CHAPTER 4

ANALYSIS OF THE TEXT
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4.1. Analysing the text:

The protagonist of each story has been defined as actor in accordance with the practice of critical discourse analysis. News items are defined as story here and reporters of the news items are defined as authors here. ‘T’ stands for themes in turn-taking column. “Anaphoric reference is where a word or phrase refers back to another word or phrase used earlier in a text” and “cataphoric reference describes an item which refers forward to another word or phrase which is later in text” (Paltridge, 2006, p. 131-132). As the analysis is of celebrity persona, the examples of references are chosen to find out how the actors are described or projected in the story. The distinct examples are shown in italics here. The analysis of texts of The Times of India (4.1.1.- 4.1.20.) and The Telegraph (4.1.21.- 4.1.38.) are:

4.1.1. Date: 1st January, 2012, Sunday Discourse Plane: Newspaper, The Times of India
Section: Sunday supplement, Times Life, Page- 1 Author: Tushar Joshi, Times News Network

The context of the news article is on Bollywood celebrities on the occasion of New Year 2012. Surface of the text of the article speaks about the rumours of end of the world after 2012 and how celebrities with real life traits of superhero who can save the readers from the catastrophe. The article is presented with the headline – “The 2012 Life Jacket issue” along with pictures of the actors mentioned. Actors mentioned here are Salman Khan, Amitabh Bachchan, Sanjay Dutt and Lisa Ray. The actors are projected here as survivors who faced bad phases of life but overcame successfully.
4.1.1. a. Language used in the select news is:

**Adjective:** bad, volatile, violent, excessive, braved, proudly (Salman Khan)

**Colloquialism:** tizzy (Salman Khan)

**Noun:** tizzy, generosity, child-like disposition (Salman Khan); salvation (Amitabh Bachchan)

**Naming references:** superstar (Amitabh Bachchan); a terrorist (Sanjay Dutt)

**Metaphor:** the 2012 Life Jacket issue

**Superlatives:** the biggest (Amitabh Bachchan)

**Idioms:** never-say-die (Sanjay Dutt)

**Implication and allusions:** eclipse the goodwill (Salman Khan)

4.1.1. b. Anaphoric/ cataphoric reference:

“The label of B-town’s bad boy wasn’t the only tag superstar Salman Khan had to battle ……… for which he was sentenced to a five-year prison term, and slipping into a violent tizzy when dating former girlfriends Aishwarya Rai and Somy Ali, managed to eclipse the goodwill he had gathered through, what some call, excessive generosity. Early last year, Khan suffered a health scare when he was diagnosed with a rare facial nerve disorder….”

The lead begins with cataphoric reference introducing Bollywood hero Salman Khan as Bollywood’s bad boy who had awful past experiences who later became victim of ill health. The lead starts with negative presentation of the actor.
“If Khan had to play a song to fit his life, it would have to be the Destiny’s Child power anthem, Survivor. The 45-year-old has survived court cases .... he was arrested for rash and negligent driving amounting to culpable homicide. Khan, of course, has stuck to his guns, denying most accidents, choosing to focus instead, on what he does best—act. It’s worked. He is the only actor in 2011 to have seen three back-to-back hits.”

Here the emphasis was given to show positive sides of the actor who was once a victim of turmoil of life but like a superman he survived all the bad phases and became the only actor who had seen consecutive hits during the year 2011.

“Khan’s world revolves around his maverick family...... And step mom he seems to share a warm equation with. He has braved bullets, and proudly wears the scars for all to see. His child like disposition shields him from the negative fumes that threaten to choke him.”

Anaphoric reference with the use of deictic words ‘his’, ‘he’, ‘him’ is used here to show Salman Khan more as family person who love to be surrounded by his nonconformist family and a brave heart who overcame negativity with innocence.

“The biggest Indian superstar of all time is also the man to have faced impossible hurdles. The head of the first family of Bollywood was yanked from the jaws of death....... he suffered a stunt accident......................when his production house sank in the 1980s.”

“Bachchan worked towards his salvation. He welcomed a small screen offer when television wasn’t lucrative as it is today.............. to pole vault him back into popularity charts. Bachchan’s company seems to be getting back on its feet, and the recent grandpa is flush with joy at having completed fourth season of KBC.............. He made his work his prayer, putting on a pair of opaque shades to shut out hysteria.”

Cataphoric references projects Amitabh Bachchan as only monarch of Bollywood with the use of determiners ‘the’, superlatives ‘biggest’. But he also could
not escape from the grip of fate. Bachchan closely observed death like any other common man but made his survival strategies through worshiping his work and was blessed with a granddaughter and received many acclamations.

“Once called the real khalnayak (villain), even a terrorist, Sanjay Dutt has had more than his fair share of horror. In April 1993, he was arrested under the Terrorist and Disruptive Activities Act (TADA), spending 16 months in jail. Later, in July 2007, the actor was sentenced to six years imprisonment for illegal possession of weapons. It was his worst career…. While he was parked at Pune’s Yerawada jail, Dutt took to reading the Bhagvad Gita. He is said to have cut down on drinking, and turn to meditation in a bid to detox his life. Dutt, today, is the father of twins, back to acting…..”

Here the author projects Sanjay Dutt as a real life villainous character through cataphoric references who was once a criminal mentioning him as a terrorist and threat to society. But soon he redefined himself as honourable person by borrowing virtues from Bhagvad Gita, meditation.

“Diagnosed with multiple myeloma in 2009, Lisa Ray managed to lick the terminal illness despite medical predications and glum media reports. The 38 year old actress who began her career in a jaw-dropping Bombay Dyeing shoot........ Working with medical reports in Canada, Ray followed their advice closely. More than medication, she admits she owes her recovery to long hours of medication and spiritual reading........ Ray says she told herself repeatedly, giving up was never a choice.”

Anaphoric references are used here clearly to project Lisa Ray as fighter who triumphed over killer disease cancer with never say die attitude and spiritual virtues.

4.1.1. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Survival strategies for doomsday</td>
<td>Claim 1: You reap as you sow</td>
</tr>
</tbody>
</table>
4.1.1. d. Discoursal nature of the news item:

The story gives positive framing of life- never say die attitude in any situation. Life is all about conquest after conquest and how one can manage those hard-hitting moments with perseverance. Bollywood actors are presented more as human beings with individual achievements. Their lives are also a combination of bad and good
phases, being reel life heroes are nothing but real life heroes who survived through tough situations of life. The headline itself is metaphorically used “the 2012 Life Jacket issue” to signify survival strategies in life. Here author gives positive glorified presentations of all the four actors. Each actor was in turmoil and through a disintegrating life. The author shows how they had balanced the situation by juxtaposing negative traits and positive traits in the story. Though Salman Khan (bad boy) and Sanjay Dutt (illegal possession of weapons, even a terrorist) were shown as real life villains prone to criminal actions, they were shown to have mellowed down with the virtues of innocence and spirituality respectively. Amitabh Bachchan and Lisa Ray are shown as victims of destiny but survived with valour. The story borrows intertextual virtues from Indian Holy book Bhagvad Gita- to fight the evil, meditational power from Yoga, embodiment of virtues from Superman traits- courage, consideration, and bravery. Black and white photos of three male can be perceived as fighting evils on their own terms. They are projected as considerate and brave persons. Evocative image of Lisa Ray dressed in black attire looks a cat with red nail polish symbolises sensuousness and also as a fighter of evil; though the image itself is a contradictory one with sensuousness and fighter of evil. Portrayal of Lisa Ray talks about Post feminist ideology where women are also powerful possessing strong personality rather than conforming to docile feminine stereotypes. With the use of modal verbs ‘could’, ‘should’, ‘can’ the author tries do more opinionated genre of journalism to give a direction to the readers (focus, is what we could all take lessons from Bachchan; if Dutt can do it, so can you; His never say die attitude should help you battle....; if he could absolve himself of evil....., we all can).

4.1.2. Date: 1st January, 2012, Sunday
Discourse Plane: Newspaper,
The Times of India
Section: Sports, Page- 11
Author: K Shriniwas Rao, TNN

The context of the story is sport celebrity news on the basis of sportspersons’ performances during 2011. Headline of the story is “The Reality Star”. Actor mentioned here mainly is Mahendra Singh Dhoni, Indian cricket captain. He is portrayed here as an iconic player for the country.
4.1.2. a. Language used in the select news is:

**Adjective:** the most defining character

**Hyperbole:** the thunder of chanting crowd, a unique icon

**Epithet:** the reality star, the TOI sportsperson of the year, a true icon, the skipper, the Indian skipper, the face of the nation’s sporting success this year, eternal Dream Merchant, Dhoni- the milk-drinking ticket collector

**Naming reference:** MSD, the Indian cricket captain

4.1.2.b. Anaphoric/ cataphoric reference:

"The reality star. This was MS Dhoni’s year all the way. The Indian cricket captain had mixed fortunes in 2011 but one big high overshadowed the lows. ‘MSD’ took his risks, rode his luck, inspired his teammates and played a stellar part as the nation brought home a World cup after 28 long years. Along the way, he continued to bridge the great urban-rural divide in Indian sport as only a true icon. Here’s wishing the TOI sportsperson of the year continued success…"

The references are used to show him as a real star who took risks and India succeeded to bring home its coveted World Cup after a long gap.

4.1.2. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Times of India’s Sports star of the year</td>
<td>Claim1: The Indian cricket captain had mixed fortunes in 2011 but one big high overshadowed the lows</td>
</tr>
<tr>
<td>T: The reality star</td>
<td>Claim 2: ‘MSD’ took his risks, rode his luck, inspired his teammates and played a stellar part as the nation</td>
</tr>
<tr>
<td>T: This was MS Dhoni’s year all the way</td>
<td></td>
</tr>
<tr>
<td>T: The Indian cricket captain had mixed fortunes in 2011 but one big high overshadowed the lows</td>
<td></td>
</tr>
</tbody>
</table>
T: 'MSD' took his risks, rode his luck, inspired his teammates and played a stellar part as the nation brought home a World cup after 28 long years.

T: Along the way, he continued to bridge the great urban-rural divide in Indian sport as only a true icon.

T: Here’s wishing the TOI sportsperson of the year continued success…

T: The gigantic neon signs on top of South Mumbai’s tallest skyscrapers were not visible to human eyes that night. Firecrackers had filled the air with smog immediately after Mahendra Singh Dhoni bludgeoned a six to bring up the winning runs for India at nearby Wankhede Stadium.

T: As the skipper stood in the middle of the ground, soaking in the moment, his hands reached out to the sky. To the thunder of chanting crowd, Dhoni’s teammates picked him up on their shoulders, and then it was time for him to grasp the coveted trophy.

T: The 28 years of waiting, Indian cricket fans finally found a new poster to replace the one depicting Kapil Dev’s team celebrating at the Lord’s balcony. With that one six, Dhoni slipped into the shoes of the iconic Kapil and eclipsed magical memories of an elated Mohinder Amarnath running away with the stumps after India beat West Indies in 1983.

T: The evening of April 2, 2011 will remain the year’s most defining moment in Indian sport.

T: Dhoni was the most defining character, and for that reason alone he is the Times of India’s Sportsperson of the Year.

T: To be fair, there haven’t been too many individual contenders this year for the title. Yuvraj Singh’s Man-of-the-tournament effort throughout the world cup and Rahul
Dravid's re-emergence as India's premier Test batsman were the other notable contenders in cricket.

Meanwhile, shuttlers Jwala Gutta and Ashwini Ponappa's bronze medal win at the World Championship, hockey sensation Yuvraj Walmiki's goal in the penalty shootout against Pakistan at the Asian Champions Trophy, air-rifle shooter Gagan Narang's qualification for London Olympics and Ronjan Sodhi's claim for the World No 1 spot in double trap shooting were the other big achievements.

Virender Sehwag and Sunil Chhetri too made it to the list, the former becoming only the second batsman in the history of One-day cricket to have scored 200 runs and the latter for his performance in STAFF Cup this year and for winning the AIFF Player of the Year award.

T: Dhoni, however, topped the poll, receiving 23 votes, followed by Dravid (15), Yuvraj (9)...............

T: Clearly, Dhoni led India from the front and was the face of the nation's sporting success this year

T: The year continued the gradual transformation and refinement of India's sporting culture.

T: The urban and rural have also been blending together. South Delhi and South Mumbai remained as much involved as farway Ranchi, the interiors of Bastar and India's well-spread mofussil towns. If anyone defined this blend perfectly, it was Dhoni- the milk-drinking ticket collector from Kharagpur who broke ranks to claim the most coveted spot in Indian sport and become its eternal Dream Merchant.

T: As a batsman, he enthralled; as a wicketkeeper, he improved; as a brand, he caught corporate India's imagination. As cricket captain, he led India to its ultimate

| Claim 9: Clearly, Dhoni led India from the front and was the face of the nation's sporting success this year |
| Claim 10: The year continued the gradual transformation and refinement of India's sporting culture. The infrastructure is getting better, the environment is success-driven and often based on sound business models, unlike in the past. |
| Claim 11: The urban and rural have also been blending together. South Delhi and South Mumbai remained as much involved as farway Ranchi, the interiors of Bastar and India's well-spread mofussil towns. |
| Claim 12: If anyone defined this blend perfectly, it was Dhoni- the milk-drinking ticket collector from Kharagpur who broke ranks to claim the most coveted spot in Indian sport and become its eternal Dream Merchant. |
T: In country where dialects change every 200 kilometres and there are limitless cultural boundaries, the very idea of a 'Bihari' captaining a 'Madras' team- like Dhoni does in the Indian Premier League- can be unthinkable. Jharkhand-born Dhoni became so popular in Chennai that he was even emulating screen hero Rajnikanth in TV advertisements for IPL. It was an indication of the kind of spell he cast on the average Indian.

T: Every title worth winning now has pride of place in Dhoni's cupboard- the World Twenty20 title, the World No.1 Test rank, two Indian Premier League trophies, the Champions League and finally the World Cup.

T: Let us acknowledge the fact that until another individual from some place across the length and breadth of this country comes and wins the World Cup again for India, Dhoni will stand as a unique icon who helped Indian cricket achieve tremendous success. May be, like Kapil Dev did for 28 long years, Dhoni too has entered that cherished zone and will stay there for a while.

T: For that reason alone, it made further sense when the TOI poll shifted easily in Dhoni's favour.

T: The year, after all, wasn't all peaches and cream for the Indian skipper: along with the highs, there were numerous lows too. While the World Cup was won, India lost out on the world No. 1 Test rank. The defeat in England turned out to be more humiliating than worrying. His own Test battling form dipped and many believe he has become a more defensive captain and that the X-factor has gone missing.

T: The TOI voting, at one stage, saw Dravid almost catching up with Dhoni. A healthy debate took place and there was good

Claim 13: As a batsman, he enthralled; as a wicketkeeper, he improved; as a brand, he caught corporate India’s imagination. As cricket captain, he led India to its ultimate dream.

Claim 14: In country where dialects change every 200 kilometres and there are limitless cultural boundaries, the very idea of a 'Bihari' captaining a 'Madras' team- like Dhoni does in the Indian Premier League- can be unthinkable.

Claim 15: Jharkhand-born Dhoni became so popular in Chennai that he was even emulating screen hero Rajnikanth in TV advertisements for IPL. It was an indication of the kind of spell he cast on the average Indian.

Claim 16: Let us acknowledge the fact that until another individual from some place across the length and breadth of this country comes and wins the World Cup again for India, Dhoni will stand as a unique icon who helped Indian cricket achieve tremendous success. May be, like Kapil Dev did for 28 long years, Dhoni too has entered that cherished zone and will stay there for a while.

Claim 17: There are also those who strongly feel that cricketers like Dhoni always have with a short shelf life.

Claim 18: And yet, more often than not, there is belief Dhoni will defy all these doomsayers.
support for India’s most dependable Test batsman who made the year 2011 his own, with five centuries. Yuvraj—by far India’s most consistent performer in the World Cup—was an equally strong contender........

T: The poll narrowed down to Dhoni and Dravid.

T: Dhoni, too, like Yuvraj, has not achieved a lot individually post the World Cup. Yet, he came good when it mattered........

Claim 19: Dhoni, too, like Yuvraj, has not achieved a lot individually post the World Cup. Yet, he came good when it mattered........

4.1.2. d. Discoursal nature of the news item:

The story is included as a specimen of celebrity story from sports section. The Times of India bestows M. S. Dhoni, the Indian skipper “TOI Sportsperson of the year” and devotes a feature article on Dhoni on the 1st day of the year 2012. Dhoni’s world cup win for India keeps him ahead of other nominees Rahul Dravid, Yuvraj Singh, Jwala- Ashwini, Ronjan Sodhi, and Virender Sehwag. “The urban and rural have also been blending together. South Delhi and South Mumbai remained as much involved as far-way Ranchi, the interiors of Bastar and India’s well-spread mofussil towns. If anyone defined this blend perfectly, it was Dhoni— the milk-drinking ticket collector from Kharagpur who broke ranks to claim the most coveted spot in Indian sport and become its eternal Dream Merchant”— this is a value judgement of the author on narrowing boundaries between urban and rural in Indian sports. It shows fallacy of hasty generalisation on inclusion of rural folks into the Indian cricket team and portrayal of Dhoni as “eternal dream merchant”. Rhetorically ornamented language is used to describe Mahendra Singh Dhoni’s contributions in Indian cricket. The author uses epithets ‘the reality star’, ‘the TOI sportsperson of the year’, ‘a true icon’, ‘the face of the nation’s sporting success this year’, ‘eternal Dream Merchant’ to show his extraordinariness. Glorified ideological square for Dhoni is presented in the story to show him a true hero – (hyperbole- a unique icon) of the nation (Let us acknowledge the fact that until another individual from some place across the length and breadth of this country comes and wins the World Cup again for India, Dhoni will stand as a unique icon who helped Indian cricket achieve tremendous success. May he, like
Kapil Dev did for 28 long years, Dhoni too has entered that cherished zone and will stay there for a while). The author is very hopeful that Dhoni would overcome all the lows he had faced in the year 2011 which definitely shows opinionated form of journalism (there is belief Dhoni will defy all these doomsayers). Attributes, epithets, claims are use to create an aura about the player and superman quality. Out of all other players only Dhoni is mythically projected as player with extraordinary qualities. The discourse position of the story itself is a reminder of the nexus among the newspaper, celebrity and the corporate. No one can deny the fact that Dhoni, as a supermodel was worth a few hundred crore in the advertisement and endorsement market. This story can also serve as an example of public relation exercise of the corporate to keep Dhoni brand afloat.

4.1.3. Date: 4th January, 2012, Wednesday Discourse Plane: Newspaper, The Times of India
Section: North-East section, Page-4 Author: Not mentioned, Times News Network copy

The context of the news is a celebrity from the field of Music on the occasion of Art Exhibition of ongoing 13th Navavarsha Mahotsav. Surface of the text or headline of the news item orients readers towards musician Bhupen Hazarika’s talent of painting apart from his music- “Painting by Hazarika attracts people at Navavarsha Mahotsav.” Actor mentioned here is Bhupen Hazarika who is a legendary balladeer is shown also from a different field as a multitalented person.

4.1.3. a. Language used in the select news is:

Hyperbole: maestro

Adjective: famous, immortal, subtle, sublime, great

Noun: hand’s dexterity- use of noun phrase with two nouns together to mean actor’s skill as a painter, versatility- various skills.
4.1.3. b. Anaphoric/ cataphoric reference:

“The painting was made on February 26, 2011, and was completed within 40 minutes in front of people who had congregated at Hazarika’s Nizarapar residence, as the doyen sat under *his* favourite ‘Sewali’ tree carefully etching those forms resembling a boat which, *he* felt, symbolised life. *He* learnt art in Varanasi and was influenced by Pablo Picasso and had seen the real Mona Lisa painting, “

“I was very astonished at *his* hand’s dexterity through which *he* composed the art from right in front of our eyes. Even professional painters take time to compose works which they will feel convey some message. When I asked *him* what should the title be, *he* simply replied that it is up to the people to interpret the way they want to. Like *his* immortal works, this, too, was subtle, sublime and meaningful,”

Here the story tries portraying the actor as a great painter whose power of imagination and creativity can give tough competition to the famous painters of art though his capability as painter was unknown to people irrespective of his role as musician. Here the story tries to connect implicitly the actor with the international painters which portrays his versatility and makes him global.

“The frame of the *painting* was surrounded by a string of marigolds with two prominent lights enabling the roving eyes of a visitor to understand *its* sublimity. “ *It* is quite difficult to understand what *it* is. From an angle *it* seems his autograph and from another something else,” said Roma Kalita, a visitor.”

The above lines try to show that the painting is attracting viewer’s eyes in the Museum and getting appreciation for its abstract meaning which projects the painting as great painting from an all-round artist.

4.1.3. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Bhupen Hazarika’s abstract painting is on display</td>
<td>Claim 1: This painting symbolises life</td>
</tr>
<tr>
<td>T: Glimpse of Bhupen Hazarika as a painter</td>
<td>Claim 2: Professional</td>
</tr>
</tbody>
</table>
T: Painting attracts viewers to learn about the actor’s versatility
T: Painting symbolised life
T: Influenced by Pablo Picasso
T: Up to people to interpret the painting
T: His all works are immortal, this painting is also immortal
T: Painting attracts visitors to understand its sublimity
T: People are interested to know more about the artist
T: Painting is an asset for the Museum

4.1.3. d. Discoursal nature of the news item:

The discourse position of the news item is the creation of a different identity as a painter apart from Bhupen Hazarika’s identity as a musician, lyricist, composer as well as a painter. The lead of news item is like hard news lead comprising who, what, where, when. The lead and its following paragraphs show multiple discourse fragments which form an entanglement of discourse strands- discourse of art, discourse of personality, discourse of culture, discourse of celebration of New Year. The news item implicitly projects the actor as a great painter though the whole article says about only one painting of the artist. The news item is presented along with the photograph of the actor which shows the newspaper’s preference to use collective symbolism in the presentation of feature stories. Opinions of three agents are presented in a progressional pattern of turn-taking which comprise preface, accounts and justification and lastly positioning their statements by stating the work as great gift/ great art. The story ideologically positions the actor in a glorifying image. The news story is Times News Network copy with glorifying a person’s work irrespective of his general field of work by giving him a posthumous tribute. The story tries to build connection with people by projecting another side of the artist irrespective of his work. It connects the human cognitive process of understanding art (.... it is up to the
people to interpret the way they want to). Relational clauses – “the painting is gaining attention + enabling visitors flocking the venue” are connected with sentence connector ‘to’ in an adverbial clause “…to learn more about Hazarika’s versatility”. Only ‘exhibition’ part of the news story has news value. From third paragraph to the last paragraph the story becomes an opinion piece which tries to project the actor as an immensely talented artist. The story presupposes that abstract paintings normally cannot be completed in just 40 minutes and painting is a creative form of fine arts which should not necessarily be restrained within short span of time or in a controlled environment (…………was completed within 40 minutes in front of people).

4.1.4. Date: 8th January 2012, Sunday, Discourse Plane: Newspaper, The Times of India, Section: Sunday supplement, Times Life!, Page- 1 Author: Purba Dutt

News appeared on 8th January, Sunday in Life style section of the newspaper. The context of the story is celebrity news on the occasion of the film DAM999 made its entry to the nomination of Best Pictures Awards in Oscars. Surface of the text is a quoted remark of the actor “Ra.One gets 4 stars. DAM999, a half. Sad”. Actor mentioned here by the author Purba Dutt is an Indian film director Sohan Roy who is portrayed here as an immensely talented person.

4.1.4. a. Language used in the select news is:

Hyperbole: maestro, heartening

Adjective: solid

Noun phrase: use of three noun together - rock-solid conviction which means quality of the actor

Idioms: rock-solid, maestro

Colloquialism: gosh!
Epithet: the Renaissance man

Implication and allusion: lesser mortals, navarasas, navagrahas, 9 forms of lost love

Naming reference: the 44-year-old, the entrepreneur

4.1.4. b. Anaphoric/ cataphoric references:

“He was happy but not surprised. Rock-solid conviction of this kind is often interpreted as smugness, especially when you are talking the Oscars. But Sohan Roy isn’t going to change his answer. “I was on a flight to Bali when the Academy Awards team tried contacting me. I got off, and logged on to their site. And there my film was. My objective was to make it to Oscars, and I went about methodically…”

The lead begins with cataphoric reference ‘he’ which refers to the actor Sohan Roy who is described as a balanced person who can take success gracefully with the use of attributes ‘happy’, ‘not surprised’, ‘rock-solid’. The emphasis is given to depict him as a focused person (my objective went methodologically).

“A quick scan of Roy’s bio reveals he is not likeliest of filmmakers. The entrepreneur who holds a BTech in Naval Architecture moved from being a marine engineer…….. Your personal website calls you a ‘marine engineer’, naval architect, director, lyricist, actor and artist’. Quite the Renaissance man.”

Here with anaphoric references the actor is portrayed as multi talented person referring him as a businessman, marine engineer along with his film making skills. Both cataphoric and anaphoric references along with adjectives are used here to glorify the aura of the celebrity persona mentioning him as ‘the Renaissance man’. Author tries to show the revival of Indian cinema through the actor’s work influenced by his experience in various fields.

“You said you had visited the Mullaperiyar dam site because “it is my moral responsibility, fundamental duty” to do so. Why did you feel compelled to make the
trip? "...It’s my way of protesting peacefully. More than 40 lakh lives are at stake, and we need to act fast..."

The above references of the actor clearly show that the actor is projected as a responsible person towards society who is actively involved to protest the socio-political dysfunctions in his own way (my way), which makes him ahead of other activists.

4.1.4. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Interview of director Sohan Roy on the occasion of his film DAM999's entry into nomination list for Best Pictures category in Oscars</td>
<td>Claim1: He was happy but not surprised</td>
</tr>
<tr>
<td>T: He was happy but not surprised</td>
<td>Claim 2: Rock-solid conviction of this kind is often interpreted as smugness, especially when you are talking about the Oscars.</td>
</tr>
<tr>
<td>T: DAM999 made it to the list of 265 films eligible for Best Picture Oscar at the 2011 Academy Awards</td>
<td></td>
</tr>
<tr>
<td>T: A quick scan of Roy's bio reveals he is not the likliest of filmmakers</td>
<td></td>
</tr>
<tr>
<td>T: The entrepreneur who holds BTech in Naval Architecture moved from being a marine engineer with the Merchant Navy to setting up Aries Marine in 1998. The firm went on to become the largest ship design and consultancy outfit in the Middle East</td>
<td></td>
</tr>
<tr>
<td>T: DAM999 coalesced sailing and 3D seamlessly</td>
<td>Claim 3: Sohan Roy claims that DAM999 coalesced seamlessly two of his greatest loves- sailing and 3D</td>
</tr>
<tr>
<td>T: Roy's curiosity for the performing arts found delight in the amateur skits he'd script while studying at Cochin university of Science and Technology.</td>
<td></td>
</tr>
<tr>
<td>T: A fire that broke out on ship, killing two of his colleagues, led Roy to quit his job and move to the UAE</td>
<td></td>
</tr>
</tbody>
</table>
T: Roy was soon hosting cultural shows and shooting video albums

T: Roy, sees having signed up for a course in film-making at the Hollywood Film Institute as a logical step.

T: MarineBiz TV, a broadcast station dedicated solely to the maritime industry, was born out of an assignment he had to undertake at the institute.

T: **DAM999** is a film about a corrupt mayor who builds a dam for political gain, endangering the lives of millions.

T: Excerpts from an interview:

T: Question: Why the decision to go 3D?

Answer by the actor:

T: In 1963, Satyajit Ray had a dream..... Steven Spielberg made *ET* with Columbia Pictures, and he is believed to have sourced Ray’s original sketches.

T: I thought that was tragic.

T: The extra-terrestrial from *The Alien* was originally meant to land in Bengal!

T: I told myself, ‘Why can’t I start from here?’ I wanted to make a 100% made-in-India movie of Hollywood standards.

T: Question: How tough was it to make a ‘Hollywood’ movie?

Answer by the actor:

T: It’s about stringent quality control and up-to-date paperwork. I had to register with a major motion picture association; that took six months.

T: It was frustrating; each day would throw up a new challenge but we were determined to follow it through............
T: Question: What’s the significance of the triple 9?

Answer by the actor:

T: I didn’t want this to be a poor, unpalatable vision of India. We are richer than the West in most ways—culture, family values, tradition of mathematics and science. So, the first 9 refers to the Navarasas (nine emotions), with each protagonist representing one. The second 9 symbolises the Navagrahahs (nine planets), and the third 9 refers to the nine forms of lost love.

T: In the film, the dam collapses on September 9, 2009, so there’s another digit connection there.

T: And then, of course, there is the 999-year agreement signed between the princely state of Travancore and the Madras province during British rule, under which the 116 year-old Mullaperiyar dam was built.

T: It now stands at the centre of a dispute between Kerala and Tamil Nadu over its precarious condition, especially since it’s in a seismic-prone area.

T: Question: So, the film has a personal connect

Answer by the actor:

T: If the Mullaperiyar dam were to burst, my family in Cochin would be washed away. It’s a tragedy waiting to happen. The dam is 116 years old; its engineering can hold good for not more than 50 years. There are 5,000 dams across India today that are in urgent need of structural revision. In 2020, this number will rise to 40,000.

T: Question: At the hearing on December 12 before Tamil Nadu’s Principal

Claim 4: I didn’t want this to be a poor, unpalatable vision of India. We are richer than the West in most ways—culture, family values, tradition of mathematics and science.

Claim 5: the first 9 refers to the Navarasas (nine emotions), with each protagonist representing one. The second 9 symbolises the Navagrahahs (nine planets), and the third 9 refers to the nine forms of lost love.

Claim 6: It’s a tragedy waiting to happen.

Claim 7: It was my way of protesting peacefully.
Secretary (Home) Rameshram Mishra, you said you had visited the Mullaperiyar dam site because “it is my moral responsibility, fundamental duty” to do so. Why did you feel compelled to make the trip?

Answer by the actor:

T: It was my way of protesting peacefully. More than 40 lakh lives are at stake, and we need to act fast.

T: Question: You filed a writ petition challenging the ban imposed by the Tamil Nadu government on screening your film in the State. Did the controversy help garner publicity?

Answer by the actor:

T: They began agitating even before they saw the movie. Earlier, I had made a documentary, DAMS: The Lethal Water Bombs, on the Mulaperier issue, and politicians assumed DAM999 was an extension

T: Question: AR Rahman, who said he wants the film’s music score (by Ousephachan) to bring the Oscar back to India, claims he was misquoted over the Mullaperiyar issue

Answer by the actor:

T: That a meastro like him should bat for us was heartening

T: It’s unfortunate that the Tamil Nadu government attempted to stifle his voice because they believe he is not being loyal to the State. If a voice like his can be silenced, what about lesser mortals?

T: Question: Movie critics in India have panned the film. Was that a disappointment?

Answer by the actor:

Claim 8: Everyone knows what the solution is but political considerations are preventing implementation

Claim 9: DAM999 is not run-of-the-mill entertainment.
T: Yes, but I saw it coming. *DAM999* is not run-of-the-mill entertainment. The Tamil Nadu ban didn’t help because people thought it’s a film about dam disaster water-graphics. Most critics wrote out of ignorance. *Ra.One* gets four stars. *DAM999*, a half. Sad.

T: Question: But aren’t you having the last laugh?

Answer by the actor:

T: I have 16 National Award winners on the team, so it will be great if we win.

T: I am more hopeful of the songs fetching us an Oscar.

T: A book on how to make movies that could take you to the Oscars should be out soon. It will discuss the parties, promotion, publicity and lobbying.

T: Question: *DAM999* Theme song, *Dakkanga Dugu Dugu*, and *Mujhe Chhodke* were among 39 tracks selected for the Original Songs category. What does *Dakkanga dugu dugu* mean?

Answer by the actor:

T: The words don’t really have a meaning. It’s a maritime campus song

T: Question: What will you wear, if you end up being nominated?

Answer by the actor:

T: Gosh! I have no idea yet.

T: Question: The film’s protagonist, five year-old Sam, carries with him a superhero character inspired by the now deceased but famed fortune-telling Octopus, Paul.

Answer by the actor:
T: Yes, the Octopain Boy is the cartoon character Sam believes in.........

T: Question: Your personal website calls you a ‘marine engineer, naval architect, director, lyricist, actor and artist’. Quite the Renaissance man. How do you avoid the Jack-of-all-trades, master-of-none trap?

Answer by the actor:

T: Only someone who has been at his job for long can stake claim to mastery. I am way too restless. I need to do something new every year.

Claim 10: Quite the Renaissance man.

Claim 11: Only someone who has been at his job for long can stake claim to mastery. I am way too restless. I need to do something new every year.

4.1.4. d. Discoursal Nature of the News Item:

In the lead, the actor is depicted as an unusual celebrity who takes the Oscars fame graciously and without dumping his chair. Thus, the author here is showing him as a confident master of his creation. In question no. 4 “So, the film has personal connect”, the interviewer tries to take turn towards personal experiences of the director which worked as background information for the film. From answer no. 4 to answer no. 5 the interviewee’s turn remained towards social issues and personal knowledge. In the question no. 6 to question no. 8 the interview takes turn on controversies and criticism faced by the film. The story presupposes that standards of Hollywood movies are high and the actor wants to meet the Hollywood standards with Indian crews (........I wanted to make a 100% made-in-India movie of Hollywood standards). The presupposition also extends the art of mythification (Barthes, 2007) by turning Hollywood into the final destination of film making which in reality is not for experimental films. The story claimed for inspection of the structures of the dam – “There are 5,000 dams across India today that are in urgent need of structural revision. In 2020, this number will rise to 40,000.” There is an ideological tenet of naturalistic fervour lurking behind external veneer of professionally equipped filmmaker. The actor also wants to get his act ratified by Western standard which is indicative of post industrialized citizen. The story tries to
establish for readers that celebrities have moral responsibility towards society and success comes if work is planned and executed properly. It tries to keep people informed about the threats from inappropriately built dams, which can cause havoc to mankind. The discourse strand of the story is that it deals with the celebration of a filmmaker’s entry into the world of glitz as his film is nominated for Oscar’s awards. The story is in fact not exactly a public relation activity to give a chance to misunderstand film and its maker to be heard in public life. The discourse position of the story is about a filmmaker who belongs to a different field or background but is still successful in leaving an impression in creative field far away from his professional domain. The news story is an attempt to celebrate the person by investing in him certain qualities, which are not to be found in an average film maker. A whole lot of attributes from different fields have been brought into play to impose a larger than life image. The discourse position shows the beginning of imposing celebritydrom on an individual who is so nearly a product of globalized India.

4.1.5. Date: 11th January, 2012, Wednesday, Discourse Plane: Newspaper, The Times of India

Section: Times Entertainment, Page- 16, Author: Neha Maheshwari

The context of the news article is a gossip on celebrity. Surface of the text contains an evocative image with quotation of the celebrity as heading “I want to marry you right now”. Actors mentioned here are Mahek Chahal, Danish Khan. The actors are portrayed as loyal love birds.

4.1.5. a. Language used in the select news is:

Adjective: fiery, real

Verb: signs off

Noun: fondness

Idioms: threw caution to the wind
4.1.5. b. Anaphoric/ cataphoric reference:

"Much has been written about Salman Khan’s fondness for “Big Boss 5” contestant Mahek Chahal. However, we bring you the real khan in Chahal’s life- Danish, her childhood friend and boyfriend of four years. A computer Engineer by profession, he and Mahek grew up together in Norway. They kept their relationship under wraps because their parents weren’t comfortable with it. “She is a Sikh and you know how complicated it can be”, says Danish.”

Anaphoric references refer to the actor in the story who was a contestant of a television reality show which was anchored by Salman Khan. The references are used to refute the rumours talked about the actor and introduce the real man of her life. Though they live in Norway but by origin they are Indians. Indian society still gives values to marriage with parents’ approval than live-in relationships. Moreover, cross cultural marriages are still not acceptable by orthodox society:

“However, the lad threw caution to the wind and proposed marriage to Mahek on the finale of the reality show. “She called me moments after her eviction from the house and told me, ‘Danish no money is worth more than a relationship. I don’t care about anything else. You just come here and marry me right now.’”

The references are used to show Mahek’s moral character who values marriage and relationships than any other material possessions. She is a one man type woman and there is no scope for any rumours about Salman Khan and her.

4.1.5.c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Celebrity Gossip</td>
<td>Claim 1: Much has been written about Salman Khan’s fondness for “Big Boss 5” contestant Mahek Chahal</td>
</tr>
<tr>
<td>T: Salman Khan’s fondness for Mahek Chahal</td>
<td>Claim 2: We bring you the real Khan in Chahal’s life</td>
</tr>
</tbody>
</table>
T: Danish proposed her on Big Boss finale
T: Rumours were proved wrong by Danish Khan

<table>
<thead>
<tr>
<th>T: Danish proposed her on Big Boss finale</th>
<th>Claim 3: &quot;...No money is worth more than a relationship&quot;- claim of Mahek</th>
</tr>
</thead>
<tbody>
<tr>
<td>T: Rumours were proved wrong by Danish Khan</td>
<td>Claim 4: &quot;I don’t care about anything else&quot;- claim of Mahek</td>
</tr>
<tr>
<td></td>
<td>Claim 5: &quot;I don’t feel insecure about their friendship&quot;- claim of Danish</td>
</tr>
<tr>
<td></td>
<td>Claim 6: Danish claims, “Our relationship is based on honesty and we discuss everything.”</td>
</tr>
<tr>
<td></td>
<td>Claim 7: Danish claims, “She believes in honesty and always speaks the truth.”</td>
</tr>
</tbody>
</table>

4.1.5. d. Discoursal nature of the news item:

It is a public relation exercise for a positive representation of Mahek as a loyal partner and as an ideal Indian girl. The author shows the views of the lover of a television celebrity. The story begins with the presupposition that media already have given importance to the rumour and space has been devoted to this issue (Much has been written about Salman Khan’s fondness for “Big Boss 5” contestant Mahek Chahal). Mahek Chahal’s personality is conforming to the feminine stereotypes as good girl with traits of psychological dependency on her male partner, giving importance to marriage as per parent’s approval. Danish Khan is shown as a conformist male whose function is to give support to his female partner. The story idealises Indian values and shows cross cultural marriages are still not acceptable in Indian society. The author tries to give spices of face to face interaction like electronic media with the use of sentences like “we bring you the real Khan in Chahal’s life” which shows conversationalisation of news. The interview was taken by online chatting which can be understood with the use of the verb ‘sign off’.
4.1.6. Date: 15th January, 2012, Sunday Discourse Plane: Newspaper, The Times of India
Section: Sunday supplement, Times Life, Page-3 Author: Bhairavi Jhaveri

The context of the news article is news on Bollywood celebrity. Surface of the text is interrogative headline “Who is Clinton Cerejo?” to project a Bollywood musician as a celebrity. Actor mentioned here is Clinton Cerejo. He is portrayed as a celebrity yet to find celebrity status.

4.1.6. a. Language used in the select news is:

Adjective: polite, talented, simple, busy, comfortable

Naming references: Mumbai-based singer, arranger, music producer, composer

Noun: antithesis – contrasting character of Bollywood star

Adverb: extremely

4.1.6. b. Anaphoric/ cataphoric reference:

“....A. R. Rahman spotted Clinton Cerejo in 1999, when he was working next door to the youngster in a Mumbai recording studio. Impressed with the young man’s arranging patterns, Rahman took him on vocal arranger and playback singer in Bollywood and Tamil projects........... Twelve years later, Cerejo is waiting to find fame even as his contemporaries like Mohit Chauhan and Neeraj Shridhar are all over the media. For starters, not too many listeners know that Cerejo is the voice behind hit tracks.......The 34 year old has also been music producer on all Vishal Bharadwaj’s films....... He is extremely busy yet polite, talented but comfortable with what life has planned for him..... Although he was fortunate to meet Rahman early on in his career, he calls meeting ad film and Bollywood music composer Rajat Dholakia as the ‘turning point’. With Dholakia, he went on to do 500 ad films in just 18 months.”
All the above Anaphoric references show that the young musician is an immensely talented person who was spotted by famous musician A. R. Rahman but the young talent fails to achieve Bollywood celebrity status in spite of his successful career. The references are used to emphasise the humble personality of the musician who knows how to keep his foothold on ground after success unlike many Bollywood persona and he was never in the limelight of media.

4.1.6. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Feature story on Bollywood musician</td>
<td>Claim 1: ..................wearing nondescript blue shirt and jeans, a pair of rugged shoes, his boyish hair slightly ruffled, you begin to see why he may not have ‘shot to fame’- only in a clichéd manner</td>
</tr>
<tr>
<td>T: Background information of Clinton Cerejo</td>
<td>Claim 2: Cerejo is the antithesis of the stereotypical Bollywood somebody.</td>
</tr>
<tr>
<td>T: The youngster was discovered by A. R. Rahman</td>
<td>Claim 3: Despite star-studded career Cerejo is not famous/ known to listeners.</td>
</tr>
<tr>
<td>T: Cerejo is the voice behind many hit Bollywood tracks</td>
<td></td>
</tr>
<tr>
<td>T: In spite of his talents he is not renowned</td>
<td></td>
</tr>
<tr>
<td>T: Stereotypical image of Bollywood persona</td>
<td></td>
</tr>
<tr>
<td>T: Cerejo could not sell himself as Bollywood celebrity</td>
<td></td>
</tr>
<tr>
<td>T: Background information- Shifting career from advertising to Bolywood, education</td>
<td></td>
</tr>
<tr>
<td>T: Worked with musicians like Shankar, Ehsaan, Loy</td>
<td></td>
</tr>
<tr>
<td>T: Comfortable in singing Bollywood songs</td>
<td></td>
</tr>
<tr>
<td>T: Turning point of career to meet Bollywood music composer Rajat Dholakia</td>
<td></td>
</tr>
<tr>
<td>T: Currently working on music for Bollywood production house Dharma Productions</td>
<td></td>
</tr>
<tr>
<td>T: Despite star-studded career he wished he was famous</td>
<td></td>
</tr>
</tbody>
</table>
4.1.6. d. Discoursal nature of the news item:

The story is a clear marketisation of a musician who has not yet found fame in spite of his steady career graph. It’s an attempt to launch him with a positive approach. The article depicts him as an immensely talented person with working experience of many films, advertisements and music compositions but unlike other Bollywood personalities he has his foothold on the ground (……*the star- studded repertoire, he laughs, “I wish I was famous”*……). It is a human interest story with a distinct idea that all Bollywood artists are not famous and they do not find media coverage. The story tries to bring into focus the idea of a struggler despite having potential. The USP of the story is that it’s an attempt to place struggle associated with stardom with an idea that there is sweat and labour in a star’s life also. Use of attributes like ‘nondescript’, ‘rugged shoes’, ‘boyish hair slightly ruffled’ are the depictions of his struggle to earn fame of celebrity-dom.

The story attempts to relocate celebrity journalism in a serious perspective by telling the people that everything is not glitz about stardom. “Cerejo is the antithesis of the stereotypical Bollywood somebody. A simple 34 year old suburban Mumbai boy,…someone who finds it hard to ‘sell’ himself even if his life depended on it”, the predicational statements try to break the idea of celebrity news for glitz, creation of aura of greatness. Celebrities advertise their public and private lives to audiences to create a bonding with their fans but the story shows that road to cultism is riddled with sweat. “………………………………Reflection of the new wave Bollywood today, someone who finds it hard to ‘sell’ himself……………………………” presupposes that the musician brings the beginning of a new era contrasting with the stereotypical Bollywood persona. “………………………………Boyish hair slightly ruffled, you begin to see why he may not have ‘shot to fame’…..what life has planned for him (which may or may not include fame)”, here use of modality ‘he may not’ states the author’s judgement about celebrity’s stereotypical image- commoditisation of celebrity.
The context of the story is a news on celebrity from Music world on the occasion of her recent visit to India. The surface of the text used is picture of the artist with graceful dancing posture along with appealing heading towards readers “Won’t you dance with me?” Actor mentioned here is Tao Porchon-Lynch. She is portrayed here as a miracle woman.

4.1.7. a. Language used in the select news is:

Hyperbole: bundle of energy, the miracle woman

Adjectives: beautiful, miracle

Noun: porcelain feet

Naming references: French-Indian actress-dancer-yoga guru Tao Porchon-Lynch, actress turned dancer

Implication and allusion: yoga and dancing are the formula of anti aging

4.1.7. b. Anaphoric/ cataphoric reference:

“The full smile hugged by red thin lips shrinks slightly as she slips her porcelain feet spotted with maroon nail paint out of her blue shoes. She’d be more comfortable folding up her legs into a padmasana before she lifts off the marble floor, balancing her wrists. She walks us to our seat before disappearing into a chair by the window, her green eyes catching the sunlight. That’s our signal to stop staring. We tell her she’s beautiful, and wonder what is the best compliment she could have received. She brings her hands that carry translucent tributaries of veins, over her face to stifle a giggle. “That’s I am still having fun and dancing with two young men.”
The references are used to portray the artist as an elegant dancer and Yoga expert who mesmerised the author during the interview. The 94 year old is full of energy, full of life who has disposition like a teenager (…to stifle a giggle). ‘Green eyes catching the sunlight’ signifies that she has positive attitude towards life and enjoys life’s every moment the way it comes to her. The references project her as a wonder woman.

4.1.7.c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic:</strong> 94 year old French-Indian dancer’s India visit for ballroom dancing</td>
<td>Claim 1: Porchon-Lynch claims America was another world which is fallacy.</td>
</tr>
<tr>
<td>T: She’d be more comfortable folding up her legs into <em>padmasana</em> (yoga)</td>
<td>Claim 2: Chinese philosophy which says energy lies in human feet.</td>
</tr>
<tr>
<td>T: She can lift off floor balancing her weight on her wrists</td>
<td>Claim 3: Porchon-Lynch claims, “Trees tell us that you can draw from what’s within, you can recycle”</td>
</tr>
<tr>
<td>T: Dance is fun for her</td>
<td></td>
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<tr>
<td>T: Her dancer partners are two young men</td>
<td></td>
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<tr>
<td>T: At the age of 87, she started ballroom dancing</td>
<td></td>
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<tr>
<td>T: She has won 410 first prizes</td>
<td></td>
</tr>
<tr>
<td>T: She is born to a French father and Manipuri mother</td>
<td></td>
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<tr>
<td>T: She moved to France during second World War along with her two favourite finds- yoga and sari</td>
<td></td>
</tr>
<tr>
<td>T: She founded the Westchester Institute of Yoga in New York in 1982</td>
<td></td>
</tr>
<tr>
<td>T: She walked the ramp in Paris, eventually making her way to Hollywood</td>
<td></td>
</tr>
<tr>
<td>T: She was famous in Hollywood due to her Indian sari</td>
<td></td>
</tr>
<tr>
<td>T: America was another world</td>
<td></td>
</tr>
<tr>
<td>T: Started yoga teaching classes in Hollywood</td>
<td></td>
</tr>
<tr>
<td>T: Chinese philosophy believes our energy lies in our</td>
<td></td>
</tr>
</tbody>
</table>
feet

T: Energy levels are inside human beings

T: According to her, after life cycle everyone goes back to earth

T: At 87 she underwent hip replacement surgery

T: After surgery she started again yoga-asana

T: She is miracle woman for her doctor

4.1.7. d. Discoursal nature of the news item:

The story discusses how a person can stay fit and remain energetic at old age also. The story emphasises good things in the actor with the strategy of glorified self representation. It is a simple creation of larger than life or mythical image of the actor as a dancer, actress, ‘yoga’ expert, model, philosopher with super human abilities (...at 87, her energy reserves were far from shrinking,.....the energy bottles are under her feet....., .... ‘the miracle woman’). The actor is obsessed with ‘yoga’, ‘sari’, Indian culture (I loved saris...) which are reflected in her action throughout her career. The story underscores that aged people have a place in society and there is no age for retirement. Anybody can be fit with the regenerative Indian ‘yoga’ which can be accepted as belief in everyday life. “.......She slips her porcelain feet spotted with maroon nail paint out of her blue shoe”, the lead gives minute descriptions of the yoga expert who can lift her off from the ground easily. Red nail paint depicts her as a passionate dancer, blue symbolises her mysticism as a graceful dancer at the age of 94 and white dress symbolises virtuousness of the lady. The story has collective symbolism like black and white photo of the dancer in dancing posture and coloured photo of ballroom dancing. Contrast method was adopted through the portrayal of age in multicolour and young age through black and white in keeping with the tone of the story. “Porch-lynch’s tryst with yoga began early when she spotted a group of boys doing asanas by the seashore in India. “I wanted to do it too. My aunt refused. It wasn’t lady like.” Enrolling at the Aurobindo Ashram .......... founding the Westchester Institute of yoga in New York in 1982”- these predicational statements
depict the feminist discourses to overcome the discrimination and empowering herself. It presupposes that ‘yoga asanas’ were practised by only men in the then India. The story shows the actor representing an era with entanglement of discourse strands of Indian culture, yoga, beauty, dance, fashion, philosophy of life on controlling mind and body. Yoga and sari are used in a clichéd manner to conform hegemonic position of regenerative power of Indian yoga. “In Hollywood, I was known as the lady in a sari who spoke French…… America was another world, …… In Hollywood, yoga revisited her”- these lines depict the world as a liberal society where Indian culture and philosophy were well accepted. The story gives perspective for future is to ‘be like a tree’ (…they will bear blossoms and the air will be filled with their fragrance. Trees tell us that you can draw from what’s within, you can recycle) - as seasonal changes do not have affect on blossoming of a tree, aging cannot reduce energy levels from reaching goals in life.

4.1.8. Date: 12th February, 2012, Sunday Discourse Plane: Newspaper, The Times of India
Section: Sunday supplement, Times Life!, Page- 1 Authors: Priyanka Dasgupta, Purba Dutt, Nona Walia

The context of the news article is celebrity love stories. Surface of the text shows love glorification with the stories of celebrity love lives – Pandit Ravi Shankar and Sukanya Shankar (author of their story is Priyanka Dasgupta), Raja Reddy and two sisters- Radha and Kaushalya (author is Purba Dutt), Imroz and Amrita Pritam (author is Nona Walia) and Ina Puri and Manjit Bawa (author of their story is Nona Walia). The story has collective symbols like pictures of the actors. Headline of the story is “India’s bohemian lovers”. Actors mentioned here are Sitar maestro Pandit Ravi Shankar and his wife Sukanya Shankar, Kuchipudi dancer, Raja Reddy and his wives - Radha and Kaushalya, Painter, Imroz and Amrita Pritam, poetess and writer Ina Puri and artist Manjit Bawa. The actors are portrayed here as true lovers. Love and togetherness are glorified here.
India’s bohemian lovers

‘I was too much in love... I really couldn’t care’

Sukanya Shankar

Some of modern India’s most celebrated cultural ambassadors are also protagonists in the greatest love stories. ‘Times Life’ gets them to open their hearts, homes and albums to tell the tale of a love that’s hard to explain.

Adjective: extroverted (Kaushalya Reddy); eminent poetess (Amrita Pritam)

Noun: generosity (Sukanya Shankar); gypsy (Pandit Ravi Shankar); dance veteran (Raja Reddy)

Hyperbole: maestro, legend (Pandit Ravi Shankar); legendary artist (Manjit Bawa)

Euphemism: pass away

Epithet: the greatest love stories

Naming references: 92 year old sitar legend (Pandit Ravi Shankar); the 68-year-old dance veteran (Raja Reddy); the much-married eminent Punjabi poetess Amrita Pritam
4.1.8. b. Anaphoric/ cataphoric reference:

“The couple are 34 years apart. And that’s not the only anomaly, at least by conservative standards, in this relationship. Their daughter, sitar player Anushka Shankar, was born in 1981, eight years before they were married.”

“He could be in love with different women in different places……. “I realised I was too much in love……. I really couldn’t care. Even if he gave me a few days in a year, I was fine”

The anaphoric references used for the couple Ravi Shankar and Sukanya to heighten their love which succeeded despite huge age difference and social system of a conservative society. With the repetitive use of ‘I’ in a quotation, the author tries to highlight Sukanya’s devotion towards Panditji.

“I am honest enough to have both my wives at home. The wife-at-home-mistress-elsewhere arrangement doesn’t agree with me.”……… Even his daughters, Yamini and Bhavana, one from each wife, have taken it well.”

The references for Raja Reddy are used to support for acceptance of bigamy in society. Each spouse has definite well defined space in his life and mutual acceptance for each other. Though above references indicate that a man may have number of relationships that time but the ladies are used to attach to a single man.

4.1.8. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Celebrity love stories</td>
<td>\</td>
</tr>
<tr>
<td>Sukanya Shankar and Ravi Shankar’s love story: Subheading: ‘I was too much in love…. I couldn’t care’</td>
<td>T: Sukanya Shankar’s love for Pandit Ravi Shankar</td>
</tr>
<tr>
<td>T: Sukanya Shankar has embraced her husband</td>
<td>\</td>
</tr>
</tbody>
</table>
and his former partners and step children

T: A private joke between husband and wife

T: The couple are 34 years apart; that’s not the only anomaly

T: Their daughter sitar player Anushka Shankar was born in 1981, eight years before they were married

T: Two years prior to that he fathered a child, musician Norah Jones, with New York concert producer Sue Jones

T: Sukanya does not mind sharing her husband with everyone

T: Panditji was attracted to dancer Kamala Shastri while he was married to his first wife

T: From 1967 to 1981, the couple lived together as man and wife

T: In 1972, Panditji met Sukanya

T: Their daughter Anushka was a secret to the public then

T: Sukanya was happy even if her husband, the sitar maestro gave her just few days in a year

T: There was another woman in his life who was younger than Sukanya

T: Sukanya loved everything that in some way belonged to Ravi Shankar

T: Sukanya has embraced Jones and his first wife, Annapurna Devi’s son Subhendra’s children

T: Shankar and Kamala Shastri continued to be close

T: Jones, Shankar describes as an attractive woman

T: Shankar hopes that the couple are blessed even with age difference in next birth also

Claim 1: Sukanya claims, “Maybe, if Raviji was an ordinary man, my ego would have posed a problem. But he’s special. I don’t mind sharing him with everyone.”

Claim 2: Pandit Ravi Shankar once claimed that he could be in love with different women in different places. It was like having a girl in every port- and sometimes there was more than one.

Claim 3: Sukanya Shankar claims, “I was too much in love.... I couldn’t care”

Claim 4: Sukanya Shankar claims, “Ravishankar never had a real family life...... I wanted to give him the home he never had.”
Love story of Raja Reddy and Radha- Kaushalya, his wives:

Subheading: ‘Differences dissolve when we dance’

T: “Double expenses” for Raja Reddy due to bigamy

T: For Raja Reddy finding harmony in a marriage with two women is easy or challenging, as maintaining rhythm at a concert

T: Reddy married his first wife Radha in 1959 when he was just 11 and she was 5 years old

T: They learnt Kuchipudi dance and moved to Delhi

T: Kaushalya younger sister of Radha, who was just 4 years old came to cheer up Radha

T: In 1979, Kaushalya revealed her love for Raja

T: Raja did love Kaushalya

T: Radha laid down one condition which was never been compromised- only she could play Raja’s lover on stage

T: Extrovert Kaushalya performed solo, plays and Radha took charge of household

T: Lord Krishna had two wives and 16 gopikas; Lord Venkateshwara too had two wives

T: It (bigamy) was Lord’s blessings

Love story of Amrita Pritam and Imroz:

Subheading: ‘There was no other way but to be with each other’

T: Imroz’s home is a museum of love where Amrita Pritam is omnipresent

T: First time Imroz laid his eyes on Amrita Pritam was in 1957

Claim 5: Claim by Raja Reddy, “She loves her sister to bits, and in her happiness lay Radha’s happiness”

Claim 6: Reddy claims, “everything dissolves when we get together to dance”

Claim 7: Dance has been greatest unifying force

Claim 8: If there is harmony, there’s nothing wrong with it (bigamy)
T: Pritam was in her 40s, was gaining fame as first Punjabi poetess; Imroz was 7 years younger to her.

T: Lovers are not rational; Amrita Pritam and her husband Pritam Singh were different from each others.

T: For Imroz, loving a married woman is normal.

T: In 1964, the couple moved into the same home, but refused to let their relationship be defined by law.

T: Imroz now lives with Pritam’s son.

T: Amrita’s ex-lover’s picture lies in open album; Imroz is not awkward with it.

T: Imroz is now a love poet than a painter; the shift occurred on a night when Pritam passed away in 2005.

Love story of Ina Puri and Manjit Bawa:

Subheading: ‘He’s still around in the notes he has left behind’

T: Ina Puri still carries photographs of Manjit Bawa in her hand bag.

T: For her, it is a spiritual union with a Sufi.

T: He was 19 years older.

T: For years, Puri and Bawa were seen in each other’s company.

T: Bawa remains her best friend, soulmate, mentor.

T: He shared bond with her husband and her son too.

T: Bawa belongs to a Sikh family from Dhuri, Punjab.

T: His marriage with his wife Sharda was unhappy.

T: Ina Puri authored biograpghy of Manjit Bawa.

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Claim 9: Imroz claims, “lovers are not rational”

Claim 10: For Imroz, loving a wife and mother for 50 years, and never desiring to own her, wasn’t unconventional. Normal....

Claim 11: The blurring of rules becomes more evident when you realise Imroz now lives with Pritam’s son.

Claim 12: Ina Puri claims that age has nothing to do with it (love).
T: Puri would accompany him visiting Kolkata

T: She was Bawa’s muse

T: Puri and Bawa were last together in 2005; Bawa had cerebral haemorrhage and he passed away in 2008

T: Puri spent days searching articles written on him in pre-internet era

T: She believes, Bawa has not quite left her; she is still discovering his notes inside books

4.1.8. d. Discoursal nature of the news item:

The article is a love saga of the cultural artists from music, dance, arts which appeared on 12th February 2012, as a special article for Valentine’s day - a day celebrated for love, which carries rhetorical tropes of hyperbole (maestro, legend), epithets (the greatest love stories) bestowing a glimpse of blissful love stories of great personalities. Pandit Ravi Shankar is a well known figure as sitar maestro all over the world. The story underscores that it is a matter of pride to be his wife for Sukanya. Due to which she could ignore infidelity of her husband. The article carries her value judgement - “...he’s special. I don’t mind sharing him with anyone.” His fame, his extraordinary great music talents could overshadow his involvements in many affairs in the public eyes. He is shown here as believer of free love (the self-confessed follower of free love). Sukanya is shown as a believer of many life-birth cycles of a human soul (when I am gone, don’t wait too long to be born again; ....they are blessed with an age difference in the next life too). Second story projects acceptance of bigamy in couples. Actor Raja Reddy, is married to two dancer sisters, justifies bigamy with intertextual element from Indian mythology (Lord Krishna, he says, had two wives and 16 gopikas. Lord Venkateshwara too had two wives). Third story shows love story of a married woman Amrita Pritam and Imroz who was seven years younger to her. The couple preferred to have a live-in-relationships rather than defining it by marriage. He also well accepts her son and stays with him after her death (I love them like my own). Fourth story is of artist Manjit Bawa- and his
biographer Ina Puri; Bawa became her mentor and she was his inspiration in creative
process. The story shows acceptance of Bawa in her family- to her husband and son.

In today’s rat race there is hardly any room for true love and togetherness of
same couple for years. It is common to see breaking up of relationships on the ground
of erosion of well defined space for each of the spouse. However, here quotations of
the actors used as subheadings are given to justify the unusual love stories and glorify
love. These cases also implicitly point towards the abolition of marriage from society.
The story shows love knows no boundaries, no age differences (lovers are not rational; age has nothing to do with it). The actors easily embrace and co-exist with
the sons and daughters of their beloved (the blurring of rules becomes more evident
when you realise Imroz now lives with Pritam’s son............; she has embraced Jones
and Annapurna Devi’s son........; he shared a bond not just with me, but my son and
husband too). It gives a picture of a liberal society where infidelity is acknowledged
as common occurrence and people are no more in need of labelling their relationships
by law or institution of marriage. The authors try to validate bigamy/polygamy and
extra-marital affairs socially. These love stories are published to get a social
recognition of new relationships and erosion of boundaries. It shows the political
economy which espouses essentially a laissez-faire economy which is constitutive of
a neo-liberal society not only in economies but also from the angle of a society with
new emerging values.

The actors are mentioned here as “India’s most celebrated cultural
ambassadors”, ‘bohemian lovers’ who openly introduce new trends of relationships in
a modern society. With argumentations and claims they justify the blurring of socio-
cultural rules in India and also acceptance of infidelity to keep the relationship go on
(For Imroz, loving a wife and mother for 50 years, and never desiring to own her......;
............ The couple moved into the same home, but refused to let their relationship be
defined by law; if there’s harmony, there’s nothing wrong in it...;............had two
mummies......it was Lord’s blessings, and that she was lucky;........ I don’t mind
sharing him with everyone).
The context of the celebrity article is brand endorsements by celebrities. The surface of the text describes how celebrities are able to earn a good amount from advertisements. The story chooses four celebrity couples to show celebrity relationships are saleable commodities for advertising world. Headline of the story is “Bollywood’s cheque mates”. Actors mentioned here are Saif Ali Khan- Kareena Kapoor, Ajay Devgan- Kajol, Aishwarya Rai- Abhishek Bachchan and Riteish Deshmukh- Genelia D’Souza. They are portrayed as power couples benefitted from advertisements.

4.1.9. a. Language used in the select news is:

Adjective: flamboyant (Saif- Kareena)

Hyperbole: India’s strongest power couple (Abhishek- Aishwarya), the flavour of the month (Genelia- Riteish)

Verb: encash their family image (Ajay Devgan- Kajol)

Metonym: cheque mate as substitute for working couple

Epithet: a power couple, the face of Head & Shoulder shampoo (Saif- Kareena), India’s strongest power couple (Abhishek- Aishwarya), the flavour of the month (Genelia- Riteish), a long- married Ajay Devgan and Kajol

Colloquialism: cool (Abhishek Bachchan)

Neologism: Saifeena = Saif + Kareena

Collocation: Cheque mates
**Naming references:** Devgan and his wife of 12 years (Ajay Devgan and Kajol); Aish and Abhi (Aishwarya Rai and Abhishek Bachchan)

4.1.9. b. Anaphoric/cataphoric reference:

"Actor Saif Ali Khan is presumably nervous and equally hopeful about his just-released home production *Agent Vinod*, is unlikely to take it well when he hears Shailendra Singh of Percept Limited say, “Is the world waiting to see *Saif and Kareena’s* on-screen chemistry? I doubt it.” But Khan should perhaps wait for the joint managing director of the entertainment and media conglomerate to chase it with, “When they do movies together, there’s little excitement because the world knows they are a couple. But when they sign on endorsements, they are a power couple. They exude dynamism in public life.”

“The fate of Khan and his lover Kareena Kapoor’s previous films, *Tashan* and *Kurban*, proved Singh right. Although far from consistent box-office draws when they share film credits, they continue to be worth crores. The reason; their relationship. Komal Nahta, editor of film trade journal Film Information, estimates that ‘Saifeena’ would command close to Rs. 80 crore annually for endorsements and appearances...... Far from damaging prospects, news of Khan and Kapoor’s anticipated and frequently postponed wedding, including speculations about Rajasthan as a possible venue, is working towards keeping them in power.”

The celebrity couple (Kareena and Saif) is portrayed as one of the power couples whose income depends on advertisements than their actual niche of film genre.

4.1.9. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Bollywood’s working couple</td>
<td>Claim 1: “When they do movies together, there’s little excitement because the world knows they are a couple. But when they sign on endorsements, they are a power couple.”</td>
</tr>
<tr>
<td>T: Actor Saif Ali Khan is presumably nervous and equally hopeful for his next film <em>Agent Vinod</em></td>
<td></td>
</tr>
</tbody>
</table>
T: Shailendra Singh of Percept Company says, “Is the world waiting to see Saif and Kareena’s on-screen chemistry? I doubt it.”

T: “When they do movies together, there’s little excitement because the world knows they are a couple. But when they sign on endorsements, they are a power couple. They exude dynamism in public life.”

T: Saif and Kareena's previous films Tashan and Kurbaan did not go well

T: When they share film credits, they continue to be worth crores

T: ‘Saifeena’ would command close to Rs. 80 crore annually for endorsements and appearances

T: Celebrity pairing could be the ultimate collaboration of the famous

T: “Powerful couple tend to gravitate toward other powerful couple”

T: A decade ago, married stars were outdated and unsalable

T: What’s turned them into hot commodities is the transparency with which they approach their relationships

T: News of Kareena and Saif’s wedding postponed wedding is working towards keeping them in power

T: Devgan and his wife of 12 years have endorsed home appliances brand; ‘Saifeena’ is face of Head and Shoulder shampoo

T: Saif and Kareena charge close to Rs. 6.5 crore as endorsement fee; that’s a crore less than Abhishek and Aiswarya charged for Lux advertisement

T: Aishwarya and Abhishek are India’s

Claim 2: “Powerful couple tend to gravitate toward other powerful couple”, says Jim Houran, clinical psychologist

Claim 3: A decade ago, married stars were outdated and unsalable

Claim 4: What’s turned them into hot commodities is the transparency with which they approach their relationships

Claim 5: “They are smart enough to calculate the benefits of togetherness”

Claim 6: “I’d imagine that Abhishek Bachchan and Aiswarya Rai are worth Rs. 120 crores annually.”, claims Komal Nahta, editor of Film Information

Claim 7: “They are happy to encash their family image”

Claim 8: Far from damaging prospects, news of Khan and Kapoor’s anticipated and frequently postponed wedding, including speculations about Rajasthan as a possible venue, is working towards keeping them in power.

Claim 9: Saifeena are seen as...
strongest power couple

T: Abhishek younger to Aamir Khan has something cool about him; endorsement and wedding changed his luck

T: According to journal *Labour Economics*, high-achieving men are choosing high-achieving women

T: When Riteish Deshmukh identified himself and new bride, actress Genelia D’Souza, as Mr. and Mrs Deshmukh in a tweet, what he was doing was endorsing his new-relationship status.

T: The two were recently seen in *Tere Naal Love Ho Gaya* which the makers had hoped would benefit from their couple-dom

T: Will the chemistry be profitable?

T: “The flavour of the month, Genelia-Riteish stand at the lower end of the celebrity food chain....” says film journalist Avijit Ghosh

T: India has changed dramatically in the last 20 years; bodies aren’t the only things flaunted these days; emotions and relationships displayed too

T: Advertising guru Prathap Suthan says being a power couple in Bollywood is a challenge

T: Singh shares the example of long-time

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flamboyant

Claim 10: Marriage has lent credibility to Aish and Abhi

Claim 11: “They are India’s strongest power couple,” claims Ashwin Jacob Varkey, Creative Director, Lowe

Claim 12: High-achieving men are choosing high-achieving women

Claim 13: When Riteish Deshmukh identified himself and new bride, actress Genelia D’Souza, as Mr. and Mrs Deshmukh in a tweet, what he was doing was endorsing his new-relationship status.

Claim 14: The two were recently seen in *Tere Naal Love Ho Gaya* which the makers had hoped would benefit from their couple-dom

Claim 15: “The flavour of the month, Genelia-Riteish stand at the lower end of the celebrity food chain”

Claim 16: “But we are starved of celebrity couple”

Claim 17: “They might just land that odd couple endorsement”

Claim 18: India has changed dramatically in the last 20 years

Claim 19: Bodies aren’t the only things flaunted these days; emotions and relationships displayed too

Claim 20: Being a power couple in Bollywood is a challenge

Claim 21: “Celebrity advertising is dependent on the ups and downs of the relationship.”

Claim 22: “If a problem crops up between the couple, the brand is left
lovers John Abraham and Bipasha Basu. “After their break-up, their brand was diluted.”

T: Lifestyle and film magazines are hungry for scoops, makes spicy private lives a draw

T: There’s a proof of that in Hollywood too, Angelina Jolie and Brad Pitt’s combined portfolio is worth $270 million

T: They (the celebrity couples) have to keep working at it if they want the money to stream in

T: Basu and Abraham refraining from announcing their split, because they were tied up in couple endorsements

T: Bagging the plush endorsements also means you can choose to do that select one film a year- even if belonging to the niche, indie genre- because your bills are taken care of courtesy the brands. Jolie, who is believed to have acted in two films a year, didn’t sign on any last year, except a small foreign language production based on the Bosnian war

red-faced”

Claim 23: “When there is a split, one person ends up as loser.”

Claim 24: The couples don’t have it easy

Claim 25: The couple have to keep working at it if they want the money to stream in

Claim 26: Basu and Abraham refraining from announcing their split, because they were tied up in couple endorsements

Claim 27: “They were bound by contract, so they had to keep up the mirage of a relationship”

Claim 28: Bagging the plush endorsements also means you can choose to do that select one film a year- even if belonging to the niche, indie genre- because your bills are taken care of courtesy the brands.

Claim 29: “It’s economics, really,” claims Cherian.

Claim 30: “Between them one is invariably more successful than the other, who benefits from the ‘rub off’ effect.”

Claim 31: Both emerge winners.
4.1.9. d. Discoursal nature of the news item:

Discourse position of the story validates the unquestionable nexus between Bollywood industry and endorsement industry. It shows how advertisements and spin operations determine political economy of celebrity industry and serve as contents of media industry. This ostentatious piece of writing is executed to establish celebrity power play and their commodification in a different way. The author uses noun phrase 'cheque mates' along with the possession 'Bollywood's...' in the headline instead of any prepositional use 'of' or indefinite article 'the' before noun 'Bollywood' to add punchiness in the headline. Collocation 'cheque mates' and neologism 'couple-dom' as a replacement of clichéd use of 'celebrity-dom' are used to show collective celebrity actions rather than personalised individualistic promotions of a single celebrity. Celebrity relationship and their togetherness are branded here to keep the public interest alive. Informal use 'cool' (there was something cool about him) and verb phrase 'starve of' (...we are starved of celebrity couple) used instead of 'lack' show trend of colloquialism in written discourse to spice up the story. The presupposition “They exude dynamism in public life” indicates their flashy life style attractive for public and fans; they are significant because of their role as a means of consumption. Ideological square of the story is the positive image of the perfect celebrity couples. Celebrities are positioned here as powerful personalities with their brand identities; “When they sign on endorsements, they are a power couple” – but it’s not only brands they promote and generate fees, celebrities become powerful in influencing and shaping the understanding of various social practices with more personalised information. Claims such as “high achieving men are choosing high-achieving women; India has changed dramatically in the last 20 years” are generalised predicational statement which indicates towards neo-liberal society where spouse are empowered in many ways including economically. It shows companies' want to sell product to families for business generation with the portrayal of celebrity family status. Verb 'encash' is used in argumentation “they are happy to encash their family image” validates that every moments of them are public. The story re-establishes hegemonistic view of Bollywood celebrities as ‘saleable’ personalities (bodies are not flaunted these days; emotions and relationships displayed too). The article is published keeping in mind the products and companies endorsed by the actors.
Ultimately the advertisements of products and companies become decider of political economy of media industry. The story underscores how brand identity of celebrity finds core position of celebrity industry rather than their talents or expertise over arts, films.

4.1.10. Date: 1st April, 2012, Sunday Discourse Plane: Newspaper, The Times of India

Section: Sunday Supplement, Times Life! Page- 2 Authors: Anuradha Verma

The feature is a news on a political celebrity in the context of Indian economic scenario. The surface of the text describes how the actors can fit in the corporate world with their political traits. The surface of the text carries pictures of the actors-Mamata Banerjee, West Bengal CM in angry look, Akhilesh Yadav, Uttar Pradesh CM with folded hands for crowds and close up shot of Rahul Gandhi looking downward to maintain pace with the story. Headline used here is “Corporate lessons from Indian politics”. Actors portrayed here are – Mamata Banerjee as a committed CM but the boss from hell, Akhilesh Yadav as a young leader among experienced conservatives and Rahul Gandhi as a lone warrior in Congress.

4.1.10. a. Language used in the select news is:

Hyperbole: powerful bulldozing personality (Mamata Banerjee), remote-controlled (Rahul Gandhi)

Adjectives: fickle and impulsive (intended for Mamata Banerjee), gung-ho, young leader (Rahul Gandhi)

Collocation: heartless business

Use of colloquialism: flip-flops, bang-on

Epithet: powerful bulldozing personality (Mamata Banerjee), a boss-cum-colleague from hell (Mamata Banerjee), a second generation entrepreneur (Akhilesh Yadav)
Naming references: Paschimbanga CM, Trinamool Congress party chief (Mamata Banerjee), the 38 year-old (Akhilesh Yadav)

4.1.10. b. Anaphoric/ cataphoric reference:

“For freshly-sacked Railway Minister Dinesh Trivedi, and the UPA 2 coalition member Trinamool Congress, party chief Mamata Banerjee is a boss-cum-colleague from hell. My way or high way, is the philosophy of with which she sacked Trivedi, when he proposed a rail fare hike against her wishes. She promptly installed her right hand man, Mukul Roy, in his place. Mamata has a powerful bulldozing personality and confrontation comes naturally to her. She would respect if you took a stand, even if against her, with a valid reason” (Mamata Banerjee)

By anaphoric references Mamata Banerjee is projected as rigid and stubborn leader of Trinamool Congress where her words are final.

“His quandary is familiar to all young leaders heading a team of experienced hands. Even as the 38 year-old promised to weed out goondagiri, his party workers were involved in mob attacks..... Chakravarthy says, “His rise reminiscent of the heir who has strived to win organisational support and establish his right to lead rather than be obligated to lead.” (Akhilesh Yadav)

Deictic pronoun ‘his’ used as cataphoric references to emphasise Akhilesh’s dilemma as a new comer against the established bahubali politics and critic of caste line politics.

“Rahul Gandhi took his time to speak upon the Jan Lokpal Bill, and stayed mum when the Congress leadership chose to keep an eye on Muslim votes when author Salman Rushdie was ‘advised’ not to visit the country for this year’s DSC Jaipur Literature Festival. While young India waits to know Gandhi’s stand on issues, he toes the party line, seemingly remote controlled by senior colleagues. Motwani considers him a candidate, who pops in and out at his party’s behest. “He was gung-
ho during campaigning and disappeared. Such leadership appears to be acting on other's instructions and is not empowered enough.” (Rahul Gandhi)

Anaphoric references are used to project him as a marionette of Congress senior leaders who fails to meet the expectations of people for social reforms.

4.1.10. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
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</thead>
<tbody>
<tr>
<td><strong>Claim 1:</strong> India’s current political scene has more potential to throw up corporate lessons than a succeed-at-your workplace seminar does</td>
<td></td>
</tr>
<tr>
<td>Topic: Corporate lessons from Indian politics</td>
<td></td>
</tr>
<tr>
<td>T: India’s current political scene has more potential to throw up corporate lessons</td>
<td></td>
</tr>
<tr>
<td>T: How do you deal with a boss, who flip-flops as often as Mamata Banerjee does?</td>
<td></td>
</tr>
<tr>
<td>T: How does a second generation entrepreneur saddled with a senior team, as Akhilesh Yadav is deal with the situation?</td>
<td></td>
</tr>
<tr>
<td>T: And what does a young leader like Rahul Gandhi, who failed a crucial test, do next?</td>
<td></td>
</tr>
<tr>
<td>T: Economist and author Meghnad Desai says, “Sack Mamata, put a senior mentor over Akhilesh and ask Rahul to find a new job which is more conductive to his talents.”</td>
<td></td>
</tr>
<tr>
<td>T: Mamata Banerjee,</td>
<td></td>
</tr>
<tr>
<td>Paschimbanga CM: Committed but boss from hell</td>
<td></td>
</tr>
<tr>
<td>T: For freshly-sacked Railway Minister Dinesh Trivedi, and the UPA 2 coalition member Trinamool Congress, party chief Mamata Banerjee is a boss-cum-colleague from hell.</td>
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</tr>
<tr>
<td>T: My way or high way, is the philosophy of Mamata with which she sacked Trivedi</td>
<td></td>
</tr>
<tr>
<td>T: When he proposed a rail fare hike against</td>
<td></td>
</tr>
<tr>
<td>Claim 2: For freshly-sacked Railway Minister Dinesh Trivedi, and the UPA 2 coalition member Trinamool Congress, party chief Mamata Banerjee is a boss-cum-colleague from hell.</td>
<td></td>
</tr>
<tr>
<td>Claim 3: My way or high way, is the philosophy of with which she sacked Trivedi</td>
<td></td>
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<tr>
<td>Her wishes</td>
<td>Claim 4: “Imagine a boss who’s fickle and impulsive. Life can be miserable.”</td>
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<tr>
<td>------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>T: She promptly installed her right hand man, Mukul Roy, in his place</td>
<td>Claim 5: “It’s difficult to keep pace with a changing mind.”</td>
</tr>
<tr>
<td>T: Anisha Motwani, director and CMO, Max New York Life, says, “Imagine a boss who’s fickle and impulsive. Life can be miserable.”</td>
<td>Claim 6: “Such bosses tend to perform their core responsibilities extremely well.”</td>
</tr>
<tr>
<td>T: “It’s difficult to keep pace with a changing mind.”</td>
<td>Claim 7: “Those with Banerjee’s temperament must work towards appearing more mature.”</td>
</tr>
<tr>
<td>T: “Such bosses tend to perform their core responsibilities extremely well.”</td>
<td></td>
</tr>
<tr>
<td>T: “Those with Banerjee’s temperament must work towards appearing more mature.”</td>
<td></td>
</tr>
<tr>
<td>T: Rajat Malhotra, president, retail, for hypermarket chain, sees the advantage of such a boss</td>
<td>Claim 8: “She shoots her mouth, but what you see is what you get”</td>
</tr>
<tr>
<td>T: “She shoots her mouth, but what you see is what you get”</td>
<td>Claim 9: Bill Gates was to the corporate world what Banerjee is to Indian politics</td>
</tr>
<tr>
<td>T: Comparison of Mamata Banerjee with Bill Gates- Bill Gates was to the corporate world what Banerjee is to Indian politics, believe Praveen Chakravarthy, CEO, Anand Rathi Financial.</td>
<td>Claim 10: ‘Firing’ Trivedi would be akin to sending a message down the line to behave. It’s a heartless business decision</td>
</tr>
<tr>
<td>T: Chakravarthy thinks that ‘firing’ Trivedi would be akin to sending a message down the line to behave.</td>
<td>Claim 11: Bosses like Banerjee respect those who challenge them head-on</td>
</tr>
<tr>
<td>T: It’s a heartless business decision</td>
<td></td>
</tr>
<tr>
<td>T: But bosses like Banerjee respect those who challenge them head-on</td>
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</tr>
<tr>
<td>T: “Mamata has a powerful bulldozing personality and confrontation comes naturally to her.”</td>
<td>Claim 12: “Mamata has a powerful bulldozing personality and confrontation comes naturally to her”</td>
</tr>
<tr>
<td>T: “She would respect if you took a stand, even if against her, with a valid reason”, says corporate coach Santhose Babu.</td>
<td>Claim 13: “She would respect if you took a stand, even if against her, with a valid reason”</td>
</tr>
</tbody>
</table>
T: Akhilesh Yadav

Uttar Pradesh CM: Young leader among experienced conservatives

T: His quandary is familiar to all young leaders heading a team of experienced hands.

T: Even as the 38 year-old promised to weed out goondagiri, his party workers were involved in mob attacks. Last fortnight, ‘excited’ workers blocked a highway in Amroha for four hours.....All cops could do was to plead.

T: Chakravarthy says, “His rise reminiscent of the heir who has strived to win organisational support and establish his right to lead rather than be obligated to lead.”

T: His comparison with Mukesh Ambani and Paul Jacobs

T: “While securing their leadership positions through genetics and lineage, they have strived to establish and prove their credentials, first, within their organisation in order to win internal support, and then in the world at large.”

T: The acquisition strategy was bang-on, believes Motwani,

T: ...Wooing rural voters on a bicycle and the youth through social networking websites.

T: Now comes sustenance strategy

T: “The first 90 days are critical for all CEOs.”

T: “Akhilesh must create a powerful, inclusive vision and get the buy-in of experienced hands and his father’s unconditional support; focus on quick wins while emphasising long-term plans; and launch an image make-over while communicating his brand identity powerfully.
communicating his brand identity powerfully,” suggests Babu.

T: Rahul Gandhi

MP and general secretary of Congress: Lone warrior who plays by the book

T: Rahul Gandhi took his time to speak upon the Jan Lokpal Bill,

T: And stayed mum when the Congress leadership chose to keep an eye on Muslim votes when author Salman Rushdie was ‘advised’ not to visit the country for this year’s DSC Jaipur Literature Festival.

T: While young India waits to know Gandhi’s stand on issues, he toes the party line, seemingly remote controlled by senior colleagues.

T: Motwani considers him a candidate, who pops in and out at his party’s behest. “He was gung-ho during campaigning and disappeared. Such leadership appears to be acting on other’s instructions and is not empowered enough.”

T: His dilemma is similar to second to a third generation entrepreneur, says Malhotra

T: “A leader must let his people know who he is, and what he stands for. When people turn out to listen to him, it’s plain hero-worship.” Gandhi must work towards winning internal support, suggests Chakravarthy.

T: “Corporate leaders like Kumar Mangalam Birla, chairman of Aditya Birla Group, who seemed reluctant at first, but later found their own space, have a lesson for Rahul. We hope he uses the UP debacle as a stepping stone.”

T: Babu believes Gandhi does not demonstrate strength of conviction.

| Claim 19: He toes the party line, seemingly remote controlled by senior colleagues. |
| Claim 20: Motwani considers him a candidate, who pops in and out at his party’s behest. |
| Claim 21: Such leadership appears to be acting on other’s instructions and is not empowered enough |
| Claim 22: His dilemma is similar to second to a third generation entrepreneur, says Malhotra |
| Claim 23: “A leader must let his people know who he is, and what he stands for. |
| Claim 24: When people turn out to listen to him, it’s plain hero-worship |
| Claim 25: Rahul must create more leaders, and let others be heard. |
| Claim 26: Gandhi must work towards winning internal support |
| Claim 27: Corporate leaders like Kumar Mangalam Birla, chairman of Aditya Birla Group, who seemed reluctant at first, but later found their own space, have a lesson for Rahul. |
| Claim 28: Babu believes Gandhi does not demonstrate strength of conviction |
| Claim 29: “It’s about following your instincts, learning from experience, and aligning your values to your actions while addressing issues.” |
4.1.10. d. Discoursal nature of the news item:

The question lead with a direct question to its readers (how do you deal with a boss........) shows newspaper’s slant towards conversationalisation and use of colloquialism (flip-flops). Sentence connector ‘however’ is used to joint two contradictory predicational statements for Mamata Banerjee which projects her as a fickle minded person (It’s difficult to keep pace with a changing mind. However, such bosses tend to perform their core responsibilities extremely well). Three questions in lead in conversational tone tries to hold reader’s interest which also presuppose the concealed characters of the three political leaders which is revealed in the next schema- Mamata Banerjee as fickle minded person, Akhilesh Yadav as second generation young leader signifies his political inheritance from his father who has to make adjustments with experienced leaders of the Govt. and Rahul Gandhi is projected as a leader who failed to take any concrete stand. It is a satirical piece on these three politicos on the basis of their recent performances in current economic scenario in India. The story is rich in use of rhetorical tropes – epithets, hyperbole, linguistic tools- collocation, colloquialism, naming references, and argumentations. It is essentially a story which presents these leaders in a poor light but the story has been included since a good number of linguistic techniques have been used. Contrary to usual celebrity reporting this satirical piece carries negative representation of the actors as the ideological square in the story- impulsive and stubborn Mamata, lack of sustenance strategy for Akhilesh and remote-controlled Rahul. The actors are compared with corporate tycoons and their situations- hiring and firing of HR department, leadership position through lineage. They are judged in terms of their recent actions in political arena from the perspective of HR skills of corporate world in current Indian economic scenario- high inflation, economic slowdown. Both the sectors have one thing in common; it is to learn how to manage their own people. But an obvious question arises about the peculiarity of the story - why the author prefers to put forward entrepreneur’s value judgements to judge these politicos instead of judging them from development perspective? The story takes a pro- capitalist stance for these political leaders (...communicating brand identity powerfully) than their role as democrats for social reforms in a democratic country. The story has discourse entanglement or discursive knot of discourse strands of politics, capitalist economy
and social reform. “Those with Banerjee’s temperament must work towards appearing more mature.......... she would respect you if you took a stand.......... A leader must let his people know who he is......... Rahul must create more leaders.......Gandhi must work towards winning internal support” – these value judgements with the use of modal verbs ‘must’, ‘would’ show opinionated form of journalistic discourse. The story turns out to be a celebrity piece as it tries to pamper Post-Fordist corporate outlook on the world in accordance with laissez-faire or neoliber al economy.

4.1.11. Date: 6th May, 2012, Sunday Discourse Plane: Newspaper, The Times of India Section: Sunday supplement, Times Life!, Page- 1 Authors: Nona Walia and Anjana Vaswani

The context of the celebrity article is celebrity story on interior designing. Surface of the text contains glamorised pictures of the celebrities and headline of the story is “Should you trust your home to a star wife?”. Actors mentioned here are Gouri Khan, Suzanne Roshan, Shamita Shetty, Zarine Khan, Twinkle Khanna. They are portrayed as celebrity home decorators who can easily give a tough competition to the professional architects.

4.1.11. a. Language used in the select news is:

Verb: parked herself in London (Shamita Shetty); feed off sophistication

Epithet: the glamorous decorator (Gouri Khan, Suzanne Roshan, Shamita Shetty, Zarine Khan, Twinkle Khanna)

Neologism: hollywoodisation

Naming reference: the star wife (Gauri Khan)
4.1.11. b. Anaphoric/ cataphoric reference:

“We are not sure if any of the customers investing in the 10 pent houses being designed by her for Glitterati, a Kolte Patil project in Pune, have been to this room, or are privy to Khan’s personal sense of décor. Yet, the developers sold their first luxury pent house within days of announcing their association with the star wife...... This style of working seems a generation apart from what Gauri Khan plans to do, now. “I’ll be working with the customer, and selling him my ideas. There will be changes of course, but we will try to get him to come around to appreciating what I like,” she says. Khan will present buyers with 3D schematics to give them a sense of what the finished home will look like. The interaction, she admits, “will be limited”. Kolte Patil Mehra says, “The client can tell her if they would like a study made, for instance, and they are free to pick the colour palette, but 85 percent of the décor will be left to Gauri. Otherwise, it would be akin to buying a Louis Vuiton handbag and asking them to change the handle.”

Deictic pronouns ‘I’, ‘my’, ‘we’ are used in internal intertextuality as quotation for anaphoric references and naming reference of Gauri Khan are used just to sell her designs and increase the marketability for her.

4.1.11. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
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<tbody>
<tr>
<td>Topic: Celebrity into interior designing market</td>
<td></td>
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<tr>
<td>T: A Pune realty firm sold its first luxury penthouse within days of announcing its association with Shah Rukh Khan’s wife Gauri.</td>
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<tr>
<td>T: Suzan Roshan, Twinkle Khanna, Shamita Shetty- the glamorous decorator’s club is swelling.</td>
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<tr>
<td>T: Why do star wives take interiors…</td>
<td></td>
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<tr>
<td>T: ....And do they deserve their crores?</td>
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<tr>
<td>T: A 1999 M. F. Hussain painting in white, black and cobalt blue brings together a hookah, a bare-breasted woman, a peacock-that-could-be-a-snake</td>
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and an elephant squatting like a bored country bumpkin, on one wall of Hindi film star Shah Rukh Khan and wife Gauri’s office that she is reported to have done up.

T: The office is located in a building annexed to their palatial bungalow in Mumbai; detailed description of the decoration

T: The developers sold their first luxury pent house within days of announcing their association with the star wife

T: The bollywoodisation of branded residences in micro-markets of Mumbai, Bengaluru and Pune is gaining strength.

T: And star wives with and without a degree in architecture and interiors, are being chased by realtors

T: Twinkle Khanna is designing for ORB, Supertech’s luxury residential project in Noida

T: Actress Shamita Shetty quit acting career

T: And parked herself in London to study interior design

T: A Mumbai-based builder’s spouse, who hired a star wife says, she hoped to feed off the sophistication.

T: “After a couple of years, … I had to get a trained architect to set it right.”

T: It’s this star-craze that real estate developers are milking

T: Yogesh Mehra, senior vice president, Sales with Kolte Patil says, Khan’s name has an immediate association with luxury

T: She also costs more than a professional

T: A veteran fashion designer who has dabbled in

<table>
<thead>
<tr>
<th>Claim 1</th>
<th>The place could well be a museum, but it’s not nearly as intimidating.</th>
</tr>
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<tbody>
<tr>
<td>Claim 2</td>
<td>Heart, or as Gauri Khan puts it, warmth makes a difference</td>
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<tr>
<td>Claim 3</td>
<td>And star wives with and without a degree in architecture and interiors, are being chased by realtors</td>
</tr>
<tr>
<td>Claim 4</td>
<td>She hoped to feed off the sophistication.</td>
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<tr>
<td>Claim 5</td>
<td>“I wanted to live with the same glamour that she did. The response from friends at the housewarming party was unbelievable.”</td>
</tr>
<tr>
<td>Claim 6</td>
<td>Khan’s name has an immediate association with luxury</td>
</tr>
<tr>
<td>Claim 7</td>
<td>“She lives the lifestyle, so, when she designs a space using her aesthetics”</td>
</tr>
<tr>
<td>Claim 8</td>
<td>“It reinstates confidence in the customer”</td>
</tr>
</tbody>
</table>
interior says the transition from star homemaker to interior designer is easy.

T: Unlike, professional architects who charge a set fee, star wives tend to demand a percentage of the entire cost of the unit.

T: Lali Dhawan, David Dhawan’s wife has worked on Manish Malhotra’s home, Salman Khan’s home.

T: Who needs a degree?

Suzanne studied at Brooks College, California before she set up the Suzane Roshan House of Design.

T: Dhawan and Khan rely on instinct and individual aesthetics.

T: The only design experience, Khan for instance, has, is doing up Mannat, her sea facing mansion in Mumbai and her London and Dubai residences.

T: She tied up with Roshan’s one-year-old interiors store.

Claim 9: The transition from star homemaker to interior designer is easy.

Claim 10: “It’s their husband’s identity and the access it allows them that adds weight to their worth.”

Claim 11: “The moneyed are desperate to have say, Twinkle do up their home.”

Claim 12: “They could be paying anything from Rs. 50 lakh upward.”

Claim 13: Lali Dhawan says, “We have an edge. We live in the midst of glamour.”

Claim 14: Lali Dhawan claims, “We travel, visit the best homes and hotels across the world, and that helps.”

Claim 15: “We start off with our own homes, and land contracts when visitors like what they see and approach us.”
T: Shetty, however, decided she needed practical training if she wanted to get seriously into interiors.

T: Shetty is now training with a senior architect in Mumbai.

T: One of the first star wives to turn designer, Zarine Sanjay Khan regrets not acquiring a professional degree; the first home design was veteran actor Manoj Kumar's.

T: Is customer really king?

T: Geeta Hundlani, a resident of Breach Candy in Mumbai was a client of Zarine Khan; Zarine met her several times to understand her lifestyle.

T: This style of working seems a generation apart from what Gauri Khan plans to do now; Gauri will present buyers with 3D schematics to give them a sense of what the finished home will look like; With minimal client involvement, Khan's association with the developer is along the lines of legendary rock star Mick Jagger's daughter Jade's association with Lodha Group, where according to reports, a 4 BHK apartment will cost Rs. 4.8 crore.

T: It is an image-building exercise.

T: When Jade Jagger works for an Indian developer, it's actually about luxury branding; they try to maximise profits by connecting her brand value to their project.

T: Glamour over exercise?

T: Mumbai-based architect Milind Pai, whose firm has designed the homes and offices of some of Mumbai's famous jewelers and celebrities, finds the modus operandi strange. "A professional interior decorator works within the client's budget, and according to the customer's taste. But you must understand that this type of client isn't concerned about getting value for money.............", says Pai.

Claim 16: Claim of Gauri Khan- she is open to working on smaller accounts and budgets too.

Claim 17: Gauri claims, "I'll be working with the customer, and selling him my ideas."

Claim 18: Jagger claims, "It's all about luxury. India has a luxurious palate...."

Claim 19: Interior designer, Nisha Jamwal claims, it's an image-building exercise.

Claim 20: "They try to maximise profits by connecting her brand value to their project."

Claim 21: Design is serious business.

Claim 22: Manjeet Bhullar, interior designer to the rich and famous, believes glamour girls can't match professionals.
T: John Hitchcox, spokesperson for Yoo, an international design firm says, Celebrity designers instil confidence in buyers about the credibility of the design, which is important in a highly competitive market

T: But before a buyer looks at the celebrity status of a designer, he must ask what the designer’s philosophy on living is.

T: Yoo founder Phillippe Starck is involved with Yoo Pune, a residential project in Pune that includes spa nestled in a five-acre forest, for Panchshil Realty.

T: Jamwal argues that the ‘decorator’ tag fits star wives better

T: Globally, an interior designer needs a license to practice. Designing house demands knowledge of architecture

T: Most of the new entrants are decorators, not designers

T: Do they have practical knowledge about plumbing and ducting?

T: Would Khan like to answer that one?

| Claim 23: They may be great buyers of expensive things, but not geared for the everyday grind of a design company |
| Claim 24: But doing home is complex |
| Claim 25: Celebrity designers instil confidence in buyers about the credibility of the design, which is important in a highly competitive market |
| Claim 26: the ‘decorator’ tag fits star wives better |
| Claim 27: Designing house demands knowledge of architecture |
| Claim 28: Most of the new entrants are decorators, not designers |

4.1.11. d. Discoursal nature of the news item:

The story is presented as a comparative statement on the expertise of glamorous celebrities and professional architects on home decors, but the surface of the text is filled with collective symbolism of pictures of only celebrities to glamorise the texts and ensures their acceptance as entrants in the melee of competitive business
world. Neologism ‘bollywoodisation’ is used as marketing technique here for these celebrities. The article is more or less selling the celebritocracy and flamboyance associated with celebrity lifestyles in a new light to reach the consumers. This story might be called an advertisement targeting business making consumer-reader segment for marketing interior designing business for the stars. “Heart, or as Gouri Khan puts it, warmth makes a difference; Dhawan... says, we have an edge. We live in the midst of glamour......; she (Khan)... says she is open to working on smaller accounts and budgets too......; I’ll be working with the customer, and selling him my ideas..., she (Khan) says” – in these arguments for business promotions, verbs ‘put’, ‘say’ are used as substitute for ‘sell’ to influence consumers. Usage of modal verb ‘should’, mental verb process ‘trust’ in the headline show authors’ judgement profoundly; they put the headline cleverly as an interrogative clause which is a directive requesting argument (you should trust your home to a star wife). Pronoun usage ‘you’, ‘your’ in the headline for direct address to the consumers shows trend of conversationalisation in print media discourse. Detailed description of decoration in the lead and schemas step by step echoes the leitmotif of story of whetting desires among the consumers (A 1999 M. F. Husain painting in white, black and cobalt blue brings together a hookah, a bare-breasted woman, a peacock-that-could-be-a-snake............on one wall of Hindi film star Shah Rukh Khan; ....she hoped to feed off the sophistication...... Khan’s name has immediate association with luxury.... It reinstates confidence in the customer). Verb ‘parked’ and ‘feed off used in place of ‘move’ and ‘get’ respectively in the sentences “...... and she parked herself in London to study interior design; ...she hoped to feed off the sophistication.” Newspapers filled with advertisements are not new, but it is an effort to push the boundaries between advertisements and news making by blending both the domains. The article appears more like a spin operation for the celebrities especially for Gauri Khan for showcasing their supposedly hidden aesthetic talents. Ideological square of the story is positive representation of the celebrities as successful designers. This capitalist discourse in favour of stars actually resonate the idea of political economy of media industry which cannot survive without advertisements.
The context of the news article is celebrity news of Bollywood celebrity Shah Rukh Khan and his controversial brawl with Mumbai Cricket Association officials. Surface of the text holds description of the conflict with pros and cons of it. Headline of the story is “King of a land of law breakers”. Actor mentioned here is Shah Rukh Khan. Actor is mentioned here as King of law breaking people in India. The story contains collective symbolisms to maintain tone with the story and there are pictures of Shah Rukh Khan in black t-shirt with pointed finger, his arguments with MCA officials and another photograph of Preity Zinta, Bollywood actress and owner of Kings XI Punjab who had heated exchange with umpires in a match of Indian Premiere League.

4.1.12. a. Language used in the select news is:

Metaphor: king of a land of law breakers
Adjective: a brash rule breaker, a responsible caretaker

Verb: sweating, fuming

Noun: father, superstar

Use of colloquialism: shoved

Epithet: king of a land of law breakers

Naming references: Hindi film star, the actor, the father, the superstar, the icon, rule breaker

Implication and allusions: erosion of ethicality and fear of law in India

4.1.12. b. Anaphoric/ cataphoric reference:

"Khan, sweating, fuming, had his hand folded in a fist, inches away from Dalvi's face. Audio transcript proved the actor used lurid language. The father in the superstar called this violence an attempt to protect the kids, who he alleged, were shoved.......pictures plastered across the papers tell a simple story that night- Khan was nothing but a brash rule breaker."

“That night, or on April 8 when he was caught on camera smoking at Jaipur's Sawai man Singh Stadium during a match between his team and Rajasthan Royals, Khan, it seems, was no different from the average authority- loathing Indian, who jumps a queue and a traffic signal with equal defiance.”

“In Khan's words, he was doing little else than being a responsible caretaker for kids, but the icon to millions did all else except teach the 12 year olds a lesson in good ethics.”
The anaphoric references are used to project Shah Rukh Khan as a rude, aggressive person who can disregard the laws easily.

4.1.12. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic:</strong> Shah Rukh Khan's conflict with MCA officials</td>
<td><strong>Claim 1:</strong> At 11.30 pm on May 17 at Mumbai's Wankhede stadium, ancient Chinese philosopher Confucius was proven right yet again— a picture speaks a thousand words.</td>
</tr>
<tr>
<td><strong>T:</strong> At 11.30 pm on May 17 at Mumbai's Wankhede stadium</td>
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<tr>
<td><strong>T:</strong> Press photographers captured Shah Rukh Khan abusing security guard and Mumbai Cricket Association officials</td>
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<tr>
<td><strong>T:</strong> Shah Rukh Khan was abusing officials for preventing him, his daughter and her friends from entering the field</td>
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<tr>
<td><strong>T:</strong> The security guard whistle in mouth was showing Khan the exit</td>
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<tr>
<td><strong>T:</strong> Khan had his hand folded in a fist inches away from Dalvi's face</td>
<td></td>
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<tr>
<td><strong>T:</strong> Audio transcript proved the actor used lurid language</td>
<td></td>
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<tr>
<td><strong>T:</strong> The father in the superstar called this violence an attempt to protect the kids, who he alleged, were shoved</td>
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<td><strong>T:</strong> MCA lodged a complaint at Marine Drive police station</td>
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<tr>
<td><strong>T:</strong> BCCI to decide if Khan will be banned from Wankhede</td>
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<tr>
<td><strong>T:</strong> On April 8, he was caught on camera smoking at Jaipur's Sawai Man Singh Stadium during a match</td>
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<tr>
<td><strong>T:</strong> Blame the British— Adman Santosh Desai sees this as a cultural malaise because of colonial hang over.</td>
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<tr>
<td><strong>Claim 2:</strong> Khan was nothing but a brash rule breaker</td>
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<tr>
<td><strong>Claim 3:</strong> Khan, it seems, was no different from the average authority-loathing Indian, who jumps a queue and a traffic signal with equal defiance</td>
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</tbody>
</table>
| **Claim 4:** Claim of Santosh Desai: "Each culture holds a certain set of
Social Scientist Shiv Visvanathan agrees, observing a lack of civic responsibility among most Indians.

When there is intervention, a reminder of a law-break, defiance melts into abuse.

De’s claim is supported by Khan’s behaviour, when he was stopped at Newark airport on his way to Yale University where he was delivering a lecture in April.

Sources claimed he was very very upset.

Shah Rukh said in the lecture, “Whenever I start feeling too arrogant about myself, I always take a trip to America. The immigration guys kick the star out of stardom.”

Tu janta hai main kaun hoon! (Do you know who I am!) – it’s not just superstars that India’s law enforcers have to tackle. Politicians, bureaucrats and their distant kin are just as challenging.

BCCI president N Srinivasan’s son Ashwin hit a policeman at a Mumbai pub when he was refused a drink after close-down. Maharashtra public health minister Suresh Shetty brought Mumbai’s Breach Candy Hospital to a halt when his brother-in-law couldn’t be admitted due to lack of beds in the beds in the ICU.

Delhi traffic police chief Satyendra Garg gets the “do-you-know-who-I-am” phrase thrown at him often.

Media personality Pritish Nandi says we have ourselves to blame for creating the ‘atmospherics’ that facilitate the breaking of law. Ayaz Memon, cricket journalist too sees a problem with system rather than the individual.

The IPL needs to lay down rules.

values in higher esteem than others. For us Indians, community, caste, and money’s might are more important than say, our neighbourhood, or the law of the land. We’ve got accustomed to hierarchical superiority.”

Social Scientist Shiv Visvanathan claims “Outwit the rule, is our rule. In our minds, power seems to reside with people, not with institutions.”

When there is intervention, a reminder of a law-break, defiance melts into abuse.

Shobhaa De claims “We are rude, ill mannered and boorish. We yell, we abuse and we lack plain decency. But the funny thing is, we start behaving ourselves the minute we land in another country.”

Claim of Shah Rukh Khan, “Whenever I start feeling too arrogant about myself, I always take a trip to America. The immigration guys kick the star out of stardom.”

It’s not just superstars that India’s law enforcers have to tackle. Politicians, bureaucrats and their distant kin are just as challenging.

Pritish Nandi claims we have ourselves to blame for creating the ‘atmospherics’ that facilitate the breaking of law

Topos- All major sporting events are governed by stringent rules of access, claims Ayaz Memon

Ayaz Memon claims, “The IPL needs to lay down rules....Colour coded passes can easily determine who is allowed and where, inside the
‘Protective’ father is a bad role model

Maheep Kapoor justifies, “SRK was doing what any father would have done.”

Alan E Kazdin, professor of psychology at Yale University believes kids imitate adults, no matter what.

“Brain research has demonstrated that there are special cells called mirror neurons. When we watch something, our mirror neurons become active, as if we ourselves were engaging in the same behaviour we are observing”, writes author of The Kazdin Method: Parenting the Defiant Child.

Varkha Chulani Clinical psychologist says, “by indulging in such behaviour, parents confirm the belief that everything is right with you and everything is wrong with the world.... If the child sees a parent trying to circumvent the law, it’ll grow up believing that’s acceptable behaviour.”

In Khan’s words, he was doing little else than being a responsible caretaker for kids.

But the icon to millions did all else except teach the 12 year olds a lesson in good ethics.

Why have rules?

Claim 13: Irrespective of the circumstances and provocation, Khan could have handled it better.

Claim 14: ‘Protective’ father is a bad role model.

Claim 15: Claim of star wife Maheep Kapoor, “SRK was doing what any father would have done.”

Claim 16: Kids imitate adults, no matter what.

Claim 17: The child learns just by observing.

Claim 18: Varkha Chulani Clinical psychologist says, “by indulging in such behaviour, parents confirm the belief that everything is right with you and everything is wrong with the world.... If the child sees a parent trying to circumvent the law, it’ll grow up believing that’s acceptable behaviour.”

Claim 19: The icon to millions did all else except teach the 12 year olds a lesson in good ethics.

Claim 20: A rule is a set of explicit and understood regulations that govern conduct in a particular sphere. It helps identify criteria on the basis of which decisions are taken within a system. Forming a queue, for instance, points out that the one who comes first, will be served before the others. And there is a price to pay for breaking the rule. It could involve exclusion from the system (banning SRK from entering Wankhede, is an example) or pay a heavy financial penalty.
4.1.12. d. Discoursal nature of the news item:

The story is divided into five structures- Shah Rukh Khan’s projection as an aggressive defiant social being, the claims of social scientists for support of Khan’s projection as arrogant behaviour, generalisation of the problem of law breaking in India, lastly on parenting and a small note defining rules for a society. The author uses metaphor in the headline “King of a land of law breakers” which hyperbolically claims that all Indian citizens are law breakers and Shah Rukh Khan is the king of that country. The headline tries to give a picture that defiant actions are synonymous with Indian citizens with use of the hyperbole ‘King’, ‘land of law breakers’. The story’s discourse position underscores morality factors- how law breaking problem is going to spread its root deep into Indian society transferring from one generation to another. It is not a problem of a single star – it is a problem deep rooted in society in India for defiance of law. The story implicates that people in power often take law for granted in India. Though the article highlights definition of rules (*A rule is a set of explicit and understood regulations that govern conduct in a particular sphere. Rules are necessary for smooth functioning of society*) but it fails to show any way out to prevent such moral erosions in society instead of blame game of social scientists. Ideological square is negative representation of the actor using epithet for him ‘king of a land of law breakers’ and attributes “Khan was nothing but a brash rule breaker”. He breaks the rule of an institution as of being ‘demigod’ and for his fan-followers is setting an unscrupulous example to follow (*Khan, sweating, fuming, had his hand folded in a fist, inches away from Dalvi’s face. Audio transcript proved the actor used lurid language*). The article alludes to this kind of fearless attitude of a powerful person and slackly attitude towards law will definitely lead people to be promiscuous. “There is a price to pay for breaking the rule. It could involve exclusion from the system (banning SRK from entering Wankhede, is an example) or pay a heavy financial penalty” – with the use of modal verb ‘could’ in subordinate clause here the author tries to take a stance for strict enforcements of laws in the society even if it is for stars or people in power. The last schema carries argument like “protective father is a bad role model”. But it is a duty of parents to protect their child along with other learning sessions including morality. The author could have use adjective ‘overprotective father’ instead of ‘protective father’ to
counter the actor’s act. Article ‘the’ is used to make figure of father larger than the actor or superstar in him (The father in the superstar called this violence an attempt to protect the kids). “The father in the superstar called this violence an attempt to protect the kids, who he alleged, were shoved” – here verb process ‘he alleged’ is used to provide Shah Rukh Khan’s point of view which indirectly refute shove off the children. It is an attempt to confer neutrality to the story but the author missed to quote the view points of photographers present there on alleged shove off of the children by Dalvi. The article contains several value judgements for social reforms are – “For us Indians, community, caste and money’s might are more important…………we are rude, ill-mannered……we lack decency………..problem with the system rather than the individual; ‘protective’ father is a bad role model; by indulging such behaviour, parents confirm the belief that everything is right with you and everything is wrong with the world; if child sees a parent trying to circumvent the law, it’ll grow up believing that’s acceptable behaviour.”

4.1.13. Date: 10th June, 2012, Sunday Discourse Plane: Newspaper, The Times of India
Section: Sunday, Times Nation, Page- 7 Author: Agency report

The context of the story is political news. The news is on victory of Uttar Pradesh Chief Minister’s wife in Lok Sabha seat for the first time. Actor mentioned here is Dimple Yadav. Headline of the story is “Metallica-loving Dimple enters Lok Sabha in style”. She is portrayed here as an ordinary woman who came out of her comfort zone and succeeded.

4.1.13. a. Language used in the select news is:

Adjectives: metallica-loving Dimple, serious painter, shy, reclusive type, coy, planned politician, well mannered

Adverb: very sweet, very modest
Naming references: a die-hard Metallica fan, mother of three, a die-hard Metallica fan, second of the three daughters, the Thakur girl

4.1.13. b. Anaphoric/ cataphoric reference:

“For 35-year old Dimple Yadav, politics was never a favoured option as a career. Neither did ‘netas’ matter much in her life.... A die-hard Metallica fan, a serious painter and one who rode horses happily, Dimple’s latest innings with politics is at the behest of husband Akhilesh Yadav, whom she lovingly refers to as AD-Akhilesh Dada. Mother of three- Aditi, Arjun and Tine (twins)- Dimple, close friends say, was always a shy, reclusive type who was happy with little private space she had with her family, enjoying late night outs at coffee shops and extended holidays abroad............. People witness to her 2009 Firozabad campaign recollect her as a coy but planned politician who struck a chord with people and the masses almost effortlessly. Though she did not make it to the Lok Sabha then, she began to dabble with politics in the form of conversations........ During the gruelling campaign her husband undertook in the run-up to the crucial state assembly polls earlier this year, Dimple kept track of news happenings, statements of politicians........Though largely happy within her small nest, close aides say, Dimple simply dittoes whatever her husband does.”

The anaphoric references emphasise her personal interests and private life rather than her interests in politics. It highlights her sprouting in power politics following her family legacy in political circles.

4.1.13. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Political celebrity news – Victory of Dimple Yadav in Lok Sabha seat</td>
<td>Claim 1: For 35-year-old Dimple Yadav, politics was never a favoured option as a career.</td>
</tr>
<tr>
<td>T: For Dimple Yadav, politics was never a favoured option as a career</td>
<td>Claim 2: Neither did ‘netas’ matter much in her life.</td>
</tr>
<tr>
<td>T: ‘Netas’ did not matter in her life</td>
<td></td>
</tr>
</tbody>
</table>
T: On Saturday she was elected as Lok Sabha member from Kannauj

T: For last 13 years she was married into a political family

T: Two years back she was defeated in her first attempt at Firozabad

T: She is a die-hard Metallica fan, a serious painter and one who rode horses happily

T: Dimple’s win is at the behest of husband Akhilesh Yadav

T: Her close friends say, she is a shy, reclusive type person

T: Her father was retired Army Colonel S C Rawat; She had best of life during her father’s postings

T: Dimple adjusted quickly to the “marriage” paraphernalia

T: Politics meant very little to her

T: She was pitted against Rajbabbar from Firozabad in Lok Sabha by-poll in 2009

T: She began to dabble with politics in the form of conversations and debates within the family

T: Dimple kept track of news happenings,

T: In his absence she would operate Akhilesh’s Facebook account

T: Dimple simply dittoes whatever her husband does

T: Since Akhilesh Yadav took over as the chief minister of Uttar Pradesh in March, she has been a patient spouse and has floored the people who came in her contact.

T: Dimple has often recounted that as a young girl she always dreamed of being in

Claim 3: Dimple’s latest innings with politics is at the behest of husband Akhilesh Yadav

Claim 4: Dimple was always a shy, reclusive type who was happy with the little private space she had with her family

Claim 5: She had best of life during her father’s postings

Claim 6: Dimple adjusted quickly to the “marriage” paraphernalia that a rustic Yadav family demanded and commanded

Claim 7: She was at ease with the long vermilion marking on her “mang” or hair parting, sari and palloo (veil on her head) that was demanded by traditions of her Etawah-based in-laws

Claim 8: Politics meant very little to her as her husband too was happy as a first time MP and they had their “own private space” that came with public life.

Claim 9: ....the Thakur girl soon braced up for the public phase of her life and leaped into the political hurly burly with ease and aggression

Claim 10: People witness to her 2009 Firozabad campaign recollect her as a coy but planned politician who struck a chord with people and the masses almost effortlessly

Claim 11: Dimple simply dittoes whatever her husband does

Claim 12: She has been a patient spouse
some “big company” and work for a corporate group.

T: Saturday’s unopposed win has ensured that she was indeed in “big company”- the Lok Sabha

Claim 13: Claim of a student is “she was very sweet to talk”

Claim 14: Usha Utthup claims, “girl was very modest and well mannered”

4.1.13. d. Discoursal nature of the news item:

The news item underscores another story of political legacy in India. The news story was covered on the occasion of unopposed victory in Kannauj Lok Sabha seat by Dimple Yadav, wife of Chief Minister of Uttar Pradesh, Akhilesh Yadav and daughter-in-law of Mulayam Singh Yadav, Samajwadi Party leader. This feature with the use of claims and attributes (Metallica- loving Dimple, serious painter, shy, reclusive type, coy, well mannered, very sweet, very modest, mother of three, a die-hard Metallica fan, second of the three daughters, the Thakur girl) emphasises to portray Dimple as a simple house maker who turns into a ‘planned politician’ due to her family legacy in politics. Ideological square of the story is positive representation of the actor. Her vermillion mark and veil on her head are highlighted instead of her educational qualification and morality factors for a politician. “Dimple’s latest innings with politics is at the behest of husband Akhilesh Yadav”, “Dimple simply dittoes whatever her husband does” – these predicational statements simply depict her as a puppet of her husband and father-in-law. ‘The Thakur girl’ Dimple Yadav who loved to be in her own private space was brought into power politics to keep party’s caste line politics intact. The story reinstates the concept that success can only be achieved out of one’s comfort zone.


Section: Sunday Supplement, Times Life! Page- 1 Authors: Priyanka Das Gupta, Nona Walia, Purba Dutt, Dhamini Ratnam

The story appears in lifestyle section of the Sunday newspaper with a context of celebrity news on political celebrities with topic of their favourite pastimes.
Occasion of the story is not mentioned here. Surface of the text tells secret passions of the Indian politicians along with caricatures of them and headline of the story is “Revealed!” and subheading is “The secret passions of India’s best-known faces in politics.” Actors are British Prime Minister, David Cameron, Derek O’Brien, Trinamool Congress spokesperson, Akhilesh Yadav, Uttar Pradesh chief minister, Chidambaram Palaniappan, Union Home Minister, Sharad Pawar, Union Agriculture minister and National Congress party chief, Jairam Ramesh, Union Rural Development minister. Another small piece of story of same genre with heading “Directory of Auxiliary Interests” had found place in the next column of the same page on the right side just next to the article “Revealed!” It is included for analysis here along with this main article. “Directory of Auxiliary Interests” does not carry any caricatures of actors Kumari Mayawati, Former Uttar Pradesh chief minister, Kapil Sibal, Union Human Resource Development minister, Jayalalithaa Jayaram, Tamil Nadu chief minister. Actors portrayed here are- British Prime Minister, David Cameron who is represented as a person who retains his ‘cool’ consistently irrespective of any situation; Trinamool Congress spokesperson, Derek O’Brien is shown as quiz- guru, a foodie, fan of Adele, a goalkeeper, a football player who has strong likings for football; Akhilesh Yadav, Uttar Pradesh chief minister and youngest chief minister in India is presented as a fitness freak, music lover, fan of pop star, a mountaineer and a football learner; Chidambaram Palaniappan, Union Home Minister is shown as a tennis player and his keen interest in tennis; Sharad Pawar, Union Agriculture minister and National Congress party chief, is a lover of Indian classical music; Jairam Ramesh, Union Rural Development minister is shown as techno-savvy, net geek and a gadget freak who is obsessed with gadgets; former Uttar Pradesh chief minister, Mayawati is claimed to be obsessed with herself and a cleanliness freak; Kapil Sibal, Union Human Resource Development minister is shown as a food lover and chef; Jayalalithaa Jayaram, Tamil Nadu chief minister is portrayed as a pet lover, voracious reader, bookworm.
4.1.14. a. Language used in the select news is:

**Hyperbole:** quiz guru (Derek O’Brien)

**Adjective:** an avid listener of music (Sharad Pawar); a cleanliness freak (Mayawati), a voracious reader (Jayalalithaa)

**Verb phrase:** streak down, dish out

**Use of Colloquialism:** push-up – exercising; freak; veggie

**Use of idioms:** spick and span – Mayawati likes everything clean and tidy

**Noun phrase:** Harvard head (Chidambaram Palaniappan) refers to his intellectuality which is assumed to be gained from his studies in MBA in Harvard Business School; a whiz on the Internet (Jairam Ramesh)

**Simile:** Like any true child of 70’s, RD Burman rocks his world (Akhilesh Yadav); he follows professional tennis like a hawk (Chidambaram Palaniappan),
Epithet: the face of the Bournvita Quiz Contest (Derek O’Brien), Youngest chief minister (Akhilesh Yadav), the tech geek; an animal lover (Jayalalithaa), the owner of a rich collection of cookbooks (Sibal)

Naming references: captain and goalkeeper (Derek O’Brien), Tipu (Akhilesh Yadav), the Union Home Minister (Chidambaram Palaniappan), the Nationalist Congress Party Supremo, International Cricket Council president, Union Minister for agriculture, and head of the National Federation of Indian Trade Unions (Sharad Pawar), The Union Rural Development minister (Jairam Ramesh), the former film star (Jayalalithaa)

4.1.14. b. Anaphoric/ cataphoric reference:

“Photos however will be available of O’Brien playing soccer with a passion he reserves to this day. In fact, it’s a career option he once seriously considered. He was captain and goalkeeper of the St Xavier’s soccer team for the final two years of school. As a student of Scottish Church College, he trained with first division soccer players.” (Derek O’Brien)

“Yadav makes sure he’s never too far from a gym his house in Delhi, the official residence in Lucknow, and even his bungalow back in his village, Saifai, have gyms. When he’s touring, Yadav treks or jogs in the mornings, listening to music on his precious iPod.” (Akhilesh Yadav)

“As a child, he was hit by a bat while playing cricket with friends. He hasn’t played cricket since then. He enjoys listening to the violin, guitar and piano. Like any true child of the 70’s, RD Burman rocks his world, but on occasions, he hears Farida Kahnum’s Mere humnafas on loop. He never misses a Julia Roberts film- he turned fan after watching her in Sleeping With The Enemy.” (Akhilesh Yadav)

“Tamil literature is his other love. He is the trustee of an organisation that honours Tamil writers and scholars, called the Tamil Ilakkiya Chintanai. “One day he hopes to write a book on governance in Tamil,” shares our source. But for all his-
brow literary tastes, *Chidambaram* takes out time to read his favourite popular fiction author- John Grisham. *He* has read every title by the American writer, we are told.” (Chidambaram Palaniappan)

“Pawar has large playing field. *He* is the Nationalist Congress Party Supremo, International Cricket Council president, union minister for agriculture, and head of the National Federation of Indian Trade Unions” (Sharad Pawar)

“....the man’s passion is best revealed while he’s travelling. Pawar, we hear, loves Hindustani classical ragas, and *his* favourite vocalist is the Late Pandit Bhimsen Joshi, renowned for the khayal form of singing.....*he* is plugged into *his* iPod. When *he* is on the road, Hindustani classical music blasts on *his* car stereo.” (Sharad Pawar)

“The Union Rural Development minister is logged in all the time and- based on Jayshree’s account- in many different ways. *Ramesh* uses multiple smart phones, including iPhone and a Blackberry. *He* uses the Blackberry Messenger service to keep in touch with *his* sons” (Jairam Ramesh)

“The veggie is a favourite, and what *she’s* most likely to order when eating out. *A cleanliness freak, Mayawati* likes everything spick and span.” (Mayawati)

“*Sibal* is as enthusiastic a participant at the dinner table as *he* is at the kitchen stove. *The owner* of a rich collection of cookbooks, *he* makes *his* way to the kitchen often to rustle up meals for family and friends.” (Kapil Sibal)

“*Jayalalithaa* is an animal lover (*she* once owned 16 dogs)... and the former film star’s love for saris is well known. “*She’d* buy dozens of them at a time, and would even innovate on patterns,” says a source. *A voracious reader* even on film sets, *she’d* sit alone with a book instead of socialising with co-stars in between shoots.” (Jayalalithaa)
Despite having successful and busy political lives they all are ordinary human beings with desires passions apart from politics which fuels to keep balance between the two.

### 4.1.14. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: The secret passions of India’s best-known faces in politics</td>
<td>Claim 1: If authors Francis Elliot and James Hanning are to be believed, David Cameron plays tennis on a machine that he’s named the Clegger, after his deputy Nick Clegg.</td>
</tr>
<tr>
<td>T: How does the British Prime Minister respond when the United Kingdom slips back into recession?</td>
<td>Claim 2: “If there was an Olympic gold medal for ‘chillaxing’, he would win it. He is capable of switching off in a way that almost no other politician I know of can. The political mind is still working.”</td>
</tr>
<tr>
<td>T: If authors Francis Elliot and James Hanning are to be believed, David Cameron plays tennis on a machine that he’s named the Clegger, after his deputy Nick Clegg.</td>
<td>Claim 3: ...Like Cameron, our politicians too, have secret passions that only their close friends and allies are privy to.</td>
</tr>
<tr>
<td>T: Cameron also likes having a go on his karaoke machine; his favourite song is <em>My Way</em></td>
<td>Claim 4: We present before you a side to India’s politicos that you haven’t seen before</td>
</tr>
<tr>
<td>T: In a new biography, <em>Cameron: Practically a Conservative</em>, the author quotes an ally of the PM: “If there was an Olympic gold medal for ‘chillaxing’, he would win it. He is capable of switching off in a way that almost no other politician I know of can. The political mind is still working.”</td>
<td></td>
</tr>
<tr>
<td>T: ...Like Cameron, our politicians too, have secret passions that only their close friends and allies are privy to. From Akhilesh Yadav’s love for gymming to Jayalalithaa’s crush on the late Mansoor Ali Khan Pataudi, we present before you a side to India’s politicos that you haven’t seen before</td>
<td></td>
</tr>
<tr>
<td>T: Q: What is Derek’s real passion?</td>
<td></td>
</tr>
<tr>
<td>A: Football</td>
<td></td>
</tr>
<tr>
<td>T: Name: Derek O’Brien,</td>
<td></td>
</tr>
<tr>
<td>Age: 50 years</td>
<td></td>
</tr>
<tr>
<td>Portfolio: Trinamool Congress spokesperson</td>
<td></td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>T: What would make quiz guru Derek O’Brien</td>
<td><strong>Claim 5:</strong> O’Brien playing soccer with a passion it’s a career option he once seriously considered</td>
</tr>
<tr>
<td>streak down a street in South Kolkata? The</td>
<td></td>
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<tr>
<td>year was 1983 and India had just won the</td>
<td></td>
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<tr>
<td>Cricket World Cup</td>
<td></td>
</tr>
<tr>
<td>T: Soccer was a career option he once seriously</td>
<td><strong>Claim 6:</strong> Self claim by Derek that Pradip Chowdhury introduced him to a friend saying You know him as a quiz master, but you have no idea what kind of a goalkeeper he was.</td>
</tr>
<tr>
<td>considered. He was captain and goalkeeper</td>
<td></td>
</tr>
<tr>
<td>of the St Xavier’s soccer team for the final</td>
<td><strong>Claim 7:</strong> Derek claims, My height 6ft 1 inch helped.</td>
</tr>
<tr>
<td>two years of school.</td>
<td><strong>Claim 8:</strong> Claim of Derek, Goalkeeping is all about understanding the angles, and the reflex has to be very strong.</td>
</tr>
<tr>
<td>T: He became sports journalist</td>
<td><strong>Claim 9:</strong> Derek claims, A game of soccer gets the adrenalin all pumped up, and that’s very relaxing for me.</td>
</tr>
<tr>
<td>T: He was part of the five-a-side soccer team</td>
<td></td>
</tr>
<tr>
<td>T: Goalkeeping is all about understanding the</td>
<td><strong>Claim 10:</strong> When push-up comes to crunch, it’s Yadav’s obsession to stay fit that makes the man behind the politician.</td>
</tr>
<tr>
<td>angles, and the reflex has to be very strong</td>
<td><strong>Claim 11:</strong> Aiding him in his quest for toned muscles and enhanced stamina is none other than 80s pop sensation George Michael reveals Frank Huzur, Mulayam Singh</td>
</tr>
<tr>
<td>T: O’Brien does not watch club football but</td>
<td></td>
</tr>
<tr>
<td>follow Euro and World Cup avidly</td>
<td></td>
</tr>
<tr>
<td>T: He gives free lessons to friends’ kid</td>
<td></td>
</tr>
<tr>
<td>T: A recent trip to New York, where his wife</td>
<td></td>
</tr>
<tr>
<td>Dr Tonuca Basu lives and works saw him give</td>
<td></td>
</tr>
<tr>
<td>lessons to author Jhumpa Lahiri’s 10-year-old</td>
<td></td>
</tr>
<tr>
<td>son.</td>
<td></td>
</tr>
<tr>
<td>T: There’s more</td>
<td></td>
</tr>
<tr>
<td>T: He is a huge Adele fan, and a foodie, too.</td>
<td></td>
</tr>
<tr>
<td>T: His ideal Sunday begins at home with a</td>
<td></td>
</tr>
<tr>
<td>sumptuous breakfast. Lunch, at his parents’</td>
<td></td>
</tr>
<tr>
<td>place The main course is a dish named Pish-Pash.</td>
<td></td>
</tr>
<tr>
<td>T: Last Christmas in Nainital</td>
<td></td>
</tr>
<tr>
<td>T: Name: Akhilesh Yadav</td>
<td><strong>Claim 12:</strong></td>
</tr>
<tr>
<td>Age: 38</td>
<td></td>
</tr>
<tr>
<td>Portfolio: Uttar Pradesh chief minister</td>
<td></td>
</tr>
<tr>
<td>T: Youngest chief minister is all very well,</td>
<td></td>
</tr>
<tr>
<td>T: But when push-up comes to crunch, it’s</td>
<td></td>
</tr>
<tr>
<td>Yadav’s obsession to stay fit that makes the</td>
<td></td>
</tr>
<tr>
<td>man behind the politician.</td>
<td></td>
</tr>
</tbody>
</table>
T: Aiding him in his quest for toned muscles and enhanced stamina is none other than '80s pop sensation George Michael reveals Frank Huzur, Mulayam Singh Yadav’s biographer.

T: Tipu (Akhilesh Yadav’s pet name) hits the treadmill of his private gym at 6 am and runs for about half an hour. Then, he cycles, and performs stomach crunches. He does not do weights; he’s into cardio exercises.

T: He listens to music while exercising— it helps him relax. He rounds it up with breathing exercises.

T: Yadav makes sure he’s never too far from a gym.

T: His house in Delhi, the official residence in Lucknow, and even his bungalow back in his village, Saifai, have gyms.

T: When he’s touring, Yadav treks or jogs in the mornings, listening to music on his precious iPod.

T: Michael isn’t Yadav’s sole favourite.

T: The ghazals of Jagjit and Chitra Singh, and the yodelling songs of Kishore Kumar are on his playlist too.

T: “Hill climbing soothes his soul and he is really good at it.”

T: “While studying in Mysore, Tipu would take off to the mountains of Ooty and Chamundi.”

T: “These days, he treks the hills of Nainital”

T: “He’s even familiar with the names of trees and flowers that grow in the neighbourhood.”

T: There’s more.

T: As a child, he was hit by a bat while playing cricket with friends.

Yadav’s biographer and CM’s close friend.

Claim 12: Music helps him to relax while exercising

Claim 13: Yadav makes sure he’s never too far from a gym

Claim 14: When he’s touring, Yadav treks or jogs in the mornings, listening to music on his precious iPod

Claim 15: Michael isn’t Yadav’s sole favourite

Claim 16: The ghazals of Jagjit and Chitra Singh, and the yodelling songs of Kishore Kumar are on his playlist too

Claim 17: Frank Huzur claims, “Hill climbing soothes his soul and he is really good at it.”

Claim 18: Frank Huzur claims, “These days, he treks the hills of Nainital”

Claim 19: Frank Huzur claims, “He’s even familiar with the names of trees and flowers that grow in the neighbourhood.”

Claim 20: Like any true child of the 70’s, RD Burman rocks his world...
<table>
<thead>
<tr>
<th>T: He hasn’t played cricket since then.</th>
</tr>
</thead>
<tbody>
<tr>
<td>T: He enjoys listening to the violin, guitar and piano. Like any true child of the 70’s, RD Burman rocks his world, but on occasions, he hears Farida Khanum’s Mere humnafas on loop.</td>
</tr>
<tr>
<td>T: He never misses a Julia Roberts film- he turned fan after watching her in Sleeping With The Enemy.</td>
</tr>
<tr>
<td>T: Chidu’s serve: Tennis in a mundu</td>
</tr>
<tr>
<td>T: Name: Chidambaram Palaniappan</td>
</tr>
<tr>
<td>Age: 66</td>
</tr>
<tr>
<td>Portfolio: Union Home Minister</td>
</tr>
<tr>
<td>T: The briefcase goes well with his pristine white mundu and starched vesti, but a tennis racquet?</td>
</tr>
<tr>
<td>T: When he’s not juggling numbers in his Harvard head and evading BJP missives asking for his expulsion from the UPA cabinet, chances are that the Union Home Minister is thinking about tennis.</td>
</tr>
<tr>
<td>T: A source says, “he follows professional tennis like a hawk, and is always on top of what’s happening in the game”</td>
</tr>
<tr>
<td>T: Not only does he keep tabs on tournaments played worldwide; Chidambaram was at one time, a keen player himself</td>
</tr>
<tr>
<td>T: “He defeated Ram Reddy, a reputed tennis player from Hyderabad, in a match played in Kodaikanal in the 1970s.”</td>
</tr>
<tr>
<td>T: Pawar sings another tune</td>
</tr>
<tr>
<td>T: Name: Sharad Pawar</td>
</tr>
</tbody>
</table>

Claim 21: The briefcase goes well with his pristine white mundu and starched vesti

Claim 22: When he’s not juggling numbers in his Harvard head and evading BJP missives asking for his expulsion from the UPA cabinet, chances are that the Union Home Minister is thinking about tennis.

Claim 23: “He follows professional tennis like a hawk, and is always on top of what’s happening in the game.”

Claim 24: “And though he’s been to Wimbledon to watch matches, watching the finals is high on his wish-list”

Claim 25: “Any discussion related to tennis will always get his attention”

Claim 25: Chidambaram was at one time, a keen player himself

Claim 26: “He defeated Ram Reddy, a reputed tennis player from Hyderabad, in a match played in Kodaikanal in the 1970s.”
Age: 71
Portfolio: Union Agriculture minister & Nationalist Congress party Chief

T: What passion could someone as busy as Sharad Pawar possibly have?

T: He’s the sort of politician whose only passion is politics

T: Pawar has a large playing field. He is the Nationalist Congress Party Supremo, International Cricket Council president, union minister for agriculture, and head of the National Federation of Indian Trade Unions.

T: The man’s passion is best revealed while he’s travelling

T: Pawar loves Hindustani classical ragas, and his favourite vocalist is the late Pandit Bhimsen joshi

T: He holds mehfilis at his home every Diwali

T: Pawar has been an avid listener of Pandit Bhimsen Joshi. His other favourites are the late Shobha Gurtu, Arati Ankalikar, brothers Rajan and Sajan Mishra, Lata Mangeshkar, Kishori Amonkar.

T: There’s more

T: Pawar has been associated with various sports organisations besides the ICC and BCCI. He has served as head of the Maharashtra Kho Kho Association and Maharashtra Kabbadi Association, as well.

T: Ramesh likes being on full charge

T: Name: Jairam Ramesh

Age: 58
Portfolio: Union Rural Development minister

T: Jayahsree Ramesh is an understanding wife, even if she doesn’t quite get her husband’s
obsession with gadgets. The Union Rural Development minister is logged in all the time and- based on Jayshree’s account- in many different ways. Ramesh uses multiple smart phones, including iPhone and a Blackberry. He uses the Blackberry Messenger service.

T: He almost never leaves the house without his palmtop and laptop.

T: Jayashree has been married to the tech geek for 35 years.

T: His passion for technology began while studying at the Massachusetts Institute of Technology in ’77.


T: He’s a whiz on the Internet too.

T: There’s more.

T: When stress gets to him, Ramesh tunes in to Carnatic music. “He stacks all his CDs in office, and pulls them out, if he hits the stress button.”

T: “Rafi, Lata mangeshkar and Kishore Kumar are favourites.”

T: “Never ask him to sing, though”, warns his wife.

T: Directory of auxiliary interests.


T: Mayawati spends her free time reading news items about herself.

T: The information is presented to her by a dedicated clipping service that scans all media for articles on the politico.

T: Any dish with brinjal is a favourite.

Claim 28: He’s a whiz on the Internet too.

Claim 29: When stress gets to him, Ramesh tunes in to Carnatic music.

Claim 30: Claim of her biographer Ajoy Bose, Padam Singh, Mayawati’s personal security officer who is with her 24/7, says he’s seen her spend every single moment of me-time reading news items about herself.

Claim 31: At the dinner table, it’s
A cleanliness freak, Mayawati likes everything spick and span.

Perhaps that explains the controversial video of Singh wiping her dusty sandals with a handkerchief.


Delhi’s well-known chef invited Sibal for the launch of his cookery books this April.

Sibal is as enthusiastic a participant at the dinner table as he is at the kitchen stove. The owner of a rich collection of cook books, he makes his way to the kitchen often to rustle up meals for family and friends.

While practising law, he’d cook.

The kitchen is stocked with an assortment of spices; a sweet tooth means he must have his dose of pears, mangoes, and melon.

“He is fond of humming; there’s always a song playing in his head, even when he’s working.”

“The only time you’ll find him low, is when he is idle”

Jayalalithaa Jayaram, 64, Tamil Nadu chief minister.

According to a senior journalist who has tracked the CM’s career for several years, Jayalalithaa is an animal lover.

The former film star’s love for saris is well known.

A voracious reader even on film sets.

She is believed to have been a Tiger Pataudi fan.

nothing fancy. Any dish with brinjal will do.

Claim 32: A cleanliness freak, Mayawati likes everything spick and span

Claim 33: Sibal is as enthusiastic a participant at the dinner table as he is at the kitchen stove.

Claim 34: The owner of a rich collection of cookbooks, he makes his way to the kitchen often to rustle up meals for family and friends.

Claim 35: Nirmal Singh, his old associate claims, “He is a total pro when it comes to Chinese cuisine.”

Claim 36: Nirmal Singh again claims, “He hates eating alone”

Claim 37: He is fond of humming

Claim 38: There’s always a song playing in his head, even when he’s working

Claim 39: The only time you’ll find him low, is when he is idle

Claim 40: He derives energy from working

Claim 41: Jayalalithaa is an animal lover; she once owned 16 dogs

Claim 42: The former film star’s love for saris is well known

Claim 33: Her Poes Garden home in Chennai is believed to have an extensive library.

Claim 34: She admitted that she was fascinated by the Tudor (16th century English monarchs) dynasty and was avidly reading books on the
4.1.14. d. Discoursal Nature of the News Item:

The story begins with catchy headline “Revealed!” with the use of past participle of verb ‘reveal’ along with exclamatory sign ‘!’ tries to give an impression to the readers that the story is exclusive and tries to expose the secret likings of the politicians. The agents (who is revealing to whom or what is revealing) in the headline are deleted as a process of sentence transitivity to give tone of investigative journalism here. Readers would not have any idea about the actions in the story if subheading is excluded (The secret passions of India’s best-known faces in politics). The Life! team try to give conversation tone of broadcast media with the direct subjective address to its readers (....we present before you a side to India’s politicos that you haven’t seen before). The story tries to chill and relax the voters of these hard core politicians. The authors use rhetorical tropes – hyperbole, simile – “Like any true child of 70’s, RD Burman rocks his world” (Akhilesh Yadav); Chidambaram Palaniappan- “he follows professional tennis like a hawk” and epithet (Derek O’Brien - the face of the Bournvita Quiz Contest) for generalisation with the masses. Neologism for a new word ‘chillaxing’ is used here with combing two words Chill and relaxing. Ideological square is positive representation of the actors to provide light entertainment to the readers without any mention of political tarnish. Discourse position of the story is personalisation of lives of politicians discusses their likings irrespective of their political career. Through this article the authors are trying to establish a niche for a substitute to hard news and conventional portraying of politicians with a more personality based perspective which the readers find interesting and amusing. The presence of discursive knot, (How does the British Prime Minister respond when the United Kingdom slips back into recession? If authors Francis Elliot and James Hanning are to be believed, David Cameron plays tennis on a machine that he’s named the Clegger, after his deputy Nick Clegg) in question lead of the article shows entanglement of discourse strands – discourse of
economy (recession), discourse strand of politics. Claims and arguments are used in epideictic format here. Surprisingly, in case of Jayalalithaa, the *Life!* team uses verb ‘believe’ in arguments (*Her Poes Garden home in Chennai is believed to have an extensive library; she is believed to have been a Tiger Pataudi fan*) which seems to lack specificity of the given information on her likings. Content of the story carries ideological statement of neo-liberalist discourse of humanising public figures by referring to their personal lives (*O’Brien doesn’t watch club football, but follows the Euro and World Cup avidly* (Derek); *he is a huge Adele fan, and a foodie too* (Derek); *he enjoys listening to the violin, guitar and piano* (Akhilesh); ... *Chidambaram was, at one time, a keen player himself* (Chidambaram); *he is an avid listener of my father’s music for decades* (Sharad Pawar); *Ramesh uses multiple smart phones* (Jairam Ramesh). Ordinariness is common to human society irrespective of position and power. The article has a concept of society to connect to public with normalised private, nationhood aspect of life. But the story talks about certain issues which are mostly speculative and guesswork by nature. The story is also a powerful example of trivialisation; one of most important tenets of celebrity journalism. The story tries to establish the fact that there is always a fun side to everything serious, and there is nothing which cannot be trivialised. Even a Prime Minister pokes fun at his deputy and the discursive strands of depoliticisation has been used in a very subtle way. One has to remember that depoliticisation is a distinguishing feature of neo-liberal economy.


The context of the celebrity article is stardom and short lived stardom for Rajesh Khanna. Surface of the text analyses aspects of stardom which also carries monochromatic pictures of Rajesh Khanna and Uttam Kumar to show their fading away from people’s mindscape and picture of Salman Khan in black shirt with rugged jeans to connote the future prediction of inevitable fall of these actors from stardom.
Headline of the story is “The Superstar Phenomenon”. Actors mentioned here Rajesh Khanna who is portrayed as a victim of ostentatious stardom.

4.1.15. a. Language used in the select news is:

**Adjective:** super success story

**Hyperbole:** the sea of people,

**Verb:** dethroned

**Metaphor:** meteoric rise – success of Bollywood actor, galaxy of glamour- Bollywood industry

**Epithet:** the last king of romance, the phenomenon, a superstar, a sensation
Colloqualism: *ad-man*

Collocation: *the great fall*

4.1.15. b. Anaphoric/ cataphoric reference:

"From the euphoria of becoming a sensation overnight at the age of 29 to the anguish of losing it all within the next 10 years, Khanna's life encompassed everything that a superstar's life is made of- the rise, the high and then the great fall is an eventually no star has been able to put off for long......... Ashim Samanta, son of director Shakti Samanta, who is credited for Khanna's super success story, says, "I remember going for the premiere of Aradhana in Delhi, and in those days different cities used to have different premiere dates. People walked into the hall brushing past Rajesh Khanna, and came out wanting to touch him and shake his hands." It took all four weeks after that for him to become the nation's biggest star. It's folklore now that that his female fans would take dust from his red sports car's tyre with their fingers and apply it on their forehead, just to feel they were married to him."

The references used to recall the remembered flavour of celebrity cultism, collective amnesia, fan frenzies for the actor.

4.1.15. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Analysis on stardom just after Rajesh Khanna's death</td>
<td>Claim1: The sea of people... were the same people who had made him superstar overnight</td>
</tr>
<tr>
<td>T: As the last king of romance says goodbye, Haimanti Mukherjee tries to understand what accounts for the mercurial rise</td>
<td></td>
</tr>
<tr>
<td>T: And then the inevitable fall of a superstar</td>
<td></td>
</tr>
<tr>
<td>T: The sea of people gathered outside crematorium where Rajesh Khanna was</td>
<td></td>
</tr>
</tbody>
</table>
cremated were same people who made him superstar overnight in late 1960

T: People dethroned him by the mid 1970

T: As another superstar, Amitabh Bachchan came to occupy their mind space

T: On the day of his cremation, the same crowd came back to remember him

T: Khanna’s life encompassed everything that a superstar’s life is made of- the rise, the high and then the great fall

T: The seat at the top is not permanent

T: So, why does a society create a superstar in the first place?

T: Director Mahesh Bhatt explains, “Since time immemorial, every society has created its heroes to escape the looming curse of mortality. Every human being has always tried to cope with the impending feeling that things will come to an end.”

T: “But his yearning to live doesn’t end.”

T: “A superstar is nothing but a by-product of the same yearning-to-live in people’s minds forever, even as his physical body withers away.”

T: Richard Dyer’s book *Star* cites that every society defines three types of authorities- the traditional one which comes from lineage, the bureaucratic one that comes from official power, and the charismatic authority, which is what superstars or film stars have.

T: The meteoric rise

T: Bachchan’s brooding eyes, Marlon Brando’s mannerism, Rajnikanth’s style, and Uttam Kumar’s smile have made millions worship them for years and

Claim 2: They were the same people who were also responsible for him being dethroned by the mid 1970s as another superstar, Amitabh Bachchan came to occupy their mind space

Claim 3: Khanna’s life encompassed everything that a superstar’s life is made of- the rise, the high and then the great fall

Claim 4: The great fall is an eventuality no star has been able to put off for long

Claim 5: No superstar is invincible

Claim 6: The society that catapults him to the galaxy of glamour also puts him down with a thud

Claim 7: Even as next star rises to follow the same trajectory

Claim 8: The seat at the top is not permanent

Claim 9: So, why does a society create a superstar in the first place?

Claim 10: Director Mahesh Bhatt claims, “Since time immemorial, every society has created its heroes to escape the looming curse of mortality.”

Claim 11: “Every human being has always tried to cope with the impending feeling that things will come to an end.”

Claim 12: “But his yearning to live doesn’t end.”

Claim 13: “A superstar is nothing but a by-product of the same yearning-to-live in people’s minds forever, even as his physical body withers away.”

Claim 14: Richard Dyer’s book *Star* cites that every society defines three types of authorities- the traditional one which comes from lineage, the bureaucratic one
resulted in mass hysteria

T: A hero defines an era and exemplifies a paradigm.

<table>
<thead>
<tr>
<th>Claim 15: Bachchan’s brooding eyes, Marlon Brando’s mannerism, Rajnikanth’s style, and Uttam Kumar’s smile have made millions worship them for years and resulted in mass hysteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Claim 16: Ad-man Pralhad explains, “When you are sitting in a dark hall, staring at a screen bigger-than-life, your experience of everything that he goes through exaggerated.”</td>
</tr>
<tr>
<td>Claim 19: “Pain, heartbreak, love.... When the actor on the screen is speaking, you feel he is talking to you. You come out of the hall overwhelmed.” This is what builds the charisma of a star.</td>
</tr>
<tr>
<td>Claim 20: Director and Associate Professor of the Department of film studies, Jadavpur University, Kolkata, Moinak Biswas says, “When a society goes through a transitional phase, there is constant conflict between desire and morality. Stars, in their own way, help to resolve conflict.”</td>
</tr>
<tr>
<td>Claim 21: Every decade has its heroes who redefine the demands and aspirations of their time. That’s why stars enjoy so much attention.</td>
</tr>
<tr>
<td>Claim 22: Ashim Samanta credited for Khanna’s success story says, “...... people walked into the hall brushing past Rajesh Khanna, and came out wanting to touch him and shake his hands.”</td>
</tr>
<tr>
<td>Claim 23: He may not have ever dreamed of the kind of success he was destined for, but it came his way.</td>
</tr>
<tr>
<td>Claim 24: He became the collective wish of people at that time.</td>
</tr>
</tbody>
</table>

T: It’s folklore now that his female fans would take dust from his red sports car’s tyre with fingers and apply it on their forehead, just to feel they were married to him.... He became the collective wish of people at that time.

| Claim 25: “The very term superstar connotes an entity that spells mystique and aura.” |

T: Jyoti Sabharwal, celebrity writer-publisher says, “The very term superstar connotes an entity that spells mystique and aura.”
T: When Satyajit Ray decided to make film on life of a superstar, he chose Uttam Kumar.

T: Uttam Kumar found the subject close to his heart; he wouldn’t even need to cram the dialogues; the identification was instantaneous: stardom can’t be eternal for any hero.

T: Trapped in an image

T: Indian cinema does offer quite a long span of stardom for heroes.

T: But their stardom also has an expiry date. It’s like the law of gravity.

T: The heroes, caught in the trap of their inflated image

T: The scale and the suddenness of the transition from a common man into a star make him feel disoriented.

Claim 27: Sandip Ray, son of Satyajit Ray claims, “Only a superstar like Uttam babu would understand the nuances of being a matinee idol, especially the highs and lows of it.”

Claim 28: Stardom can’t be eternal for any hero.

Claim 29: Indian cinema does offer quite a long span of stardom for heroes.

Claim 30: Shah Rukh Khan and Salman Khan, the two superstars of this generation, may have dominated the screen for almost two decades, but their stardom also has an expiry date.

Claim 31: It’s like the law of gravity.

Claim 32: Whatever goes up will come down.

Claim 33: The heroes, caught in the trap of their inflated image, however, will always find the road downhill very difficult to negotiate.

Claim 34: Ad-man Santosh Desai explains, “The scale and the suddenness of the transition from a common man into a star make him feel disoriented.”

Claim 35: “His sense of feedback and touch with reality is quickly replaced by a sense of infallibility. He can ask for anything and get it.”

Claim 36: There’s money, there’s power, there’s adulation and all of these only connotes an entity that spells mystique and aura.”
Hollywood superstar, Brando talked about superstardom, “An actor’s a guy who, if you ain’t talking about him, he ain’t talking about him, he ain’t listening.” It summarises high of being a superstar.

T: The inevitable fall

Fans do move on to the next big star because “the very nature of collective frenzy is that it comes with an expiry date”, says author Kishore Desai.

Claim 37: The star starts to believe in his own “specialness” and thinks this was all mandated for him.

Claim 38: “An actor’s a guy who, if you ain’t talking about him, he ain’t talking about him, he ain’t listening.”

Desai explains, “The biggest transformation is that the star’s blood slowly starts turning blue.”

Claim 40: Fans do move on to the next big star

Claim 41: “The very nature of collective frenzy is that it comes with an expiry date, as brutal a blow it is for the superstar”

Claim 42: It’s a reality that almost becomes a slow poison and turns a flamboyant star into a recluse.

Claim 43: American Novelist Norman Mailer on superstardom wrote, “Great men die twice, once as great, and once as men.”

Claim 44: “The fact that greatness is transient just makes it sweeter while it’s there, and so piquant when it’s gone.”

4.1.15. d. Discursal nature of the news item:

The discourse position reinstates the theory of stardom that fan frenzies and stardom are not fixed for a single star and ‘illusion of intimacy’ is created for fans. Media are always craving for high profile celebrity stories. This one is not an exception. Even after death Bollywood’s prominent actor Rajesh Khanna’s story on stardom seizes a whole page of Sunday supplement. The story is an evaluation of phenomenon of stardom with a flashing point on Rajesh Khanna’s stardom. It tries to fit other Bollywood stars into his shoes with future prediction of inevitable fall of
these Bollywood stars just like Khanna. The lead begins with description of the
euphoria on Rajesh Khanna’s stardom and the story gradually moves to his fan
frenzies, his fall from stardom, reference to Uttam Kumar, future predictions for Shah
Rukh Khan and Salman Khan and argumentation ends with a note on the inevitable
fall of superstars. The story carries negative presentation of the actor as ideological
square of the story with value judgements like – “There is money, there’s power,
there’s adulation and all of these only result in an inflated ego. Somehow, the star
starts to believe in his own “specialness”; he may not have ever dreamed of the kind
of success he was destined for, but it came his way”. The author could not provide
other examples of ‘great fall’ like Rajesh Khanna from top Bollywood actor to sheer
fall into oblivion. Haimanti Mukherjee does not discuss or mention any other actor’s
career graph or stardom here which indicates author’s hurried generalisation on theory
of stardom. Discursive elements perpetuate here fallacy of overgeneralization because
of its unrepresentative sample. Collocation (great fall), metaphor (the meteoric rise;
galaxy of glamour refers to Bollywood industry), simile (it’s like the law of gravity)
are used in the form of arguments to show everything is not glitzy about the
Bollywood industry and nothing is permanent in the world (their stardom also has
expiry dates). Rhetorical tropes and argumentations (the seat at the top is not
permanent; the star starts to believe his own specialness; ..... collective frenzy is that
it comes with an expiry date.... ..... becomes a slow poison and turns a flamboyant
star into recluse) are used to downgrade the sentimentality of stardom. “He may not
have ever dreamed of the kind of success he was destined for, but it came his way. As
many stars before him and after him, he became the collective wish of people at that
time.” - The sentences presuppose that Rajesh Khanna does not deserve the kind of
fan frenzies he received though his contemporaries were aloof from such success
story despite of their expertise. The author uses epithet and hyperbole ‘the nation’s
biggest star’ for the actor which diminishes the actor’s stature and author’s own
argumentation with negation of modal verb ‘may not’ shows newspaper’s preference
of opinionated form of journalism. Not only modal verb, verbs ‘rise’, ‘is’ (even as
next star rises to follow the same trajectory; the seat at the top is not permanent) also
show opinionated form of journalism here. Adverbial phrase ‘even as’ modifies the
verb ‘rise’ used to add greater intensity in the arguments (even as next star rises to
follow the same trajectory). Action verb ‘dethrone’ is used in the lead to keep tone
with epithet ‘king of romance’ emphasises the actor’s fading away for people’s mind than his success story. ‘Dethrone’ also connotes the power of fandom in making of star. Epithet ‘superstar’ and ‘superstardom’ is used instead of using ‘actor’ or even ‘star’ for all the actors of Bollywood and Hollywood- Amitabh Bachchan, Uttam Kumar, Brando, Shah Rukh Khan, Salman Khan to highlight their state of being famous. The author asks “why does a society create a superstar in the first place?” which is partially a fallacious question because she forgets one powerful aspect of stardom- not only the fan create a star but stardom is dependent on manufacture of celebrity as mediated charismatic personality with production and consumption of celebrity. The author forgets here that the creation of a star is vestige of collective efforts of film, publicity department, and film magazines than people of a particular society.


The context of the news article is a feature on a political celebrity written posthumously. Surface of the text is to inform the readers of his wish of becoming a movie star along with collective symbols like his pictures with his prime opponent and his family. Headline of the story is “Vilasrao: The politician who wanted to be a movie star”. Actor mentioned here is Vilasrao Deshmukh, ex- Chief Minister of Maharashtra. The actor is portrayed here as political star who won all political battles.

4.1.16. a. Language used in the select news is:

Adjective: great friends, ambitious Maratha

Verb: rule

Noun: reins

Idioms: held the reins
Epithet: young and handsome student

Euphemism: battle odds

Collocation: sensational comeback

Naming references: the double graduate-cum-lawyer, the 67-year-old, a Congress loyalist, the politician, the Latur-born, the Maharashtra chief minister

4.1.16. b. Anaphoric/ cataphoric reference:

"Instead, Deshmukh became a rising star in politics, starting with his native Latur district. The double graduate-cum-lawyer became one of the youngest sarpanches at age 29 in 1974. He had to battle huge odds but there was no looking back after that. A Congress loyalist, he went on to become Maharashtra chief minister twice and Union minister too. "I have achieved all this despite powerful political opponents," Deshmukh once said, indicating Sharad Pawar, soon after he was sworn in the second time as the Maharashtra chief minister in 2004. Even after he was moved to national politics as Congress general secretary, Deshmukh's heart beat only for his home state. During his tenure as Chief Minister, among the longest by a Congress leader, Deshmukh always ensured a couple of important cultural items on his official menu."

Here both anaphoric reference (Instead, Deshmukh became a rising star....) and cataphoric references (He had to battle huge odds....; I have achieved all this....; Even after he was moved to national politics ..........; During his tenure as Chief Minister.................) in above sentences are used to show how he achieved success staring from grass root level in politics at a very young age and became a player in the national politics. These are clearly used to trigger reader's empathy just a day after his demise.
4.1.16. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Political Celebrity news: Vilasrao Deshmukh’s career</td>
<td>Claim 1: He had to battle huge odds but there was no looking back after that.</td>
</tr>
<tr>
<td>T: Vilasrao Deshmukh’s student life</td>
<td>Claim 2: Deshmukh once claimed, “I have achieved all this despite powerful political opponents”</td>
</tr>
<tr>
<td>T: Vilasrao’s ambition of becoming a movie star</td>
<td></td>
</tr>
<tr>
<td>T: Bollywood dreams crumbled; he resembled Shatrughan Sinha; he imitated dialogue delivery of Shatrughan Sinha</td>
<td></td>
</tr>
<tr>
<td>T: In 1974, he became one of the youngest sarpanches</td>
<td></td>
</tr>
<tr>
<td>T: He became Maharashtra’s Chief Minister twice and Union minister too.</td>
<td></td>
</tr>
<tr>
<td>T: Kind of hate relationship developed between Sharad Pawar and him</td>
<td></td>
</tr>
<tr>
<td>T: Deshmukh started his ministerial stint from 1982 and held all important portfolios</td>
<td></td>
</tr>
<tr>
<td>T: Deshmukh made sensational come back in 1999</td>
<td></td>
</tr>
<tr>
<td>T: Deshmukh ruled Maharashtra from 1999 to 2003</td>
<td></td>
</tr>
<tr>
<td>T: He moved to national politics as Congress general secretary</td>
<td></td>
</tr>
<tr>
<td>T: He remained as Chief Minister again from 2004 to 2008</td>
<td></td>
</tr>
<tr>
<td>T: He resigned following the 2008 Mumbai terror attack by Pakistani terrorists</td>
<td></td>
</tr>
<tr>
<td>T: Music, dance, fine arts remained his passion till the end</td>
<td></td>
</tr>
<tr>
<td>T: His name was dragged into a land allotment row involving filmmaker Subhash Ghai</td>
<td></td>
</tr>
<tr>
<td>T: He has longest tenure as chief minister from Congress party</td>
<td>Claim 3: His friends hail Deshmukh for his contribution in promoting arts and culture</td>
</tr>
<tr>
<td>T: He was great friends with the late Madhavrao</td>
<td></td>
</tr>
</tbody>
</table>
Scindia

T: He broke down after Scindia’s death in a plane crash

T: Over the years, Deshmukh had his share of political controversies, land scams

T: In 2009, he became part of Manmohan Singh’s government

T: His son is matter of pride for him

T: His friends hail Deshmukh for his contribution in promoting arts and culture

T: He dreamt of making Mumbai a numero uno state

T: He died in a Chennai hospital on Tuesday

4.1.16. d. Discoursal nature of the news item:

It’s a feature story on political celebrity Vilasrao Deshmukh, ex-Chief Minister of Maharashtra with the ideological square of positive representation of the celebrity. The story tactfully hides his involvement in scams but many positive traits have been highlighted in the story. These sugar coated references are never failing tricks for his projection as a great leader who overcame all odds with dignity. The story came in the newspaper after the demise of the actor. It tries to give some extra information on the actor to touch the reader’s nerves. The story comes along with picture of his son Riteish Deshmukh, Bollywood actor and daughter-in-law Genelia D’Souza, Bollywood actress in a happy moment after their marriage to keep up the tone of the story. The story unfolds the actor’s desire to become a movie star. Another picture with his political opponent Sharad Pawar is given to show how he had won over his opponents. Though his wish of becoming a movie star remained incomplete, his son Riteish has fulfilled his dream. This posthumously made feature story begins with his desire to be a movie star and gradually unfolds developments of his political career. The story has intertextual element – ‘making of Mumbai a Shanghai’ refers to the actor’s dream of economic reform of Mumbai as an undisputed business hub in

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India. Shanghai is well known as the trading town in Asia Pacific. The story has discursive knot or entanglement of discourse strands of economic discourse, political discourse, discourse of corruption (Over the years, Deshmukh had his share of political controversies, land scams and accusations of misusing his position. In 2009, as the Congress returned to power again nationally, he became a part of Manmohan government). The story validates that it is common to see politics, power and corruption are entangled in India. It is rare to find politicians in clean image. The UPA government is already very much alleged for its involvement in corruption. Corruption is alarming in India. Instead of highlighting it, the newspaper tries to conceal negativities and prefer to stress upon positive side of Vilasrao’s character. Verb usages – ‘battle odds’, ‘ruled Maharashtra’, ‘held the reins’ are used to eulogise various aspects of his efforts for Maharashtra and these verbs usages are also indicative of power play of politics. The forensic arguments with highlighting his personal interests apart from political career are used to instil sentimentality into his voters (…the Bollywood dreams of Vilasrao Dagadoji Deshmukh crumbled although he resembled an upcoming star of those times- Shatrughan Sinha; deshmukh acquired a love for the fine arts…. ; ….he was great friends with late Madhavrao Scindia; When Scindia was killed……. he broke down; a matter of pride was his son Riteish, who fulfilled his dream of becoming a Bollywood star….., ….he wanted to make Maharashtra the numero uno state in India).

4.1.17. Date: 9th September, 2012, Sunday Discourse Plane: Newspaper, The Times of India
Section: Times Nation, Page- 7 Author: PTI copy

The context of the news article is celebrity news of a Bollywood celebrity attending an event. Headline of the story is “I was called browny in US school: Priyanka”. Actor mentioned here is Priyanka Chopra. The actor’s journey from childhood to Bollywood celebrity status is mentioned here.
4.1.17. a Language used in the select news is:

**Adjective:** gawky kid, browny

**Verb:** typecast

**Noun:** Bollywood star

**Naming references:** the former Miss World, Bollywood star

4.1.17. b. Anaphoric/ cataphoric reference:

"I was living in Bareily; from there I went straight to Boston and joined school there. I didn’t know how to fit in. Also, I faced some racial issues. Some girls called me ‘browny’ and I was typecast, pointed a finger at for being Indian…. My life was epitome of imperfection. I’m not perfect like Aishwarya Rai, beautiful, stunning. I was a gawky kid, only thing I knew was to work hard and learn. I didn’t know how to act or win a beauty pageant. My career has been instinctive, but every situation taught me something.………... The former Miss World also said that life is all about taking chances and it’s not worth living if there are no risks involved”

Deictic pronouns ‘I’, ‘my’ are used as anaphoric references to draw attention to the actor’s individualistic discourse of hard work and learning process through good-bad past incidences.

4.1.17.c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
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</thead>
<tbody>
<tr>
<td>Topic: Bollywood actress Priyanka Chopra’s event</td>
<td></td>
</tr>
<tr>
<td>T: Priyanka Chopra went to high school for a few years in Boston</td>
<td></td>
</tr>
<tr>
<td>T: She faced racial issues there;</td>
<td></td>
</tr>
</tbody>
</table>
some students called her browny because of her Indian origin

T: In an event she has mentioned her story to the present students there

T: She went to Boston from Bareily

T: She did not know how to fit in there; she faced racial issues

T: The bullying ensued into a fight; Priyanka was suspended from school for three days

T: Going to school in US taught her to be more confident

T: Delivering speech on perfection, Priyanka said she is not perfect

T: Every situation taught her something

T: ‘Barfi!’ Her next film is set to release on September 14, a day after her debut international single ‘In My City’

T: The single is going to be the theme song for National Football League (NFL)

Claim 1: Going to school in the US was a huge lesson in life as it taught her to be more confident

Claim 2: It’s okay to be flawed as “long as you are being yourself”

Claim 3: Priyanka claims, “My life was an epitome of imperfection. I’m not perfect like Aishwarya Rai, beautiful, stunning. I was a gawky kid, only thing I knew was to work hard and learn. I didn’t know how to act or win a beauty pageant. My career has been instinctive, but every situation taught me something.”

Claim 4: Life is all about taking chances and it’s not worth living if there are no risks involved.

Claim 5: Priyanka claims, “today I have the courage to do a commercial, mainstream film like ‘Barfi’, when half of India doesn’t even know what autism is. But I have the courage to take that chance.”

4.1.17. d. Discoursal nature of the news item:

It is a public relation exercise for an actress before release of her next film Barfi! and her new music album, In My City. It is a clear publicity stunt for her upcoming projects by raising racist ideology of Black-White in America- how she faced unfairness in school for her certain type of skin tone. She uses celebrity talking on trivial issues of her personal life for public interest. Priyanka, one of the leading actresses of Bollywood prefers to talk about her school days, her imperfections which
finds place in page devoted for national news. She is portrayed in positive self glorified ideological square who takes all the students in a tour of her courageous life from being a ‘gawky kid’ to successful Bollywood actress. It is a deliberate attempt for news-making showing satisfaction from life and Priyanka as an achiever despite her imperfections. The story carries concept for society is nobody is perfect in the world (it’s okay to be flawed as long as you are being yourself...............My life was an epitome of imperfection.......but every situation taught me....). Hard work, dedication and right scopes lead to reach zenith of success. The story carries value judgements like “it’s okay to be flawed as long as you are being yourself; life is all about taking chances and it’s not worth living if there are no risks involved.” Moreover, the news story tries to build up a connection with the students and readers across the country with reminiscence of past actions of her life.

4.1.18. Date: 9th September, 2012, Sunday Discourse Plane: Newspaper, The Times of India
Section: Times Life, Page- 1 Author: Sugandha Indulkar

The context of the story is a news item on sports celebrity Mary Kom. The surface of the text speaks about the personal life of Mary Kom with her family. Headline of the story is “A knockout love story” talks Mary’s role as a wife and mother through her husband’s eyes. Actors mentioned here is Mary Kom, Olympic bronze medalist in boxing and Onler Kom, husband of Mary. She is portrayed here as a loving wife and devoted mother. Onler Kom is portrayed here as a supporting husband, role model for others.

4.1.18. a. Language used in the select news is:

Hyperbole: a knockout love story

Adjectives: doting mother, real icon, gentle (Mary Kom)

Adverb: too good
Noun: innocence, kindness (Mary Kom)

Use of superlatives: larger good

Naming references: international boxer, the 29-year old boxer (Mary Kom); manager, protector, mentor, friend, philosopher, guide (Onler Kom)

Simile: Mary is as gentle as angel

4.1.18. b. Anaphoric/ cataphoric reference:

“By the time they got married, in 2005, she was a two-time world champion. Three more were to come her way. Today, as she becomes a real icon and the entire nation revels in her Olympic medal, Onler is only proud that he stood by her. He has no qualms at all that he took the back seat, happy that he pushed her towards excellence, success and finally laurels. “Mary is as gentle as an angel. She is a loving wife and now a doting mother,” he says, blushing gently, and revealing his true love for her. “She has been a giver all her life, and is very good at heart. I find it easy to love her,” he adds.”

The above cataphoric references aim to portray Mary as iconic figure through the process of celebritisation. Here her husband is praising her qualities as a national player, wife and mother. After Mary’s win of Olympic medal for India in London Olympics, she became a star for the nation. The references are used to provide the glimpse of the star’s personal life through celebritised way of talking.

“Her gentle predisposition combined with her quiet grit fascinated him, melted his heart and made him respect her all the same time”

The deictic pronoun ‘her’ is to give Mary a star aura. Mary is projected here as a very good human being who not only excelled in her field but also she is a supporting wife and caring mother. The above lines on her personal life are used to
increase her fan following who was already adored by media and people of the nation after her triumphant win in London Olympics.

"Onler says Mary's helplessness instinctively brought out the protector in him. He was after all almost a decade older than her. It was easy for him to forget his dreams of being a footballer and becoming Mary's manager, mentor and protector."

"He met Mary 11 years ago and was mesmerised by her innocence and kindness. It didn't take long for him to go down on his knees and ask her to marry him. There was a larger good behind his resolve though: he would become Mary's friend, philosopher, guide and mentor in her pursuit towards further glory. It yielded results at the London Olympics, fetching her bronze medal."

The references show Onler as a caring male partner who protects his wife in her tough phases. The deictic pronouns 'he', 'his', 'him' along with naming references friend, philosopher, guide and mentor are used to illustrate his role as a key player in the making of star. Mary Kom is already a celebrity due to her glorious victories in boxing, but these references are used to attain celebrity status for Onler Kom also.

### 4.1.18. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Sports celebrity Mary Kom's love story</td>
<td>Claim 1: Onler Kom, husband of Mary Kom claims that Mary Kom is too good to be true</td>
</tr>
<tr>
<td>T: Onler Kom, husband of Mary Kom met Mary 11 years ago</td>
<td>Claim 2: She becomes a real icon</td>
</tr>
<tr>
<td>T: Onler was mesmerised by her innocence and kindness</td>
<td>Claim 3: Onler has no qualms at all that he took the back seat</td>
</tr>
<tr>
<td>T: Onler proposed Mary</td>
<td>Claim 4: Onler claims that Mary is as gentle as angel</td>
</tr>
<tr>
<td>T: Onler became guide of Mary</td>
<td>Claim 5: Onler claims that she has been a giver all her life, and is very good at heart</td>
</tr>
<tr>
<td>T: Mary won bronze medal in London Olympics</td>
<td></td>
</tr>
<tr>
<td>T: They married in 2005</td>
<td>Claim 6: Her nature attracted him rather than her beauty or achievements</td>
</tr>
<tr>
<td>------------------------</td>
<td>---------------------------------------------------------------------</td>
</tr>
<tr>
<td>T: She was two-time world champion</td>
<td></td>
</tr>
<tr>
<td>T: Onler has no qualms at all that he took the back seat</td>
<td></td>
</tr>
<tr>
<td>T: Onler pushed her towards success</td>
<td></td>
</tr>
<tr>
<td>T: Mary is a loving wife and doting mother</td>
<td></td>
</tr>
<tr>
<td>T: His love is true for Mary</td>
<td></td>
</tr>
<tr>
<td>T: Onler saw her first time in Delhi</td>
<td></td>
</tr>
<tr>
<td>T: Mary was a lost soul then</td>
<td></td>
</tr>
<tr>
<td>T: He became Mary’s protector</td>
<td></td>
</tr>
<tr>
<td>T: He used to help Mary for many things</td>
<td></td>
</tr>
<tr>
<td>T: Her gentle predisposition melted his heart</td>
<td></td>
</tr>
<tr>
<td>T: Gender equality in Manipur. In Manipur, men and women are treated at par, there’s nothing a man does that a woman cannot do</td>
<td></td>
</tr>
<tr>
<td>T: Mary manages both her career and household works with equal importance</td>
<td></td>
</tr>
<tr>
<td>T: Mary admires Onler</td>
<td></td>
</tr>
<tr>
<td>T: Family’s favourite dish is pork curry and rice; she loves to play guitar for Onler</td>
<td></td>
</tr>
<tr>
<td>T: Onler knows that his wife is made for greater glory</td>
<td></td>
</tr>
<tr>
<td>T: He takes care of home</td>
<td></td>
</tr>
<tr>
<td>T: In 2005, Onler’s father was shot dead; he handled many challenges and she was away on tournaments</td>
<td></td>
</tr>
<tr>
<td>T: Mary and Onler are role models for children across the country</td>
<td></td>
</tr>
<tr>
<td>Claim 7: Mary claims that Onler goes to any extent to fulfil anything important for her career</td>
<td></td>
</tr>
</tbody>
</table>
4.1.18. d. Discoursal nature of the news item:

The discursive practices of the story try to project the actors Mary Kom and her husband Onler Kom as ideal couple with a celebration of their togetherness for years and love glorification (Onler and she have achieved glory together, and are role models for children across the country). Rhetorical trope is present in the headline of the story. Hyperbolic headline “A Knockout Love Story” is used to give readers a wow factor about the couple and their romance with the use of word ‘knockout’. Here the actors try to slip into celebrity image construction with the merging of their private and public life. “Mary and her family’s favourite dish, the couple strum the strings of the guitar and sing to one another” - the author tries here to build a connection with their fans and readers by emphasising their personal lives. The ideological square of the story is positive self representation of the actors Mary Kom and her husband, Onler. It shows how Mary Kom had to struggle her way to reach the goal of Olympic medal or to become a ‘real icon’ for the nation. Behind all her success, Onler Kom, husband of Mary stood like a pillar behind her hard efforts to overcome all the odds which gives an inspirational aspect in the story for readers. The story deconstructs the idea of patriarchal discourses where women’s priority is to look into household works. But here reverse role is displayed- Onler Kom takes care of their children; he took backseat in pursuance of their individual goals (It was easy for him to forget his dreams of being a footballer and becoming Mary’s manager, mentor and protector). The story rejects to support the dominant belief of subordination of women in a conjugal life. It discards the ideology that criticises women’s subjugation through the story of a supporting spouse which upholds the idea of society with the end of confinement of women in home (He also knows his wife is made for greater glory, and happily takes care of home and children.............he wept silently, held his wife’s hand and prayed for her well-being and success). Mary Kom is shown as a strong woman who could run for achieving her dreams and her husband manages household chores (He has handled various challenges, mental, physical and domestic like kids’ illnesses........I was away on tournaments). The story has feminist ideology which shows an endeavour to construct women like men (In Manipur, women and men are treated at par. there is nothing a man does that a woman cannot do). The story carries perception of symbolic empowerment of women in society. The
discourse position of the story shows individualist strand of feminism where claims and epideictic rhetorical arguments are used to project the individual in glorified image irrespective of gender (This gender equality comes from the hard work that each one in the family has to put in every day of their lives; Mother to twin sons aged five, the 29-year old boxer from Manipur is all praise and admiration for Onler).

4.1.19. Date: 23rd September, 2012, Sunday Discourse Plane: Newspaper, The Times of India
Section: Times Nation, Page- 5 Authors: Agency report- PTI

The news appears on the occasion of celebration of International Day of Peace at Peace bell ceremony of the UN in New York. Headline of the story is “Ash invokes Sankrit shloka at UN address”. Actor mentioned here is Aishwarya Rai and is portrayed as an ambassador of peace process of the UN.

4.1.19. a. Language used in the select news is:

Hyperbole: invoke

Metonym: we need to cut our wants...., divine manifestation which we have to give birth to within ourselves, .... we are encouraging misguided genius – here ‘we’, ‘our’ are used as substitute of mankind.

Collocation: misguided genius

Naming references: Ash, Bachchan

4.1.19. b. Anaphoric/ cataphoric reference:

“Bachchan, 38, visited the UN headquarters here on Friday, participating in the world body’s annual ceremony to commemorate the International Day of Peace.”
“It was a packed day for Bachchan who met UN secretary general Ban Ki-moon and UN messengers of peace actor Michael Douglas, British anthropologist Jane Goodall, Jewish-American writer and Nobel Laurcette Elie Weisel and American actress and singer Monique Coleman. She later participated in a panel discussion attended by students from across the country on the theme of Sustainable Peace for a Sustainable Future.”

“Bachchan also has meetings lined up next with executive director of UNAIDS Michel Sidibe.”

Anaphora is used to emphasise her distinctive personality and her efforts for a social cause.

4.1.19. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Bollywood actress Aishwarya Rai attended peace bell ceremony on the occasion of International Day of Peace at United Nations in New York</td>
<td>Claim 1: She urged them to set aside their egos and individual desires to find peace within them</td>
</tr>
<tr>
<td>T: Aishwarya Rai Bachchan recited the Sankrit mantra ‘Om Shanti’ to convey her message of peace at the United Nations where she addressed students</td>
<td></td>
</tr>
<tr>
<td>T: She urged them to set aside their egos and individual desires to find peace within them</td>
<td></td>
</tr>
<tr>
<td>T: Bachchan, 38, visited the UN headquarters here on Friday, participating in the world body’s annual ceremony to commemorate the International Day of Peace.</td>
<td></td>
</tr>
<tr>
<td>T: It was a packed day for Bachchan who met UN Secretary General and others</td>
<td></td>
</tr>
<tr>
<td>T: She later participated in a panel discussion attended by students from across the country on theme of ‘Sustainable Peace for a Sustainable Future.’</td>
<td></td>
</tr>
</tbody>
</table>
Bachchan also has meetings lined up next week with executive director of UNAIDS Michel Sidibe.

Addressing the large gathering of students, Bachchan said she herself felt like a ‘student’ as she begins her association with the UN which could see her working with the world body on pressing issues of health and AIDS.

"This experience, my journey beginning today with the United Nations is quite a learning curve for me,” she said.

“I am a great believer in the UN because uniting for a better world is what we all are very passionate about here.”

"Unity takes courage, commitment and leadership”

Sharing a lesson she learnt from her father, Bachchan urged students to let go of their egos and recognize that it is about we and us and not I.

“We need to cut our wants, desires, basic ambition to try and override each other and expand power. Only then we will be able to find our peace,” she said.

She concluded her address with the Sanskrit shloka ‘Om Shanti’

She notes that peace is not just a word but a divine manifestation which we have to give birth to within ourselves.

It is hard for her to imagine that young people think of making a weapon which could destroy nations.

Earlier Bachchan joined Ban, Douglas and other UN dignitaries to commemorate the International peace day.

She describes the occasion an absolute honour

The International Day of Peace is observed
4.1.19. d. Discoursal nature of the news item:

“Ash invokes Sankrit shloka at UN address” – headline of the news item has verb process ‘invoke’ instead of verb - mention or recite, which is a hyperbole to give emphasis on citation of Indian shloka by Aishwarya Rai at UN lecture. This news entwines process of celebritisation into socio- political domain. This depicts another form of celebrity power play entering various other domains irrespective of their profession. Through the event it is assumed that the Bollywood actress has certain knowledge on the topic of discussion or peace process to address at the UN. She is in sari and reciting Indian Sankrit shloka that underscores her powerful attempt of investing Indian society specific values at international platform. She presented herself as a forceful arguer in favour of the UN (I am a great believer in the UN because uniting for a better world is what we all are very passionate about here) and her argumentations are not just speech but designed to shape the values and understandings of the students and members of civic society by delivering intertextual elements of Indian culture (....Om Shanti noting that peace is not just a word but a divine manifestation...). The ideological square of the story is definitely a positive representation of the actor. “We need to cut our wants, desires, basic ambition to try and override each other and expand power”- here the actress uses deictic pronoun ‘we’ in her direct appeal to the audience; the pronoun here signifies whole mankind which is used as metonym for replacement of mankind.

4.1.20. Date: 19th December, 2012, Wednesday Discourse Plane: Newspaper, The Times of India
Section: Times Nation, Page- 9 Author: Harit Mehta

The context of the story is news on political celebrity Narendra Modi, Chief Minister of Gujarat. The surface of the text speaks about the success story of Narendra Modi. The article used black and white pictures of the political leader. Headline of the story is “Chhote Sardar!” means successor of former Deputy Prime Minister of Gujarat.
Minister of India Sardar Vallabhbhai Patel. Actor mentioned here is Narendra Modi, Chief Minister of Gujarat. He is portrayed here as a new magical leader for BJP who replaced old players of the party and a face for BJP’s prime ministerial candidate for Lok Sabha 2014 election.

4.1.20. a. Language used in the select news is:

Adjectives: organising skills, celebrated oratory skills, voracious reader, tireless traveller, super CM, blue-eyed boy

Verb: want – desire to become a king

Use of idioms: make-or-break
Noun: rabble-rouser, crowd-puller

Epithet: blue-eyed boy

Use of Colloquialism: go-getter

Collocation: soaring popularity

Naming references: king- in a democratic country, India. King refers to the position of Prime Minister; ND, Namo, blue-eyed boy, sarthi – charioteer of Lal Krishna Advani, a BJP leader; saudagar – vote manufacturer, missile Modi, Vadnagar boy, swayamsevak, pracharak

4.1.20. b. Anaphoric/ Cataphoric Reference:

"ND, as he was called by schoolmates in BN High School, was a regular at a RSS shakha after school hours. NCC training shaped his body and theatre honed his celebrated oratory skills. "In 1963, he did a mono-act called ‘Pilu Phool’ to raise funds for a social cause. The play dealt with the plight of a dalit woman and her son who is ill," says Kishore Makwana, who has written a book on Modi. The subject of his play showed his sympathetic view towards the oppressed…”

The anaphoric references show here that he paved his way to become an iron man for the service of India since his childhood. His participation in a drama is also given prominence in the story to highlight his empathy towards oppressed community to get empathy from newspaper readers and voters.

"Modi himself doesn’t talk about his so-called marriage to a school teacher Jashodaben. He leaves marital status column in all official records blank. After he left his family in the late 1960s, Modi used to help his brother run a tea stall at Gita Mandir bus stand in Ahmedabad, serving fresh buns and hot cups of tea….. Modi- 20 years old at the time-left the tea stall to become a swayamsevak and later a full-time
pracharak, who has to remain unmarried.... A voracious reader and tireless traveller, Modi completed his post-graduation in political science from Gujarat University.”

These references try to give human touch to the story, just to show the efforts behind a successful man- how Modi had sacrificed his family life, business for Sangh Parivar or to achieve a bigger platform in the near future. Modi’s controversial marital status is also shown through the prism of positive appeal; he has to ‘remain unmarried’ for his service as swayamsevak.

4.1.20. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Rise of Narendra Modi as a national leader</td>
<td>Claim 1: Narendra Modi does not have any son-in-law to promote</td>
</tr>
<tr>
<td>T: Birth and coming up of Narendra Modi in Vadnagar</td>
<td>Claim 2: None of his family members is seen around him</td>
</tr>
<tr>
<td>T: He does not have any son-in-law to promote – an obvious reference to Robert Vadra</td>
<td>Claim 3: His mother was lost in the crowd watching her son being sworn in as Chief Minister</td>
</tr>
<tr>
<td>T: His mother was lost in the crowd watching her son being sworn in as Chief Minister</td>
<td>Claim 4: He was sympathetic towards oppressed</td>
</tr>
<tr>
<td>T: His elder brother is often at odds with the government</td>
<td>Claim 5: He was not scared of wading in Vadnagar’s lake despite a crocodile scare.</td>
</tr>
<tr>
<td>T: He was NCC trainee and regular at RSS since school days</td>
<td></td>
</tr>
<tr>
<td>T: He was sympathetic towards oppressed</td>
<td></td>
</tr>
<tr>
<td>T: He was not scared of wading in Vadnagar’s lake despite a crocodile scare.</td>
<td></td>
</tr>
<tr>
<td>T: Modi married a school teacher, Jashodaben</td>
<td></td>
</tr>
<tr>
<td>T: Modi left family in late 1960</td>
<td></td>
</tr>
</tbody>
</table>
T: He used to run a tea stall along with his brother

T: Modi became a *sayamsevak* (volunteer) of RSS *pracharak* (promoter) of RSS

T: Modi became *pracharak* (promoter) of RSS under RSS leader Laxman Rao Inamdar

T: Modi completed Post Graduation in Political Science

T: Contact built up with BJP leaders L K Advani, Jan Singh

T: Advani introduced him into BJP

T: Defining moment of Modi’s career

T: BJP’s came into power in 1991 for first time in Gujarat

T: Modi suggested Advani to contest from Gandhinagar

T: Sarthi (Charioteer) of Advani and Joshi

T: Idea of Rath Yatra

T: Modi minutely planned Rath Yatra in Gujarat

T: Modi planned Murli Manohar Joshi’s Kanyakumari to Kashmir Ekta Yatra in 1992

T: BJP came to power in 1990 in a govt. headed by Chimanbhai Patel

T: BJP walked out of alliance with Janata Dal

T: Janata Dal continued to run govt. with Congress support

T: Due to team work of Modi, Vaghela and Keshubhai Patel BJP won majority

Claim 6: Modi is a voracious reader and tireless traveller
seats in 1995 Assembly Election

T: Crack in the team of the three BJP leaders (troika) in Gujarat because Modi came to be seen as the ‘Super CM’

T: Vaghela rebelled to form govt. with Congress

T: Keshubhai blamed Modi for rebellion

T: In 1998, BJP won two third majority in Gujarat

T: Sanjay Joshi took control of BJP

T: Vaghela’s Rashtriya Janata Party merged with the Congress

T: Modi started working in Delhi for BJP

T: Modi’s secret visits to Gujarat were closely monitored by Keshubhai and Haren Pandya

T: Keshubhai lost popularity in Gujarat. BJP lost by elections

T: Modi manoeuvred behind the scene to engineer dissent against Keshubhai

T: Modi took charge of BJP in Gujarat

T: Modi got elected in January 2002 from Rajkot-2, a stronghold of Keshubhai

T: Riot in Gujarat, immediately after his oath in the assembly

T: Modi’s role during the riot came under suspect

T: The then Prime Minister A B Bajpayee tried to sack him; Modi was saved by his soaring popularity in Gujarat and L K Advani’s blessings

T: Modi launched Gujarat Gaurav Yatra

Claim 7: Modi came to be seen as ‘Super CM’

Claim 8: Banished from Gujarat, Modi did not sit quiet

Claim 9: He turned around the Himachal Pradesh unit of BJP

Claim 10: Modi manoeuvred behind the scene to engineer dissent against Keshubhai

Claim 11: He was here to play one-day cricket as elections were less than a year away

Claim 12: Modi’s police clearly played a partisan role in the riot

Claim 13: Vote ka saudagar in 2007 (Vote manufacturer in 2007)
in 2002, pre-poll exercise

T: Modi’s infamous remark on Muslims

T: Modi won polls in December, 2002

T: Modi’s development plans for Gujarat- ‘Resurgent Gujarat’ business summit; he repackaged old schemes

T: He led business delegation to the UK where he faced protest from human rights group

T: Capitalists hailed him as next PM in Vibrant Gujarat Summit

T: Fake encounters in Modi’s rule

T: Modi’s lieutenant Amit Shah and dozen cops were accused in fake encounter

T: Little evidence to nail Modi in riot cases

T: Maya Kodnani, a minister in Modi Cabinet was convicted in Naroda Patia massacre

T: West bans him in March 2005 on suppression of religious freedom

T: UK announced re-establishment trade ties with Gujarat

T: Japan became partner country for Vibrant Gujarat summit 2007

T: Big car companies have driven into Gujarat

T: Modi won 117 seats in 2007 assembly polls in Gujarat

T: Modi emerged as BJP’s star campaigner for Lok Sabha Polls

T: UPA-II came to power

Claim 14: Big car companies like Tata, Ford and Maruti Suzuki have driven into the state, giving a boost to Modi’s development plank

Claim 15: Gujarat assembly election 2012 is make-or-break for Modi
4.1.20. d. Discoursal nature of the news item:

The story is divided into several structures to portray his rise as a national leader to see him as a face of Prime Minister in the Lok Sabha Polls in 2014. The story was published just a day before counting of Gujarat Assembly Election 2012. The headline of the story “Chhote Sardar!” and subheading “This Singh too wants to be King and be compared with the original iron man of India, Sardar Vallabhbhai
Patel” try to show him as real successor of Sardar Vallabhbhai Patel, a statesman and social leader of India. Verb ‘want’ is used to show the desire to see Naredra Modi to reach the position of Prime Minister of India. ‘King’ is used as a metonym of Prime Minister of India here. Vallabhbhai Patel was well known as iron man and Sardar for his fearless approach. Narendra Modi was shown in the story as a fearless leader who rises as a prominent leader of a National Party BJP despite hailing from a middle class family. The story divides into several structures which are - his birth and brought up in Vadnagar town as a fearless person, Modi left his family and became RSS volunteer, beginning of career as RSS volunteer to his emergence as efficient young worker of BJP, a well-planner and executor of L K Advani’s Rath Yatra and Joshi’s Ekta Yatra, Modi’s strategy to win elections for BJP, Gujarat riots and fake encounters, his alliance with capitalists for development of Gujarat and goal of Lok Sabha 2014 election.

Most of the arguments in the form of claims are in forensic rhetorical arguments which try to justify Mr. Modi’s past actions. The ideological square of the story is positive representation of the actor to show him as a towering political personality with both positive and negative traits of human being. “..... He doesn’t have any son-in-law to promote- an obvious reference to Robert Vadra.” – the sentences presuppose that Robert Vadra, son-in-law of Sonia Gandhi is often promoted by UPA or Sonia Gandhi. The predicational statement “None of his family members seen around him” implicitly refers to presence of Priyanka Gandhi or other family members accompanying Sonia Gandhi in Congress rallies. “His mother, Hiraba, was lost in the crowd watching her son being sworn in as Chief Minister for the first time in October, 2001, till someone recognized her and offered her a seat.”-here the author tries to show him ahead of other political leaders of this country whose family members also avail VVIP treatments along with them whereas Modi’s mother was lost in crowd in son’s oath ceremony. “....Elder brother leads an association of fair-price-shop owners, often at odds with the government”- these lines presuppose that his position and power do not help any family member and it is unusual to see his own brother has differences with the govt. In the very beginning of the story, with these lines the authors try to impress the readers with Modi’s clean image of non involvement in any personal interests. The discourse position of the
feature article tries to show him as an extraordinary political leader with the use of attributes like ‘organising skills’, ‘celebrated oratory skills’, ‘voracious reader’, ‘tireless traveller’, ‘Super CM’, ‘rabble-rouser’, ‘crowd puller’. It shows how he successfully extended his circle of political action from Gujarat to become a star campaigner for a national party BJP. The author uses collective symbol – 15 pictures of Narendra Modi to maintain symmetry with the story. The author prefers to use verb ‘sweep’ instead of ‘win’ in more than one sentence to accentuate the instance of Modi’s triumph in Gujarat Assembly elections with major no. of seats (…the BJP swept the assembly polls with Namo’s strategy.......; he swept the polls in December 2002).

“Banished from Gujarat.............he silently worked in the organisation in Delhi. ........Successive droughts, two cyclones and a devastating earthquake dented Keshubhai’s popularity. The BJP started losing by-elections....Modi manoeuvred behind the scenes to dissent against Keshubhai...... the BJP sent Modi to take over the job” – these sentences are indicative of witiness of his character and good planner. Like a shrewd politician he made his position in the Gujarat political arena. The author touches the dark phases of Modi’s political career- his involvement in Godhra riots and fake encounters to negate any biasness in story. “....Godhra leading to the bloodiest riots ever across Gujarat. .....and he is alleged to have told his officers to let the mobs vent their anger. His police clearly played partisan role.......But Modi survived thanks to his soaring popularity in Gujarat”. The author did not stress much upon the negative sides of alleged communal face of Modi. Moreover, the author contradicts his own statement of “....the bloodiest riots ever across Gujarat” with sentence “while there were no major riots during Modi’s rule........” in very next schema. The story mentions Modi’s secular stunt of pleasing Muslims with his Sadbhavana Mission. “Also, he led a business delegation to UK, where human rights group welcomed him with black flags. But successful Vibrant Gujarat summits, where captains of industry have hailed him as the next PM”- here verb ‘welcome’ is used to give positive tone in the sentence instead of using the word ‘protest’. And negative presentation of first sentence is balanced by second sentence with use of ‘but’.
Overall the story tries to project Modi’s charismatic achievements and mass appeal to his voters and followers. The story contains value judgements with the use of modal verb ‘would’ are –“ A defeat in December 2012 or even a narrow win, would jeopardise Modi’s chances of becoming PM” which predicts Modi’s victory will not be easy this time (narrow win) because of involvement of his Minister in scam of 400 Crore. “The Lok Sabha Polls in 2014 seem to be the Vadnagar boy’s final frontier. Modi would need blessings of the Sangh Parivar and support of cadres to emerge as the BJP’s best bet”. It is all to project him as next leader who is a new Messiah of India. By showing his past works, the author is trying to tell that he has achieved everything through hard way, so the masses to empathise with him.

Section: Friday supplement, etc, Page- 3 Author: Priyanka Roy

The context of the interview is a Bollywood celebrity on the occasion of film release. The surface of the text contains evocative image with the headline “Kissing on screen scares me”. Actor mentioned here is Bollywood actress Bipasha Basu. Actor is portrayed here as a commendable professional and fitness freak.
4.1.21. a. Language used in the select news is:

Adjective: friendly person, great shape

Noun: boldness

Colloquialism: sync- synchronisation

Verb phrase: copy-paste- use of computer language

Adverb: honestly

4.1.21. b. Anaphoric/ cataphoric reference:

“I wore bikini thinking that it was in perfect sync with the film. Also, I am in
great shape right now and because of that a bikini does not scare me anymore……
Well, I want to do another film here, but I am very clear about the fact that at this
stage, I will not go around scouting for roles. If someone thinks that I suit a role and is
keen me on board, they are always welcome to approach”

The references reflect bold sensuous image projected by the actress. It is a
public relation exercise for keeping hope alive for getting roles in future.

“I am not against marriage, but I just can’t marry anyone. I have to find a guy
first!”

The references show feminine discourse by a female celebrity.

4.1.21. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Film release</td>
<td>Claim 1: Abbas Mastan’s films are entertainment films</td>
</tr>
<tr>
<td>Question 1: 10 years before Bipasa started films</td>
<td></td>
</tr>
</tbody>
</table>
with Abbas Mastan, *Players* is their new film.

**Answer 1 by the actor:**

T: *Players* is her fourth film with Abbas Mastan.

T: Mastan make commercially viable, entertainment films.

T: *Players* will entertain people.

**Question 2: Players is copy of The Italian Job**

**Answer 2 by the actor:**

T: Official remake of *The Italian Job* but not the same.

T: Plot, screenplay are different.

**Question 3: Character Riya is not there in Players**

**Answer 3 by the actor:**

T: It’s a boon.

T: Not so many people have watched *The Italian Job*.

T: *Riya* is creation of the actor and director.

**Question 4: Players shot in exotic locations**

**Answer 4 by the actor:**

T: Glicking pictures is Japanese habit.

T: *Players* shot in Arctic Circle Russia.

T: The actor is a friendly person but does not socialise.

**Question 5: Multi starrer film take pressure off an individual actor**

**Answer 5 by the actor:**

T: The pressure is never less.

T: Acting is business.

**Claim 2: Every film of Abbas Mastan are better than previous one**

**Claim 3: Players will entertain people**

**Claim 4: Plot of Players is different from The Italian Job**

**Claim 5: Not so many people have watched The Italian Job**

**Claim 6: Riya is creation of the actor and director**

**Claim 7: Clicking pictures is Japanese habit**

**Claim 8: Every film comes with its own responsibility and pressure**
| Question 6: Bikini shot in *Players* |
| Answer 6 by the actor: |
| T: Fitness is passion for her |
| T: Wearing bikini required some specialised training in the gym, special diet |
| Question 7: Limitations of boldness portrayed on screen |
| Answer 7 by the actor: |
| T: Everyone has a set of *Lakshman rekha* |
| T: Onscreen lip lock scares her |
| Question 8: Next film *Raaz 3* opposite of Emraan Hashmi |
| Answer 8 by the actor: |
| T: Emraan Hashmi should not be singled out |
| T: Nowadays every film has a kiss |
| Question 9: 10 years of Bollywood career |
| Answer 9 by the actor: |
| T: Busy schedule |
| Question 10: Next Bengali film |
| Answer 10 by the actor: |
| T: No Bengali films at hand at present |
| Question 11: why does she want a version of co-star Madhavan? |
| Answer 11 by the actor: |
| T: Madhavan is ideal man for her; great actor, wonderful husband, father |
| Claim 9: Everyone has set of *Lakshman rekha* |
| Claim 10: Nowadays every film has a kiss |
| Claim 11: In Bengali families, there is no pressure on girls |
Question 12: Difficult to be happy single woman at 30 plus

Answer 12 by the actor:

T: Happily unmarried and there is no pressure on this issue in Bengali families

Question 13: Any mental date for marriage

Answer 13 by the actor:

T: For marriage, she has to find a guy first

4.1.21. d. Discoursal nature of the news item:

Though the interview was published on the release of film but prefers to discuss more of the actress Bipasha Basu than the film. The story depicts Bipasha as a highly professional person, a fitness freak, an independent modern woman who is happy to be single and can give up old institutions like marriage from life. The story goes along with evocative pictures of the actress. “When a shot like that is done, it will be discussed, no matter which country it is. It is supposed to be this very sexy, sensuous shot of a woman. And for Players, we needed that gloss and that package....”- the sentences presuppose that film heroines do not mind to be typecast in sensuous roles to add voyeuristic pleasure for audience. It shows a neo liberal society with permissiveness where reel life and real life are blurred. “I am very lucky to have been born in Basu family....I am an actress but I have cousins who are in their 30s and are not married.....I am not against marriage...”- the lines represent post feminist ideology where a woman in a society is personally empowering herself and rejecting the patriarchal belief where woman were expected to be married at right age and be an ideal wife. “Like kissing is such an intimate moment and emotion and I am not comfortable doing it on screen...it really scares me”, it is an effort to establish that even a film heroine is a real human being with certain amount of inhibitions. The story has intertextual elements like reference to Halle Berry’s bikini shot from Hollywood James Bond film, ‘Lakshman rekha’ from Indian mythology Ramayana to show the limitations or certain norms to be followed by everybody.
The context of the story is news on Bollywood celebrity on the occasion of film release. The surface of the text uses evocative image with headline “I am too young to regret”. Actor mentioned here is Bollywood actress Sonam Kapoor. Actor is portrayed here as fashion diva.

4.1.22. a. Language used in the select news is:

Adjective: hot

Colloquialism: chill, hang out, hot, chip in, gutsy, buzz, Oh My God!

Adverb: very hot

Neologism: fashionista = fashion+ fiesta

Idioms: edge-of-the-seat

Use of Metaphor: director is the captain of the ship- here ship signifies film and captain signifies director

4.1.22. b. Anaphoric/ cataphoric reference:

“Oh my God! I am getting great feedback. People are really liking it.... loving my look in the film. It’s a different me that you will get to see in Players”

“All big fashion icons of their times...have also been considered to be great actresses. Like Audrey Hepurn...... I take the tag in a very positive way and I feel proud of the fact that at such a young age I have been given an iconic tag. Even at the cost of sounding immodest, I can say that not many people in the same age as I am,
have been given tags like this.” “I am a very star struck person. I get star-struck seeing our own Bollywood stars!”

The references are used to show the actress more as a fashion diva than a creative person in film. These lines underscore the glitz associated with film industry. Film and fashion go hand in hand. It’s a celebritised way to sell her to the media.

4.1.22. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Film release</td>
<td>Claim: Everyone is just loving her in the song</td>
</tr>
<tr>
<td>Question 1: Looking hot or sensuous in <em>Players</em></td>
<td></td>
</tr>
<tr>
<td><strong>Answer 1 by the actor:</strong></td>
<td></td>
</tr>
<tr>
<td>T: People are liking the look</td>
<td></td>
</tr>
<tr>
<td>T: Different portrayal of the actor</td>
<td></td>
</tr>
<tr>
<td>T: Everyone is just loving her in the song</td>
<td></td>
</tr>
<tr>
<td>Question 2: Is <em>Players</em> same to the original <em>The Italian Job</em>?</td>
<td></td>
</tr>
<tr>
<td><strong>Answer 2 by the actor:</strong></td>
<td></td>
</tr>
<tr>
<td>T: Basic plot is similar</td>
<td></td>
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<tr>
<td>T: Directors have made it in their own style</td>
<td></td>
</tr>
<tr>
<td>T: Film is designed to more like a Bollywood caper to appeal audience</td>
<td></td>
</tr>
<tr>
<td>T: Directors are fan of Michael Caine films</td>
<td></td>
</tr>
<tr>
<td>T: Directors have added their own style</td>
<td></td>
</tr>
<tr>
<td>T: Directors have included vintage mini coopers in <em>Players</em></td>
<td></td>
</tr>
<tr>
<td>Question 3: Inputs in the role</td>
<td></td>
</tr>
<tr>
<td><strong>Answer 3 by the actor:</strong></td>
<td></td>
</tr>
</tbody>
</table>
T: Few changes in the role
T: Character is a computer hacker; gutsy

Question 4: First multi starrer
Answer 4 by the actor:
T: *Players* has best team
T: Shot in amazing locations
T: Homesickness- "I really missed my home"

Question 5: What was it like working in a thriller for the first time?
Answer 5 by the actor:
T: Directors are the best action thriller directors
T: Making an edge-of-the-seat thriller with twists and turns at every corner is not easy

Question 6: Anil Kapoor’s advice
Answer 6 by the actor:
T: To listen to the director
T: Director is the captain of ship

Question 7: Another actress of the same film, Bipasha Basu’s red hot bikini in the film
Answer 7 by the actor:
T: Happy to see that the bikini shot has created buzz
T: Bipasha is looking incredibly hot in the film!
T: Bipasha is a lovely person

Question 8: How do you think *Players* is going to help your filmography?
Answer 8 by the actor:
T: It will do well
T: Lovely experience in shoot

Question 9: Just six films in four years, comparison with another actress Bollywood Dipkia Padukone

Answer 9 by the actor:

T: “I love my space”

T: “I love take things easy”

T: Quality and commitment towards film suffers because of constant films one after another

T: “You can’t mull over things that you have done before”

T: Breakneck speed does not give time to analyse the performance

T: “Films are not only life that I have”

T: Like to travel, chill, hang out with friends

T: “My life does not start and end with my career”

Answer 10 by the actor:

T: No regrets

T: “I am too young to regret anything in life”

Question 11: Do you think that fashionista tag takes away from the fact that you are an actress?

Answer 11 by the actor:

T: “I love the tag”

T: All big fashion icons are great actresses

T: Eulogising- not many people in the industry have been given iconic tag

Question 12: Meeting with Tom Cruise

Answer 12 by the actor:

Claim 3: If you are constantly taking on one film after another, I feel that the quality of your work and your commitment to your films really suffers

Claim 4: You can’t mull over things that you have done before

Claim 5: All big fashion icons of their times, in prosperity, have also been considered to be great actresses
T: “I am a very star-struck person”

T: Excited because this Tom Cruise

Question 13: Career advice to her father Anil Kapoor who is also a Bollywood actor

Answer 13 by the actor:

T: Father gives advice to her

T: “I am quite dumb……no one comes to me for advice!”

4.1.22. d. Discoursal nature of the news item:

The interview is an example of laissez faire capitalism to establish the actress as a fashion diva with skilful use of attributes- ‘hot’, ‘iconic tags’, ‘fashionista’, ‘star-struck person’. Ideological square of the film is positive self representation of the actor. The interview was published as a part of promotion for her upcoming film Players. The focus of the story is more on the individualised information than making of film. The discourse position of the interview is aimed to promote the actress in glorified position by eulogising over the actor’s personality and talking about glitz associated with film actresses (star-struck person). It also tries to project that film actresses are actually very ordinary person with whom youngsters can correlate (I really missed home, like to travel, chill, hang out with friends...........at the end of the day. I am a normal girl). It is an investment of innocent womanhood in a film diva through the dextrous use of vocabulary (I am too young (26) to regret; I am quite dumb like that).

4.1.23. Date: 9th January, 2012, Monday

Discourse Plane: Newspaper,
The Telegraph

Section: Front page, Page- 1

Author: Robin Pagnamenta

The context of the story is a news item on Bollywood celebrity Shah Rukh Khan’s dream project Mahabharata. The surface of the text has headline
“Mahabharata dream as big as Avatar” along with picture of the celebrity. Actors mentioned here are Shah Rukh Khan and Bollywood. Shah Rukh Khan is portrayed here as a planner and Bollywood is portrayed here better than Hollywood.

4.1.23. a. Language used in the select news is:

Adjectives: great Bollywood, great businessman, lavish and expensive Bollywood, amazing superhero- Indian mythological figures

Adverb: certainly, very proud, deeply rooted, positively revel, truly global

4.1.23. b. Anaphoric/ cataphoric reference:

“I want my own plane”, he smiles, casually blowing smoke across the living room at the home of his parents-in-law in New Delhi. “I want to be spoilt. I don’t want to wait in the queue. I just want to be able to smoke in my own plane.”

Here the references are used to show Shah Rukh Khan’s celebrity power within the set of neo-liberal economic and post-modernist cultural philosophy where momentary pleasure matters. He wants to treat himself specially which are out of reach for many.

“Unlike so many Western stars who are coy about their fame, Khan positively revels in the attention he receives. “I enjoy it. The idea of privacy to me now makes no sense,” he says.

The above lines are used to emphasise that celebrity life is public and celebrity is a commodity. Shah Rukh is a star who enjoys his stardom.

“As well as being the face of countless ad campaigns, his purchase of the Kolkata Knight Riders cricket team in 2008 has led to another desire- to build a world-class sports stadium in India. He has also started his own production company, Red
chillies Entertainment, and his own visual-effects company, VFX. So is he becoming more of a businessman than an actor?"

The above references are used to create an identity for the actor apart from his film career.

"People think I’m a great businessman but, to be very honest, I haven’t signed a cheque in 20 years. I hate meeting my accountant. That’s why I call him at 1 am because I don’t sleep. I have no idea about my finances…….."

The above quotation is used in the story to refer to Shah Rukh Khan’s celebritised way of talking to project his extraordinariness to the readers.

4.1.23. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Bollywood Celebrity Shah Rukh Khan’s dream project Mahabharata</td>
<td>Claim 1: Claim of Shah Rukh Khan- the best way to die in film sets for him</td>
</tr>
<tr>
<td>T: Shah Rukh Khan’s thoughts of his death</td>
<td>Claim 2: Topos- If what his grandmother told him was true, then he would have been long dead</td>
</tr>
<tr>
<td>T: Shah Rukh has no shortage of ambition</td>
<td>Claim 3: Hollywood is overshadowed by Bollywoods</td>
</tr>
<tr>
<td>T: Capitalist power- Shah Rukh wants his own plane</td>
<td>Claim 4: Hollywood cannot usurp Bollywood</td>
</tr>
<tr>
<td>T: In Europe also Shah Rukh Khan is popular</td>
<td>Claim 5: Mahabharata, Shah Rukh’s dream project could be Bollywood’s first global blockbuster</td>
</tr>
<tr>
<td>T: Celebrate stardom- he enjoys the attention from fans</td>
<td>Claim 6: Shah Rukh’s claim about his dream project that would be fantastic, world’s greatest film</td>
</tr>
<tr>
<td>T: He does not want to go to Hollywood</td>
<td></td>
</tr>
<tr>
<td>T: Racist ideology- what role Hollywood will give to brown Indian?</td>
<td></td>
</tr>
<tr>
<td>T: Hegemony of Bollywood- Bollywood overshadows Hollywood</td>
<td></td>
</tr>
<tr>
<td>T: Bollywood is successful due to its audience</td>
<td></td>
</tr>
<tr>
<td>T: Collaboration with Hollywood</td>
<td></td>
</tr>
<tr>
<td>T: The film would be fantastic, world’s greatest film</td>
<td></td>
</tr>
<tr>
<td>T: The film will borrow features of Hollywood movies - <em>Avatar, trilogy of Lord of the Rings</em></td>
<td></td>
</tr>
<tr>
<td>T: Collaboration will be with Warner Brothers</td>
<td></td>
</tr>
<tr>
<td>T: Capitalism - he is the face of countless ad campaigns; he has desire to build world class stadium</td>
<td></td>
</tr>
<tr>
<td>T: Presentation of self - “I would like to go as an actor”</td>
<td></td>
</tr>
</tbody>
</table>

### 4.1.23. d. Discoursal Nature of the News Item:

The story deals with the profile of Bollywood celebrity and his upcoming project. Ideological Square of the story is positive self representation of the actor (*People think I’m a great businessman……I wouldn’t ever want to be known as India’s biggest producer, or as India’s biggest sports company promoter or as India’s most ostentatious household. I would like to go as an actor*). The celebrity here tries to construct an image of his individualistic power for his audience using media to maintain his celebrity status quo within ideological discourse of liberal capitalism. “….. He has no shortage of ambition or goals to achieve before he goes to the great Bollywood film set in the sky”- the actor is projected as a determined person who has to go miles before his sleep; here ‘Bollywood set’ signifies heaven. It is a clear public relation exercise by the actor to keep himself in focus to assert his power over audience. The story underscores the discursive knot or entanglement of discourse strands of hegemonic discourse of Bollywood with discourse of capitalism. “We have 1.2 billion people [In India] for God’s sake……….. how successful Bollywood has become. In terms of eyeballs, we are hugely visible. And we are very deeply rooted in the way we tell our stories. We are secretly very proud of the way we make our movies.” Here eyeball signifies India’s overpopulation. It presupposes that as an industry Bollywood is successful because of huge audience instead of cast and crews. Conjunctional clause “and we are very deeply rooted in the way we tell our stories”
adds balance to the previous sentence and whole sentence sequence which implicitly states that the stories are actual reason behind the successful Bollywood films. ‘Deeply rooted’ signifies that stories of Indian films are based on Indian values, culture and caters to large audience across the India. “Nor, indeed, does the idea of crossing over and pursuing a Hollywood career..........what role are you going to give a 45 year old brown Indian?”- Shah Rukh Khan here raises racist ideology of discrimination of suitable roles in Hollywood films. Black/ brown actors get stereotypical roles of bad boys or villains.

The story has syntax transitivity like use of passive construction instead of active construction- “in many ways it is Hollywood that is overshadowed by Bollywood” to emphasise hegemonic power of Bollywood. “Certainly he does not see a situation where Hollywood could usurp the Indian film industry”, with the use of modality (could) and adverb ‘certainly’ Shah Rukh claims that Bollywood is in no way diminutive than Hollywood. Passive construction of sentence is used in the story with deletion of agent which removes accuracy from the sentence -“It is being asked a huge comment on how successful Bollywood has become”. ‘It is being asked’-it is not apparently stated that the question is asked by whom? Whether the Western media or Hollywood? It’s just a claim by the actor without specificity. Verb usage of ‘think’ is used to show mental process of the actor on his perceptive thoughts about his death which connects him with common man because death is a mystery to all “....I think one day someone will just say: “Roll camera, Action’ and I will drop dead, because all of my soul has been sucked out. That would be the best way to go”.

4.1.24. Date: 3rd February, 2012, Friday

Discourse Plane: Newspaper, The Telegraph

Section: Friday supplement, etc, Page- 8

Author: not mentioned

It is a celebrity gossip on bruising relations between Gauri Khan and Priyanka Chopra. Headline is ‘Ice Maiden Vs Junglee Billi!’. Actor mentioned here are Gauri Khan and Priyanka Chopra.
4.1.24. a. Language used in the select news is:

**Colloquialism:** *hubby*

**Naming reference:** her *hubby's leading lady* (Priyanka Chopra), *Mrs Shah Rukh Khan* (Gauri Khan)

4.1.24. b. Anaphoric/ cataphoric reference:

"*Mrs Shah Rukh Khan* has made it a point to pointedly ignore Priyanka in public. At the recently held Zee Cine Awards in Macau, *Gauri* walked into a rehearsal of Shah Rukh and Priyanka- who hosted the gala together- but didn’t even bother to make eye contact with *her* hubby’s leading lady. While *she* gave choreographer Shiamak Davar a warm hug, *Gauri* gave the cold shoulder to you-know-who despite Priyanka trying to shake hands!"

Cataphoric references show Gauri Khan’s insecurity for her husband.

4.1.24. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Topic: Gossip about Gauri and Priyanka</td>
<td><strong>Claim 1:</strong> Guess who would be a prime candidate for an episode of <em>Luv2HateU</em> featuring Priyanka Chopra? Gauri Khan!</td>
</tr>
<tr>
<td>T: Ice maiden vs Junglee billi</td>
<td><strong>Claim 2:</strong> Ever since rumours have cropped up that something is brewing between her Don and his Junglee Billi</td>
</tr>
<tr>
<td>T: Guess who would be a prime candidate for an episode of <em>Luv2HateU</em> featuring Priyanka Chopra.</td>
<td><strong>Claim 3:</strong> Mrs. Shah Rukh Khan has made it a point to pointedly ignore Priyanka in public.</td>
</tr>
<tr>
<td>T: Gauri Khan!</td>
<td></td>
</tr>
<tr>
<td>T: Something is brewing between her Don and his Junglee Billi</td>
<td></td>
</tr>
<tr>
<td>T: Mrs Shah Rukh Khan has made it a point to pointedly ignore Priyanka in public.</td>
<td></td>
</tr>
</tbody>
</table>
Rukh and Priyanka- who hosted the gala together- but didn’t even bother to make eye contact with her hubby’s leading lady

T: Will Gauri now ban SRK from doing films with Priyanka.

T: Action replay?

T: Twinkle had years ago stopped Akshay Kumar from acting with Priyanka!

Claim 4: Gauri didn’t even bother to make eye contact with her hubby’s leading lady

Claim 5: Action replay? Twinkle had years ago stopped Akshay Kumar from acting with Priyanka!

<table>
<thead>
<tr>
<th>4.1.24. d. Discoursal nature of the news item:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Context of the story is gossip about Shah Rukh Khan’s wife Gauri Khan’s envy about Bollywood celebrity Priyanka Chopra. “Guess who would be a prime candidate for an episode of Luv2HateU featuring Priyanka Chopra? Gauri Khan!” – the lead tries to arouse reader’s interest with interrogative and assertive sentences which adds sensationalism for the readers. The author uses epithets ‘ice maiden’ and ‘junglee billi’ for Gauri and Priyanka. ‘Junglee billi’ recalls readers Priyanka’s role in Bollywood film Don in which Shah Rukli played the lead role. It talks about rumours relating Shah Rukh and Priyanka that makes Mrs. Gauri jealous. This kind of jealousy is very common in human nature which sprouts from insecurity. The author pokes at Priyanka’s relationships with her male co-actors (Twinkle had years ago stopped Akshay Kumar from acting with Priyanka!). Thus negative ideological square is presented here for Priyanka and Gauri. Gauri’s envy is published to cater to the desires to read about the famous. And it also functions to create identifications with the famous people. A glimpse of the celebrity world even as goof ups also can be news. In this gossip item, verb ‘reveal’ is used in clichéd manner to add sensationalism to the overtly expressed capitalistic discourse of Bollywood celebrities and this is also another attempt of showing something exclusive.</td>
</tr>
</tbody>
</table>
4.1.25. Date: 27th April, 2012, Friday  
Discourse Plane: Newspaper,  
The Telegraph  
Section: Nation, Page- 5  
Author: Tapas Chakraborty

The context of the story is celebrity news – Bollywood celebrity Aamir Khan attended a wedding in Varanasi. Headline of the story is “Aamir cameo at Varanasi wedding”. Actor Aamir Khan mentioned here is portrayed in a humanitarian role.

4.1.25. a. Language used in the select news is:

Adjective: a rich and famous man

Verb: twinkle

Noun: Aamir cameo

Naming reference: the actor, the star

4.1.25. b. Anaphoric/ cataphoric reference:

“When Aamir Khan stepped out of his hotel in Varanasi at 1am this morning to hug an auto-rickshaw driver, it wasn’t a movie scene being shot…… The actor was just making good his promise to real-life “yaar” (friend) Ramlakhan Paswanwhose auto he had hired during a Varanasi trip in 2009, to attend his son’s wedding…… Yet last night’s events were merely the climax to a three-year-old story replete with ingredients of a Bollywood pot-boiler: a rich and famous man in disguise, an unlikely friendship, and a meeting with long-lost relatives…… Aamir, 47, joined the baraat (procession by the groom’s party), repeatedly stepping out of his car to greet people…….”

The anaphoric reference in the lead and following paragraphs are used to create aura of the celebrity which gives a human touch to the story.
4.1.25. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Aamir Khan attended a wedding</td>
<td>Claim1: The actor was just making good of his promise to real-life “yaar” (friend) Ramlakhan Paswan</td>
</tr>
<tr>
<td>T: Aamir cameo at Varanasi wedding</td>
<td></td>
</tr>
<tr>
<td>T: When Aamir Khan stepped out of his hotel in Varanasi at Iam this morning to hug an auto-rickshaw driver, it wasn’t a movie scene being shot.</td>
<td></td>
</tr>
<tr>
<td>T: The actor was just making good his promise to real-life “yaar” (friend) Ramlakhan Paswan</td>
<td></td>
</tr>
<tr>
<td>T: Whose auto he had hired during a Varanasi trip in 2009</td>
<td></td>
</tr>
<tr>
<td>T: To attend his son’s wedding</td>
<td></td>
</tr>
<tr>
<td>T: Yet last night’s events were merely the climax to a three-year-old story replete with ingredients of a Bollywood pot-boiler: a rich and famous man in disguise, an unlikely friendship, and a meeting with long-lost relatives.</td>
<td></td>
</tr>
<tr>
<td>T: Aamir, 47, joined the baraat (procession by the groom’s party), repeatedly stepping out of his car to greet people</td>
<td></td>
</tr>
<tr>
<td>T: The mad rush to the marriage dais that Aamir’s presence prompted caused the bamboo structure to collapse, throwing the actor and the newly-weds to the ground</td>
<td></td>
</tr>
<tr>
<td>T: But Aamir brushed away Ramlakhan’s embarrassed apologies</td>
<td></td>
</tr>
<tr>
<td>T: “The arrangements here are good, and I wish the bride and groom a great future life....” the star twinkled</td>
<td></td>
</tr>
<tr>
<td>T: But the bride said she had already received the best wedding gift possible</td>
<td></td>
</tr>
<tr>
<td>T: Aamir said he had met Ramlakhn, 55,</td>
<td></td>
</tr>
</tbody>
</table>
during his 2009 tour of Varanasi to promote his film *The 3 Idiots*.

T: The actor had another reason to visit the town: his mother was born there and he wanted to locate his maternal grand parent’s house.

T: When Aamir hired Ramlakhan’s auto at Varanasi railway station on a November morning, he was disguised as an old man in a monkey cap.

T: Ramlakhan remembers taking his fare around the narrow alleyways of Varanasi locating the house.

T: The discovery cemented the ties between passenger and driver.

T: And Aamir continued to travel in Ramlakhan’s auto through his three-day promotional trip.

T: It was on the last day that he revealed his identity and requested Ramlakhan to keep it a secret till he had left town.

T: Back in Mumbai, Aamir did not forget his friend.

T: He sent airline tickets to Ramlakhan so he could attend the premiere of *The 3 Idiots*.

T: On April 14 this year, the auto driver put the friendship to its severest test so far by turning up in Mumbai with a wedding invite.

T: Ramlakhan told that the actor had initially excused himself.

T: Aamir, who wore blue jeans and a white kurta, denied that his presence at the wedding was a ploy to promote his upcoming TV show, *Satyamev Jayate*.

T: “I’m here simply to attend my friend’s son’s marriage,” he said.

Claim 2: Aamir denied that his presence at the wedding was a ploy to promote his upcoming TV show, *Satyamev Jayate*. “I’m here simply to attend my friend’s son’s marriage,” he said.
4.1.25. d. Discoursal nature of the new item:

The story is a human interest story to show a star in a different light. It is portrayal that Aamir is not only a star but inside out he is a human being. The story reflects its emphasis overwhelmingly on human relationships. The ideological square is glorified portrayal of the celebrity. Beneath the sophistication and ‘celebritocracy’ there is a real star or human being in Aamir. It is a star’s gimmick to appeal to the mass viewers. It can be considered as another PR exercise for the actor’s upcoming show *Satyamev Jayate*. Here verb ‘twinkled’ is used instead of mere ‘said’ or ‘wished’ in a sentence “the arrangements here are good……., the star twinkled, handing Vijeta a present wrapped in gift paper.” Noun ‘Cameo’ replaces verbs like ‘appear’ or ‘visit’ or ‘attend’ in the headline “Aamir cameo Varanasi wedding”. These subtle uses of words signify the myth of the individual celebrity and his race for showing something different about him or the actual star in him accurately.

4.1.26. Date: 11th May, 2012, Friday
Discourse Plane: Newspaper, The Telegraph
Section: Nation, Page- 4
Author: The Telegraph Bureau

The story is on Aamir Khan on a social activism. Surface of the text describes how Khan’s show *Satyamev Jayate* stirs everyone – from politicians to common man against social menaces. Headline of the story is “Aamir can now spoil CM’s Sunday brunch”. Actors mentioned here are Aamir Khan, Bollywood celebrity and Ashok Gehlot, Rajasthan CM. Actor Aamir Khan is portrayed here as an activist and Ashok Gehlot is presented as a chief minister who failed to take any decisive action against female foeticide.

4.1.26. a. Language used in the select news is:

**Adjective:** honourable chief minister (Ashok Gehlot), low-profile Rajasthan chief minister (Ashok Gehlot), a beaming Gehlot, his feeble attempts (Ashok Gehlot)

**Naming reference:** the actor-turned-anchor (Aamir Khan)
4.1.26. b. Anaphoric/ cataphoric reference:

“It was the turn of low-profile Rajasthan chief minister Ashok Gehlot to share drawing-room and screen space with Aamir yesterday, with the actor-turned-anchor dropping at his home to pursue the campaign against female foeticide.... Gehlot was, however, seen to be at a loss for words when asked why it had taken Aamir to stir him to action despite female foeticide being rampant in Rajasthan. His feeble attempts at explaining that the government had launched several schemes to check the menace found few takers...... Aamir today said he would not touch on female foeticide in any succeeding programme because there were other social issues to tackle. Asked if he was now wearing the hat of an activist, he said: “I don’t see myself as an activist but as an entertainer. I want to bring up social issues in my programmes so that people learn. But I want to do it in an entertaining way.”

The references are used to show the activist beneath a celebrity personality and in the internal intertextual text, deictic pronoun ‘I’ is used by Khan for typical celebritised way of talking.

4.1.26. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Aamir’s show Satyamev Jayate</td>
<td></td>
</tr>
<tr>
<td>T: Honourable chief minister’s Sunday mornings will never be the same again</td>
<td></td>
</tr>
<tr>
<td>T: They will have to add Satyamev Jayate to their must-see schedule on Sunday and pray that Aamir Khan does not come calling on any succeeding weekday</td>
<td></td>
</tr>
<tr>
<td>T: It was the turn of low-profile Rajasthan chief minister Ashok Gehlot to share drawing-room and screen space with Aamir yesterday, with the actor-turned-anchor dropping at his home to pursue the campaign against female foeticide.</td>
<td></td>
</tr>
<tr>
<td>T: Having presented on his 11am show two TV journalists who did a sting operation seven years</td>
<td></td>
</tr>
</tbody>
</table>
ago on Rajasthan doctors involved with sex
determination and abortion, Aamir nudged the
Congress leader to bring female foeticide cases
under a fast-track court and speed up justice.

T: A beaming Gehlot had earlier tweeted that
Satyamev Jayate was “a great and extraordinary
programme to root out female foeticide.”

T: Gehlot is reported to have assured Aamir that
he would do the needful by speaking to the chief
justice of Rajasthan.

T: Satyamev Jayate means “Truth alone prevails”

T: Gehlot was seen to be at a loss for words
when asked why it had taken Aamir to stir him
to action despite female foeticide being rampant
in Rajasthan.

T: Soon after the TV expose seven years ago, the
Rajasthan government had initiated a probe
against the doctors.

T: But no decisive action was taken...

T: Aamir said he would not touch on female
foeticide in any succeeding programme because
there were other social issues to tackle.

T: He said, “I don’t see myself as an activist but
as an entertainer........”

T: Aamir said only the government,
administration or the police would not be able to
ring in change in society- people would have to
change from within and bring transformation in
their lives.

T: Star Plus, which telecasts the programme that
is also shown on Doordarshan, tweeted that
Gehlot donated a cheque for Rs 1 lakh to

Claim 1: A beaming Gehlot had earlier tweeted that Satyamev
Jayate was “a great and extraordinary programme to root out
female foeticide.”

Claim 2: Aamir claims, “I don’t see myself as an activist but as
an entertainer. I want to bring up social issues in my programme so
that people learn. But I want to do it in an entertaining way.”

Claim 3: “...I just want to touch the hearts of people and their
feelings. I know the people of India are very good-hearted
people and can solve their own problems. I believe one day is
enough to bring about a change in the mindset of people.”

Claim 4: Only the government, administration or the police would
not be able to ring in change in society- people would have to
change from within and bring transformation in their lives.
Snehalaya, the NGO that Satyamev Jayate is supporting.

T: Not all tweets were so benign- “Great Man Ashok Gehlot. Did he not know that Rajasthan has a female foeticide problem before Aamir Khan met him?”

T: Any guesses which chief minister will be standing in Gehlot’s shoes next?

4.1.26. d. Discoursal nature of the news item:

The story simply presents the grim social decay due to several social menaces such as female foeticides. Aamir is portrayed as not only a star but also a socially responsible person here. He is presented in a social activist role who took call of his conscience. Ideological square is the positive representation of the actor Aamir Khan and negative other representation of Rajasthan chief minister Ashok Gehlot. “Gehlot was, however, seen to be at a loss for words; his feeble attempts at explaining that the government had launched several schemes to check the menace; …..the Rajasthan govt. had initiated a probe against the doctors. But no decisive action has yet been taken”; these statements predict Gehlot government’s weak mechanism to control the female foeticide in the state and hence these arguments present negative representation of actor Ashok Gehlot. Here verb ‘nudge’ is used figuratively instead of using ‘request’, ‘urge’, ‘persuade’, ‘convince’ to open eyes for the persistent complains. Though the story is a promotional write up for Aamir’s show Satyamev Jayate, it presents a neo-Marxist discourse on social mobilisation for eradicating deep rooted social evils like female foeticides. Aamir plays a role as a behavioural change communicator who understands that there has to be a change in the mindset of people of India to eradicate such evils which is reflexive in his arguments and use of mental verbs ‘believe’, ‘want’, modal verb ‘would’ – “I just want to touch the hearts of people  I believe one day is enough to bring about a change in the mindset of people people would have to change from within”. The story contains the concept for the society that girl children are not
burden of society—little changes in the thinking can bring huge difference in their lives.

4.1.27. Date: 18th May, 2012, Friday

Discourse Plane: Newspaper,
The Telegraph

Section: Front page, Page- 1

Author: The Telegraph Bureau

The context of the story is celebrity news on the occasion of Shah Rukh’s brawl with MCA officials. Headline of the story is “SRK, if Wankhede won’t be a sport, come home to the Eden”. Actors mentioned here is Bollywood actor Shah Rukh Khan. He is portrayed as protective father.

4.1.27. a. Language used in the select news is:

Adverb: extremely, extremely disturbed, really honest, very honest

Colloquialism: macho guy

Naming reference: SRK, the actor, KKR owner

4.1.27. b. Anaphoric/ cataphoric reference:

“Why should I apologise? I think they should apologise to me for behaving the way they behaved. I am extremely, extremely disturbed that they should manhandle children, in the name of security. I was all alone while they were around 20-25 officials. One of them was this bespectacled short man who was abusing badly. To be really honest, I am not trying to show off…. I hope I still find the gentleman who spoke rudely and I just think it’s completely wrong how they were behaving. I think my behaviour is completely correct and if somebody wants to manhandle or physically look at my children I had taken the responsibility for, I will still do the same thing. And I am not trying to behave like macho guy here. But it’s not nice when I have taken 30 children with me, little boys and girls, and 40 grown-up people come aggressively towards me. I will stand my ground and I think
that was completely correct on my part to let them know that they can’t just physically push anyone out of there........ Personally, if this is the kind of behaviour that is meted out to people at the stadium, then I would not like to go there myself. So I don’t know about this ban and stuff.... I will be very honest....”

Shah Rukh tries to instil sentimentality in his viewers- readers- fans by above lines, repetitive use of deictic pronoun ‘I’ and adverbs ‘extremely, extremely disturbed’, ‘really honest’ used to prove his clean image in the brawl.

4.1.27. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Shah Rukh Khan’s clash with Maharashtra Cricket Association</td>
<td></td>
</tr>
<tr>
<td>T: MCA has threatened to ban Shah Rukh Khan from Wankhede Stadium</td>
<td></td>
</tr>
<tr>
<td>T: On Thursday evening, Mumbai police registered a non-cognisable offence against the actor and KKR owner</td>
<td></td>
</tr>
<tr>
<td>T: The alleged transgression is not serious enough to warrant a formal probe</td>
<td></td>
</tr>
<tr>
<td>T: The MCA’s managing committee will meet tomorrow to take the final decision on a proposal to ban SRK</td>
<td></td>
</tr>
<tr>
<td>T: At his Mumbai home, Shah Rukh told reporters his side of the story</td>
<td></td>
</tr>
<tr>
<td>T: ‘Don’t touch them’</td>
<td></td>
</tr>
<tr>
<td>T: I went to pick up my children, post match</td>
<td></td>
</tr>
<tr>
<td>T: At the 18th over I left from my house</td>
<td></td>
</tr>
<tr>
<td>T: I had no security... the security I got was at the stadium</td>
<td></td>
</tr>
<tr>
<td>T: When I reached, the whole stadium was empty</td>
<td></td>
</tr>
<tr>
<td>T: I saw some of my players</td>
<td></td>
</tr>
</tbody>
</table>
T: The kids were playing on the side of the field

T: While I was coming down, I saw this gentleman pushing the little girls around

T: I said, don’t touch them

T: And then one gentleman came from behind and said something in Marathi which is not repeatable

T: This is my city, my country, don’t speak to me like this

T: I was very angry at him so I turned around to face him

T: He had already hidden himself behind others

T: They started coming at me very aggressively

T: They all just came down, 30 of them physically charging at this....

T: .... I stood my ground and said ‘Well yeah, come’.

T: ‘It’s unpardonable’

T: Why should I apologise?

T: I think they should apologise to me for behaving the way they behaved.

T: I am extremely, extremely disturbed that they should manhandle children, in the name of security

T: Little kids!

T: We had won the match

T: They were leaving the stadium

T: And there is no right to touch little girls, who are not even 13 years old, physically

T: I think that is completely unpardonable

T: I think it is unpardonable that you physically manhandle children in the name of security

Claim 1: I think it’s extremely fashionable sometimes when a celebrity gets into an argument the first thing to say is that so and so was drunk

Claim 2: I think it is unpardonable that you physically manhandle children in the name of security
<table>
<thead>
<tr>
<th>T: I mean what are the kids going to do?</th>
</tr>
</thead>
<tbody>
<tr>
<td>T: We were not on the pitch</td>
</tr>
<tr>
<td>T: We were on the side</td>
</tr>
<tr>
<td>T: The kids were playing with a ball</td>
</tr>
<tr>
<td>T: And they caught this little girl</td>
</tr>
<tr>
<td>T: And started pushing</td>
</tr>
<tr>
<td>T: I saw that</td>
</tr>
<tr>
<td>T: And I got very angry</td>
</tr>
<tr>
<td>T: I think it’s unpardonable</td>
</tr>
<tr>
<td>T: I have no clarifications to give</td>
</tr>
<tr>
<td>T: My only clarification is that I think they should look into their association and know how to behave</td>
</tr>
<tr>
<td>T: They cannot under the grab of having self-imposed security rules behave high-handedly with people, especially children</td>
</tr>
<tr>
<td>T: Even if kids misbehave a little, which my kids were not doing</td>
</tr>
<tr>
<td>T: We don’t physically manhandle them</td>
</tr>
<tr>
<td>T: Angry, yes</td>
</tr>
<tr>
<td>T: I have been hearing some of what they have been saying (on TV) that I was under the influence of alcohol.</td>
</tr>
<tr>
<td>T: I came from home</td>
</tr>
<tr>
<td>T: And I don’t drink except socially</td>
</tr>
<tr>
<td>T: I think it’s extremely fashionable sometimes when a celebrity gets into an argument the first thing to say is that so and so was drunk</td>
</tr>
<tr>
<td>T: But I wasn’t</td>
</tr>
<tr>
<td>T: I had gone to pick up my children</td>
</tr>
<tr>
<td>T: I think they should look at their own behaviour</td>
</tr>
</tbody>
</table>

Claim 3: I came from home and I don’t drink except socially

Claim 4: I think it’s extremely fashionable sometimes when a celebrity gets into an argument the first thing to say is that so and so was drunk
T: They were extremely aggressive.

T: And some the things they said I don’t even want to repeat.

T: And yes I got angry because of what they said.

T: I must have said something in my anger for sure but they misbehaved and abused a lot.

T: I was all alone while they were around 20-25 officials.

T: One of them was this bespectacled short man who was abusing badly.

T: To be really honest I am not trying to show off.

T: I hope I still find the gentleman who spoke rudely and I just think it’s completely wrong how they were behaving.

T: I will not deny the fact that I was abusing.

T: ... But it started when this gentleman from behind came and abused me first.

T: Will do the same.

T: I think my behaviour is completely correct.

T: And I am not trying to behave like a macho guy here.

T: But it’s not nice when I have taken 30 children with me, little boys and girls, and 40 grown-up people come aggressively towards me.

T: I will stand my ground.

T: There was nothing illegal.

T: I was not on the pitch.

T: I know the rules.

T: When we are in Calcutta, we know we are not allowed on the grounds after the match.

T: I think the way that security gentleman came and pushed the little girl, it was completely wrong.

Claim 5: There was nothing illegal. I was not on the pitch. I know the rules.
<table>
<thead>
<tr>
<th>T: They became aggressive</th>
</tr>
</thead>
<tbody>
<tr>
<td>T: Celebrity thrill</td>
</tr>
<tr>
<td>T: Personally, if this is the kind of behaviour that is meted out to people at the stadium, then I would not like to go there myself</td>
</tr>
<tr>
<td>T: So I don’t know about the ban and stuff</td>
</tr>
<tr>
<td>T: I will be very honest</td>
</tr>
<tr>
<td>T: There are a lot of people when they see a celebrity they like to push their weight around and behave a little obnoxious, may be get a cheap thrill by behaving like this</td>
</tr>
<tr>
<td>T: It’s an attitude with celebrities</td>
</tr>
<tr>
<td>T: I think that it’s very easy to take on a celebrity and keep on saying anything that you wish to and everybody would believe</td>
</tr>
<tr>
<td>T: It’s extremely fashionable</td>
</tr>
<tr>
<td>T: ‘Oh he was drunk...’</td>
</tr>
<tr>
<td>T: Oh he was abusive</td>
</tr>
<tr>
<td>T: Oh he was angry...”</td>
</tr>
<tr>
<td>T: Absolute lie</td>
</tr>
<tr>
<td>T: I have been hearing stories that I have been abusive some girl...</td>
</tr>
<tr>
<td>T: It’s an absolute lie</td>
</tr>
<tr>
<td>T: I have a huge sportsman spirit</td>
</tr>
<tr>
<td>T: To be abusive to fans and audiences, that’s not what I do.....</td>
</tr>
<tr>
<td>T: I have been listening to some the interviews (on TV), and pardon my French, it’s all crap!</td>
</tr>
</tbody>
</table>

Claim 6: There are a lot of people when they see a celebrity they like to push their weight around and behave a little obnoxiously, may be to get a cheap thrill by behaving like this. It’s an attitude with celebrities.

Claim 7: I think that it’s very easy to take on a celebrity and keep on saying anything that you wish to and everybody would believe. It’s extremely fashionable.

Claim 8: ‘Oh he was drunk, oh he was abusive, oh he was angry.....”

Claim 9: I have been hearing stories that I have been abusive to some girl. It’s an absolute lie

Claim 10: I have a huge sportsman spirit

Claim 11: To be abusive to fans and audiences, that’s not what I do.....
4.1.27. d. Discoursal nature of the news item:

The Times of India presented Shah Rukh Khan as an aggressive defiant of law whereas The Telegraph presents him as a protective father and hero who tries to save the children. The Times of India’s ideological square of the story was negative presentation and here The Telegraph’s ideological square of the Shah Rukh’s story is positive representation. The Telegraph gives only one sided story in favour of Shah Rukh Khan without mentioning any source from MCA officials. ‘Allege’ word is used in the succeeding paragraph of lead in favour of Shah Rukh. “...the alleged transgression is not serious enough to warrant first information......” the newspaper puts up that the allegation is not serious enough against Shah Rukh. In The Telegraph Shah Rukh’s action is more or less justified where as in The Times of India Shah Rukh is badly criticised. It’s a Shah Rukh saga with unedited repeated lines abusing MCA officials. This news with only Shah Rukh’s claims without any counter view from MCA officials appear as lead story in the front page which clearly shows the newspaper gives credence to celebrity journalism over hard core serious journalistic practices of presenting views of counterviews. The story reflects typical example of celebrity rhetorics or celebritised way of talking with too much importance on a celebrity with emphasising his heroic actions with repetitive argumentations. In several lines Shah Rukh uses mental verb ‘I think...’ to blame MCA officials (I think they should apologise.... I think that is completely unpardonable... I think it’s unpardonable that you physically manhandle the children....I think they should look at their own behaviour...). The story carries forensic rhetorical argumentative discourse defending Shah Rukh’s squabble with MCA officials.

4.1.28. Date: 4th June, 2012, Monday

Discourse Plane: Newspaper, The Telegraph

Section: Nation, Page- 4

Author: G. S. Radhakrishna

The context of the story is news on a political celebrity on the occasion of Andhra Pradesh by-polls. Surface of the text introduces the actor to the readers and talks about her debut performance in addressing political rallies. Headline of the story is “Jagan in Jail, sister steps in to campaign”. Actors mentioned here is Sharmila
Reddy, Y. S. Rajasekhar Reddy's daughter. She is portrayed as ‘lovely daughter’ of ex-CM of Andhra Pradesh.

4.1.28. a. Language used in the select news is:

**Adjective:** smart, articulate, motherly daughter, lovely daughter

**Naming reference:** the young woman, Y. S. Rajasekhar Reddy’s daughter Sharmila, the 34-year-old YSR’s daughter Jagan’s younger sister

4.1.28. b. Anaphoric/ cataphoric reference:

“Her father died in his prime. Her brother needs her to campaign for him. And she hasn’t said no.............. On Thursday, she just went out and hit the road........ No, it wasn’t the dusty battlefield of Amethi but faraway Andhra. And the young woman at the centre of all the attention was the late Y. S. Rajasekhar Reddy’s daughter Sharmila. The 34-year-old has been canvassing for her brother Y. S. Jagmohan’s party since May 31, hitting the campaign trail four days after a court sent her 39-year old sibling to judicial remand in an assets case. Smart and articulate, she introduced herself as “YSR’s daughter” and Jagan’s “younger sister”.”

The lead begins with cataphoric references using deictic pronoun ‘her’ and this cataphora indicates towards co-referent in the third paragraph of the story. This technique is used to keep reader’s interest alive in the story.

4.1.28. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Andhra Pradesh Assembly Election</td>
<td></td>
</tr>
<tr>
<td>T: Reddy Girl</td>
<td></td>
</tr>
<tr>
<td>Name: Sharmila Reddy</td>
<td></td>
</tr>
<tr>
<td>Who: Y. S. Rajasekhar Reddy's daughter</td>
<td></td>
</tr>
<tr>
<td>Education: Graduate</td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td></td>
</tr>
<tr>
<td>Family: Mother Vijayalakshmi, brother Jaganmohan, husband Anil Kumar and two sons</td>
<td></td>
</tr>
<tr>
<td>Career: Manages some of the companies for her family</td>
<td></td>
</tr>
</tbody>
</table>

T: Jagan’s sister steps into campaign  
T: Her brother needs her to campaign for him  
T: She just went out and hit the road  
T: The young woman was the late Y. S. Rajasekhar Reddy’s daughter Sharmila  
T: The 34-year-old has been canvassing for her brother since May 31 after a court sent her 39-year-old sibling to judicial remand in assets case  
T: “Sharmila will do a Priyanka (Vadra) for Jagan”, said K. Ramakrishna  
T: Priyanka had campaigned for Rahul Gandhi in Amethi  
T: “My brother is innocent and new to politics…”, she told a cheering crowd  
T: Jagan’s arrest on May 27  
T: Sharmila’s campaign was the first big boost for the YSR Congress  
T: She did not disappoint with the punch lines, too  
T: She is using the style of her father who had guided the Congress back to power  
T: “It’s high time we bring back Rajanna rajyam (YSR rule) and make Jaganna the chief minister”, she told the crowd  
T: When YSR campaigned, his speeches invariably ended with a reference to Congress

Claim 1: “Sharmila will do a Priyanka (Vadra) for Jagan”, claimed K. Ramakrishna  
Claim 2: “My brother is innocent and new to politics, attracted by the avenues available to serve the people”, she told a cheering crowd.
Claim 3: “It’s high time we bring back Rajanna rajyam (YSR rule) and make Jaganna the chief minister”, she told the crowd.
Claim 4: “She has a formidable following among youths and women,” claimed YSR Congress candidate Pilli Subhaschandra Bose.
Claim 5: “My brother will walk out from jail victoriously and fight for you. He will solve all your problems just like my father did,” claims Sharmila.
Claim 6: When YSR was alive, he always considered Sharmila’s
chief Sonia Gandhi.

T: “She has a formidable following among youths and women,” said YSR Congress candidate Pilli Subhaschandra Bose.

T: But Sharmila’s focus was her brother

T: When YSR was alive, he always considered Sharmila’s presence a good omen

T: Sharmila is married to evangelist Anil Kumar, who has been accused of misusing government machinery.....

4.1.28. d. Discoursal nature of the news item:

This political discourse shows the survival strategies of public relation propaganda for a newly formed party. It is a story about how Sharmila Reddy had to take responsibility of YSR Congress after her brother’s arrest and how successfully she tried to accomplish it. Ideological square of the story is positive approach for the debutant political celebrity. It is a political discourse but the sample is included because of its clear discourse entanglements of political discourse as well as celebrity discourse. Celebrity journalism often makes private information public. Likewise this political discourse contains internal intertextuality i.e., quotation from late YSR to instil sentimentality in the voters (“Where is my motherly daughter,” he would say; he said, his “lovely daughter” filled him with happiness by telling that my victory was not guaranteed by the leader’s but by the people who need me most”). These are used for public relation exercise. The story tries to motivate the voters instilling sentimentality by comparing her with her father late Y. S. Rajasekhar Reddy (She didn’t disappoint with the punch lines, too using the style of her father who had guided Congress back to power...). The story makes late YSR omnipresent to bring back the magic for the party (He will solve all your problems just like my father did). With the use of attributes and claims for Sharmila- ‘smart’, ‘articulate’, ‘motherly daughter’, ‘lovely daughter’, ‘Sharmila who has clean image’, ‘Sharmila’s presence a good omen’- the party tries to crash down the opposition with Sharmila magic. The
story presents positive aspects of Sharmila with negligible mention of her husband’s alleged corruption.

4.1.29. Date: 18th June, 2012, Monday
Discourse Plane: Newspaper,
The Telegraph
Section: Front page, Page- 1
Author: Amit Roy

The context of the story is a celebrity news on Aishwarya and Abhishek Bachchan attending an event in London. Surface of the text describes the event organised by Keith Vaz, Labour MP. Headline of the story is “Baby bliss rescues Ash from gala groan”. Subheading of the story is “Bollywood royalty faced with nappy query”. Actors mentioned here are Bollywood actors Aishwarya Rai Bachchan and Abhishek Bachchan. They are shown as royals of Bollywood.

4.1.29.a. Language used in the select news is:

Adjective: invariably good-tempered (Abhishek Bachchan and Aishwarya Rai Bachchan)

Hyperbole: motherhood as bliss, baby bliss, gala groan

Verb: rescue (in headline)

Noun: baby bliss, gala groan

Neologism: Bollywood royalty

Epithet: Bollywood royalty (Abhishek Bachchan and Aishwarya Rai Bachchan)

Collocation: baby bliss, gala groan
4.1.29.b. Anaphoric/ cataphoric reference:

“Aishwarya Rai Bachchan now has the perfect excuse for not having to sit right to the end of long Indian gala dinners in London. Describing motherhood as “bliss” (as she did in Cannes), she said ‘I need to get back to my baby’, at a dinner hosted by Keith Vaz to celebrate a noteworthy political achievement- his 25 years as the Labour MP for Leicester East. It is an excuse that Indians, especially young mothers in the audience, find perfectly acceptable. Aishwarya has been spotted shopping for the baby in London- and at the dinner she was given a teddy bear....”

The anaphora and references are used for glorified motherhood which connects Aishwarya with all other mothers from the newspaper readers.

4.1.29. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Aishwarya and Abhishek Bachchan have attended an event in London</td>
<td>Claim 1: Aishwarya claims, motherhood as bliss</td>
</tr>
<tr>
<td>T: Aishwarya Rai Bachchan now has the perfect excuse for not having to sit right to the end of long Indian gala dinners in London.</td>
<td></td>
</tr>
<tr>
<td>T: She said ‘I need to get back to my baby”, at a dinner hosted by Keith Vaz</td>
<td></td>
</tr>
<tr>
<td>T: Dinner is to celebrate a noteworthy political achievement- his 25 years as the Labour MP for Leicester East.</td>
<td></td>
</tr>
<tr>
<td>T: It is an excuse that Indians, especially young mothers in the audience, find perfectly acceptable.</td>
<td>Claim 2: It is an excuse that Indians, especially young mothers in the audience, find perfectly acceptable.</td>
</tr>
<tr>
<td>T: Aishwarya has been spotted shopping for the baby in London</td>
<td></td>
</tr>
<tr>
<td>T: Teddy bear British men usually take to public school and Oxbridge and then retain for the rest of their lives as a sign that they never really grow up</td>
<td></td>
</tr>
<tr>
<td>T: Aishwarya and Abhishek Bachchan did stay quite a while at the dinner</td>
<td>Claim 3: Aishwarya has been spotted shopping for the baby in London</td>
</tr>
</tbody>
</table>
T: They were making up for the absence of Amitabh Bachchan

T: Amitabh was ordered by his doctors not to travel

T: More than 500 guests came

T: Guests had to make do with a wax work model of the “Big B

T: The dinner raised funds for Silver line, a charity set up by Vaz to help patients of diabetes

T: Vaz intends gifting a diabetes mobile unit for use in Mumbai to mark Amitabh’s 70th birthday

T: “We are so proud to be here,” said Aishwarya

T: She said, “Diabetes is a huge problem, especially among South Asians,”

T: “And Silver Star does vital work going out to communities and raising awareness of the condition”

T: “I look forward to the launch of the ‘Amitabh’ Mobile Diabetes Unit in Bollywood”

T: According to Vaz, “3.4 million people in UK suffer from diabetes…. In India, over 61 million people have the condition….”

T: Last year, 983,000 people died from related complications

T: By 2030, it is estimated that over 100 million Indians will have the disease

T: Guests with good temper

T: “Bollywood royalty”, as Vaz described Abhishek and Aishwarya, are invariably good tempered

T: It is seldom possible for them to eat-

T: Have dozens of digital and mobile phone cameras thrust into their faces

T: It is a great credit to them that they have learnt to smile and put up with such well meant but unrelenting

Claim 4: “We are so proud to be here,” said Aishwarya

Claim 5: By 2030, it is estimated that over 100 million Indians will have the disease

Claim 6: “Bollywood royalty”, as Vaz described Abhishek and Aishwarya, are invariably good tempered…
Aishwarya and Abhishek also had to submit to a question and answer session with the British Asian actress Nina Wadia.

Nina asked characteristically inane questions about who changed Aaradhya's nappies. Abhishek confessed he didn't.

Vaz is currently enjoying national status as chairman of the Commons select committee on home affairs.

It was a position to which Vaz was first elected in 2007 and re-elected in 2010.

On Friday, the Speaker of the House of Commons, John Bercow, brought a noisy Indian audience to heel by booming, “Order! Order!”

There is another dimension to the career of 55-year-old Vaz.

By common consent among politicians from all parties and he has friends among Troies and Lib Dems,

He knows his constituents by name and almost every family situation.

On 11 June 1987, Vaz was elected MP for Leicester East with a majority of 1,924. He was re-elected in 1992.

Leicester, now Britain's first city where Asians and blacks constitute a majority-

4.1.29. d. Discoursal nature of the news item:

This story deals with a celebrity-couple’s attending an event in London on the occasion of celebrating noteworthy career of their Labour MP, Keith Vaz. This story can be termed as another spin tool for celebrity couple Abhishek and Aishwarya Bachchan. Here ideological square is glorified presentation of the celebrities as
‘Bollywood royalty’ signifying their family lineage in Bollywood. The celebrities being a ‘Bollywood royalty’ are also a common man who take care their babies. This is a public relation exercise for celebrities to show that despite being a successful and famous, she is just like a next door common woman. Here motherhood is glorified by Aishwarya to cement her bond with the audience. Lead and its succeeding paragraphs are mere gossipy reports exaggerating celebrity couple’s parenthood except its data on diabetes in India. The celebrities always try show something extra irrespective of their professional lives. This is such an example showcasing celebrities in a charitable role, speaking life style disease and its devastating consequences. The only news value of the story which has proximity to Indian readers is launch of ‘Amitabh’ Mobile Diabetes unit in Bollywood in future which should be the headline of the story. But the author prefers to use hyperbolic headline “Baby bliss rescues Ash from gala groan” to make it catchy and gossipy. Verb usage ‘rescue’, use of two nouns together in a clause ‘baby’ and ‘bliss’ and also the words ‘gala groan’ are hyperboles used in headline to raise public interest. Peculiarities of the story are it’s placement on the front page and last few paragraphs of it detail the 25 year-old success story of Keith Vaz, the Labour MP of London. The story is an instance of glamorising politics by borrowing film actors into it.

4.1.30. Date: 27th July, 2012, Friday  
Discourse Plane: Newspaper, The Telegraph  
Section: Friday supplement, etc, Page- 3  
Author: Karishma Upadhay

The Telegraph supplement etc’s stars and swipes category is totally dedicated for gossip items on celebrities. On this issue the author compiles three stories together. Headline of the stories are- “Tech tutor for Kat!; Virat the actor; Hubby comes first”. Actors mentioned here are Bollywood celebrity, Katrina Kaif and Virat Kohli. The third story keeps suspense over the identity of the actor.

4.1.30. a. Language used in the select news is:

Hyperbole: great (Virat Kohli)
Adjective: a disarming smile, technologically challenged (Katrina Kaif); a talented boy, good, good-looking (Viral Kohli)

Epithet: Virat the actor, the blue-eyed boy (Virat Kohli)

Colloquialism: tech (techie or an expert in technology), hubby, FB (Facebook)

Naming references: Kat (Katrina Kaif); the actor, cricket star, a non-actor (Virat Kohli)

4.1.30. b. Anaphoric/ cataphoric reference:

“Don’t expect to follow Katrina Kaif on Twitter or become friends on Facebook anytime soon. Unlike her contemporaries like Priyanka Chopra, Sonam Kapoor and Deepika Padukone, Katrina isn’t going to be connecting with millions of fans online. Her reason is simple. “I can’t write short sentences,” she says with a disarming smile.” (Katrina Kaif)

“Virat is such a talented boy. Everyone knows that he is great on the field, but he is also very comfortable shooting action stunts. Though the ad doesn’t have any dance sequences, I saw him dance off camera and he is good. And he is good-looking. I think Virat Kohli can be a Bollywood actor if he wants to be,” gushes Prabhu.” (Virat Kohli)

Anaphoric references portray Katrina’s candid character and Virat Kohli as a good dancer.

4.1.30. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Katrina’s technology challenge; Virat Kohli’s advertisement shoot</td>
<td></td>
</tr>
<tr>
<td>T: Don’t expect to follow Katrina Kaif on Twitter</td>
<td></td>
</tr>
</tbody>
</table>
T: Her reason is simple. “I can’t write short sentences,” she says with a disarming smile.

T: What about FB?

T: Status updates on FB have no word count and she could write reams if she wanted.

T: May be, she just needs a good teacher.

T: Any volunteers?

T: Virat the actor

T: He has delivered ginormous blockbusters with Salman Khan and Akshay Kumar.

T: But now a non-actor has managed to impress Prabhudheva.

T: About 10 days ago, the *Rowdy- Rathore* director directed cricket star Virat Kohli in a high-octane ad for a shoe brand and Prabhu has become a fan…….

T: So, is Virat interested?

T: “I am a cricketer and that’s what I will always focus on. I have never thought of a career in front of the camera,” says the blue-eyed boy Indian cricket who has quite a female fan following.

T: Hubby comes first

T: Every wife knows that when the husband starts to stray you either get out of the marriage or reclaim his attention.

T: This Bollywood wife spent her recent vacation in London hovering around her superstar husband.

T: Bollywood is gossiping about this is that on previous vacations the wife used to be seen

<table>
<thead>
<tr>
<th>Claim 1:</th>
<th>“I can’t write short sentences,” claims Katrina</th>
</tr>
</thead>
<tbody>
<tr>
<td>Claim 3:</td>
<td>“I am technologically challenged. I still haven’t been able to figure out how to transfer a picture from my phone or camera to the laptop or iPad,” she sighs.</td>
</tr>
<tr>
<td>Claim 4:</td>
<td>Virat is such a talented boy. Everyone knows that he is great on the field, but he is also very comfortable shooting action stunts. Though the ad doesn’t have any dance sequences, I saw him dance off camera and he is good. And he is good-looking, I think Virat Kohli can be a Bollywood actor if he wants to be,” gushes Prabhu.</td>
</tr>
<tr>
<td>Claim 5:</td>
<td>Every wife knows that when the husband starts to stray you either get out of the marriage or reclaim his attention.</td>
</tr>
</tbody>
</table>
more in the company of her girl gang, who would be holidaying in the same city, rather than spending time with her family.

T: Not this year.

T: The wife was very categorical with their friends about wanting to re-focus on her marriage and family.

T: Hopefully, all this quality time has been good for her marriage.

4.1.30. d.Discoursal nature of the news item:

Any issues of etc always come along with a bunch of gossip items under Stars and swipes category. Three gossip items in Stars and swipes are given on 27th July issue of etc. First gossip is on Katrina Kaif, second on Virat Kohli and third one does not reveal the name of the actor. Headings are “Tech tutor for Kat!, Virat the actor, Hubby comes first”; it uses epithet ‘Virat the actor’ just to showcase another feather on his hat and with punctuation mark (!) “Tech tutor for Kat” tries to point towards something unbelievable. These texts are very much superficial which may provide a temporary oblivion to the readers from their day to day stress of life. But the gossip texts are rich in rhetorical tropes- hyperbole (great on the field), epithet (the blue-eyed boy), attributes (a talented boy, good, good-looking) and colloquialism (tech). The stars and swipes try to provide something delightful light entertainment to the people neutralising the hard core news of negativity- corruption, price hike, and crime. Ideological square is glorified presentation for Virat Kohli and negative presentation for Katrina Kaif for amusement of her fans. But any negative presentation for publicity is healthy publicity for the actor. Hence ideological square is positive for Katrina here showing honest acceptance of her inabilities (“I am technologically challenged. I still haven’t been able to figure out how to transfer a picture from my phone or camera to the laptop or iPad,” she sighs). The author creates suspense over the actor of the third story from which one thing is clear that the author wants the readers to think. The story only discloses that the actress is a Bollywood actress and for her family comes first.
The context of the story is promotional trailer release of Bollywood film *Barfi!*. Surface of the text comes along with a picture of the wedding gala from a scene of the film. Headline is “Ranbir and Priyanka get knotty in *Barfi!*” Actors mentioned here are Bollywood celebrities, Ranbir Kapoor and Priyanka Chopra.

### 4.1.31. a. Language used in the select news is:

**Adjective:** the *coy* bride (Priyanka Chopra)

**Neologism:** *the Bong way* = Bengali rituals, *get knotty* = tie the knot

### 4.1.31. b. Anaphoric/ cataphoric reference:

“*Ranbir and priyanka* get knotty in *Barfi!* That’s *the Ranbir Kapoor and Priyanka Chopra* getting married- the Bong way- in Anurag Basu’s *Barfi!*, he is in dhoti, kurta and *topor* while *she* the coy bride in a flaming red sari and *mukut*. The two are accompanied by Purulia’s Chhau dancers in the sequence shot last year.”

The anaphora is used to describe the scene from *Barfi!*

### 4.1.31. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic:</strong> Release of trailer of a film “<em>Barfi!</em>”</td>
<td></td>
</tr>
<tr>
<td>T: Ranbir and priyanka get knotty in <em>Barfi!</em></td>
<td></td>
</tr>
<tr>
<td>T: That’s the Ranbir Kapoor and priyanka Chopra getting married in Anurag Basu’s <em>Barfi!</em></td>
<td></td>
</tr>
<tr>
<td>T: He is in dhoti, kurta and <em>topor</em> while she</td>
<td></td>
</tr>
</tbody>
</table>
the coy bride in a flaming red sari and mukut

T: The two are accompanied by Purulia’s Chhau dancers in the sequence shot last year.

T: While this will be Ranbir’s first wedding scene in a film

T: Priyanka has shot for several, including one in which she played a Bengali bride for Vishal Bhardwaj’s 7 Khoon Maaf.

T: Even as its theatrical trailer has gone viral on YouTube, the Barfi! title track, filmed on Ranbir, is climbing the charts.

T: The film hits screens on September 14.

Claim1: Even as its theatrical trailer has gone viral on YouTube, the Barfi! title track, filmed on Ranbir, is climbing the charts.

4.1.31. d. Discoursal nature of the news item:

This is a specimen taken from eye catcher on film celebrities that appears in The Telegraph. This one is a promotional text along with a wedding photo of the actors from a scene of Bollywood film “Barfi!”. Headline is of the eye catcher is “Ranbir and Priyanka get knotty in barfi!”. The headline has created neologism by the combination of verb and predicate in the sentence (get + knotty= tie the knot) to mean get married in Barfi!. The lead unfolds the truth –“That’s the Ranbir Kapoor and Priyanka Chopra getting married- the Bong way- in Anurag Basu’s Barfi!”. ‘The Bong way’ can also be considered as neologism because of its new way of expression. ‘The Bong way’ means here the rituals followed in Bengali weddings. Positive ideological square for the film Barfi! is presented in the eye catcher (Even as its theatrical trailer has gone viral on YouTube, the Barfi! the title track, filmed on Ranbir, is climbing the charts).
The story is on Sushil Kumar, Indian wrestler on his silver win in London Olympics. Surface of the text shows his efforts and ecstatic moments of his performances in London Olympics. Headline is “Sushilver” and subheading is “But worth his weight in gold”. Actor mentioned here is sport celebrity Sushil Kumar, Indian wrestler.

4.1.32. a. Language used in the select news is:

Hyperbole: demolished, haul of six medals, high-voltage semi-final clash

Adjective: memorable feat, a commanding show, stunning display of skill, stamina and power

Noun: late spark to India’s Olympic campaign

Neologism: Sushilver= Sushil+ Silver

Phrasal verb: wriggle out, wrapped up the first round

Verb: demolished

Naming references: wrestler, the 29-year-old, the Indian, a bronze medallist, the flag bearer

4.1.32. b. Anaphoric/ cataphoric reference:

“Wrestler Sushil Kumar today became the first Indian to win back-to-back individual Olympic medals but the coveted gold medal eluded him as he lost the men’s freestyle 66kg category final to his Japanese opponent at the ExCel Arena here
today……. Sushil, a bronze medallist in the Beijing Games and who was the flag bearer of the Indian contingent here, kept his reputation intact with a stunning display of skill, stamina and power as he wriggled out of some difficult positions to fashion three victories in a row.”

Anaphoric references are given to show his efforts, perseverance and amazing performance in Olympic.

4.1.32. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Topic: Sushil Kumar’s silver medal in London Olympics</td>
<td></td>
</tr>
<tr>
<td>T: Wrestler Sushil Kumar today became the first Indian to win back-to-back individual Olympics medals but the coveted gold medal eluded him</td>
<td></td>
</tr>
<tr>
<td>T: He lost the men’s freestyle 66kg category final to his Japanese opponent at the ExCel Arena here today.</td>
<td></td>
</tr>
<tr>
<td>T: Sushil found the Japanese wrestler a tough opponent</td>
<td></td>
</tr>
<tr>
<td>T: Sushil lost by 3-1</td>
<td></td>
</tr>
<tr>
<td>T: India completed their engagements in the 30th edition of the Olympics with a record haul of six medals</td>
<td></td>
</tr>
<tr>
<td>T: In Beijing, India had won one gold and two bronze medals</td>
<td></td>
</tr>
<tr>
<td>T: Sushil was cheered by the flag-waving Indians</td>
<td></td>
</tr>
<tr>
<td>T: Sushil was down with dehydration when he took the mat for the final</td>
<td></td>
</tr>
<tr>
<td>T: “But we have got a silver medal and we will try for gold medal in the next Olympics,” Sushil said</td>
<td></td>
</tr>
</tbody>
</table>
T: “I had said about 15 days ago that we will do well. It was a question of what will be the colour of medals. I am happy that Yogeshwar won a bronze and our performance will keep improving,” he said.

T: In the final, Sushil found the going tough against the Japanese who did not allow the Indian to grip him at all.

T: But Sushil demolished Akzhurek Tanatarov of Kazakhstan 9-6

T: Sushil, a bronze medallist in the Beijing games and who was the flag-bearer of the Indian contingent here, kept his reputation intact.

T: Backed by vociferous Indian spectators, Sushil wrapped up the first round 3-1 in the high-voltage semi-final clash against Tanatarov but lost the second round......

T: Sushil said he dedicated the silver to his coach...........

T: Team manager Raj Singh said Sushil was down with dehydration after his semi final bout......

Claim 1: Sushil kept his reputation intact with a stunning display of skill, stamina and power as he wriggled out of some difficult positions to fashion three victories in a row.

Claim 2: “It was bronze in Beijing and now its silver. So we are gradually going up and may be in the next Olympics, I will be able to win the gold medal,” Sushil said.

Claim 3: “When you see us fight, you see us alone. But there are a lot of people who work behind the scenes to keep us fit. They also work equally hard for the last five or six months. So a little rest is needed,” he said.

4.1.32. d. Discoursal nature of the news item:

This is a story of Sushil Kumar, Indian wrestler and the flag bearer of Indian contingent in the London Olympics on his electrifying performances in London Olympics. Full front page coverage is given to the Indian hero along with pictures of defining moments of his games and the story kicks off with neologism (Sushilver) as headline to express the nation’s joy. Though he could not bag the desired gold medal in the final bout, the story stresses upon his journey to the final in the London
Olympic games- how he had defeated his opponents. Using forensic rhetoric as arguments (.....kept his reputation intact with a stunning display of skill, stamina and power as he wriggled out some difficult positions to fashion three victories in a row) and positive adjectives (memorable feat, a commanding show, stunning display of skill) the author tries to show only the positive approach of the actor. Naming references like ‘the Indian’, ‘the flag-bearer’ with definite article ‘the’ are used to share patriotism for nationhood with all the fellow Indians. He is portrayed with a glorified image of a true hero with positive ideological square in the story. Hyperbole ‘high-voltage semi-final clash’, ‘haul of six medals’ is used for sentimental appeal to the Indians as the Indian players brought home six medals for the first time.

4.1.33. Date: 5th October, 2012, Friday Discourse Plane: Newspaper, The Telegraph

Section: Friday supplement, etc, Page- 3 Author: not mentioned

It is a celebrity photo feature on Bollywood celebrity, Sridevi. Surface of the text talks about her fashion statements on the occasion of her come back in the Bollywood. Headline is “She’s fit, fab and fearless. Sridevi, 49, shows a comeback is as much about fashion as it is about the film!” Actor mentioned here is Bollywood celebrity, Sridevi.
4.1.33. a. Language used in the select news is:

**Hyperbole:** *fit, fab and fearless* (Sridevi), a *great* finishing touch (Manish Malhotra outfit)

**Adjective:** *fit, fab and fearless*, the *stunning* Sri, *glowing* skin, *dewy* makeup, (Sridevi); an *eye-popping* shade of fuchsia (Manish Malhotra outfit)

**Noun:** *the stunner* (Sridevi)

**Phrases:** *like a dream*

**Neologism:** *Bolly* (Bollywood)

**Exclamation:** *oooh, dewy make-up!; Sridevi rocks it!; Manish Malhotra outfit!; Sridevi, 49, shows a comeback is as much about fashion as it is about the film!*

**Colloquialism:** *fab* (fabulous), *chicks*.

**Naming references:** *Sri*

4.1.33. b. Anaphoric/ Cataphoric Reference:

"*She's fit, fab and fearless. Sridevi, 49, shows a comeback is as much about fashion as it is about the film! .......... Well, she can give the Bolly chicks a run for their money. This fitted Zara bodycon number takes a decade off her age, if not more."*

The references are used to show how amazingly she could carry off her personality in these outfits.
### 4.1.33. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turn taking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic:</strong> Srjdevi’s fashion statement</td>
<td><strong>Claim 1:</strong> She’s fit, fab and fearless</td>
</tr>
<tr>
<td>T: She’s fit, fab and fearless.</td>
<td><strong>Claim 2:</strong> Sridevi, 49, shows a comeback is as much about fashion as it is about the film!</td>
</tr>
<tr>
<td>T: Sridevi, 49, shows a comeback is as much about fashion as it is about the film!</td>
<td><strong>Claim 3:</strong> The jewels, hair and make-up add touch of vintage. Sabya gave her “full marks” for pulling off the look</td>
</tr>
<tr>
<td>T: He’s her stylist for her comeback film <em>English Vinglish</em></td>
<td><strong>Claim 4:</strong> This Manish Malhotra aqua sari with his signature Kashmiri embroidery in a happy contrast yellow drapes her like a dream.</td>
</tr>
<tr>
<td>T: Sabyasachi Mukherjee dressed Sridevi for the film’s premiere at the Toronto International Film Festival on September 14.</td>
<td><strong>Claim 5:</strong> This look is a lesson in how to put multiple trends together.</td>
</tr>
<tr>
<td>T: A sexy strappy blouse with a velvet-and-net embroidered sari and matching turquoise batua- Srjdevi rocks it!</td>
<td><strong>Claim 6:</strong> Look how much fun she’s having in that Manish Malhotra outfit! Those <em>chandbaalis</em> and the chic cuff are a great finishing touch.</td>
</tr>
<tr>
<td>T: It’s pretty tough to work a net sari but clearly not for the stunning Sri.</td>
<td><strong>Claim 7:</strong> Well, <em>she</em> can give the Bolly chicks a run for their money. This fitted Zara bodycon number takes a decade off her age, if not more.</td>
</tr>
<tr>
<td>T: This Manish Malhotra aqua sari with his signature Kashmiri embroidery in a happy contrast yellow drapes her like a dream. The non-fussy blouse balances out the shimmer on the border.</td>
<td><strong>Claim 8:</strong> This fitted Zara bodycon number takes a decade off her age, if not more.</td>
</tr>
<tr>
<td>T: Did you say accessories?</td>
<td><strong>Claim 9:</strong> Well, <em>she</em> can give the Bolly chicks a run for their money. This fitted Zara bodycon number takes a decade off her age, if not more.</td>
</tr>
<tr>
<td>T: This look is a lesson in how to put multiple trends together. Tailored pants (Gucci): check. White blouse: check……</td>
<td></td>
</tr>
<tr>
<td>T: From separates to bodycons to saris and, finally, a lehenga. That, too, in an eye-popping shade of fuchsia. Look how much fun she’s having in that Manish Malhotra outfit! Those <em>chandbaalis</em> and the chic cuff are a great finishing touch.</td>
<td><strong>Claim 10:</strong> Well, <em>she</em> can give the Bolly chicks a run for their money. This fitted Zara bodycon number takes a decade off her age, if not more.</td>
</tr>
<tr>
<td>T: Well, <em>she</em> can give the Bolly chicks a run for their money. This fitted Zara bodycon number takes a decade off her age, if not more.</td>
<td><strong>Claim 11:</strong> Well, <em>she</em> can give the Bolly chicks a run for their money. This fitted Zara bodycon number takes a decade off her age, if not more.</td>
</tr>
</tbody>
</table>
4.1.33. d. Discoursal Nature of the News Item:

This is a photo feature along with captions in each of Sridevi’s photograph. Five photographs are given here- three in Indian outfits and two in Western dresses. Attributes *(the stunner)* along with definite article ‘the’ are used here to describe her stunning look. The cover page of etc describes her “Sridevi the stunner” and the headline has adjectives ‘fab’, ‘fit’ and ‘fearless’, which are hyperboles used to portray her as extraordinary. The newspaper tries to show fearless because of Western dresses she could carry off at the age of 49. “Sridevi, 49, shows a comeback is as much about fashion as it is about the film!” – this presupposition is praising Sridevi’s fashion statement at the age of 49 which is outstanding just like her recent film *English Vinglish* after a long gap. Brand names *(Gucci, Zara)* and designer’s name in each photograph are indicative of capitalistic discourse to marketing their designs. “.....Sridevi rocks it!; this Manish Malhotra aqua sari with his signature Kashmiri embroidery in a happy contrast yellow drapes her like a dream”- these claims and adjectives for dress materials *(sexy strappy blouse, a happy contrast yellow drapes...; non- fussy blouse)* used directly to address the buyers. It is marketing of the brands and designer Sabyasachi’s and Manish Malhotra’s dresses with detailed description of the materials used in the outfits. Verb ‘rock’ signifies how much she enjoys wearing these Manish Malhotra designer drapes. “Look how much fun she’s having in that Manish Malhotra outfit!”-the imperative sentence with exclamatory mark (!) presupposes that they are revealing some wonderful designs to the readers and ‘look’ is used as discourse marker to persuade the consumers. Sridevi is used here as a model of Manish Malhotra’s designs which will give the buyers a wonderful cherished experience and fun. Neologism ‘bolly’, colloquial words- ‘fab’, ‘chicks’ emphasise newspaper’s preference for conversationalisation. Discourse marker ‘well’ *(Well, she can give the Bolly chicks a run for their money. This fitted Zara bodycon number takes a decade off her age, if not more)* is used to mean Zara outfit can give a younger look. Ideological square here is positive glorified image of the actor and the designers.
It is a celebrity gossip on Bollywood celebrity, Madhuri. Surface of the text talks criticises her fashion statements. Headline is “The other comeback that hasn’t excited us as much........” Actor mentioned here is Bollywood celebrity, Madhuri Dixit.

4.1.34. a. Language used in the select news is:

**Hyperbole:** *rule*

**Adjective:** *net-embellished saris*

**Adverb:** *overwhelmingly ornate Anarkalis*

**Verb:** *rule*

4.1.34. b. Anaphoric/cataphoric reference:

“When she ruled Bollywood, she had all of India going *dhak dhak*. But *her* comeback with *Aaja Nachle* five years ago didn’t exactly make us break into a jig. And *her* guest appearances in those routine georgette and net-embellished saris or overwhelmingly ornate Anarkalis just didn’t help. Sad that the chic Sridevi didn’t inspire *her* as much in the style department as in the department of acting.”

Only pronoun ‘she’, ‘her’ are used to refer Madhuri Dixit where co-referent name is missing. The pictures along with the text actually depicts actor.

4.1.34. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Gossip on Madhuri Dixit’s style</td>
<td>Claim: The other comeback that</td>
</tr>
</tbody>
</table>
statement

T: The other comeback that hasn’t excited us as much

T: When she ruled Bollywood, she had all of India going dhak dhak.

T: But her comeback with Aaja Nachle five years ago didn’t exactly make us break into a jig.

T: And her guest appearances in those routine georgette and net-embellished saris or overwhelmingly ornate Anarkalis just didn’t help.

T: Sad that the chic Sridevi didn’t inspire her as much in the style department as in the acting.

hasn’t excited us as much

Claim 2: When she ruled Bollywood, she had all of India going dhak dhak.

Claim 3: But her comeback with Aaja Nachle five years ago didn’t exactly make us break into a jig. And her guest appearances in those routine georgette and net-embellished saris or overwhelmingly ornate Anarkalis just didn’t help.

Claim 4: The chic Sridevi didn’t inspire her as much in the style department as in the acting.

4.1.34. d. Discoursal Nature of the News Item:

The story is on Madhuri’s fashion statements criticising her Indian outfits. Peculiarity of the story is Madhuri’s comeback in Bollywood with a movie five years back makes today’s news. This story is an epitome of trivialised contents of celebrity journalism in press. Though it is very small piece in gossip genre, the story is filled with superfluous rhetorical tropes like hyperbole. The arguments are forensic rhetorics using past perfect and past tenses condemning her dressing style. Adjectives (net-embellished saris) and adverbs (overwhelmingly ornate Anarkalis) are used for dress materials rather than the actress. These adjectives and adverbs used for negative presentation of Madhuri where as in above sample of Sridevi’s style statements these attributes are used for positive representation. Actually, the team etc try to draw a comparison between the two Bollywood divas to add spices for the readers. “When she ruled Bollywood…….”- here ‘rule’ is a hyperbolic use to refer to her successful career in Bollywood once upon a time. “….Sridevi didn’t inspire her as much in the style department as in the acting” – the presupposition appreciates Sridevi’s acting as well as her style statements and she influences her successor in acting. This gossip item is a very short piece of writing with negative representation of the actor. Hence
ideological square of the story is negative representation of the actor Madhuri Dixit. But the authors of the gossip items never mention what are the parameters for fashion statements- what looks cool or what is iconic?

4.1.35. Date: 5th October, 2012, Friday Discourse Plane: Newspaper, The Telegraph
Section: Friday supplement, etc, Page- 3 Author: not mentioned

Context of the story is gossip on Katrina Kaif and Anushka Sharma regarding their next film Jab Tak Hain Jaan with a heading-“Buddy talk”. Actors mentioned here are Bollywood celebrities, Anushka Sharma and Katrina Kaif.

4.1.35. a. Language used in the select news is:

Adjective: younger heroine (Anushka Sharma), the two leading ladies (Anushka Sharma and Katrina Kaif)

Adverb: reportedly

Verb: reveal

Discourse marker: well, we know better!

Exclamation: Katrina Kaif reportedly called up Anushka Sharma at 3 in the night last week!; She decided to pick up the phone- even tough it was 3am!; the two ended up speaking for the next two hours!; well, we know better!

Colloquialism: buddies

Naming references: Kat (Katrina Kaif)
4.1.35. b. Anaphoric/ cataphoric reference:

"Katrina Kaif reportedly called up Anushka Sharma at 3 in the night last week! No, the two heroines aren’t B-Town’s best buddies yet, but Katrina apparently called the younger heroine after being told that Anushka was upset at not being a prominent part of the Jab Tak hai Jaan trailer, the Yash Chopra-directed Diwali release in which the two leading ladies share screen space with Shah Rukh Khan. When Katrina heard that Anushka was upset, she didn’t want to be portrayed as the villain of the piece and so she decided to pick up the phone - even though it was 3am! – to set the record straight," reveals an insider. Anushka, who turns in quite early, was shocked to see Katrina calling at that hour."

Anaphoric references are used to show Katrina a soft hearted person and claims used for promotion of the film.

4.1.35. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Gossip for promotion of film Jab Tak Hai Jaan</td>
<td>Claim 1: Buddy Talk</td>
</tr>
<tr>
<td>T: Buddy Talk</td>
<td>Claim 2: No, the two heroines aren’t B-Town’s best buddies yet, but Katrina apparently called the younger heroine after being told that Anushka was upset at not being a prominent part of the Jab Tak hai Jaan trailer</td>
</tr>
<tr>
<td>T: Katrina Kaif reportedly called up Anushka Sharma at 3 in the night last week!</td>
<td></td>
</tr>
<tr>
<td>T: No, the two heroines aren’t B-Town’s best buddies yet</td>
<td></td>
</tr>
<tr>
<td>T: But Katrina apparently called the younger heroine after being told that Anushka was upset</td>
<td></td>
</tr>
<tr>
<td>T: &quot;When Katrina heard that Anushka was upset, …….she decided to pick up the phone - even though it was 3am! – to set the record straight,&quot; reveals an insider.</td>
<td></td>
</tr>
<tr>
<td>T: Anushka, who turns in quite early, was shocked to see Katrina calling at that hour.</td>
<td></td>
</tr>
<tr>
<td>T: “Kat cleared the air, saying that she hadn’t</td>
<td></td>
</tr>
</tbody>
</table>

236
meddled in the promotional strategy.

T: But ask Anushka about the incident and pat comes the answer: “Talks for the movie promotions haven’t yet begun, so such an incident is highly unlikely.”

T: Well, we know better!

Claim 4: Well, we know better!

4.1.35. d. Discoursal nature of the news item:

This one is a gossip published for promotion of Jash Chpora’s film Jab Tak Hain Jaan. Katrina Kaif, a heroine of the film calling up another actress of the film Anushka Sharma. The news came in the paper during the release of the trailer of the film. Verb ‘reveal’ is used to add sensationalism to the story. It seems the author is revealing some very exciting news with exclamatory marks (!) and verb usage ‘reveal’ (Katrina Kaif reportedly called up Anushka Sharma at 3 in the night last week!). The story prefers to use abbreviations like B-town for Bollywood, Kat for Katrina. Though, skilfully used adverb ‘reportedly’ and source ‘an insider’ are clever uses by the author but shows lack of authenticity of the news and it also seems the story is based on speculations without actual facts. In the last sentence of gossip piece, discourse marker ‘well’ (well, we know better!) is used for correcting the facts and refuting Anushka Sharma’s claim. This piece of writing shows another instance of trivialisation of Indian press and the leading ladies of the film are represented with positive ideological square.

4.1.36. Date: 19th October, 2012, Friday

Discourse Plane: Newspaper, The Telegraph

Section: Nation, Page- 4

Author: Pictures by Fotocorp

The context of the story is celebrity wedding. The surface of the text describes celebrity wedding event. Headline of the story is “Union of love, not religion” along with pictures of the celebrities. Actors mentioned here are Saif Ali Khan, Kareena Kapoor.
4.1.36. a. Language used in the select news is:

Phrasal verb: *do away with*

4.1.36. b. Anaphoric/ cataphoric reference:

“*Saif Ali Khan and Kareena Kapoor, who* had a civil marriage on Tuesday, are not having a religious wedding, sources close to them said……. The two families have instead opted for small religious ceremonies to seek divine blessings,” a friend of the couple said……. After a havan and a Christian exchange of vows in Mumbai on Tuesday, a dua will be held in Pataudi on Friday. “Friday is a jummavbar, an auspicious day,” the source said……. “There was an initial suggestion from *Saif’s* extended family in Bhopal that *Kareena* should covert. But later *Kareena’s* family and *Saif’s* sat together and decided to do away with any conversion and religious wedding to avoid controversy,” the sources said.”
The emphasis is given on celebrity couple-dom rather than religious rituals which also directs towards a neo-liberal society.

### 4.1.36. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Saif Ali Khan and Kareena Kapoor’s wedding</td>
<td></td>
</tr>
<tr>
<td>T: Saif and Kareena opt for <em>Dua</em>; eyes on Delhi reception</td>
<td></td>
</tr>
<tr>
<td>T: Union of Love, not religion</td>
<td></td>
</tr>
<tr>
<td>T: Saif Ali Khan and Kareena Kapoor, who had a civil marriage on Tuesday</td>
<td></td>
</tr>
<tr>
<td>T: They are not having a religious wedding, sources close to them said</td>
<td></td>
</tr>
<tr>
<td>T: Two families have instead opted for small religious ceremonies to seek divine blessings</td>
<td></td>
</tr>
<tr>
<td>T: After a <em>havan</em> and a Christian exchange of vows in Mumbai on Tuesday, a <em>dua</em> will be held in Pataudi on Friday</td>
<td></td>
</tr>
<tr>
<td>T: Friday is a <em>jumnavar</em>, an auspicious day</td>
<td></td>
</tr>
<tr>
<td>T: There was an initial suggestion from saif’s extended family in Bhopal that Kareena should covert</td>
<td></td>
</tr>
<tr>
<td>T: Later Kareena’s family and Saif’s decided to do away with any conversion and religious wedding</td>
<td></td>
</tr>
<tr>
<td>T: Kareena’s father said, “I request all fans of Kareena and Saif to wish the couple a happy marriage....”</td>
<td></td>
</tr>
<tr>
<td>T: Maulana Armaan Khan, a Mumbai-based qazi, said, “Saif’s earlier marriage to Amrita Singh was also not a <em>nikaah</em> but a court marriage.”</td>
<td></td>
</tr>
<tr>
<td>T: The wedding is not without the family</td>
<td>Claim1: The wedding is not without the family tensions</td>
</tr>
<tr>
<td>T: Sharmilaji is bit tense with all this</td>
<td></td>
</tr>
<tr>
<td>T: A nikah as per Shariat is not possible</td>
<td></td>
</tr>
<tr>
<td>T: But the house of Pataudi has to live by social and religious rules as well</td>
<td></td>
</tr>
<tr>
<td>T: Saif’s sister Saba is the muttawali of the family-run waqf trust in Bhopal</td>
<td></td>
</tr>
<tr>
<td>T: Sharmila is missing her husband’s presence</td>
<td></td>
</tr>
<tr>
<td>T: The couple reached Delhi this afternoon</td>
<td></td>
</tr>
<tr>
<td>T: Sharmila, daughter Soha and Saif’s daughter Sara had reached the capital on Wednesday</td>
<td></td>
</tr>
<tr>
<td>T: Sharmila reached the reception venue around 6 pm on Thursday, a good two hours before guests were due to arrive, wearing a golden sari and a heavy necklace</td>
<td></td>
</tr>
<tr>
<td>T: Soha followed a little later, accompanied by boyfriend Kunal Khemu</td>
<td></td>
</tr>
<tr>
<td>T: “Wish the couple good luck and a happy life,” Sharmila said.</td>
<td></td>
</tr>
</tbody>
</table>

### 4.1.36. d. Discoursal nature of the news item:

Celebrities are ‘power elites’ and often their actions influence the society to change its values and understanding. The story in the national daily with positive tone and positive approach as ideological square for the celebrity couple actually underscores the acceptance of change of social norms with this cross cultural wedding (Union of love, not religion). The emphasis has been given on relationship and love glorification in the story. The story reflects neo-liberal discourse of Indian society with alteration of predominant social norms. Use of phrasal verb ‘do away with’ in the sentence “Kareena’s immediate family and Saif’s sat together and decided to do away with any conversion or religious wedding........” signifies to put an end to the old school and adoption of alternative means to avoid controversy. This is mainly a
photo feature along with a short piece of writing describing the wedding. The photos are on Saif and Kareena with their family and friends leaving Mumbai for the wedding reception at Delhi. This reflects media’s obsession for celebrity news for consumption. In fact, the sub heading – “Saif and Kareena opt for Dua; eyes on Delhi reception”- depicts the eagerness of media for celebrity wedding; here ‘eyes’ signifies all eyes (media and folks) will be waiting and watching the event. Each unimportant expressions has to find place in the celebrity story to spice up for reader’s consumption, here- “Sharmilaji is a bit tense with all this…..; She is missing her husband’s presence…..”.

4.1.37. Date: 19<sup>th</sup> October, 2012, Friday  
Discourse Plane: Newspaper, 
The Telegraph  
Section: Friday supplement, etc, Page- 4  
Author: etc team

The context of the interview is celebrity interview on the actor’s birthday. Surface of the text talks about Amitabh Bachchan’s looking back on his life. Headline of the interview is “Amitabh Bachchan looks back -and ahead – as he turned 70 on October”. Actor mentioned here is Amitabh Bachchan, Bollywood celebrity.
4.1.37. a. Language used in the select news is:

Hyperbole: a great age

Adjective: big Hollywood debut, docile person

Adverb: fairly docile person

Noun: his landmark 70th birthday

Epithet: man of the year

Colloquialism: I am okay with it

4.1.37. b. Anaphoric/ cataphoric reference:

“He tweets. He is on Facebook. Directors half his age are queuing up to cast him. And, while many will call Baz Luhrmann’s The Great Gatsby, that also stars Leonardo DiCaprio and Tobey Maguire, his big Hollywood debut, he insists it’s not even a cameo—“It’s just a meo,” he laughs..... etc met Amitabh Bachchan at his office on an October evening. Dressed in a simple white kurta pyjama, he has a cream shawl keeping him warm. Days short of his landmark 70th birthday, he has been under the weather. But that has n’t stopped him from picking up an award at GQ’s Man of the Year function, attending premiere of English Vinglish and the screening of Chittagong and keeping his appointment with etc........ It’s just a little chest congestion,” he says before sitting down to talk about his legacy, 70 being “a great age” and, of course, birthday cake!”

The lead begins with cataphoric reference with pronoun ‘he’ and its co-referent reveals Amitabh Bachchan in the second paragraph to attract readers’ eyes. The lead paragraph shows that at age of 70 he has achieved a lot and 70 is a great age.
4.1.37. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turntaking</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic:</strong> Amitabh Bachchan’s 70th birthday</td>
<td></td>
</tr>
<tr>
<td>T: Amitabh Bachchan looks back and ahead as he turned 70 on October</td>
<td></td>
</tr>
<tr>
<td>T: He tweets. He is on facebook.</td>
<td></td>
</tr>
<tr>
<td>T: Directors half of his age queuing up to cast him.</td>
<td></td>
</tr>
<tr>
<td>T: His big Hollywood debut- <em>The Great Gatsby</em> is not even a cameo</td>
<td></td>
</tr>
<tr>
<td>T: <em>etc</em> met Amitabh Bachchan at his office on an October evening.</td>
<td></td>
</tr>
<tr>
<td>T: Dressed in a simple white kurta pyjama, he has a cream shawl keeping him warm.</td>
<td></td>
</tr>
<tr>
<td>T: Days short of his landmark 70th birthday, he has been under the weather.</td>
<td></td>
</tr>
<tr>
<td>T: But that has n’t stopped him from picking up an award at GQ’s Man of the Year function, attending premiere of <em>English Vinglish</em> and the screening of <em>Chittagong</em> and keeping his appointment with <em>etc</em>.</td>
<td></td>
</tr>
<tr>
<td>T: “It’s just a little chest congestion,” he says before sitting down to talk about his legacy, 70 being “a great age” and, of course, birthday cake!</td>
<td></td>
</tr>
<tr>
<td>T: Question. What do birthdays mean to you?</td>
<td></td>
</tr>
<tr>
<td>Answer by the actor:</td>
<td>Claim 1: I have never really believed in celebrations.</td>
</tr>
<tr>
<td>T: Just that another year has gone by.</td>
<td>Claim 2: One does not want to stop their enthusiasm so one carries on.</td>
</tr>
<tr>
<td>T: I have never really believed in celebrations.</td>
<td></td>
</tr>
<tr>
<td>T: But sometimes family and friends decide to honour and celebrate</td>
<td>Claim 3: By and large, I shy away from them.</td>
</tr>
<tr>
<td>T: Question. What are your earlier memories of birthdays?</td>
<td></td>
</tr>
</tbody>
</table>
Answer by the actor:

T: In school, I waited anxiously for my birthday, not because it was a special day but for the gifts. *(Smiles)*

T: You would get to spend the evening with a whole lot of your friends who would come over.

T: Question. One can’t talk of birthdays and not mention cakes. Do you like birthday cakes?

Answer by the actor:

T: I have stopped eating cakes.

T: But I never fascinated by cakes

T: I have never been able to understand why cakes are such an integral part of birthdays.

T: Question. How do you look back at the life that’s been?

Answer by the actor:

T: Life has been kind to me and god has been gracious

T: I am grateful that I was my parents’ son. I am happy to have the family I have.

T: I have the opportunity to be in this profession and I am happy that people appreciate what I do.

T: Fans have been very sympathetic and loyal to me. I am just delighted that I can connect with them and share their love and affection for me.

T: Highs and lows come in everybody’s life and I am no different.

T: Question. What would you want your legacy to be?

Answer by the actor:

T: I am not worthy of leaving legacy. You can
talk about my father leaving a legacy and I will respect that. But to talk about my legacy sounds almost arrogant.

T: I just hope that I have done things in my life that my children and family are proud of. I would want to have respect for my family and be able to see respect for myself in their eyes. I have not bothered my children to be good academicians or to have successful careers; I just want that people who interact with them should tell me how well-behaved they are...... I hope that legacy remains.

T: Question. If you were to live your life again, would you change anything?

Answer by the actor:

T: I won’t want to change anything. Even my failures were moments that taught me something. I went into politics on an emotional note and I failed there...... So I accepted that I was not able to do that.

T: Question. You have achieved so much,

T: Do you ever think, ‘may be I should sit back and take things easy’?

Answer by the actor:

T: I don’t believe there has been much achieved.

T: On the various cyber platforms, my fans keep telling me that I work too hard but they are not in my situation. I am okay with it. I am happy that they are concerned about me.

T: If I get tired, I take rest.

T: If I have the will and capacity to continue working, I hope to be able to do that. This is the only job I know. But I know that I am not going to go into any kind of excess. If I ever find it overbearing, I will stop.

T: Question. What does success mean to you?

Answer by the actor:

Claim 15: I have not bothered my children to be good academicians or to have successful careers, I just want that people who interact with them should tell me how well-behaved they are or how they conduct themselves. Just the fact that they are good human beings is sufficient for me.

Claim 17: Even my failures were moments that taught me something.

Claim 18: There are so many incidents where I have failed but there is always an opportunity to learn.

Claim 19: I value that moment rather than look upon it as a failure.

Claim 20: If I was to live my life again, I’d want live it the same way.

Claim 21: I don’t believe there has been much achieved.

Claim 22: On the various cyber platforms, my fans keep telling me that I work too hard but they are not in my situation. I am okay with it.

Claim 23: If I get tired, I take rest.

Claim 24: If I have the will and capacity to continue working, I hope to be able to do that. This is the only job I
T: I have never paid any attention to this.

T: When you tell me about my ‘greatness’, I feel embarrassed to hear that.

know.

Claim 25: I have never paid any attention to this.

Claim 26: When you tell me about my ‘greatness’, I feel embarrassed to hear that I am very happy being just a normal person and that’s how I think of myself.

Claim 27: I don’t like all these fuss around me, neither do I want these accolades to come my way.

Claim 28: I just feel they are unnecessary. I feel that I am just doing a job. If some people are happy with it, I am happy with that.

Claim 29: I am happy now. I am happy to be talking to you.

Claim 30: I’ll go back and spend time with my family and that would make me very happy.

Claim 31: I don’t really get angry. I am a fairly docile person.

Claim 32: I think we tend to spend more time with grandchildren than we do with our own children..... grandchildren are special. We tend to be more liberal with them than we are with our own children.
4.1.37. d. Discoursal nature of the news item:

Concept for human kind in the interview is that age is not a bar in the road to success. The lead of the interview shows at the age 70, when most of the people of this age enjoy a superannuated life or else have emptiness, this man has so much on his plate. “Life has been kind to me and god has been gracious; I just feel blessed with the way life has treated me; If I was to live my life again, I’d want live it the same way”- these predicational statements presupposes that he is content with whatever he has received from life. “He tweets. He is on Facebook……”- the lead begins with these lines presupposes that he is an active user of the youth oriented social media. Actually, age is not a factor for him (70, being a great age). Age of 70 is defined here by hyperbolic use ‘great’ age for him. He knows how to use media to connect with fans as a part of his PR strategies. His claims – “I have never really believed in celebrations; I shy away from them; in school, I waited anxiously for my birthday, not because it was a special day but for the gifts; I was no different from any other kid....” depict him as an ordinary person who amidst glittery glamour stays away from partying. “I have not bothered my children to be good academicians or to have successful careers; I just want that people who interact with them should tell me how well-behaved they are..... I hope that legacy remains” – here Amitabh Bachchan’s self eulogy presupposes about his good moral character which he would likely to leave for his children. The interview portrays self-glorified image of the actor as ideological square. Bachchan’s claims, “I am very happy being just a normal person and that’s how I think of myself; I don’t like all these fuss around me, neither do I want these accolades to come my way” – try to reveal the reclusive person in him. It’s a celebritised way of talking to media. The peculiarity of the statement here is that the actor is ready to give an interview on his birthday but he does not like the excitements of celebrity status around him. Amitabh Bachchan uses here epideictic arguments for good admirations from his fans.
The context of the story is Sonia Gandhi addressing students at the NIFT convocation. The surface of the text describes Sonia Gandhi’s view on Indian fashion statement and carries picture of Sonia Gandhi in NIFT gown and headline of the story is “Simple is stylish: Sonia”. Actor mentioned here is UPA chairperson Sonia Gandhi.

4.1.38. a. Language used in the select news is:

- **Adjective**: *innate* sense of fashion (Indira Gandhi)
- **Noun**: *simplicity* and *elegance* (Indira Gandhi)

4.1.38. b. Anaphoric/ cataphoric reference:

“Sonia looks no further than mother-in-law Indira Gandhi’s “innate sense of fashion”, whose simplicity and elegance was admired the world over, she said. How Sonia fared- Sonia Gandhi is blessed to have inherited her mother-in-law’s amazing collection of saris. She wears them too. She’s handed out practical advice- Kiran Uttam Ghosh, fashion designer.”

-The references used by the fashion designer to frame her just like mother-in-law Indira Gandhi.

4.1.38. c. Macrostructure:

<table>
<thead>
<tr>
<th>Turn taking</th>
<th>Argumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic: Sonia Gandhi gave fashion advice to students of NIFT</td>
<td>Claim1: Simple is stylish, claims Sonia Gandhi</td>
</tr>
<tr>
<td>T: Simple is stylish: Sonia</td>
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<tr>
<td>T: Sonia Gandhi gave fashion advice to</td>
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<td>Claim 2: Fashion does not mean opulence</td>
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<td>----------------------------------------</td>
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<td>Claim 3: To find the right colour combination, cut and proportion in garment and to ensure that it is comfortable as is more challenging for a designer</td>
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<tr>
<td>Claim 4: Indians have a very highly developed aesthetic sense.... which can be seen in the vibrant colours of a rural woman’s saris, her lehenga, ohrni or the cut of her choli or the myriad wonderful ways in which men wear their turbans.</td>
<td></td>
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<tr>
<td>Claim 5: This is a heritage that is truly unparalleled in its beauty, its richness and diversity</td>
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</tr>
<tr>
<td>Claim 6: Indira Gandhi’s “innate sense of fashion”, whose simplicity and elegance was admired the world over, claims Sonia.</td>
<td></td>
</tr>
<tr>
<td>Claim 7: Kiran Uttam Ghosh, fashion designer, said, Sonia Gandhi is blessed to have inherited her mother-in-law’s amazing collection of saris. She wears them too. She’s handed out practical advice.</td>
<td></td>
</tr>
</tbody>
</table>
4.1.38. d. Discoursal nature of the news item:

This is a small piece of writing presenting Sonia Gandhi in a different role apart from the hard core politics. The press here conveys her personal preferences and love for Indian attires which cements her political standing in front of the public. In her address Sonia has given advices to NIFT students about do’s and don’ts in fashion. She actually presents here as a branding device for NIFT connecting the NIFT and the people. She dwells here on her aesthetic sense of fashion. Headline “Simple is stylish: Sonia” presupposes that Sonia Gandhi being a politician has some aesthetic knowledge on Indian fashions irrespective of politics. Sonia Gandhi is revealing a different side of her personality and argues for indigenous hues and clothes which are rustic yet stylish- “fashion does not mean opulence”. Ideological square of the story is positive glorified image of the celebrity. This story is an example for media’s steady love for the process of celebritisation and trivialisation of politics.
Reference:
