

An Vital Analysis of Effect of Globalization on Indian Television and Culture in a Present Scenario

Meenakshi

Assistant Professor

Abstract: *In the existing times, the arena is turning into a much extra integrated market based totally on capitalist or marketplace economics. That is making the media more commercial, supported by using advertising, aimed on purchasers and to denationalise telecommunications businesses that formerly had been government owned. Globalization of media affect humans, shaping the way they understand their social identities, their cultural communities, and wider world wherein they stay. Media globalization and the consequent enlargement of specially Western transnational media empires have converted broadcasting in India. Just as western cultural programmes and Hollywood films are being ate up the world over, non-Western cultural programmes and bollywood films are being fed on anywhere as nicely. To a great volume, the television industry in India is going international and neighborhood. With the provision of multi-channel worldwide tv and the improvement of recent technology, India is producing and exporting its personal programmes.*

Keywords: Globalization, Television and cultural.

1. Introduction

Globalization is the movement of people, information, goods and service from one country to another in real sense. Globalization has led to the spread of cultures around the world and has greatly impacted them. Tomlinson (1999: 2) defines globalization as complex connectivity referring to the rapidly developing and ever more complex network of interconnections and interdependencies that characterize modern social life.

In the present times, the world is becoming a much more integrated market based on capitalist or marketplace economics. That is making the media more commercial, supported by advertising, aimed on consumers and to privatize telecommunications companies that formerly were government owned. Globalization of media influence people, shaping the way they understand their social identities, their cultural communities, and wider world in which they live. Broadcasting is an in particular effective way through which tens of millions of human beings are capable of end up unified on the idea that they're not unusual recipients of a specific message. One of the maximum powerful transmitters of these messages is of course the television; packages of which can be seen around the arena to serve many purposes

With the appearance of satellite tv for pc era, television has been credited to bringing approximately the globalisation manner due to its good sized worldwide attain of programmes. In this age of multi-channel global tv, the arena is shrinking and the geographic limitations are being damaged due to the glaring flood of international tv programmes in the course of the sector. In fact, global media have emerge as so pervasive that media critic Douglas Kellner stipulates that we are witnessing the onset of a "new shape of a global cultutre", wherein globally produced "snap shots, sounds and spectacles assist produce the cloth of normal existence... supplying the substances out of which humans forge their very identities"

(quoted in strelitz, 2001; also cited in Chaudhary, 2005). If we are indeed witnessing such new shape of global tradition, a few vital questions arise: Do humans shape Western cultural identities from the globally produced substances or are they capable of form their personal cultural identities? Are the globally produced materials bringing in cultural uniformity for the duration of the world or is there any scope for cultural variety?

Broadcasting is an mainly effective manner via which hundreds of thousands of people are capable of turn out to be unified on the basis that they're commonplace recipients of a specific message. One of the maximum effective transmitters of those messages is of course the tv; programs of which can be seen round the sector to serve many functions. In most modern societies, television is a exceedingly influential medium of popular lifestyle and plays a vital position inside the social production of fact. (Morgan, 1990) The results of television need to therefore be identified as having the capacity to alter social, monetary and political situations in its locations of propagation and beyond.

The paper will be exploring with the help of few examples that how the globalization has modified the Indian tv broadcasting and for this reason, gave start to a new hybrid culture which accommodates in itself the antique Indian values together with the new current subculture.

2. Literature Review

In recent years, communication scholars have developed a variety of theoretical approaches to define this enlarged communication sphere. Proponents of Western cultural imperialism believe that globalisation leads to homogenisation and that it is aimed at bringing cultural uniformity throughout the world. Marshall McLuhan was one of the first scholars to address the shrinking of the world as a consequence of electronic communications. He labelled the world as a "global

village' (McLuhan, 1960). Dennis Mcquail (1998), a communication theorist, equated "globalisation" to "Westernization" in general and "Americanization" in particular. Dr Cees Hamelink, director of centre for Communication and Human Rights in Holland, stated at the 10th Macbride Rountable Communication in 1998 that globalisation is the proliferation of cultural values and practices, and called globalization an act of "Disneyfication" that is contributing to the world's homogenization (Amin and Zureikat,1999). Rothkopf (1999) referred to the American cultural domination as the new world order and called it "the best model for the future". Thomas L. Friedman of The New York Times said, "...globalisation has its own dominant culture which is why it tends to be homogenizing... Culturally speaking, globalisation is largely, though not entirely, the spread of Americanization—from Big Macs to Mickey Mouse—on a global scale" (Friedman, 2000:8; also quoted in Mishra, 2003).

In the early 1990s, some media scholars started questioning the cultural imperialism theories. According to an African scholar, Muyale-Manenji, the impression that we are moving towards a uniform "McWorld" is partly an illusion (1998). The current approaches, as opposed to the theory of Western cultural imperialism and Marshall McLuhan's idea of a homogeneous global village, underscore the unity in diversity i.e. the parallelism of global/local and universal/particular communication structures. Anthony Giddens for example, said, "Globalisation today is only partly Westernization. Globalisation is becoming increasingly decentered—not under control of any griup of nations...Its effects are felt as much in Western countries as elsewhere" (Quoted ion Curran and Park,2000). Ien Ang (1994), another scholar, stated that we have shifted to a "post-globalised world rife with regional realignments and fracturing, nationalist and ethnic separatism, and, in parallel, a proliferation of overlapping and crisis-crossing media vectors, which undermine a unified and singular notion of the 'global'" (also quoted in Blakley, 2001:7).

Many scholars argue that globalization has stimulated local economies and has been instrumental in pushing national cultural content to the forefront. Modern globalization theorists are using the term "global/local" or "glocalization" to refer to the convergence of the global and local, wherein individuals, groups and institutions are seeking global advice and solutions for their local problems (see Chaudhary, 2004).

In the context of above theories, this paper examines the nature and impact of globalisation of television in India.

3. Evolution of Television in India

Media globalization and the resultant growth of mainly Western transnational media empires have converted broadcasting in India. An exponential growth inside the variety of television channels from one country-controlled channel in 1991 to almost 70 in 1998 (18 of that are national in reach and in Hindi or English, others are local), within this

kind of quick span of time, has profoundly modified the electronic media landscape, as India adapts its broadcasting industries to the deregulated and privatized media surroundings of the late Nineteen Nineties.

India's growing financial system, a substantial, hastily increasing middle magnificence (variously envisioned to be between 2 hundred and 250 million) with aspirations to a Western lifestyle, and a quick-growing advertising area have made the Indian media marketplace enormously appealing for US-dominated transnational broadcasters. With its large numbers of capability purchasers, India offers transnational media organizations with unrivalled opportunities — it is one of the fastest developing and doubtlessly certainly one of the most important English language media software markets within the world. An established satellite tv for pc community offers inexpensive and quicker national insurance of broadcasting in a continental-length u . S ., whilst the variety of cultures in India manner that demand for a wide array of satellite channels, catering to extraordinary languages and tastes, is even stronger than in Europe or the united states.

On inheriting a free press and a nation-managed broadcasting gadget from the British, the brand new rulers of India argued that out of control airwaves ought to destabilize the u . S . A ., given its worrying beginning whilst the British divided and end India in 1947. The violent legacy of Partition demanded that All India Radio (AIR), the key tool of nation persuasion, if not propaganda, needed to be very touchy to ethnic and non secular considerations (Chatterjee, 1991). In addition, the medium become to be used as a effective instructional tool in a hugely illiterate country — on the time of Independence the literacy fee changed into only 18 percentage. However, this instructional role turned into gradually undermined by means of successive leaderships which tended to use radio to promote their own political schedule, making AIR little more than a propaganda service for the authorities of the day. Introduced in 1959, television turned into visible as a way for disseminating state policies and public statistics. The major aim of the country wide broadcasters — AIR and Doordarshan, the countrywide tv community — changed into to educate, tell and create a sense of countrywide identification and help hold country wide solidarity.

Expanding the reach of tv became a concern for the authorities, which invested closely in developing satellite generation. Following the launch of the Indiann National Satellite (INSAT) in 1982, the variety of transmitters extended from 19 to 199 in 1987 and as a end result Doordarshan became capable of cowl 70 percentage of the population, as towards the 26 percentage it may reach in 1982 (Doordarshan, 1997: 2).

Doordarshan became an increasing number of commercialized during the Eighties, a decade whilst the enlargement of the satellite tv for pc network in the united states of america enabled the beaming of 'The National Programme', which many noticed as 'a part of the kingdom's attempt to construct a consensual cultural narrative' (Gupta, 1998: 89). However, it

is able to have greater to do [i]with the growing commercialism of the country wide broadcaster, intensified by way of the increasingly neo-liberal governments of the 1980s, making television entertainment orientated to fulfill the wishes of advertisers. As a result, Doordarshan started to draw massive audiences and its business income rose almost 20-fold between 1982 and 1992 (Doordarshan, 1997: 2).

Like other Indian industries, the media sector became transformed by the liberalization of the economic system introduced in 1991. The new economic coverage encouraged privatization, dismantling kingdom controls and liberalizing media regulation, paving the way for the entry of worldwide media conglomerates into what used to be one of the maximum closed broadcasting structures in any democracy. For transnational media organizations, India is a key 'emerging market' with big possibilities for exploiting call for for their products. The Indian metropolitan elite, having already been uncovered to Western industrial tv via the live coverage of the 1990-1 Gulf disaster by the Cable News Network (CNN), had been eager to join the 'worldwide' target audience. Hong Kong based STAR (Satellite Television Asian Region) TV, now a part of Rupert Murdoch's News Corporation, changed into the first to take advantage of this demand when, in 1991, it commenced beaming a five channel satellite provider (Plus, Prime Sports, Channel V, the BBC World and Movie). The satellite tv for pc channels have become an instantaneous hit with the English-fluent urban elites because of their enjoyment-led and specially Western programming. More importantly, the advertisers saw in these channels an clean manner to reach the homes of India's affluent. Buoyed by using advertising and marketing revenues, cable and satellite tv for pc tv has increased considerably considering the fact that 1992, when best 1.2 million houses had cable and satellite tv for pc tv — by way of 1996 the parent had reached 14.2 million (Doordarshan, 1997: 48).

By 1998, almost 70 cable and satellite channels had been working in India, consisting of primary transnational gamers, considerably STAR, BBC, Discovery, MTV, Sony, CNN, Disney and CNBC, and scores of Indian groups. However, the transnationals have needed to adapt their programming techniques to suit the Indian context. STAR, as an example, felt that its specially US-originated programming changed into simplest reaching a tiny, even though influential and wealthy, city audience. It consequently started out including Hindi subtitles to Hollywood movies, broadcast on its 24-hour channel STAR Movies and dubbing popular US soaps into Hindi. In 1996, STAR Plus started telecasting domestically made programmes in English and Hindi, in addition to Western programmes. Other worldwide gamers have observed the marketplace chief in Asia via localizing their products to attain a wider market and boom advertising revenues: the Discovery channel, which started beaming to India in 1995, dubs its documentaries into Hindi; BBC World often declares 'India specific' programmes, such as information in Hindi.

4. Impact of Globalisation on Broadcasting

The implications of globalization for the Indian media are strikingly obtrusive in the instance of Zee TV, India's first

personal Hindi-language and maximum a hit satellite channel. The Zee network has aimed to attain the mass marketplace via pioneering film-primarily based television leisure. Launched in 1992 with the aid of small-scale Indian entrepreneur Subhash Chandra Goel, Zee TV set the standards for private television in India, breaking new grounds in regionally-produced enjoyment. The Zee network, which has advanced, in the phrases of Don Atyeo, Channel Manager of STAR TV, from 'a less than shoestring operation to surely likely the maximum a hit tale in broadcasting history' (Channel Four, 1995), demonstrates how national media can indigenize international merchandise by way of growing derivatives of programmes broadcast on global tv. This procedure works at unique stages — in using metropolitan broadcast language codes and conventions and in adapting programme formats, together with recreation and chat indicates, unknown in India before globalization.

Zee's success is primarily based on a mixture of Hindi film and movie-primarily based programming, serials, song countdowns and quiz contests, aimed at a more youthful target market. Zee's revolutionary programming — inclusive of the development of an Indianized model of MTV and use of 'Hinglish' (a combination of Hindi and English) — has made it very popular with its developing target audience. Hinglish, whose roots are inside the spoken languages of north India, has been steadily gaining popularity among city young people throughout the u . S . A .. In the beyond five years Hinglish has turn out to be the standard language in serials and sport and chat indicates, however Zee was the primary network to raise this new language through using it in a extra serious style such as news. By the usage of English phrases, Zee pursuits to increase its attain beyond the Hindi-speaking areas of the united states of america — possibly more motivated by reasons of earnings than any altruistic efforts toward national integration.

The channel broke even within the first year of its launch, making it a prize goal for media conglomerates and in 1993, News Corporation became a forty nine.9 percent shareholder in Zee. This facilitated the network's expansion — in step with market analysts, in 1997, Zee community had 29 percentage of audience percentage in cable and satellite tv for pc houses. By 1998, Zee turned into claiming to be 'the sector's biggest Asian television community', covering Asia, Europe, the USA and Africa, catering to the 24 million robust Indian diaspora. In Asia, the community spans extra than forty international locations and gives round the clock programming on four channels — Zee TV, Zee Cinema, Zee TV India and Music Asia. Having already reached approximately 23 million houses in India, Pakistan, Bangladesh and United Arab Emirates, Zee's method now could be to extend its operations inside the moneymaking markets in Western Europe and North America.

5. Discussion and Conclusion

Prior to liberalisation there used to be common programmes for the complete state. And these programmes were unique to

Indian customers because they had been totally wrapped up with Indian way of life and values. There had been programmes labeled below one-of-a-kind artwork forms which have been placed underneath distinct time slots. For instance we had best two programmes on bollywood tune i.e. Chitrahaar on Wednesday from 7:30 to 8pm and rangoli on Sunday from 7:00 to 8:00 am. So, essentially we had simplest one and a 1/2 hour for bollywood songs in a week. Classical song/dance programmes were proven within the late night time. Programmes have been completely Indian and those which have been taken from the west, needed to be Indianised first after which shown at the television because of the language and cultural difference. They couldn't be proven as it's far because they have been nearly alien to the Indian population whilst if we talk about cutting-edge scenario i.e. Inside the globalised global nothing is alien to nearly any united states. There is a continuous process of inter-cultural osmosis, due to the fact cultures are truly no longer static but permeable and changeable over a time, a truth which the marketers were quick to comprehend and exercising.

Although hybrid programming turned into introduced with personal television programming within the early Nineteen Nineties, the magnification of such hybridity on billboards and other spaces of expression inside the metropolis reinforced its presence on tv. Film-based programming, through some distance the most famous genre on Indian television, represented via such suggests as Philips Top Ten (on Zee TV) and Boogie Woogie (on Sony TV) modified its layout to include movie video countdowns and dance and singing competitions.

From the beyond ten years American software formats are being converted into Indian indicates, resulting in such packages as Good Morning India (from Good Morning America) on Doordarshan1, Crime Stoppers on Doordarshan Metro and India's Most Wanted on Zee TV (both primarily based on Cops) (Bhandare and Joshi, 1997). Star Plus' Kaun Banega Crorepathi (an Indian clone of ABC's Who Wants to Be a Millionaire) always crowned the ratings every week of its telecast (Aiyar and Chopra, 2000). Beside these we additionally have Indian Idol from American Idol, and Big Boss from Big Brother and many others.

With the arrival of digital tv even the kids also have a list of programmes to pick out. They now have cartoons from Japan, China, UK, US and many others of their very own regional languages like Ninja Hathodi, Parman, Shinchein, Tom and Jerry and so on.

For teens, a separate set of channels is likewise there like MTV, V Channel, and Fashion TV and so forth. Basically inside the globalised world there are extra picks, distinctive tastes and plenty enlarged field for publicity is available where you can fit yourself wherever you want. Initially, the primary attention of tv become to make Indians aware about the outside world but if we see our television from 2008, there are once more programmes which can be completely primarily based on Indian troubles and tradition like Balika Vadhu, Naana is des laado and many others. But these are not meant

handiest for people living in India however for the humans living outdoor India, because even though Indian keeps to receive a wide range of American TV serials, Hollywood movies and pop song, television in India is inextricably tied to its local and national cultures. A majority of programmes on television are reflective of the range of their audiences' interest and their cultural values. In a geographically and culturally numerous united states with 18 authentic languages and a large number of dialects, television plays a vital role in reflecting the hobbies of its society. A majority of Indians decide on their personal song, dance and artwork. They want to see themselves, their lives, their issues and their studies reflected on the display. As Kivikuru (1993: 167) put it very aptly: "despite all elegant communicate of worldwide tradition, selfmade mass communications appears to be preferred because it is valued for its cultural identity. The world remains characterised by competing ethno-countrywide cultures in place of a wider pan nationalism." This simply mirrors the Indian scene because with the coexistence of more than one languages, traditions and cultures Indian satisfaction themselves with their "Indianness".

In conclusion, with Anthony Giddens's principle that "globalization is turning into increasingly more decentred-not below control of any group of nations". Globalization these days cannot be equated with Westernisation on my own. With the provision of multi-channel international television, non-Western subculture is being similarly imposed on human beings almost anywhere inside the world. Just as western cultural programmes and Hollywood films are being ate up across the world, non-Western cultural programmes and bollywood films are being fed on everywhere as well. To a outstanding quantity, the television enterprise in India is going international and local. With the provision of multi-channel worldwide tv and the development of new technologies, India is generating and exporting its personal programmes. It is focussing on the variety in their target audience's hobby and cultural values; and anyplace relevant, it's far modifying western programmes to in shape its personal tastes and hobbies. Moreover, with gift-day deregulation and privatization regulations, India is becoming a member of palms with multinationals and accomplishing out an increasing number of with neighborhood and countrywide content to more than one audiences. India has for this reason turn out to be an lively player within the worldwide media enterprise, shaped through the globalisation of media economics, and the pull of neighborhood and country wide cultures.

References

- [1] Media, Culture & Society © 1999 (SAGE Publications, London, Thousand Oaks and New Delhi), Vol. 21: 125–131
- [2] Thussu, D.K., 'Localising the Global — Zee TV in India', in D. K. Thussu (ed.) *Electronic Empires — Global Media and Local Resistance*. London: Arnold, (1998)
- [3] Gupta, N., *Switching Channels — Ideologies of Television in India*, Oxford University Press, New Delhi, 1998.

- [4] Chatterjee, P.C., *Broadcasting in India*, Sage Publications, New Delhi, 1998.
- [5] Directorate General Doordarshan, Audience Research Unit, New Delhi, 1997.
- [6] Buell, F., *National Culture and the New Global System*, Baltimore, Johns Hopkins University Press, 1994.
- [7] Butcher, M., *The Audio-Visual Media and Cultural Change in India*, Sage Publications, New Delhi, 1999.
- [8] Ranganathan, Maya, Rodrigues, Usha, *Indian Media in a Globalised World*, Sage Publications, New Delhi, 2010.
- [9] Elasmr, M. G., & Hunter, I. E. (1997). The Impact of Foreign TV on A Domestic Audience: A
[10] Meta-Analysis. *Communication Yearbook*, 20, 47-69.
- [11] Emerson, R. (1968). Colonialism: Political Aspects. *International Encyclopedia of The Social Sciences* (p. 1-6). New York: Macmillan & The Free Press.
- [13] Fejes, F. (1981). Media Imperialism: An Assessment. *Media, Culture, & Society*, 3, 281 –289
- [14] Fieldhouse, D. K. (1966). *The Colonial Empires: A Comparative Survey From The Eighteenth Century*. New York: Delacorte Press.

