Mass Media Landscape: A Post-postmodern Perspective of Contemporary India

Ram Prakash Dwivedi*
Associate Professor, Department of Hindi Journalism & Mass Communication, Dr. B.R.Ambedkar College, University of Delhi, India

Abstract: Indian mass media, in the modern age, was dominated by the prints; in postmodern era television became the prominent medium whereas in contemporary post-postmodern time social media is tightening severe grip on public opinion and agenda setting. Post-postmodernism or digimodernism, the terms got popularized around a decade ago, reflect the technological control over human mind where 'the truth' is 'manufactured' in a virtual space and disseminated to digitally connected society. Digitally constructed or manipulated ideas are able to distract the attention of middle class from the real issues of poverty, environmental hazards, and infrastructure development. Post-truth, the latest repercussion of Post-postmodernism is a new term; widely used to understand the contemporary socio-political situation, have an impact on the landscape of mass media, in India, too. The mainstream media, newspapers, radio and TV channels are facing grave challenges to retain their audiences and capability to influence the politics and culture. Social media have accelerated the falsification and distortion of facts, simultaneously, with advancement in techniques of image sharing, extensive feedbacks, and live videos. This paper will analyze the tussle between the mainstream and social media of contemporary India under the post-postmodern conditions and comment upon the media landscape emerging out of it.
Keywords: Indian mass media, media studies, post-postmodernism, post-truth.

INTRODUCTION

Can poverty and post-postmodernity walk together? India is a country where millions of people don't have access to basic amenities like nutritious food, weather efficient clothing and proper homes, commonly addressed as *Roti, Kapda aur Makan* (Food, Clothing and Housing). But at the same time there are thousands of people who are enjoying a lavish life and availing global facilities. Post-postmodernism is a capitalistic phenomenon driven by cultural products and its discourses, conducted through mass media. This paper hypothesizes that Indian common people, too, are in grip of post-postmodernity and they are fighting for a cause, which is altogether irrelevant to them. This deviation of common man has resulted in 'post-truth' situations, which are dominant paradigms in mainstream media. Do the social media provide an alternative to access the 'truth' or the truth will remain covered forever in contemporary scenario; is the key question to be answered in this research.

Post-postmodernism is now a well-known term in academia, art, philosophy, architecture, fashion, music, literature and pop culture and derives a direct reference from post-modernism. Year 1990 can be considered for India to put one-step forward from post-modernity to post-postmodernity. It was the time when Garry Potter and Jose Lopez were discussing 'After Postmodernism' and declaring that, 'postmodernism has gone out of fashion' [1]. Though Alan Kirby propounded the theory of Digimodernism in 1908 [2], and the debates on post-postmodernism picked up a momentum. The last two and a half decades were very crucial in terms of liberalization, privatization and globalization. At the same time India chooses to open her economy and markets in a real sense. A number of multinational companies entered into India and the process of globalization began at faster pace. The rise of mass media can be seen in the same period with new type of contents-full of glamour, youthfulness and influenced with western styles, began to appear in public domain and on the screen that fascinated the masses. People were accustomed to black & white display until 1982. There were many hesitations, among general public, intelligentsia and media critics, for this transformation. Several trade unions organized nation-wide strikes, protests, and demonstrations to reflect their anger to oppose computerization at work places. Most of them, at that time, were belonging to left wing of politics, following the principles of classical Marxism. Postmodernism, declared so many 'ends', prominently, 'the end of ideology' and 'the end of history'. Left wing politicians were rejected and gradually they accepted the technological advancement as a measure of social and administrative reforms. Indian public media in its beginning was focused on the

three key areas-education, information and entertainment. In post-modern era, particularly in 1990s, privately owned TV channels knocked their presence on Indian media landscape. Social reforms and political freedom were, generally, reflected in their productions. In the mean while Indian middle class started to get its shape. Private TV channels, driven by advertisements, were concentrating on this lucrative middle class. The TV screens were showing a neo-rich life-style, well-equipped homes, fashionable dresses and cosmetics, glittering faces. The images served by the screen, TV and Films, were inspiring the youths of India, a dominant segment of Indian Society. This century is of infotainment. Infotainment is necessary for a corporatized politics and emergence of a hyper real virtual society. Narcissism that penetrated in general life in postmodern era was well-checked. The discretionary powers of the society as well as that of the individuals, which were lost under 'deaths' and 'endism', again restored with faith and trust. Human reasoning was no more helpless. Though, the minds and thoughts of the general public are driven and controlled by pseudo-situations. Post-postmodernist conditions have created consumers who are busy in meta-consumption and pseudo-satisfaction. Mass media is airing all this; and at the same time a huge expansion is happening in terms of numerical growth of media establishments and investments in media industry.

LITERATURE REVIEW

Mass media and Post-postmodernism are, now, a well-discussed topic and supply an ample amount material for study and research. As far as Indian mass media and Post-postmodernism is concerned, there are big challenges to find any direct research, printed book or any such material. Though, Post-modernism and Indian mass media are separately and widely discussed subjects in Indian and international academic fraternity. This will provide a genuine base for this research. As Post-postmodernism closely addresses to postmodernism, an essential reference of post-modernity has been taken into consideration, which is a thoroughly debated phenomenon. There is no consensus among scholars in conceptualizing Post-postmodernism. Some of them directly relate it with the post-postmodern era, emphasize on chronological development whereas the others put it as a completely new concept which differs a lot in terms of social changes and the way the world behaving and developing now a days. Further, most of the post-postmodern theorists have, in one way or the other, sharply reacted to 'Endism' of the postmodernity. Like any other dynamic concept Postmodernism too has difference of opinion in definition and terminology among academicians and theorists. From Tom Turner, who first of all coined the term, Post postmodernism, concretely, in context of city planning (*City as Landscape: A Post Post-modern View of Design and Planning*); to contemporary scholars, the concept of post-postmodernity is still in phase of growth and under

deliberations. Mass Media Studies are dynamic in nature due to its technological advancements and rapid changes. Both, together, have brought an immense impact on society globally. These impacts on social dynamics have been analyzed by several thinkers including, Mikhail Epstein *(After the Future: The Paradoxes of Postmodernism and Contemporary Russian Culture);* Eric Gans *(The Post-Millennial Age);* Alan Kirby *(The Death of Postmodernism And Beyond)* and Vermeulen and Van Den Akker's *(Notes on Metamodernism).* Indian mass media became an academic discipline almost in the second half of the last century when India got her independence and mass media emerged as a medium of education, information and entertainment. There are number of independent scholars who have written about communication, particularly society and media. Prof. P.C. Joshi is one of the pioneers in this field. Wilbur Schramm has contributed to understand media as a form of popular culture and postmodernism. There are several recent researches, which focus either on media production or they analyze impact of media on India society. K.E.Eapen, A.V. Shanmugam, Prof S.C. Dubey, BG Verghese, P. Sainath, N Bhaskara Rao, Sudhish Pachauri, P Vasanti, Sevanti Ninan, Jawarimal Parekh and Jagadishwar Chaturvedi etc. have contributed a lot to Indian media studies but none of them have dealt with Post-postmodernity. Hence this paper is a bit original in nature has its own limitations.

RESEARCH METHODOLOGY

Mass media studies are broadly covered under social sciences. Though, pure sciences, in the form of technology, too have a greater impact on mass media growth and development. From social scientist's point of view, pure scientific or technological factors of mass media hardly matter. In this research, mass media has been taken as an institution and communication as a process. Obviously Post-postmodernism is a philosophical phenomenon and part of theoretical and conceptual discourse. Indian social structure is a complex structure and, now, strongly driven by mass media to build its opinion and set its goal. The rapid changes happening in Indian socio-cultural system due to media broadcasting, urban planning, food habits, shopping trends, social media activities and political campaigns etc. give a glimpse of Post-postmodernism. How the institution of mass media is reshaping the communication process and producing cultural products, under this new emerging phenomenon of post-postmodernity, is also a point of study of this research, which requires adoption of the concepts from Sociology, Economy, Psychology, Philosophy, Languages, Literature, History, Anthropology, Cultural Studies and Political Science, primarily. Blending of concepts from these areas of studies along with the communication theories will put some light on Post-postmodern mass media landscape of India. A qualitative research methodology has been adopted for elucidation and to reach the conclusion.

AN OVERVIEW OF INDIAN MASS MEDIA

Indian mass media is growing at a faster pace around 10% annually [3]. It is very unique and diversified in its content, dissemination and production. India is one of the largest countries in terms of newspaper registration. According to the official data [4] the total number of registered print publications at the Registrar of India office touched almost 100000 marks, and the total number of circulation increased manifold. See the Table-1 and 2 below-

Table-1: Yearly Growth in Print Media Registration (in Millions)

Year	Dailies	Bi/Tri Weekly	Weekly	Fortnightly	Monthly	Quarterly	Annual	Others	Total
2000-01	5638	348	18582	6881	14632	3636	469	1774	51960
2005-06	6800	368	21452	8224	18498	4336	579	2226	62483
2008-09	8475	383	24544	9458	22124	4864	653	2645	73146
2009-10	9355	391	25812	9892	23475	5021	684	2754	77384
2010-11	10205	394	27321	10422	25072	5208	719	2881	82223
2011-12	10908	396	28819	10885	26552	5371	733	3090	86754
2012-13	12109	402	31280	11615	28937	3630	748	3346	94967
2013-14	13350	413	33170	12168	30484	5790	767	3520	99660

(Source: Ministry of Information & Broadcasting, Govt. of India/ Accessed on 22May, 2017)

Table-2: Yearly Growth in Print Media (Claimed Circulation in Millions)

Year	Dailies	Bi/Tri Weekly	Weekly	Fortnightly	Monthly	Quarterly	Annual	Others	Total
2001-02	57844	516	32417	8453	13421	670	888	1046	115255
2005-06	88863	566	50581	12310	21137	1552	2086	2744	180739
2008-09	135805	575	69181	16545	30742	1860	1311	1935	257954
2009-10	162313	636	83790	18521	30185	1818	8979	2575	308817
2010-11	175665	969	89484	19698	36287	1907	2888	2306	329205
2011-12	196951	929	103472	22294	41643	2224	3124	3203	373840
2012-13	224338	1188	104860	23301	45653	1956	1399	2342	405038
2013-14	264290	893	112006	23759	45886	1808	1568	1377	450586

(Source: Ministry of Information & Broadcasting, Govt. of India/ Accessed on 22May, 2017)

Similar is the case with the Bollywood. It makes more than 1500 films each year [5]. The TV industry of India is also growing in terms of numbers of Channels as well as revenue generated. The projections for the next few years show constant growth in television industry [6]. See Figure-1. TV programs are now playing key role in shaping home-cultures and street debates. They have become powerful means of developing common opinion for the public, unable to read scholarly articles or news pieces. The improvement in electric supply in rural areas has given this medium to reach the people with an obsession for *Sanskritization*. Television like everywhere else has dictated the fashion style, home decorations and general etiquettes of Indian people. The flow of visual information ensured with reality has motivated the people to articulate their own ideas and participate in debates and deliberations. With the rise in number of channels many political parties were bound to appoint several qualified spokespersons to put the party's opinion on the issues rising in day-to-day happenings.
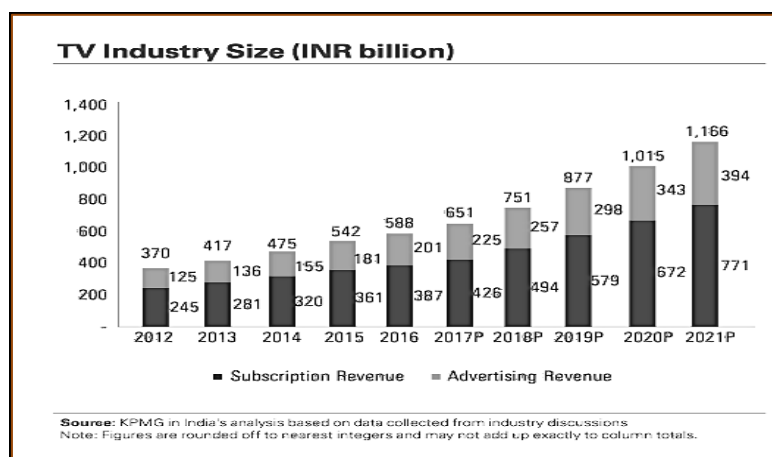

Fig-1: TV Industry size

The number of Indian television channels has grown to more than 800 [7]. Radio broadcasts are reaching to 98% of the total population and in number of languages, as well as dialects. The role of radio is remarkable in social transformation and continuously growing medium as shown in Table-3.

Table-3: Growth of All India Radio Stations

Year	No. of Stations
1999-2000	198
2003-04	214
2007-08	231
2010-11	241
2012-13	376
2015-16	418
2017* Upto 12.04.2017	420

(Source:http://allindiaradio.gov.in/Oppurtunities/Tenders/Documents/Microsoft%20Word%20%2016%20GROWTH%20OF%20AIR%20SINCE%201999%20%20A%20SUMMARY%20120417.pdf)

The story of cyber media is also the same. It has 241 million Facebook users, keeping the US to second [see figure 2 below]. All this, is not a story of one day. It took a lot of skill, consistent economic development, positive policies and huge technical and civil infrastructure and most importantly the presence of strong democratic tradition in the nation. In 1975, former Prime Minister of India, Mrs. Indira Gandhi, imposed emergency on the nation, which curtailed the freedom of speech to a large extent. Media was under tight control of the government. But, many journalists, politicians, intellectuals and common people came on the front to protest it and it was gone just in a few years. Freedom of expression is the key issue for smooth media functioning.
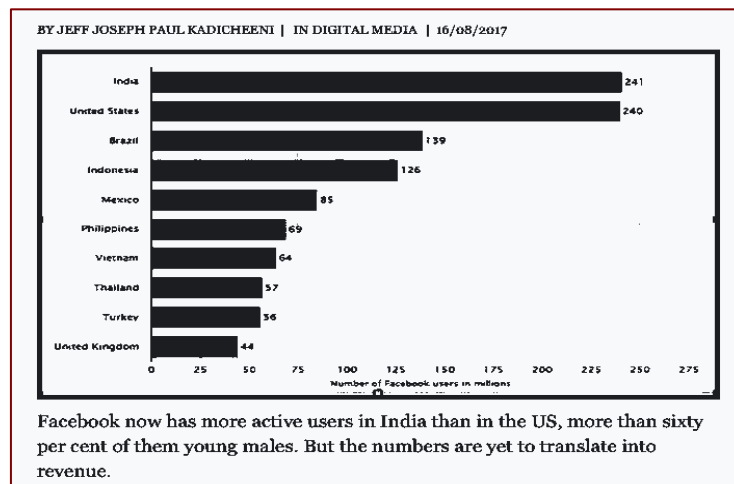

BY JEFF JOSEPH PAUL KADICHEENI | IN DIGITAL MEDIA | 16/08/2017

Facebook now has more active users in India than in the US, more than sixty per cent of them young males. But the numbers are yet to translate into revenue.

Fig-2: Facebook users *Credit:* **The HOOT.ORG**

Table-4: Overall Media Industry Size and Its Projections

Overall industry size (INR billion)	Calendar year						Growth* (2016-2021P)
	2016	2017P	2018P	2019P	2020P	2021P	
TV	588.3	651	750.9	876.8	1014.5	1165.6	14.70%
Print	303.3	325	350.4	378.5	405.6	431.1	7.30%
Films	142.3	155	166	178.2	191.6	206.6	7.70%
Digital advertising	76.9	101.5	134	174.3	226.5	294.5	30.80%
Animation and VFX	59.5	69.5	81.2	95.5	111.9	131.7	17.20%
Gaming	30.8	37.2	44.2	52.2	60.7	71	18.20%
Out-of-home advertising (OOH)	26.1	29	32.5	36.4	40.8	45.7	11.80%
Radio	22.7	26.4	30.7	35.9	41.5	47.8	16.10%
Music	12.2	14	16.3	19	22.1	25.4	15.80%
Total	1262.1	1408.7	1606.2	1846.7	2115.2	2419.4	13.90%
* Compound annual growth rate Source: KPMG India's analysis and estimates 2016-2017							

The print, radio, films, television and the cyber media are the prime constituent of the mass media. Though, advertisements, public relation materials and few other forms too can be considered as means of mass communication. These lesser-discussed media of communication are playing an important role in opinion building and influencing the minds of people. Here, all these media are taken into consideration for the analysis of contemporary Indian media. It has a bright future and has emerged as a thriving industry in Indian context as projected in Table-4.

INDIAN MASS MEDIA: AUDIENCE ANALYSIS

Indian media is passing through a rapid change. It is commonly said that-in earlier times it was a mission (1800-1947) then it became a profession (1947-1990) and with the advent of liberalization, corrupt media practices penetrated into it, and people used to call it, 'commission' media (1990-2000), a popular term among Indian folks to denote bribery. This century (2000~) is the age of paid news. Emergence of social media posed a direct challenge to print media as well as TV channels. Indian politicians and business leaders are now heavily dependent on social media to communicate their ideas with their followers and supporters. In recent assembly elections of a Northern State of Uttar Pradesh, the central ruling party got a hilarious victory. PM Modi, asked the party cadre to be active on Social Media and remain in constant contact with the common people. There are several examples when Government pro-actively provided relief to the public and NRIs on their tweets and other social-posts.

But, with the deep penetration of social media in Indian society, production of fake-news has also increased manifold. Indian society is multilayered in terms of economic status, caste, religion, region and political ideas etc. With, two hundred thirteen million Facebook users (April 2017), just behind the US, it is creating a plethora of unverified content. The different interest groups mostly try to re-construct, manipulate and manufacture their 'own' truths, substantiated by images and videos. Different social groups create their own type of network societies and communities. India is still a politically loaded society. Communication thinker, Manuel Castells, once said, 'the network society is a particular form of social structure. As was the case with the industrial society, a network society can have a very different kind of political structure'. Fractured democracy is the destiny of India. Civil society is highly dependent on political system to get their work done. Political leaders and parties have to consider different facts to deliver a victory in elections. They create policies and compromise with them for the sake of electoral persuasion. The privately owned media survives basically on advertisements, as viewers do not enthusiastically pay subscription fee. There is throat-cut competition among media-houses to grab the highest ranking with maximum TV rating point (TRP). India,

still being a low-literate society [7], has a sizeable number of viewers whose preferences are diversified. Most of them don't have any source to cross-verify the facts served to them by media. Perceptions dominate the fact among the wide range of media viewers in India. There can be another category of mass media audience, which does not fall directly within the ambit of media-productions, particularly news-production, but they build their opinion on the basis of discussions provided by their fellow audiences. Quite a large number of people in India are not able to afford media devices and shortage of energy/electricity in the country is a big constrain too. These people, generally farmers, urban workers, slum dwellers etc., do not have any access to print-media due to their poor literacy. Television requires relatively large investment and a big amount of electricity, which cannot be afforded by these people. The radio is the only source of their news and entertainment. This huge gap of media consumption among varied audiences makes it difficult to define the Indian mass media landscape. But, at the same time, India has the largest diaspora in the world, which feels attachment to their motherland. This economically rich diaspora has a global exposure of modern facilities, better administration and expects India to deliver the same. They raise their concerns through media continuously and act as a pressure group. They are a good sample to analyze Post-postmodernism in Indian mass media.

Indian mass media, as stated earlier, mostly survives on advertisements, which are given by central and state governments as well as corporate houses. It indicates clearly that governments and corporate world control the autonomy of media. The new trend in media ownership is developing. Some big business houses have increased their shares in media set-ups. Thus, their control on media, particularly in TV news, has tremendously increased. Corporate and state controlled mainstream media propagates vested interests through different ways. It sets agenda for the audience to distract the attention from the 'real' issues. For, Indian audience, the issue of cast, culture, crime, cricket, cinema, and consumerism are projected as important ones. The problems of poverty, development, health, environment tracks behind in media broadcasts. It is only the fault of the broadcasters but the viewers' choice, preference and discretion are also responsible for this to some extent.

Indian viewers come from different social backdrops. The society is still complex and yet in the process to resolve the various conflicts dating back to medieval ages. Religion, caste, child marriage, dowry, cow-vigil, women distress, so on and so forth, there are enormous problems, which dominate the group psyche of Indian society. Though there is demand for better life style, employment, roads, water, electricity, cleanliness, environment, public security etc. but in many of media

debates medieval issues are given preferences directly or indirectly. Two broader segmentation of Indian audience can be done. One that is still concerned with medieval and traditional issues and the second, which is progressive and demanding a better life style and feels concerned about developmental issues. The other category of viewers/readers can be taken into consideration on the basis of languages-English and Non-English. The demand of content and the quality of presentation for English viewers is different from that of Non-English audience. The first one seems more progressive, modern and developmental whereas the second one prefers to debate traditional issues. The first category has an international exposure, whereas the second one is more confined to Indian Territory. The readership surveys over the years have shown the dominance of the second category over the first one [8].

Under these circumstances post-postmodernity is just knocking at the door. This analysis shows that Post-postmodernism in Indian media has emerged with grave limitations but still it is an important point to be discussed. In future, the landscape of Indian mass media [9] is going to be in tight grip of PPM.

MEDIA UNDER POST MODERN CONDITIONS

Media faced severe changes during the last two decades of the 20th century. Jean Francois Lyotard (1924-1998), Jean Baudrillard (1929-2007), Fredric Jameson (1934~) and Alvin Toffler (1928-2016) along with so many others tried to understand and define the characteristics of the changing media. The notion of 'medium is the message' [Marshall McLuhan (1911-1980)] was completely reshuffled, rather, a new notion 'message is the medium' [Manuel Castells (1942~)] came into existence. In post-postmodern age, the role, reach and impact of media are changing drastically. It is moving from text to more visually orient. In print media, dailies are carrying more and more color images and in the same vein TV screens are full of the most gallant high-definition images in human history. All this is happening because the Indian surroundings are changing rapidly and media is just adjusting the pace. With roughly 7% economic growth, the cities, the people, events, clothing, foods and political ideas everything is passing through a transformation. These transformations have compelled media to reflect altogether a new spectacle. The advancements in production and printing technologies also have made this work very simpler and cheaper. Post-postmodern media is not just about the presentation of the content but it has also tried to capture the change in mind-set and living experience of the people, particularly the Indian middle class. Indian middle class is biggest taxpayer and in turn it demands better services. It is capable of creating ideas and influencing the other classes. Media, politics and even the Judiciary are bound to follow the opinion created by this class. The new form of media, social media, has become an essential reference in mainstream media. Tweets, blogs and Facebook posts are regularly referred in print and broadcast TV channels to justify their stands. That is why; the viewer is not only news-consumer but also has emerged as newsmaker [9]. In this whole scenario, a large number of poor people are trying to get their voice heard. But, it is quite obvious; they are neither consumers nor the agenda setters of the society. They are mostly concentrated in countryside or in urban slums. They are busy in their day-to-day life struggle and the political class, intelligentsia and the media hardly have time to address their concerns. According to a report of Reporters Without Boarders, India stands at 133rd position in 2016 World Press-Freedom Index. It reflects that there is an indirect control of government and business tycoons over media. Once, common people thought that social media, an alternative form of communication, will take up the issues of cornered people of the society but now, it too, has become a tool of neo rich class to share their leisure. Only a few people are in dominance over there too. As the reachability of Internet to common people in India is limited, the upper middle class has a privilege on it. This class is economically and socially secure. It also has pastime and ability to express and a network of friends to interact with. Mostly this class is living in Metros and second tier cities where electricity and computer related technicians are in abundance. This class moves very fast with its cultural values and now it has marched ahead from the modern values created by the freedom struggle and social reform movements of 19th & early 20th Century. It has also moved ahead of the shadow of post-colonial impressions. It is interacting with the rest of the world and its understandings are shaped by the global cultural-social-economic values. Though, Post-postmodernism is in progress, it has an essential reference to modernism and postmodernism, See Table-7.

The above table shows that the post-modernity began to take place just after the end of the WW-II. Mainstream media, which expanded in India, in 1990s, technically developed and grown in Post-postmodern phase. It took forward the agenda of the middle class, while the lower class is still in wait to be represented in media.

UNDERSTANDING AND DEFINING THE POST-POSTMODERNISM

Alan Kirby, along with others, propounded the idea of 'death of postmodernism'. He bold stated that, 'postmodernism is dead and buried'. He termed the period after the postmodernism as 'Pseudo-modernism' [10]. There are many more name suggested for this phase of time as, 'Trans-modernism' [11], Post-Postmodernism [12], After Postmodernism [13]. 'Post-milleniumism [14-17], 'Meta-modernism' [18], Digi-modernism [19] and 'The Age of Authenticism' (Edward Docx, 24th Sept 2011) [20] etc. Before that, in 1996, Tom Turner effectively used the term 'Post-postmodern' in his book [21]. In late 1990s academics

and others came forward to discuss the relevance of Postmodernism. Postmodernism was no more providing intellectual energy and gone out of fashion. In postmodernism, one read, watched, listened, as before.

In pseudo-modernism one phones, clicks, presses, surfs, chooses, moves, downloads. There is a generation gap here, roughly separating people born before and after 1980 [22].

Table-5: Major Points of Differences between Modernism & Postmodernism

Modernism	Postmodernism
Centric	De-centric
Rational	Irrational
Universal Value	Local Values
Organized	Chaos/Fragmented
Euro/West centric Parameters	Multicultural/Globalization
Objective	Subjective
Purposeful Life	Meaningless/ Purely Subjective/Relative Life
Morality can be Defined	Subjective Morality
Analytical	Rhetorical
Modern Art is simplicity, elegance	Decorative & Elaborative
Cause and Effect based Philosophy	Chance based Philosophy
Linear Thinking	Circular & Haphazard Thinking
Believes in Permanence	Transience
Truth is Objective	Truth is relative & socially constructed
Modernist are not VERY political	Politicizing Everything
Perfection	Deformity
Purity	Mixture /Fusion
Identity	Alienation
Symmetry Aesthetics	Asymmetric Aesthetics
Constructionist Expression	De-constructionist Expression
Text	Hypertext/Intertext
Industrial	Post-industrial
Knowledge	Information
Second Order of Simulation	Third Order of Simulation

Edward Docx, once said, 'No one can say that ghosts don't exist or ghosts exist as neither has been proved. Mars is a habitable, is correct statement because no one can prove the opposite.' The question of authenticity has become daisy and unimportant. Political leaders all across the world, through their speeches, body language and writings are trying to communicate fabricated facts, which in turn can put them in power. Similarly, PPM is an economic phenomenon of capitalism too 'it is seldom late but always just in time' said Jameson [23]. Manuel Castells [24] Bonnita Roy [25] has provided several paradigms to distinguish post-postmodernism with postmodernism [see Table 8]. In Indian context Post-postmodernism is a lesser-debated and deliberated issue in academia. Most of the social thinkers are dominant and cultural issues relating to medieval period are yet to be settled through media discussions. Creative freedom is severely curbed by so-called cultural organizations and fringe elements of the society. Popular democratic governments are either unable to control them or just promote those issues to keep the people engaged in lack of economic development. Though there are powerful expressions on social media criticizing these organizations as well as the way government tackles the situation. Despite infrastructural development and remarkable GDP growth rate economic disparity and unemployment is on rise. Larger population is still waiting for basic amenities to be available for them. In such a condition, post-postmodernity is just knocking the door but the market and political strategist use many of its tools. The gap between social-psyche and technological advancements are wider and mass media is unable to fill this entrenchment. The dichotomy of the society and its debates are quite obvious and the same are reflected in mass media programs.

Table-6: Differentiating Modernism, Post Modernism and Post-postmodernism

	Modernism	Post-modernism	Post-postmodernism
	Postmodernism is Reactive to/ Over staked to Modernism		Post-modernism is Integrative/ Sympathetic to Post-postmodernism
Views	Relative/ Absolutism	Contextual	Perspectival (Frames)
Knowledge	Empiricism	Hermeneutic/ Discourse	Injunctious–Methods Trans-disciplinary
Meaning	Discoverable [Content]	Inventable/ Deconstructed [Context]	Actionable: Enact [Context independent] Grades/ hierarchies
Aptitude	Senses	Mediated Discourse	Meta-Theory
Explanation	Perceptional	Language	Pattern
Technology/Entertainment	Physical	Software	High-end/ICT
Process	Mechanical	Relational	Developmental
Domain	Nature	Culture	Planet (Object)
Media	Print	Electronic	Cyber
Ethics/Culture	GOOD	Realistic/ Situational	Authentic
Morality	Principles	RIGHT	Spirituality
Environment	Exploitation	Awareness	Urgency

The major points, which are responsible to give birth to post-postmodernism, can be identified as-
1. New Media Dominance/ICT/Globalization
2. Radial governance/Perimetric /Diagonal
3. Consumer Culture/E-mall
4. Mass culture came into center/ elite culture irrelevant
5. Dominance of Vertical form of production over that of Horizontal
6. 3DImages/Sounds replaced texts and paintings
7. Conception of time & space has changed-virtual space/virtual distances
8. Decline of meta-narrative- Christianity/ Marxism etc.
9. Internationalization of English communication/American Protagonist
10. E-commerce/E-governance-New Business Space
11. Finance Economy, &
12. Civilizational Clashes and Post-truth.

The above points suggest and can guide to differentiate between postmodernism and post-postmodernism. The term 'Post postmodernism' has gained popularity over the others and now it is frequently used across the globe in urban planning, architecture (Tokyo Stadium), fashion (Harajuku), food, mass media, cinema, music, paintings, politics, history and literary studies and technologies and other art forms. All these impressions can be traced in context of India too, though not very prominently, in social media, cinema, TV, Radio and Print media. Media reflects the social change and its concerns very vividly.

INDIA IN POSTMODERN ERA AND AFTER

Now every country of the world whether it is a democracy or a communist one, is electing leaders who can manage law and order situations and bring economic prosperity to the nation. It seems that citizens have become employees/taxpayers of a company and electing CEOs, not the leaders. Nations are turning into companies and leaders into chief executive officers. India initiated the process of globalization, liberalization and market driven economy in the year 1991. Urban planning is now a quite visible phenomenon in India. Walking around the National Capital Region (NCR) Delhi, or any other growing cities now to be developed with the help of central government and be known as 'smart cities' one can easily observe the changing spectacle of the cities landscapes. 1991 was the same year when satellite TV channels began to enter in India. The live telecast of Gulf War on CNN brought a new feeling in TV viewing, particularly in news media. Though it can be seen in entertainment and other forms of media productions too. Just to cite an example is a video song composed on the basis of a famous Bollywood movie- Samadhi-made in 1972. Kanta Laga, the lyric in original movie reflects modern-theatrical spectacle, folk music, and classical presentation in traditional costumes and make up; shot in natural light at a countryside location and carries the notion of national identity. The same song was re-produced in 2002, at the advent of Post-postmodernism, where digitally edited visuals are fast and quick, the appearance of Dude Magazine and Tattoo show an acceptance of cross-cultural values, replacing Indian music with the western one and blending it with a folk lyric, adopting newest costumes, an abstract painting in a bar, usage of neon lights and a

spectacle of metro-city are clear and vivid indication of changing India and its taste towards entertainment in particular, and media products in general. From Sadhna to Sefali Jariwala [26], it is not just a replacement of actresses but a change in mindset of contemporary females who are trying to gain their power and position in Post-truth era. This is also a demand of equal treatment with their male counterparts. Very well cited example of Post-postmodernism music is Ganganam Style and key point to note in this music video is its non-repeatability. The production of Sefali Jariwala music video too has the same virtue.

The FM radio broadcasts too, have the symptoms of Post-postmodernity, in terms of language used for presentation and contents and the advertisements broadcasts over there. One of the ads on a Radio FM channel says, *'Sarfaroshi ki tamanna ab hamare dil me hai, dekhna hai jor kitna tere shopping ke bill me hai.'* The first phrase has been chosen from a freedom fighter's couplet and the advertising company adds the second one. The spirit of sacrifice and lust of shopping has been put together and they serve the purpose of advertisement. Eric Gans, while underlining one of the characteristics of Post-postmodernism, has emphasized on freedom from 'victimary thinking'. The World War-II loaded the common minds with pains and victimary feelings. Postmodernism was carrying and substantiated this feeling deep into out thoughts. Post-postmodernism hardly remembers that pain and moves forward to enjoy the pleasure of consumption.

Post postmodernity prefers nationalism to globalism and localism over nationalism. FM broadcasts are very localized in nature and same is case with Dailies. Almost all Indian dailies carry out a page or two exclusively on local issues. Nationalism was a well-debated topic in Indian politics and in the second decade a nationalist government came into power at the center and several other states ousting secular, left and centrist political parties. It also happened in the US, Japan and Philippines too at the global level. The phrases like 'America First' and 'BREXIT' became popular and posed a new challenge to globalization, a phenomenon developed in postmodern era. This nationalistic and localized idea has also penetrated deep into Indian mass media landscape resulting in fast growth in FM radio channels and local editions of national print dailies. The number of local TV stations, particularly with geographically centered news content is growing sumptuously, an indication of post-postmodernity in media of India.

India lifestyle is changing in terms better services like water, food, clothes, electricity, highways-drinks, continental menu, fashion-brand, bandwidth-info superhighways, remix videos, revival of folk music so on and so forth.

History is used to justify the failure of present. Most of the TV debates, in a question; generally spokespersons reply in a fashion to blame the others. It is not an expected reply and does not serve any purpose to common concerns. After coming to power in 2014, the right wing party leader and the Prime Minister of India, Narendra Modi popularized 'selfies' with common people during his domestic and foreign visits. It became a trend among Indian diaspora and gave a momentum to social media usage particularly Facebook and Twitter. His cabinet minister for foreign affairs, Ms Sushma Swaraj is pro-active on Twitter and provides an immediate relief to diaspora community in distress. The recent example is of a Muslim woman who got tortured by her so-called husband in Pakistan. She approached the Indian Mission in Islamabad and after that Ms Swaraj handled the case very effectively through social media. It became medium of communication to talk with Pak officials as well as the woman in distress to resolve the issue.

INDIAN MEDIA: DE SHAPING THE SOCIETY

Indian media, mostly news channels, are filled with the content of cricket, crime, cinema, corruption, commercials and cow-clashes. The media in a post-truth fashion deals with these issues. Cricket matches may be fixed; criminals may be politicians, Godmen are part of government; cinema may posing a revolutionary message; corruption may be done such an authority which is beyond control of judiciary and government administration; commercial advertisements are increasing consumerism and cow-clashes are dividing the society. There are debates and counter debates in mainstream media, which prevail in society and social media. India is still to decide its preferences and severe reshuffle is taking place in cultural and social order. Developmental issues have gone in back stage. Medha Patkar, an environment activist, fighting for rehabilitation of tribes, displaced by a mega dam project has been given least concern in media. Social media is confining to very personal events of individuals and unable to generate any effective pressure on the lawmakers and policy designing institutions. The policies-Demonetization, Make in India, Digital India, Skill India etc, executed by the government and projected through the media are yet to deliver any concrete results.

Aristotle (384-322 BCE) was the first thinker to provide a model of communication. His emphasis was to study the 'effect on the audience'. Indian media, particularly news media, is still trying to affect the society and benefit lawmakers, policy designers, political parties and authorities. The success of a newspaper or TV channel depends on sensationalizing the news and thus deviating the mind of common people from the real issues. The common viewers fall in trap and skip the ground realities of their own society. There are 'useless' debates in the nation heavily influenced by the news media. 'Cow Vigilante' is one

such discussion, which is quite dominant in public sphere. Nationalism without addressing the development, employment, law and order situation and economic upliftment, has become a popular discourse. This nationalism debate pumped into the society by mainstream TV channels and social media platforms. It has 'superficial feeling of nationalistic greatness' and substantiated by 'post truth' facts and data. It lacks, generally, global economic and political outlook. Such populist non-realistic discourses derive power from the concept of 'sovereignty' quoted in the constitution of the most of the countries. Farmers' suicide has been a relevant and burning concern since last decade, which had hardly found any place in commercial media. Though social media was able to give some information on the issue. Another trend of commercial Indian media is to telecast programs on Indian mythology under the wrap of pseudo-scientific articulation. There are many such contents, which do not bring any awareness to society but they highly engage the mind of viewers in such a manner that they feel empowered. Later models of communication developed by the Lass Well etc. have focused on feedback process. But, most of them were unable address the 'intentional miscoding' of the message by the speaker/producer. These activities of Indian media are de-shaping the society.

THE PATH AHEAD: POST-POSTMODERN MEDIA & ITS CHALLENGES

Post postmodernism, like other discourses, has varied assumptions and there are contradictions too among the scholars. According to one, it restores faith in institutions, as well as in God-where logic is not available. Post-postmodernism is a positive discourse about history, knowledge and human activities. It gives options to negative values, thoughts and paradigms. Social Media, free from capitalism, is a trusted way to know the truth. Social Media has emerged to challenge the mainstream media mostly in all forms be it audio, video, photography or text. On different social media platforms a message can be communicated in all these forms. It also resists the idea of 'anything goes'. Whereas the mainstream is under severe political and capitalistic pressure there is still a hope of authenticity only from these TVs and Newspapers because of its organized nature. Political control over media is increasing. Authorities continuously try to frame rules for regulating all forms of media. But, in the age of digimodernism these controls have limitations and flow of information cannot be hindered. The only challenge of media landscape, in future, would be of selection of facts and to serve the 'truthful' information to audiences.

A few days ago, on the birth anniversary of Indian PM Mr. Modi; Mrinal Pandey, a prominent journalist, tweeted a picture of a mule and a Hindi caption stating-'*Jumala Jayanit Par Anandit, Pulkit, Romanchit Vaishakhnandan*' which was a sharp criticism of the fake commitments made by the PM and also there was a jibe on his self fascination [27]. It created a lot of hue and cry over social media. The language and picture used in the tweet was not up to the standards of ethical norms expected from a senior journalist like Ms. Pandey. But she refused to withdraw the tweet. The picture of an unidentified mule attained a status of a 'symbol' equivalent to that of the Indian PM. Another example is of Kedar K Mandal, a Delhi University professor, who posted derogatory, sexiest and misogynist remarks about a Hindu deity, merely consisting five to seven words, which brought him suspension from the job following an FIR and subsequently police arrest [28]. Again this was not expected from an academician and widely criticized by the teaching community unanimously. Post-postmodern media provokes, engulfs and encircles our discretionary powers. One of the prestigious news-portal of India carried out a story on Jay Amit Shah, the son of ruling party president [29]. It was trending news in social media but completely wiped out from mainstream media. The ruling party came on the back foot and decided to file defamation case against the portal and its reporter/editor. A portal with small infrastructure forced the biggest democratic government machinery of the world to provide explanations before the public. Post-postmodernist media has empowered the very common man and created an avenue to release our frustrations. Even a tweet from the US President says, 'sorry, but only one thing will work [29] indicating a warning towards North Korea. In contemporary India and at global level too digital media, under post-postmodern situation, has changed the way, style, nature and the language of expressions, receptions and reactions.

CONCLUSION

In 1948, the father of Indian nation and the author of 'My Experiments with Truth,' Mahatma Gandhi, was killed by a Hindu fanatic. Gandhi was the last genuine spokesperson and practicener of the truth in India. He fought all his battle with the British Empire on principles he believed in. In 1949, the biggest 'Post-truth' of modern India began to take shape. It was the proclamation of birth of Hindu God Rama in a Northern city of Ayodhya by some pseudo-priests in connivance with an advocate, a judge, and few politicians along with a handful of Hindu believers. This news spread through the words of mouth to a larger society and got established as the biggest truth of the century. 'Verbal Media' and fake researches, faiths oriented views published in mainstream newspapers and elsewhere; were able to confuse not only the common people but the learned society of India too. Consequently on 6th December 1992 a group of Hindus mobilized by a right wing political party, now in power, demolished so-called Babri Mosque, defying the orders of the Supreme Court. The government machinery became helpless and media debates were just making the issue more ambiguous. The other example of such a doctored 'truth' could be seen in an international event known as Hindu Milk Miracle on Sept 21, 1995. It was

completely faith-based manipulation of a scientific truth, which turned into a wider belief. There are several cases where so-called Godmen were convicted by the courts for the charges of rape, murder, abduction, threats and illegal property accumulation. These Godmen were made popular by media among general public and enjoy mass following. The Indian society still trusts media discussions. Even media educators, researchers hardly examine the role of media in their discussions. They mostly repeat the arguments served by media. New media is creating new heroes as news-makers, song writers, documentarians and short film producers. With the rise in literacy, particularly digital literacy, a fascination and hunger to know and to express has come to center stage. In Post-postmodernist media unverified images, facts, photos, sound bytes and videos can become popular and audiences not only watch them but they start utilizing and participate in the process. A renowned online game, Blue Whale, has claimed many lives, particularly that of the children all across the world. Post-postmodernist media alienates people and engages them in pseudo activities, which sometimes ends in a hazardous conclusion. It simply translates political and social movements into images to be consumed by their sympathizers. It also gives every individual a virtual identity, which detaches her from socio-political and cultural identity, like Dalit and Woman, to act and to groom it. Social media primarily shapes this virtual identity. The media landscape in post-postmodern era is empowering, exiting, executing, activating, provoking and charging common audiences which does not only goes against the person whom we disagree with but one self too.

REFERENCES

1. López J, Potter G, editors. After postmodernism: An introduction to critical realism. A&C Black; 2005 Mar 1.
2. Kirby A. Digimodernism: How new technologies dismantle the postmodern and reconfigure our culture. Bloomsbury Publishing USA; 2009 May 1.
3. Retrieved from https://www.ibef.org/blogs/media-entertainment-sector-to-touch-us-100-billion-by-2025. Accessed on 22 May, 2017.
4. Retrieved from http://www.mospi.gov.in/statistical-year-book-india/2016/205/. Accessed on 22May, 2017)
5. Retrieved from https://www.forbes.com/sites/robcain/2015/10/23/indias-film-industry-a-10-billion-business-trapped-in-a-2-billiobody/#2329397170d2
6. Retrieved from https://assets.kpmg.com/content/dam/kpmg/in/pdf/2017/04/FICCI-Frames-2017.pdf
7. Retrieved from http://www.census2011.co.in/literacy.php
8. Twyman J. Getting it right: YouGov and online survey research in Britain. Journal of Elections, Public Opinion and Parties. 2008 Nov 1;18(4):343-54.
9. See the link below for detailed analysis: http://www.mondaq.com/india/x/532458/broadcasting+film+television+radio/Changing+Trends+In+Media+And +Entertainment+Industry+In+India
10. Kirby A. The death of postmodernism and beyond. Philosophy now. 2006 Feb 1;58:34-7.
11. Epstein, Mikhail; Genis, Alexander; Vladiv-Glover, Slobodanka (eds.). (1999). Russian Postmodernism: New Perspectives on Post-Soviet Culture. New York: Berghahn Books. p. 467.
12. Turner T. City as landscape: a post post-modern view of design and planning. Taylor & Francis; 2014 Apr 4.
13. López J, Potter G, editors. After postmodernism: An introduction to critical realism. A&C Black; 2005 Mar 1.
14. Morgado MA. Fashion phenomena and the post-postmodern condition: Enquiry and speculation. Fashion, Style & Popular Culture. 2014 Aug 1;1(3):313-39.
15. Gans E. Victimary Thinking Forever. Anthropoetics. 2001.
16. Gans E. Chronicles of love and resentment. Retrieved February. 1995;10:2007.
17. Gans, Eric. Moral Heroism. Anthropoetics. Los Angeles: University of California, 237. 2001. Retrieved June 17, 2011
18. Vermeulen T, Van Den Akker R. Notes on metamodernism. Journal of Aesthetics & Culture. 2010 Jan 1;2(1):5677.
19. Kirby A. The death of postmodernism and beyond. Philosophy now. 2006 Feb 1;58:34-7.
20. AJ M, Edward A. Marketing and distribution channel of processed fish in Adamawa State, Nigeria. Global Journal of Management and Business Research. 2011 May 25;11(4).
21. Turner T. City as landscape: a post post-modern view of design and planning. Taylor & Francis; 2014 Apr 4.
22. Kirby A. The death of postmodernism and beyond. Philosophy now. 2006 Feb 1;58:34-7.
23. Jameson F. Postmodernism, or, the cultural logic of late capitalism. Duke University Press; 1991.
24. Rantanen T. The message is the medium: An interview with Manuel Castells. Global Media and Communication. 2005 Aug;1(2):135-47.
25. Roy, Bonnitta. Part 1 - From Postmodernism to Post- PoMO. 2012. Retrieved fromhttps://www.youtube.com/watch?v=Vy5SFSsrvzo&list=PL8D9FA637A0E1C25E&index=1.
26. Zariwala, Sefali. Retrieved from https://en.wikipedia.org/wiki/Shefali_Zariwala. Accessed on 12/10/2017.
27. Pandey, Mrinal. (2017 September, 17) #JumlaJayanti Par Aanadit, Pulkit, Romanchit Vaishakhnandan. Retrieved from https://twitter.com/MrinalPande1/status/90927535990380953
28. Mandal, Kumar K. (2017, September 22) at 18:43 FB post (deleted on the same day).

29. Singh, Rohini. The Golden Touch of Jay Amit Shah. New Delhi: TheWire.in. (2017, Oct 8th) Retrieved from https://thewire.in/185512/amit-shah-narendra-modi-jay-shah-bjp/.

30. Donald T. Presidents and their administrations have been talking to North Korea for 25 years, agreements made and massive amounts of money paid... hasn't worked, agreements violated before the ink was dry, makings fools of U.S. negotiators. Sorry, but only one thing will work! (2017 Oct, 08).