she realized that it was not just enough getting fit. She took up power lifting after someone gifted her a book on it. These lines refer to her life-altering situation of her life. Simultaneously, she started kickboxing and group classes at corporate organizations. She was able to show her versatility in different forms of body-shaping at her studio in Gurgoan.

(iv) "At first, men passed snide remarks or asked if I was really the one who'd train them and chalk out their workout plans. She didn't get support from her family either. 'For many years my family was not on speaking terms with me, but now they've realized that I'm too much of a rebel and strong-headed to cave in. So they've mellowed down."

Here Yashmeen Manak is talking about the initial hurdles she had to face in order to prove herself as a Physical trainer. Men were incredulous of her competence and constantly questioned her on her abilities. Still she was not deterred. Her family too had stopped talking to her since she had taken up this profession. But after several years they eventually gave in after they realized her strong-will and doggedness in pursuing her passion. It shows her as a strong-willed woman.

(v) "Besides, Yashmeen is incredibly attentive, obedient and disciplined. Not only does she have a winning figure, but she's capable and willing to lift heavy weights, which makes her a winner in power-lifting' says Kaizzad. Even Dr Som Tugnait, who's been awarded the strongest man of India title thrice, believes that he's never come across a female athlete who is so focused on weight training."

These are anaphoric references to Yashmeen made by her coaches. Kaizzad Capadia is a well-known fitness professional in Mumbai under whom she has trained. He is all praise for her incredible attention and dedication towards her profession. Dr Som Tugnait also praises her and calls her 'international material' for having both eth Miss India titles in Women's Physique and Women's fitness category.

(vi) "She is busy pumping iron and raising the bar a bit higher for the upcoming body-building competitions in Hong Kong and Bhutan. When asked what to her is a body-beautiful, she says, "It's still an enigma, but something that encompasses style, strength and the willingness to toe the unconventional line," says Yashmeen." Not one to sit on her laurels Yashmeen has bigger things in mind. She is readying herself for bigger competitions and his pushing herself that extra bit with a lot of determination and grit for the competitions in Hong Kong and Bhutan. When asked what to her is body-beautiful, she gives an insight into her personality by saying that it means more than power; it means enigma, style and the willingness to take the unbeaten track.

4.1.17c. Macrostructure:

Turntaking	Argumentation
T: "Her sinewy frame, rippling muscles and a body crafted to flatter those brawny curves might make you think that Yashmeen Manak, 37, just fits the cliché of an athlete."	Claim 1: When she casually shows her strength and then ends with the poise of an accomplished dancer, you know there's more to her."
T: "A slim woman is commonplace. I wanted to break that stereotype because normal is not always beautiful."	Claim 2: She wanted to break the stereotype.
T: "When she was diagnosed late for an illness and put on steroids which made	Claim 3: There were health issues she

her obese, she knew that working out would save her some of the ridicule	had to confront
T: 'At the time I used to think that weight training was not for women. But the book changed everything. …..I was my own person finally and could blend workouts with hip-hop, belly dancing or even Bollywood."	Claim 4: The turning point came a year later when a professional body-builder gifted a book on power-lifting for women.
T: "She says that it's not been easy breaking into the male dominated world of body building."	Claim 5: "At first, men passed snide remarks or asked if I was really the one who'd train them and chalk out their workout plans.
T: 'For many years my family was not on speaking terms with me, but now they've realized that I'm too much of a rebel and strong-headed to cave in. So they've mellowed down."	Claim 6: She didn't get support from her family initially. But she won them over.
T: Nonetheless, the road to success has been grueling. Yashmeen's lifestyle is strictly regulated with fixed workouts hours, scrupulous diet charts and measured sleep.	Claim 7: Her body has gone through a lot, so when her shape goes haywire, she feels unsettled.
T: "I worked really hard to get the right muscle mass and definition. Your body	Claim 8: It takes a lot of effort to

had to look stylish, yet speaking of the effort you've put in very inch."	maintain her body weight at 66 kg."
T: India's power-woman has decided not to sit on her laurels. She is busy pumping iron and raising the bar a bit higher. When asked what to her ids body beautiful, she says, "It's still an enigma, but something that encompasses style, strength and the willingness to toe the unconventional line"	Claim 9: The coveted Miss India crown has been her biggest dream fulfilled so far. She will be participating in the upcoming body-building competitions in Hong and Bhutan

Table 18 - Article 17 – Macrostructure

4.1.17d. Discoursal Nature of the News Story:

This story has a very positive feel about the way woman are choosing unconventional professions and living their passion in India. Yashmeen Manak decision to take up body-building as her profession and a gym trainer speaks of the grit and determination of a small town girl. She had to face a lot of ridicule and didn't have family support but still with her doggedness and hard work she was able to win the Miss India Title for both the categories of Women's Physique and Women's Fitness.

The discourse strand is that of determination and will power of small town Indian girl who relentlessly follows her passion despite all odds. It makes for a truly inspirational story for those girls who want to take up unconventional profession and walk the unbeaten path. The ideological square is of positive encouragement.

Date: May 8, 2016 **Discourse Plane:** The Week

Section: Crime **Page** 54

Story Author: Mandira Nayar

Title: She of the Poppies

This story is about the current women drug-lords in India. They are no longer playing the victim role and are comfortably managing empires worth crores. They have grabbed their way into higher positions, most of the time by taking over their husband's trade after he has died. Most of the drug queens are over 40 and have young toy boys to help them run the trade. They mostly operate from slum areas and have a well-oiled support system which includes police officers. Because they hold a certain 'clout' in their locality it very difficult to net them, according to the police. They are no longer just 'couriers' of the trade, but have become kingpins and active agents. This story tells about a few of these drug queens from Calcutta, Mumbai and Delhi

4.1.18a. Language Used in the News Story:

Adjective: Plump, middle aged women, gutsy, innocent

Epithet: Ganja Rani, 'Empress of Meow, 'Baby'

Naming references: 'Sorority of notoriety', Toy Boys

Metaphor: Treat her like a Star!

4.1.18b. Anaphoric/Cataphoric References:

(i) "At noon, a plump, middle-aged woman struggles to stay vertical in the center of the room. She is one of Kolkata's many drug queens, Deepti, and has been charged with the intention to sell cannabis"

This cataphorically refers to Deepti, one of the many drug queens who operate in Kolkata. She has been brought to the Alipore court room where she is facing trial and where her defense has argues that she is unwell. If she is convicted she could get 20 years in jail.

(ii) "The assessment seems to be correct; for years, with her posse of goons, Deepti has been running her 'business' ruthlessly. She has links with policemen, who would stay clear of her area."

Deepti has been running her drug business for long with the help of local policemen. But once Behala fell under the Kolkata police jurisdiction in 2011, she has been arrested. A police officer says that she probably contr4olled an entire stretch from the Port area to Thakurpukur and Behala. There were even IIM students among her clients, police believe.

(iii) "More and more women have grabbed higher positions in the drug trade. Some of them have been coerced into the trade, but they are no longer willing to be victims. They are not just couriers, but have, at times, became kingpins and active agents in the trade."

This is cataphoric reference to the women who have taken up active roles in the trade and are not willing to take dowdy 'courier' positions. They are now running entire cartels.

(iv) "It is easier for women to operate," says a senior police officer. 'We can't arrest them from dusk to dawn. The business flourishes at that time.' And, to search a woman, you need women constables, who are in short supply. They are also tougher to catch. For instance, a constable from the Sealdah police station was rooted to his spot in horror when the perpetrator he was chasing went to the middle of the railway platform and disrobed. 'She was naked and there was nothing he could do,' says a senior police officer."

This refers to the way it becomes easy for the women drug queen to operate. She can't be arrested from dawn to dusk as if the law for women and the above example shows how another drug dealer 'took advantage of her nakedness' and exposed herself so that no police could come near her since that could invite molestation cases against the law-keepers. A rather ingenuous method, if rather weird way to get away from the police.

(v) "The romanticized idea of drug queen was born in the narrow lanes of Mumbai last summer. Shasikala "Baby' Patankar, 55, was the empress of Meow, the street name for Mephedrone, a party drug."

Cataphoric reference to how Drug queens have been romanticised, even glamourised in movies, as the life of Baby Patankar, the Empress of Meow shows. She is called an Empress and deals with the Meow drug, another name of Mephedrone. She lives in a tiny house in the slums of Worli but has property worth Rupees 15 crores in Mumbai alone.

(vi) "The reason she was successful was that she slept through Mumbai's police department,' says a police officer. 'She is very egalitarian that way. It doesn't matter what the designation was."

Cataphoric reference to the Baby Patankar's success as a drug dealer. She allegedly gave sexual favors to the policemen irrespective of their ranking and ensured that her trade flourished.

(vii) "Amandeep, it seems, was an aberration. Most of these drug queens, say the police, are usually above 40 and well-seasoned,.

Anaphoric reference to Amandeep Kaur, a 20 year old engineering student who was arrested on the outskirts of Chandigarh for running the trade with her boyfriend. They would buy the drug and sell it in a hotel room.

(viii) And they usually have toy boys to help run the trade. These men are usually much younger and often 'in a conjugal relationship' with the women, says a police officer." "Well versed in law, they know how much to get off so they are charged with only personal consumption."

This refers to the young boys that the women drug queens employ. They have probably entrapped them in the honey trap and have made them totally dependent on them by means of drugs and sex. These women are street smart and know how to get free when caught by showing their drug for personal consumption rather than for business. They know the exact amount which is limited for personal use.

(ix) "Women are no different than men in the drug trade,' says a police officer in Kolkata. If anything they are more aggressive."

Anaphoric reference to women who have survived in the ruthless business of drugs. They cannot afford to be soft and more often these women have been so roughed and weathered by time and profession that they turn out to be more aggressive than men.

4.1.18c. Macrostructure:

Turntaking	Argumentation
T: She is one of Kolkata's many drug queens, Deepti, and has been charged with the intention to sell cannabis under the narcotics and Psychotropic substances (NDPS) ACT. If convicted she faces a minimum of ten years in jail. This could be extended to 20 years"	Claim 1: For years Deepti has been running her business with the help of her 'posse of goon.'
T: Deepti has been running her drug business for long with the help of local policemen. But once Behala fell under the Kolkata police jurisdiction in 2011, she has been arrested."	Claim 2: A police officer says that she probably controlled an entire stretch from the Port area to Thakupukur and Behala.
T: "In the past few years across Punjab, Delhi Haryana, Kolkata Agra Mumbai and Chennai, more and more women have grapped higher positions	Claim 3: Some of them may have been coerced into the trade, but they are no longer willing to be victims

in the drug trade.	
T: "The number of women accused of selling drugs have increased in the past five to six years." "It is easier of women to operate	Claim 4: "Drugs is one business that we can safely classify as gender neutral."
T: "Shasikala "Baby' Patankar, 55, was the empress of Meow Meow, the street name for Mephedrone, a party drug."	Claim 5: "The romanticized idea of drug queen was born in the narrow lanes of Mumbai.
T: "Amandeep Kaur, it seems, was an aberration. Most of these drug queens, say the police, are usually above 40 and well-seasoned.	Claim 6: Amandeep Kaur a 20 year old engineering student was arrested on the outskirts of Chandigarh for running the trade with her boyfriend.
T: "Women are no different than men in the drug trade,' says a police officer in Kolkata. If anything they are more aggressive."	Claim 7: "what sets her apart from other peddlers is her willingness to spill blood"

Table 19 - Article 18 – Macrostructure

4.1.18d. Discoursal Nature of the News Story:

This story sketches the rise of the women drug peddlers in India, whose number has

increased exponentially in the last five –six years. And they are becoming better

than the men in their trade, causing more than a headache for the policemen. Earlier

on the women would be coerced in the trade or had a minimal role to play, but now

they are turning into kingpins and demanding authority in their own right.

The Discoursal pattern of this story and the underlying theme is that crime is gender neutral and that women can commit crime as 'good as if not better than then men.' What makes them more successful is that they probably use their sexuality to advantage, as the story shows, how Patankar, a drug dealer had was successful because 'she slept through Mumbai's police department.' She has been made out to be someone to would do anything to run her business. This sentence *'she slept through Mumbai's police department',* made by a senior police officer, trivializes the story, denigrates the position of women and makes the narrative that women use sex for selfish means, acceptable.

They have 'Toy Boys' to do their duties who they probably keep hooked on drugs and sex. The underlying ideology of the story is how women are using their bodies and brains to get ahead in life even if it means getting into the world of crime. The drug business is catching the fancy of women and as one police officer says, "Drugs is one business that we can be safely classify as gender neutral."

4.1.19 Article 19

Date: May 2, 2016   **Discourse Plane:** India Today

Section: Exclusive (Excerpts)   **Page** 68

Story Author: K.P. Mathur

Title: The Indira we didn't know

This article comprise of excerpts from the book The Indira We didn't know written by K.P Mathur, now 92, who was Indira Gandhi's personal physician. This story gives a glimpse of the person behind the Prime Minister Mrs. Gandhi. It shows how she was a very ordinary woman in many ways – house proud, fond of playing cards

and had fun shopping. The article shows a 1969 picture of a smiling Mrs. Gandhi holding a cat.

4.1.19a. Language Used in the News Story:

Adjective: Perfectionist

4.1.19b.   Anaphoric/Cataphoric References:

(i) "I had the occasion to see PM herself changing then bedcovers on the *diwan*. When I went to see her in the morning, I saw her dusting. Perhaps, it helped her release the tension of the earlier night"

This catapahoric reference is made to Mrs. Indira Gandhi, the then Prime Minister of India, who the author sees cleaning the room. He thinks she was releasing the tension since the Bangladesh war had started the earlier day and she had worked late into the night.

(ii) "On all such occasions, PM was very particular that everything was done tastefully: furniture, furnishings, cutlery, flower arrangements. She would supervise the menu to ensure all guest enjoyed the meal. Even at her private dinners, she wanted everything to be perfect."

The author is trying to show the feminine side of the Mrs. Gandhi, who is known as the Iron Lady of India. Maybe she secretly hoped to have a normal women's life which she couldn't possibly have.

(iii) "On one such occasion, J. Jayalalitha, an MP at that time, was invited but assigned a seat way down the main table, away from the chief guest. PM was quick

to realize she was a rising start on the political firmament of the country and bound to go up fast with her personality and political acumen. She saved the situation by getting her to leave the designated place and sit closer to the center of the table and nearer the chief guest. How right her hunch was about Jayalalitha."

This refers to Mrs. Gandhi's innate sense of politics in realizing how far a young Jayalalitha would go in the political firmament. She realized the potential of Jayalalitha even when she was just as MP. Hence she made her sit nearer the chief guest at a dinner party.

(iv) "Some well-wishers advised her she should detach herself from Sanjay (Gandhi – her son) because in their eyes it was Sanjay whose misadventures and abrasive behaviors and mannerism had antagonized everyone. One morning she casually mentioned: "Don't you think in such times of adversity we should not appear to be house divided?""

This refers to Sanjay Gandhi's behavior which had upset a lot of people and who thought it would have a negative effect in Mrs. Gandhi's political career. Anaphoric reference to the bête noire of the Congress Party has been made. But, she, being a mother, perhaps refused to see his faults and had said that at such times of adversity the family should stick together. She is a mother after all.

(v) "Then two of them exchanged greetings and Mrs. Thatcher, looking at PM's gumboots, said something. PM said a word of praise for her valet for being careful about these things. Mrs. Gandhi responded, "I wish I had one like him too." Such friendly banter, just like two female friends anywhere else!"

This refers to the conversation between Mrs. Margaret Thatcher and Mrs. Gandhi, the two most powerful women at that time. They were actually talking about their valets just like ordinary female friends anywhere in the world. This shows the softer and humane, womanly, side of Mrs. Gandhi.

4.1.19c. Macrostructure:

Turntaking	Argumentation
T: "I had the occasion to see PM herself changing then bedcovers on the *diwan.* When I went to see her in the morning, I saw her dusting. Perhaps, it helped her release the tension of the earlier night"	Claim 1: Mrs. Gandhi was very particular that everything was done tastefully: furniture, furnishings, cutlery, and flower arrangements.
T: "She would supervise the menu to ensure all guest enjoyed the meal. Even at her private dinners, she wanted everything to be perfect."	Claim 2: She was a perfectionist.
T: "On one such occasion, J. Jayalalitha, an MP at that time, was invited but assigned a seat way down the main table, away from the chief guest. She saved the situation by getting her to leave the designated place and sit closer to the center of the table and nearer the chief guest. How right her hunch was about Jayalalitha."	Claim 3: Mrs. Gandhi was quick to realize she was a rising start on the political firmament of the country and bound to go up fast with her personality and political acumen.

T: "Some well-wishers advised her she should detach herself from her son because in their eyes it was Sanjay whose misadventures and abrasive behaviors and mannerism had antagonized everyone. One morning she casually mentioned: "Don't you think in such times of adversity we should not appear to be house divided?"	Claim 4: Her adversaries even spread rumours that she had lost her mental balance and moved around the house aimlessly with her eyes and mouth open. But she was determined to keep her folk together.
T: "The two of them exchanged greetings and Mrs. Thatcher, looking at PM's gumboots, said something. PM said a word of praise for her valet for being careful about these things. Mrs. Gandhi responded, "I wish I had one like him too."	Claim 5: Such friendly banter between the two Prime Ministers - just like two female friends anywhere else!

Table 20 - Article 19 - Macrostructure

4.1.19d. Discoursal Nature of the News Story:

This exclusive excerpt from the book *The Indira We didn't know* gives little vignettes of her life hidden from public view. The book which has been written by her personal physician K.P. Mathur shows the softer side of Mrs. Gandhi., one of the most dreaded and respected personalities in Indian politics. The Discoursal pattern is pretty simple – Mrs. Gandhi was after all a woman and behind her hard

and tough-as-nails demeanour was a soft woman who liked a properly maintained hearth and home.

It gives an insight into the day to day things she would do at home, just like most ordinary woman would. She is particularly fond of her son Sanjay Gandhi who was regarded as the bête noire and would ultimately be instrumental in leading to Mrs. Gandhi's downfall. The ideology behind this story is that no matter how high a woman may rank in her professional career, in her heart she will always be a mother and a woman first.

4.1.20 Article 20

Date: June 27, 2016	**Discourse Plane:** Outlook
Section: Ola Rio, 2016	**Page** 78
Story Author: Qaiser Mohammad Ali	
Title: The Golden Bronze	

This is the story is of Karnam Malleshwari, the first Indian woman to win an Olympic medal. She regrets that it was just a Bronze and that though she was focused and capable, luck not on her side that day in Sydney.

4.1.20a. Language Used in the News Story:

Adjective: Bittersweet

4.1.20b. Anaphoric/Cataphoric References:

(i) "Draped in her fetching silk saree, in her 12th floor chamber in the Food Corporation of India building in central Delhi, Karnam Malleshwari doesn't look an Olympic medal-winning weightlifter."

This is cataphoric reference to India's only woman Olympic medalist Karnam Malleshwari who is sitting at her office. Even though she is an Olympic medalist there is reference to the saree she is wearing because she is a woman.

(ii) "A former world champion, Malleshwari, now 41, says she was focused and capable but luck was not on her side that day in Sydney. It rankles still." "I know it's not possible to reverse time gone by, but I think that if I had got one more chance, Id have won the Gold. I regret the miss."

She is regretting for not having a Gold in the Olympic. It still hurts for 'what could have been.' Anaphoric reference to Malleshwari not being able to bring Gold at Sydney. She says she gave her best but luck was not on her side.

(iii) "Yes, that somewhat lessened my regret. And it was the lone medal India won in Sydney. When whole of India was celebrating, I was happy. But deep inside I was disappointed," she says with a sad smile."

Malleshwari is happy for India – that she had been able to get the first Olympic medal, but she was deeply disappointed with herself. She had set her goals high and was regretting not having made it.

4.1.20c. Macrostructure:

Turntaking	Argumentation
T: "Draped in her fetching silk saree, in her 12th floor chamber in the Food Corporation of India building in central Delhi, Karnam Malleshwari doesn't look an Olympic medal-winning weightlifter."	Claim 1: Looks can be deceptive. A weight lifter in a saree in incongruous to the stereotypical image.
T: "A former world champion, Malleshwari, now 41, says she was focused and capable but luck was not on her side that day in Sydney. It rankles still."	Claim 2: "I regret it because I was capable of accomplishing it. I had lifted more weight that that (137.5 kg) in practice in India."
T: "I know it's not possible to reverse time gone by, but I think that if I had got one more chance, Id have won the Gold. I regret the miss."	Claim 3: Wishes for one more chance to win the Gold
Claim: "Malleshwari fumbled while trying to lift 137.5 kg in her final attempt while going for gold. At times, she blamed her coaches for the 'miscalculation' in setting the weight."	Claim 4: She feels that's he should have been put in a different category so that she might have won the Gold. Blames her coach for the 'miscalculation'
T: "Yes, that somewhat lessened my regret. And it was the lone medal India won in Sydney. When whole of India was celebrating, I was happy. But deep inside I was disappointed," she says with a sad smile."	Claim 5: Although it was an achievement for her for bringing the lone medal home, she still regrets not getting the gold.

Table 21 - Article 20 - Macrostructure

4.1.20d. Discoursal Nature of the News Story:

This is an inspirational story for Indian woman sportswomen. Malleshwari, twice World champion in weight-lifting could not get a gold in the Olympic despite her being 'focused and capable." However, she has not lost hope yet though she deeply regrets not bringing a gold home. The story begins with the sentence "Draped in a fetching silk saree……" which is trying to establish Malleshwari as a 'woman' even though she has won a medal in the Olympic. A stereotype of woman is propagated in which being a weight-lifter and a woman are binary opposites and that one needs to establish her femininity for indulging in a sport like weight-lifting. The ideological square is that a woman can be as ambitious as a man in a sport which is regarded as 'masculine.' Sports is an arena where the boundaries between man and woman can be easily demolished.

CHAPTER 5: DISCUSSION AND CONCLUSION

Over the years gender media studies have come into focus and has developed as a cultural variable mainly due to feminist movements the world over, the wave of post-modernism and liberalization accompanied by greater economic growth. With more and more publications and texts being written by and for women, women empowerment has become a game changer in the seats of politics, economics and socio-cultural affairs.

Social practices and texts share an indirect relationship, hence it is an embodiment of the interpretation between the discourse practice and background interpretation. It can be said that there are many relationships, juxtapositions, tensions between language and gender and thus research is this field is varied and interesting. Research also extends to inter-disciplinary areas.

There can be several approaches during the study of language and gender, including, discursive, post structural, positivist, experimental, ethnographic, ethno-methodological etc. There are several ways in which ideology, gender identity and discourse can be understood and conceived. These approaches are, according to Susan Speer, "different and often competing, theoretical and political assumptions."

One of things that make the media today very different from the television, magazines, radio or press of the 1960s, 1970s and early 1980s is that feminism is now part of the cultural field. Feminist discourses have found a place within mainstream media rather than being something external, independent, alien and critical voice. Media have now begun to broadcast feminist inspired ideas from

radio and television, and in print media. We have feminist talks on TV discussions about date rape and sexualised imagery, in newspaper articles about women's experiences of war or the increasing beauty pressures on young girls and in talk shows about domestic violence or anorexia.

The three newsmagazines which had been selected; **India Today, Outlook** and **The Week** provide an eclectic mix of the gender stories covered. They range from the political, cultural, social, entertainment and sports. Besides the discourse running within the text, the usage of language has also been studied for purposeful gender stereotyping.

It seems more accurate to argue that the media offer contradictory, but nevertheless patterned, constructions. In this post-feminist moment, as Judith Stacey (1987) has put it, feminist ideas are simultaneously 'incorporated, revised and depoliticized.' Angela McRobbie (2004) has referred to this as the contemporary 'double entanglement' of neoliberal values in relation to gender, sexuality and family life and a feminism that is that once part of commonsense, yet also feared, hated and fiercely repudiated. What makes contemporary media culture distinctively post feminist, rather than pre-feminist or anti-feminist, is precisely this entanglement of feminist and anti-feminist ideas. On the one hand, young women are hailed through a discourse of 'can-do' girl power, yet on the other their bodies are powerfully re-inscribed as sexual objects; on one hand women are presented as active, desiring social subjects, yet on the other they are subject to a level of scrutiny and hostile surveillance that has no historical precedent. Yet these contradictions are not random but contain the sediments of other discourses in a way that is patterned and amenable to elaboration.

An overview of the field Gender and media studies has witnessed a resounding revival in recent years, as is testified by the wide array of published monographs, articles, themed issues of international journals and conferences that bring into focus the diverse features of the relationship between gender and the media of communication. Gender and media still matters and still calls for dedicated attention and commitment from scholars.

We are concerned precisely with this power when we interrogate and investigate the gendered and gendering dimensions of the media – as discourses, institutions, technologies and so on – in order to grasp and understand the role they play, always at the intersection with other social and cultural factors, in influencing processes of gender identity formation and development. The relationship between media and gender is dynamic and sustaining. According to Gill (2007a) "Media do not mirror, instead they construct reality, and they are involved in actively producing gender" Moreover, Italian theorist Theresa de Lauretis (1987) has defined media as 'technologies of gender'.

5.1 MAJOR FINDINGS

- Majority of the women represented in the three newsmagazines have their physical attributes given more emphasis to than their actual achievements in various social, economic and political fields. They are often described in terms of what they wear and how they look.

- The positive derivative is that the women achievers who have worked hard to reach their present status were given coverage. This serves as an

inspiration for other women. In some cases, the media are also empowering women

- Majority of the stories in the newsmagazines stereotype women and highlight those qualities that endorse the patriarchal hegemony. Women are expected to conform to and behave in a certain way that perpetuates the existent dominant ideology of the society.

- In the chosen newsmagazines, there are two strands of discourse running parallel; one is of women empowerment and achievement and the other is conformation to stereotype. It can be explained in terms of struggle for integration and struggle for expression.

- Most of the women stories that were carried had sleaze, macabre or voyeuristic pleasure for the readers. There was a constant 'commodification' of women as observed by the 'male gaze.'

- Urban women achievers are given more coverage than rural women achievers. Even trivial achievements of urban women are highlighted, whereas the rural woman has to achieve something earth-shattering or phenomenal in order to get the same kind of coverage.

- There is a stark under-representation of women and women-centric stories in the newsmagazines. Out of the 39 samples which were shortlisted by random selection, only 20 contained stories on women. Women were 'visible' in newsmagazines only 50 percent of the time as compared to men.

5.2 RELATED DISCUSSION

5.2.1   Gender Representation in Print Media

When we talk about gender we are defining something more than the biological aspect of a particular sex. Gender is something which is constructed around the 'initiating point' of sex layer upon layer till it acquires a form as dictated by society. Media being a powerful tool in shaping people's opinion and ideas, play a very important role in 'constructing' gender. Gender is being continually produced and reproduced in media discourses. It is something which is "done" or enacted or performed. It has to be constantly reaffirmed and publicly displayed by repeatedly performing gender acts, in accordance with socially acceptable norms. (Benwell, 2002).

In the study conducted during this research work, narratives were deconstructed to find the ideological squares and rhetorical tropes that run through the stories. According to the Sheyholislami's view, the micro structure analysis included scanning of words, word forms, syntactic structure use of sentences and use of attributes like adjectives, adverbs, metaphors, similie, neologism etc to find out the interpretation of discourse of gender stories.

It was found that there was stereotypical representation of women in almost all the stories. Even when there were stories on women achievements or empowerment, the 'softer' side or the 'feminine' of the women was always talked about. Women are represented as something charming or cute whose main purpose is to be

pleasing to the eye of the observer. She is always being 'observed' and she has to see herself through the eyes of the observer.

In the feature story *Slim Shady*, dated July 13th, 2015 by Priyadarshini Sen in The Outlook, Bhumika Arora, a small town girl who has made it big in the international fashion world, was initially ridiculed because she was tall, thin, lanky and dark. These physical attributes do not conform to the Indian stereotype of a beautiful woman who is supposed to be fair, petite and comely. "I was very conscious of my looks since I was so tall and skinny. I would often stoop and walk and completely stopped wearing heels," Bhumika says.

A story by Shobhaa Dey titled *Charm of unageing intellect*, dated August 30, 2015 in The Week talks about Sharon Stone's intellect, which Shobhaa De blithely writes as, *"The brain of a woman is still the most irresistible asset, while the rest is a 'delectable bonus.'* In a single sentence she talks about a woman's brain and the rest of her body being a 'delicious, scrumptious' bonus. The story ended with the 'delectable bonus.' This not only reinforces the discourse that a woman's beautiful body has the final say, but also treats it as something 'delicious', something to be feasted upon. This one sentence practically breaks down all the rhetoric about intellect being the foremost gift for a woman. She has been called the 'It girl' of high fashion. This is clearly the case of objectification of women, where her gender has been sidelined and she is looked upon as a commodity, most likely to be used or looked upon.

In the story titled *That Lotus Pond Muck on Mt Sinai*, dated march 21, 2016, by Saptashri Roy, in The Outlook the, adjectives used for Padma Lakshmi, Salman Rushdie's estranged wife, were *'vanilla-scented, envious, mercurial, ambitious, insecure, naïve, brazen beauty, dunderheaded, fame hungry'* She is also called a *millenarian illusion.* Although the story highlighted the high-profile marriage gone sour, along with a lot of dirty linen washing, the above adjectives provided strong reinforcement to the stereotypical image of a woman, that is: 'She is a brazen beauty but a dunderhead, mercurial, naïve, fame hungry insecure wretched woman.'

In the story titled, *The Indira we didn't know,* dated May 2, 2016, by K.P. Mathur in India Today, we have even the then Prime Minister of India, Mrs. Indira Gandhi, being gender stereotyped. In a narrative, she is shown as someone who plumps up the cushions at home, checks the dining table to see if the cutlery and the flowers are properly arranged, is extremely house proud and enjoys shopping. She is a 'woman' first, then a prime minister. A discourse has been build which suggest that no matter how high an office a woman controls, she is first and foremost the queen of home and hearth.

Even the inspirational feature story titled *The Golden Bronze,* dated June 27, 2016, by Qaiser Mohammad Ali, in The Outlook, has stereotypically represented the Indian Olympiad. The story about the Indian weight-lifter, Malleshwari begins with the sentence. "Draped in a fetching silk saree…." . Her identity as a woman is first established even before she is recognized as a sportswoman. A woman just can't

get rid of the 'gender' mould that has been socially constructed for her. She is more of 'sight' and 'touch' than of 'thought' and 'feelings.'

In this context, the discourses found in the three newsmagazines constitute and reinforce gender ideologies. The stereotypical gender depictions in the media are known to support rigid gender roles, which are governed purely by social and cultural hegemony.

5.2.2   Discursive Knots and Patterns of Gender Discourse:

Discourse, according to Foucault is the "ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledge and relations between them." It is the continuous process of making sense and of circulating it socially. Discourse is both a noun and a verb and it is ever on move. At times it becomes visible or audible, in texts, or a speech, or a conversation. There could be various discursive strands in a text which are entangled, running and growing much like the vines of a tree, forming discursive knots. As the various discourses strands undergo struggle for integration and struggle for expression, the knots get tighter giving rise to multiple meanings and structures.

The discursive knots which became rather evident in this research work were the continuous tussle between two prominent strands of discourse. One is the discourse of women empowerment and achievement and the other is the discourse of conformation to stereotype. It can be explained in terms of struggle for integration and struggle for expression. While most of the stories taken for discourse analysis

showed women in a position of an achiever or an empowered entity, providing inspiration to other women, there is an underlying discourse of patriarchy hegemony which has its roots in social and cultural contexts.

The discursive struggle appears to be in a flux and seems to send conflicting messages that inter-animate in complex webs of meanings. This struggle between integration and expression is pervasive because relationships are not isolated from the larger cultural stream in which they swim. Because discourse constantly works through a series of invitations and rejections in the realm of social relationships, the discursive knots give out conflicting signals.

In the story *She of Poppies* in **The Week** (dated May 8, 2016), by Mandira Nayar, about women drug-lords in India, the prowess of women in establishing themselves as kingpins in the shady world of drugs, hitherto a men-only bastion, has been highlighted. It sends out a strong message about successful women in man's world and the 'gender-neutrality' of crime. However, a casual remark made by a Mumbai police officer that she has been successful because *'she slept through Mumbai's police department',* trivializes the story, denigrates the position of women and gives credence to the narrative that women use sex for selfish gains. The daring required in running a drug business, the cunning and astuteness all take a back seat when all the woman seems need in running a business is sexual favour. This is the discourse which is deeply rooted in our cultural and social mores and finds expression in narratives. And discourses are powerful because they are 'agents' of knowledge.

Women who have achieved in society by means of grit and dogged determination add to the discourse of power and positive affirmation. They have tided against all odds and have crafted a niche for themselves in the society. However, this does not

spare them from the 'societal expectations' and 'cultural conformations' that they are subjected to.

In ***Mommy's Day Out*** written by Anjuly Mathai in **The Week** (dated July 26, 2015), Corporate Honcho Indra Nooyi, CEO of PepsiCo, talks on how difficult it is to handle a job and home, *'.....a woman cannot have the best of both the worlds. She cannot be a good mother and a good professional.'* This provides a discursive knot: The positive ideological strand of highly successful women and the negative ideological square of being a bad mother. It reflects the neo-liberal discourse running alongside with pre-dominant social norms discourse. The strands of traditional and modern or radical feminism run parallel to each other and provide a taut juxtaposition of social cultures that becomes a prominent public discourse.

These discursive strands and knots will evolve and reconfigure themselves as they flow and grow in the realm of social relations because discourse works through a constant series of invitations and rejections by which it attempts to include certain social formations in its process and exclude others.

5.2.3 Framing of Women

The theory of framing has long been used in order to explain how communicative actors, such as news media and state elites, are able to convey a specific narrative to an audience. An issue can be viewed from a variety of perspectives and can be construed as having implications for multiple values or considerations. A frame in Communication 'organizes everyday reality' by providing 'meaning to an unfolding strip of events.' Media 'frames' by selecting and making salient certain aspects of a perceived reality while neglecting others. This effects how the

recipients understand and evaluate these events. Media always '*frames*' a reality in order to successfully convey a message.

This research work has used new magazines as the framing actor in establishing dominant gender discourse. These media frames provided a 'perception' about women for the audience. Most of the narratives were on women empowerment and women achievers, but because the women were successful, they were depicted as either neglecting their womanly roles as prescribed by stereotype or as using other amoral ways to become successful.

There is constant trivialization of her achievements and in a number of stories her bodily parts have been alluded to. Her 'sexiness' and 'femininity' also becomes the talking point. In the story *She of Poppies* by Mandira Nayar in **The Week**, dated May 8, 2016, a woman's success has been often been attributed to various sexist reasons like: '*sleeping through the Mumbai police,*' '*her photo shoots were like her* '*having sex with hundreds of men at the same time*' '*Machiavellian manipulator*', '*arm-candy to superstar*' *etc.* The frame thus provided is that of a scheming woman who uses her sex in getting success. This frame reinforces the discourse that women are not meant to be successful outside the home. As a women there place is the home and hearth.

When a woman becomes successful, her capabilities are often doubted. In *The Trauma of Leadership* by Asit Jolly and Naseer Ganai, published in **India Today**, dated January 24, 2016, she is seen as someone impulsive and because she is a woman she is a person with '*less restraint*' as pointed out to Mehbooba Mufti, the then chief minister of Jammu and Kashmir. This political story is about the daunting challenges that Mehbooba Mufti faced as she prepared to take charge as

the first chief minister of a troubled Jammu and Kashmir. She is thus compared to her father, *"While Mufti, the astutre politician that he was, had mastered the fine art of patience of letting irritants provoked by fringe elements on either side resolve themselves naturally, Mehbooba is unlikely to display her father's restrain."*

In ***The Indira We Didn't Know***, written by K.P Mathur and published in **India Today**, dated May 2, 2016, Mrs. Gandhi is portrayed as someone who goes around checking the cushions, cutlery and flowers before her guests arrive. *"I had the occasion to see the PM herself changing the bedcovers on the diwan. When I went to see her in the morning, I saw her dusting. Perhaps, it helped her release the tension of the earlier night."*

This process is co-constitutive. Media frames help to establish dominant discourses just as they help create, and overlap with other frames. In conclusion, media frames are both influenced by, and help to influence hegemonic understandings of issues and actors.

5.2.4   Cultivating the Stereotype

Based on George Gerbner's Cultivation theory, many studies have been made on Print media as well. Gerbner theorized that over exposure to media content can cultivate certain attitudes which are mediatized perceptions of the social world around us. He labeled them as the 'mean world syndrome', in heavy media consumption by an audience starts ascribing virtual connotations to the real world. This leads to the perpetuation of the dominant ideology and subsequent stereotyping. Gender stereotyping is one such dominant ideology which is used and re -constructed by the media.

In the research study carried out taking the three Indian newsmagazines as sample units, there were ample examples in which gender stereotypes have been cultivated as a result of the prevailing dominant ideology. Whenever, a woman has been perceived as being successful or a go-getter, it has always been juxtaposed against a narrative in which her feminine side has been highlighted. No success can come to a women at the cost of her femininity, seems to be the ideological square on which the stories are based. She is first and foremost a woman, a nurturer a caregiver and her rightful place is the home and hearth, is the message that most narratives conveyed. In the story, ***The Golden Bronze*** by Qaiser Mohammad Ali, in **The Outlook,** dated June 27, 2016, the achievement of Karnam Malleshwari, the first Indian woman to win an Olympic medal has been highlighted. But, even when writing about Karnam Malleshwari, who has won a Silver medal for weight-lifting, the story begins with the sentence *'Draped in a fetching silk saree…'*

Language reflects thoughts, attitudes and culture of those who make it and use it. Analysis of language also tells us a great deal about the interests, achievements, hopes, fears and prejudices of the people who created it. In the study, specific language used in the select story was listed in order to find out the dominant ideology running through the story. It was found out that women were referred to in mostly sexist terms with adjectives like *hot bod, It girl, irresistible, delectable, uber-revealing, staggering, mountainous breasts, chunkier thighs, vanilla-scented* etc. Most of these terms allude to bodily parts and can be termed as 'commodification' of women in the media. This mediatized version creates and cultivates a world within a world in which it is appropriate to see women as a commodity.

Thus words designating women that were originally neutral in both meaning and sex reference take on negative sexual connotations in the course of language development, and after a period of time end as a 'sexual slur' (Schulz). So, while some studies say that women are characterized according to their domestic role, Schulz says that men think of women mostly in sexual terms.

In the story *A life, lost and Found* by Anjuly Mathai in **The Week**, dated March 6, 2016, about life's unpredictable trajectory that yesteryear's heroine Anu Aggarwal had to face after her stardom, she mentions that she initially rejected Mahesh Bhatt's offer because she felt '*the typical heroine of films those days were a bimboo who shook her boobies and booty for a couple of song and dance.*' Thus the stereotypical image of the heroine has been successfully cultivated in the movies as one who is a 'bimboo with booty and boobs.' Her physical attributes rather than her acting talents have come to the fore. The story also mentions that after her first film became a blockbuster, "the press turned her into a 'sex-bomb' and fans banged into her car when she stepped out, producers with clattering chains frantically sought her out."

In another story about Sunny Leone she has been described as someone who '*evokes desire in men and instantaneous envy in women.*' However, the cultivated stereotypical image of a wife persists in her. When asked what is the hardest part about being a wife? She answers in just one word: *'Compromise.'* So, Sunny Leone is a sexy-babe and a typical housewife who has to compromise- these are the cultivated gender images created by the media and which reflect the prevailing hegemony.

5.2.5 Talking Points

In the research conducted wherein discourse analysis of gender-related issues were made, it was found that there are some specific talking points around which the stories revolved.

Firstly, the women featured had become suddenly successful and obtained celebrity status. It could be a rags to riches story like Bhumika Arora's or a Radha Maa's. Both stories ignite the imagination and there is an enigma behind the sudden turn of events that propel the women into stardom. Bhumika Arora's sudden flight from being a small town girl from Karnal in Haryana to the scorching ramps of Milan and Paris makes for a fantastic read about how fate propelled a common girl into stardom. In case of Radhe Maa's story, she practically became a celebrity overnight with her dancing video going viral. These are incredulous stories and they become talking points quite naturally.

Secondly, gender-related stories have become talking points when there is drama, intrigue, sleaze and macabre involved. The story titled *Shedunit?* By Prachi Pinglay-Plumber in **The Outlook,** dated September 7, 2015, of Indrani Mukherjea which has all the ingredients of becoming a potboiler is a case in point. Indrani Mukherjea's filicide became the talking point because, besides the macabre, she committed a crime which went against the very grain of nature. She being a woman is the life-giver not the life-taker. She had gone against the basic tenet of womanhood. The woman who commits a crime is perceived as having perpetrated an act that is diametrically in opposition to the traditional characterisation of her sex as gentle, nurturing and angelical. She is far closer to the 'whore', the 'bad'

woman end of the scale, since her behaviour is deviating from the 'natural' feminine traits.

Moreover, violence does not conform to the image of a 'good' woman who are supposed to ne nurturers and emotional mothers or wives who are always passive and cooperative. (Brennan, 2002; Huckerby 2003; and Naylor, 1990). Accordingly, if a women happens to be a murderer, she is a deviant fiend who has profoundly challenged the deeply held stereotypical assumptions about women as nurturers, (Storrs, 2004)

The story titled *The Lotus Pond Muck on Mt Sinai* by Saptashri Roy in **The Outlook**, dated March 21, 2016. Is the story of Padma Lakshmi, Salman Rushie's estranged wife. It has all the sleaze that comes with high-class dirty-linen washing in public. He calls her as 'bad investment' and she calls him a 'constant attention seeker' among other things. This story offered voyeuristic pleasure to its readers.

The third talking point referral would be stories of women empowerment. While Mehbooba Mufti became the chief minister of India despite serious doubts in her capabilities, Kalavati, an illiterate village woman build more than 500 toilets in the slums of Kanpur. Rani Murty, through her plays 'tore through the layers of fabric' exposing different things that a woman could be, turning the 'domestic' into a political statement. These feel-good stories are inspirational and thought provoking. They quickly become talking points in narratives and many women can relate to them.

Most commonly, the media portray women as victims. What is worse is that the coverage not only fails to improve their situation but actually worsens it, adding to

their sufferings. Sometimes, it ensures that the victimization of the women in question stays permanent. The exposes on women are also higher compared to similar content on men.

5.2.6 Absence/Presence of Rural Women

Development Communication plays a major role in bringing about social changes and uplifting the society by engaging stakeholders and policy makers and making the underprivileged aware of their rights. A woman's rightful and equal place in the society can be shown by the Media by empowering them and making them conscious of their strengths. The power of the media is more relevant in the villages where dominant ideology of male superiority is more prevalent. A rural woman is less acquainted with her position of equality in the society and it is expected that the media makes the rural women more visible in its content. Moreover, media is expected to play an interactive role in bringing to fore the various challenges faced by the rural women while feeding them stories of inspiration and successes.

In the study made for this thesis, it was found that stories of urban women were given predominance over stories about rural women. Rural women found mention only if they have acquired celebrity status either by dint of their exceptional hard work or by some fortuitous means. Whereas, urban women could find a column or two even if it's as mundane as staging a play in an air-conditioned auditorium in the capital. Or a fund raising dinner party hosted by the hoi-polloi Mumbaites for the Hollywood star Sharon Stone.

There was not a single story about the problems faced by the rural women whereas Padma Lakshmi's dirty linen washing in public about her husband got to make a cover story. She has even made references of inside the bedroom scenes which provide a voyeuristic journey for the readers. So at the end of the day, sleaze sells even when it is masked as domestic violence on a celebrity. Such kind of domestic violence is no doubt a daily routine for a rural woman, without the luxury of a high class lifestyle. But that would never take even a few centimeters of a column.

In a similar study in Jharkhand, Chhattisgarh, Uttar Pradesh and Jammu and Kashmir, two regional newspapers and two English newpapers were selected to assess the percentage of women related stories published. It was found that they published only 5% of women related issues. Out of this, 8% are published on main page and remaining was placed inside. The study also showed that no importance was given to development issues of women. This observation was made by Mr. Justice G.N. Ray, Chairman, Press Council of India at the inauguration session of National Press Day seminar *Women and Media* on November 16, 2008 at Vigyan Bhawan, New Delhi.

At a seminar on *Social Media in Newsroom*, organized by Communication for Development and learning, veteran journalist P. Sainath said that there was a discrepancy in news coverage for metro cities and Urban India where business, politics and glamour dominate the print and broadcast media. "Journalism focuses only on the information that will help the organization to make money." Further, he said that farming has always been depicted as a male-dominated profession – from cropping, harvesting or driving a tractor. However, 60 percent of the work in the agricultural sector is performed by women. "Women are excluded from the farming

narrative by the media." Calling on the media to be more inclusive, he added that "dissent, discussion and representation of every section and gender of our society forms the fabric and birth of this profession."

5.2.7 Focus of the Women Related Coverage

Although the focus has been on women achievers in various fields, it comes with a subtle underlying sub-text that it is an anomalous behavior and that the woman must have compromised in some way or the other – be it at the cost of family or some feminine values. In the texts there is a constant attempt to assert her femininity with reference about her family, the clothes she is wearing or her womanly qualities. A woman, it seems, can exist only with reference to certain feminine attributes, even though she is an achiever in her own right in an obviously male-dominated society. There is a conscious effort in the discourse to socially 'construct gender' which ultimately shape and reinforce gender ideologies.

The role of media in awakening women to their full potential as active and prime movers of the society just cannot be undermined. However, it has been seen that by and large, the Indian media addresses less of the serious issues faced by the women, including exploitation and unequal treatment, and reports more of the sleaze and glamour associated with women. It is keen in reporting sex related incidents by way not sensationalizing news of atrocities on women. It is very rare that women's problems are reported on the front page of a newspaper. Women related news reach the front pages of newspapers only if it is a gruesome murder or a rape case. There is limited coverage in newspapers about problems which should be brought to the attention of policymakers and which require immediate attention. These issues include the adverse sex ratio, infant and maternal mortality, crime against women

and the effects of poverty on women and their families. However, it has been observed that media have failed to give prominence to such issues and have in fact failed the womenfolk on the whole.

At a national seminar on 'Covering women's issues, organized by the Department of Communication and Journalism, Osmania University, senior journalist Ammu Joseph said that it was vital that all news is looked at through a gender lens. "They cannot be compartmentalized. From war, caste, economy, budget, politics to health, all issues are women's issues and have great impact in their lives." Uma Sudhir, Resident Editor, NDTV, felt that the progressive women is not just about wearing western clothes and flaunting cropped hair, but the equality she commands in every walk of life. Sudhir added that for most media houses, covering women happens only in urban areas and they comfortably ignore the rural homemaker.

5.2.8 Symbolic Annihilation of Women

George Gerbner used the term 'Symbolic Annihilation' for the first time in 1976 when he used it to describe the absence or under-representation of some group of minority people in the people who were not visible in the media. This could be made on the basis of race, sex, sexual orientation, socio-economic status etc. Symbolic Annihilation is used as a tool to promote and perpetuate stereotypes by denying certain identities. This has implications in social sciences studies. Gaye Tuchman (1978) divided the concept of symbolic annihilation into three aspects: omission, trivialisation and condemnation.

She found out that by largely ignoring women or portraying them in stereotypical roles of victim or consumer, the mass media and the advertising world symbolically annihilated women. Symbolic annihilation can also be regarded as a form of subtle violence in which the legitimate identity of a minority group is disregarded, as proposed by sociologist Pierre Bourdieu. Invisibility or negative portrayal of minorities in media denies their existence in society.

Since the 1970s, scholars of feminism have used the concept of annihilation to express the effects misrepresentation and/or absence of women and girls in mass media has had on their ability to find secure employment, advance in the workplace, and create unique identities. Lisa P. Hebert (2006), notes that media are "crucial in the construction and dissemination of gender ideologies, and thus, in gendersocialization."

Scholars argue that mainstream depictions of women and girls result from dominant racial, gender, and class ideologies. These ideologies, when skewed from reality, distort representation into demeaning stereotype or trivializing portrayals. Feminist theorists argue that such flawed media representations further distort the viewer's conceptualization of women, their role in a society, and how one interacts with them. The ultimate cost of this pattern, to feminist scholars, is the symbolic erasure (or annihilation) of positive and empowered female role models in popular media. Women who consume this media, over a period of years, are said to internalize oppression through giving merit to stereotype.

What is represented exists, and what is not, dies. This thought has been put forward by Gerbner and Gross (1976), "Representation in the fictional world signifies social existence; absence means symbolic annihilation." (Gerbner & Gross, 1976).

In the present study which has been conducted taking three top Indian News magazines, it was noted that out of the 39 sample issues randomly picked up for the study over a period of one year, only 20 contained women-centric stories or stories with concerning women issues. This means women stories and issues were present or highlighted only about 50 percent of the total media. This represents almost half the number of times that men were represented. It also means that half the time women were 'invisible' or 'just not there.'

This is a case of 'symbolic annihilation' as Merskin (1998) has defined it "as the way cultural production and media representations ignore, exclude, marginalize, or trivialize a particular group." It is obvious that groups that are valued in a particular culture tend to be shown frequently in the media. When certain groups (here women) are not valued in that same culture, the media tend not to include them in their storylines and, in the process, cast them aside and disenfranchise them by not showing them.

Symbolic annihilation in the media is of concern because it presents people with implied messages about what it means to be a member of a culturally valued group versus a member of a socially disenfranchised group. The absence of a particular group in the media instructs people, albeit tacitly, about how one should or should not act, and about what one should or should not look like.

5.3 CONCLUSION

This research was undertaken with the primary objective of finding the gender (feminine) discourse running through three Indian weekly newsmagazines; *India Today, Outlook* and *The Week.* The study was carried over a period of one year and several concepts and theories were reviewed for the study. The researcher employed the method of Critical Discourse Analysis to understand the meanings of gender texts. CDA is the method in which a researcher analyzes how individuals and institutions use language (Richardson, 2007). Norman Fairclough's (2005) method of analyzing discursive events three dimensionally – as text, discursive practice (language and thought) and social practice has been used. Teun Van Dijk (1988) method of analysis of both micro and macro structure has also been used.

Research on media and gender has been mostly carried out by feminists who have long emphasized that there exists an undeniable relationship between the two. It is even more prominent now because of the reach and power of the media in emphasizing the role of gender or 'genderisation'. Media not only perpetuates and practices prominent cultural ideologies, it also establishes hegemony over certain social mores that have the support and endorsement of the dominant class in a community.

Rakow (1986) states gender research on media portrayals of women and their effects on audiences began to appear in academic communication journals in the early 1970s, signaling that the topic was becoming a legitimate one within the existing frameworks of media research. The research tended to be undertaken by feminists who, operating within those mainstream social science frameworks, advocated changes in media content and the representation of women in media

industries but left unchallenged the legal, economic, and social arrangements of the media.

In has widely thought that Media is the site for the expression of - or challenges to - existing constructions of gender. In *Feminist Media Studies*, Liesbet van Zoonen (1994) explores the ways in which feminist theory and research contribute to the fuller understanding of the multiple roles of the media in the construction of gender in contemporary societies.

Feminist theories are methods of creating and organising knowledge that helps in the socio-cultural construction of gender and the institutionalization of unequal power relations in society. It is thought that media perpetuate sex role stereotypes because they reflect dominant social values and also because male media producers are influenced by these stereotypes.

In this study it was found that in the Indian context, we come across several sub-texts in media content that have far-fetching effect on the kind of space we provide for the Indian women in the national ethos. By far, women have been marginalized in the Indian society and this is reflected in the coverage given to them in the three prominent Indian newsmagazines. In *Gendered Media and Popular Culture in a Global India,* Maitrayee Choudhuri (2014), writes about the three tenets on which the visibility of gender rests. They are, firstly, the new economic policy which has had a liberating effect, secondly, the Indian women's movement which has influenced the representation of gender and thirdly, the prominence and reach of media in contemporary India. Public discourses in media since liberalization have been shaped significantly by the Indian Women's Movement during its second

phase since 1970s. It is to be noted that during the movement of earlier decades, the main issue that it addressed was the 'cognitive invisibility of gender.' It was later in the 1980s that women's studies as a discipline got institutionalized.

Earlier on in the 1970s and early 80s, issues such as dowry, rape and legal rights were mostly covered in the media and debated in public discourse. However, since the early 1990s, a shift was discerned. Gender became more visible, but the tenor had shifted. Although the issues remained the same, collective ideas of women's liberation and freedom got reconfigured. They now essentially became individual desires and goals, which the new opportunities that the growing markets offered could gratify. This trend of self-gratification and actualization of one's potential is carried in the gender discourse of the newsmagazines that were studied.

Feminism and Gender enter the lexicon of public discourse. In the media, it becomes a preferred choice to anchor its stories and images. It can be said that there is a sense of 'self-actualization' which is experienced by the modern Indian woman and this is reflected in the media content. The process is aided by the old and new media which is also the central sites for the making and dissemination of dominant ideology. The idea of 'new individual selfhood' appears to recur in the media.

In the present study of Critical Discourse Analysis carried on the women-centric stories of three Indian newsmagazines, an emerging trend is noticed in which women have been self-assertive in their expression of sexuality. Women have begun to set goals on actualizing their potential in public spheres. While this is the effect of better job opportunities and economic growth followed by liberalization of the 1990s, the discourse also reveals a strong under-current to uphold the traditional Indian ideals of womanhood and femininity. It would not be wrong to say that the

Indian woman today is in a process of 'finding her place in the sun.' However, what remains unchanged is the media's insistence in 'commodification' of women. The language usage and description of the physicality of a woman is a direct pointer to the fact that the media still objectifies a woman as a sexual being. Talbot (1998) provides the example of the way women are defined in terms of physical attributes such as hair colour (a blonde, a red head), attractiveness to men or otherwise (beauty, stunner,). Women are defined in terms of home and family and in particular in terms of their relationship with men; she is often called a working wife or as a mother of two.

Thus the three news magazines have become instrumental in propagating the stereotypical, patriarchal and hegemonic values about women and femininity. The hegemonic ruling ideas permeating a society are those which make the established order of power and values appear natural, taken for granted and commonsensical. The personal stories of the women and inextricably connected with the greater social and historical context. Thus '***the personal is political'*** or '*the private is political'.* This phrase was first used in 1970 by American feminist Carol Hanisch who argued that many personal experiences of women can be traced to one's location within a system of power relationships. It became a powerful slogan among feminists to explain how experiences of women are rooted in their political situation and gender inequality. Women seem to be bonded to some unseen hegemonic force that makes them conform to stereotypical expressions of being a woman.

That in this research work only 20 out of the 39 news magazines issues contained women-oriented or women-centric stories of substantial length and value is a pointer to the fact that women have been marginalized in mainstream media. As Sheila Rowbotham (1973) had said, "we are oppressed by an overwhelming sense of not being there." So how does one speak from a position of absence? And Charlotte Brunsdon commented, 'it seemed almost impossible.' In a sense symbolic annihilation of women in the newsmagazines creates a gender discourse of women 'not being there.' And if they are not there, how can they speak for themselves? The media not only trivializes and condemns women to stereotypical straightjackets, but also pushes them to a position of obscurity from where their voices cannot be heard.

Gender and Media studies have also been influenced by postmodern feminism which argues that sex, or at least gender, is constructed through language. This view is notably propounded in Judith Butler's 1990 book, ***Gender Trouble: Feminism and the subversion of Identity.*** It has been suggested that one 'principle' of Postmodernism is that the human experience is located "inescapably within language." Power is exercised not only through direct coercion, but also through the way in which language shapes and restricts our reality. However, because language is always open to re-interpretation, it can also be used to resist this shaping and restriction, and so is a potentially fruitful site of political struggle. Postmodern Feminism accepts diversity, multiple truths, multiple roles, and multiple realities. There is a rejection of an essential nature of women, of one-way to be a woman. They offer a useful philosophy for diversity in feminism because of its acceptance of multiple truths and rejection of essentialism.

The strength of feminism lies in its ability to create discourse, to dispute, to negotiate the boundaries and the barriers. And by abandoning their search for the "real me" in favour of, "expanding the possibilities of what it means to be a woman." (Judith Butler 1990).

5.4 SCOPE FOR FURTHER STUDIES

This study opens up new grounds for further research. Further studies can address the following issues in order to have more insights on the subject.

Research studies could be made on more than three newsmagazines that have been used in the present study. The study could also be carried out for more than a year in order to get a better perspective of gender discourse in print media. Similarly, studies could be carried out in newspapers. It would add to the knowledge pool to have similar research done on electronic media. Do the Print media and electronic media differ substantially in creating gender discourse?

A similar study could be made on vernacular newsmagazines. How and to what extend is gender stereotypes propagated in vernacular magazines as compared to English newsmagazines? This might reveal a dichotomy in the way the English-speaking 'elitist' and the vernacular language speaker perceive and understand gender.

Another interesting dimension would be to study and understand how women journalists report on women issues in newsmagazines. It would be interesting to know if there are any major differences in the Gender discourse that are produced by women on women as compared to those created by men. Do men and women

report differently? Do men report/ write/ file stories from a hegemonic position as dictated by socio-cultural ideologies? Since power permeates in every aspect of society and is thus operative in all discourse.

These findings could be used in programmes of media literacy. Since the the reach and scope of media is immense, it can have a far-reaching effect on our understanding of women issues. Government out-reach policies and programmes on women could be influenced by how media 'perceives' gender.

The concerted attention given to written discourse genres in which issues of gender and power are prominent features, encourages different kinds of analyses over different time periods and geographical areas. Neither discourse nor ideology is ever finished, in the sense that both can repeatedly enter new configurations that may constitute gender in ways unanticipated by analysts. Studies related to the relationship between ideology and discourse, media and gender, social structures and hegemonic cultures, must therefore continue.

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APPENDIX-I

List of publications:

Chhetri, S.: *Mass Media: The Portrayal and Stereotyping of Women.* In: Prabuddha (K. Subba, Ed.), 2013, SPSNS. Darjeeling, ISBN 978-81-927213-0-9.

Chhetri, S.: *Media as a tool for Gender Sensitization: Does it walk the talk?* In: Social Security for Women (S. R. Devi Pani, Ed.), 2013, Association of Indian Universities Indian Universities, New Delhi.

Adhikari, S. Media and Gender Stereotyping: The need for Media Literacy. *International Research Journal of Social Sciences, 3*(8): 43-49 (2014).

Adhikari, S. And Guha, S.: Mediated Communication and Commoditization of the Female Gender: Discourse Analysis of Indian News magazines. *Media Watch*, 9 (3): 437-446 (2018).

APPENDIX-II

List of publications conference/seminar attended:

1) National Seminar on *Re-Defining Cinema in the Era of Digital Revolution*. Organised by Department of Mass Communication and Journalism, Siliguri College, on 16th and 17th March, 2013.

2) National Seminar on *Social Security of Women in India.* Organised by Sikkim University, 30th and 31st March 2013, Gangtok

3) National Seminar on e-Governance in Higher Education : Challanges and Prospects with special Reference to North-East Region, Organized by Sikkim University, 20th and 21st February, 2016, Gangtok.

4) National Seminar on Counter Cultures of Indian Women: From Myth to Contemporary Representation. Organized by Southfield College, 18th and 19th March, 2019, Darjeeling.