

Historical Drama Shows and Indian Television: A Literature-Based Evaluation of Their Representation and Marketing Impact

Dr. Aparajita Modak

Vice Principal (Asst. Professor)

Swami Dhananjay Das Kathia Baba Mission College, Agartala

(Affiliated Under Tripura University)

Abstract: Indian television has a deep impact on Indian society. In fact, the programmes and drama shows have deep accessibility and influence on the belief system and cultural variants. Culture is a regulatory body for human life and their identities (Antanio Damasio). Culture is an inevitable part of any social structure and with the belief system of culture and the opinions related to it, any society actually able to function perfectly. Media always perform its function of entertainment with zeal and enthusiasm. A vast division of entertainment industry also understands that while delivering entertainment through cultural preferences of targeted group it connects them to the sender immediately, which results in TRP's. This present paper is an analytical research through which researcher would investigate that how Television channels in India are actually restoring the cultural values or they are performing as catalyst of consumerism in culture. This present paper is a case study of historical Drama Shows which being on air in real time and to fulfill the need researcher would use qualitative content analysis as her research tool (Johnson;2001).

Keywords: TRP, Cultural belief, Socio- political scenario, Historical Shows, Television

Introduction:

Media is a tool of social interaction and awareness. The media is very important for the development of social phenomena. In this context, we cannot ignore the value of television in the socio-cultural development of people in society. In the last two decades, the face of television has changed drastically from mythological success to commercial victory (Yavuz, ;2020). Television is performing at its best according to the demand for social capital. In terms of historical programmemes on television, the programme developers certainly have a problem with the delivery of new content, and they are looking for alternatives to connect with society and one another. Once, epic programmes such as Ramayan and Mahabharat were still alive in the hearts of people, but there are many private channels that are recasting the historical programmes in a new frame to win the audience's attention. This is a generally new, materialistic approach which merits more consideration (Ojha, Singh;2019).

Television right through its beginning always shows its function of bridging information and knowledge gaps among the viewer's rather with its fictional shows like Bharat ek Khoj, Hum Panch, and Shanti, and television work as catalysts of social change. With the emergence of these soap operas, TV tried to influence the lives of common people in a positive way. These shows had the primary role of showing social reality, and they were very much away from social evil and negativity like today. The way these fictional shows with their fictional characters create a kind of awareness was typical, it's been around three decades when people in the society are still remembering the epic show *like Ye JO hai Zindagi*,

Malgudi days and Byomkesh Bakshi. These shows and programs were not only representing the ideal concept of socialization but also very much representing the value of culture and social concerns. In this context Queen Padmavati also have a regional significance in Indian history (Singh, 2018)

Television and films usually complement each other from an Indian perspective. After the utility of these tested formulas in the Indian television entertainment industry, they further developed a new trend that was an unofficial remake of Bollywood big hits like Tanhaji and Ashoka. These subjects created a big audience in India who actually enjoyed the transformation of the Indian film industry, from their major plots of boy meets girl to historical subjects. The movies like Asoka, which was not so successful at the box office, have created a buzz among film critics and audiences. Subjects like this can also create hype and attention from the desired group of audiences (Ahmed; 2012). With this aspect, television also adopts a similar formula to cater to the need for entertainment by producing shows like Devo ke Dev Mahadev and 'Shanti' a mega series. With this new trend of entertaining the masses, they also tried to restore our cultural value system to the masses. Here the major concern arises whether television drama shows are actually restoring cultural values as able to influence people or if they are just adding one more step to the marketization of culture so that they can sell their product. This research paper aims to delve deep into this concept by exploring its use in depicting Indian history and analyzing its impact on people's level of acceptance.

Review of Literature:

Many studies have been conducted comprehensively and broadly to examine the effect of soap operas on children and women. But very few actually tried to investigate how television fictional worlds actually create connections to our cultural belief systems and also sometimes influence the cultural decisions of individuals. George Gerber explains in his cultivation theory two terms: resonance and mainstreaming, in which mainstreaming is the process by which heavy viewing of television results in a similarity of perspective among viewers who vary in education and economic class.

Papacharissi and Mendelson, 2007, Rerse and Rubin; 1986 mentioned that There are many researchers who have identified many factors to examine the reasons why people watch television shows of specific genres, cultures, and genres. They also pointed out that the people have a deep proximity to these factors, and they can live their lives effectively with these factors.

Thomas L. Friedman of The New York Times said, Globalisation has its own value for culture and tradition, and it has an impact on homogeneity. Broadly speaking, globalisation has greatly promoted Americanization from Big Macs to Mickey Mouse—on a global scale." (Friedman, 2000:8)

Robert Jensen, in his study on Cable Television and Women's Status in India, explored that the presentation of digital TV is related to critical reductions in the revealed agreeableness of abusive behaviour at home towards ladies and child inclination, as well as increments in ladies' independence and declines in richness. They additionally discovered suggestive proof that presentation to link increases school enlistment for more youthful kids, maybe through the expanded interest of ladies in family unit basic leadership.

Shoma Munshi's book "Prime Time Soap Operas on Indian Television" explains that the Genre in popular culture has a very important place as a resource to understand the insight of contemporary issues and practices, emphasizing on the culture and political orientation of Indian society and gender associations. She mainly focuses on the drama shows having a complex structure of family and tradition.

Objective: The major objectives of this research paper are

- To understand the interrelation between the representation of historical drama shows on television.
- To examine the portrayal of television drama shows and their level of acceptance by the audience for the marketing of culture.

Research Methodology:

The present research study was analytical in nature, and the evaluation was based on the content analysis of character, TRP, and its social and political impressions among the audience. For this research paper, the research has selected a case study of Veer Shivaji and Chandragupt Maurya Drama Series. To investigate the mentioned drama series, content analysis research methodologies were taken into consideration as qualitative research tools. Both drama series were very famous television programmes, and the research has focused on the quantity so that it can be compared well with past historical incidents to understand the different angle of presentation of materialistic scenarios.

Data Analysis: This research paper is primarily analytical in nature, in which the researcher used a case study of two major historical shows that aired on Indian television. The researchers chose a few historical shows as their sample, such as Veer Shivaji on colour TV and Chandragupt Maurya on Sony TV. The bases for selecting these shows are:

1. They are primarily epic Indian historical legends.
2. Both drama series were very popular and were framed popularly in Indian cinema as well.
3. They both represented the culture of great Indian subculture and regional significance.

The primary motto of these kinds of historical shows is to restore the cultural beliefs of viewers, as the past of our rich cultural heritage is coming to our drawing rooms and catering to our hunger for knowledge regarding it.

Interpretations: Veer Shivaji was a show that aired from June 2011–2012 (there are so many historical disputes about her name and identity). The show was devoted to the socio-political and cultural aspects of the Maratha provinces. The show was very popular in terms of legacy and valuable insight related to the glory of Maratha King Shivaji Bhonsle. There were many films that were later shown in the film theater. The story was well received by the audience and won many prestigious awards; the show was also well researched by the crew and production team. The story narrates the three-hundred-year-old glory of the great warrior, his facts and achievements, and his value in the freedom fight between the giant British Empire and the powerful Mughals. On the other hand, another drama show, Chandragupta Maurya, a Sony TV drama series, aired during 2011–2012. This was the biggest milestone in the history of India, as it gave a deep insight into ancient Indian culture and people's presentations. The overall rating of the show was 4.7, which means the show performed well in the market. At that time, the Indian Subcontinent was divided into many parts based on social origins (Barbar Fidell, Lind;1996),. The story was narrated to show the fact that a common youngster from the middle class came from the King of Magadha region of eastern India. The significance of these stories is that they show Chandragupta's humble origins, his position, and how they were unrelated to his development, and so he had to move on to achieve his goals. Somewhere, these historical shows actually tried to restore the cultural beliefs of Indians, but they failed, and the reasons are:

TRP's: These serials based on the lives of emperor and great rulers who have left a great impression on Indian history, although the writer wrote the content based on his imagination and everything is information for entertainment. The writers care less about the history as far as the content of the serial is

concerned. The content and presentation of plots and characters are mainly to increase TRP and market value for the monetary benefits of the drama show.

Peoples responses: due to moderate TRP, there were drop of 52% of viewership in week 12 for the show Chandragupta Maurya (Financial express; 2020). Indian viewers are programmed in such a manner that they always expect a few twists and turns in the main plots, and script writers do that in historical shows as well, because of which the percentage of factual information takes a sideways turn. Incidents of Chandragupt scripts, writers create a scene in which they mainly indicate the significance of the mentioned great emparors and their value in Indian society, and these drama shows had great responses from the market and people.

Character presentation: The characters in the drama shows for both series were well planned and resented by the directors for both iconic actors. In both series, the characters of Veer Shivaji and Chandragupt Maurya were very popular and had an effect on Indian society. They were mainly focused on the socio-cultural scenario of Indian history. One very important point to understand is that both shows were based on historic incidents, and many other directors and filmmakers were working on the same theme and putting more masala on the scripting, which also created a gap among the audiences.

Conclusion:

Considering all the parameters and the associated factors, the researcher has concluded that the historical shows like veer Shivaji and Chandragupta Maurya was a kind of successful drama shows on the television during 2011-2012, but this is also one of the crucial fact that due to the changing scenario of the market and the Indian television market, it is directly influencing the changing trends of audiences and their cultural beliefs, as well as the objective of these emparors in Indian social development, so that the people of those specific regions must understand that these emparors have great recognition for the development of these regions like the Maharashtra region were full devoted to the legacy of Shivaji and Bihar or Magadha region were devoted to Chandragupt Maurya. Indian history has been a source of inspiration and fascination for centuries, and with the rise of digital media, its representation has evolved significantly. In this research paper, researcher has explored the various ways in which Indian histry is digitally represented through mediums such as movies & TV shows. From analyzing the impact of technology on traditional storytelling to examining how it can be used to preserve ancient tales and beliefs, we have uncovered new insights and perspectives. As technology continues to advance, it will be interesting to see how Indian history will further evolve in its digital form. In this way, lastly, it can be mentioned that the study has achieved the objective that historical drama series certainly have a deep impact on the audience, but when the drama series are focused on any hero who is a region or locality, the viewership certainly faces limitations related to culture and socio-political restrictions, which affects the audience of the drama show.

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