In recent years following the gigantic leaps in mass communication technology, the motive forces of culture change are provided by the new nexus between the visible hand of the power elite and the invisible hand of the market. The new class thrown up by the development process, with all the inner contradictions of a dualistic structure, provides the stimulus for the new thrust for mass production of goods and services; it also provides the fast expanding market for it.

Major initiatives in the field of culture both in the public as well as private sectors are now motivated by the formidable pressures of the new class who are also ‘active audience’ or ‘producers of meanings’ from the messages in communication. The growth of this class has spurred the transition to the age of mass production of mental goods and services on a grand scale.

An important dimension of such perceptions is located in the contemporary processes of culture change in relation to new paradigm of social and economic development. The past orientalist pronouncement that Indian culture being other-worldly and fractured by segmentary divisions into caste, tribe, etc. would not help or rather hinder the growth of a modern economy and a democratic polity, has been proved erroneous.

Castes, tribes, family institutions and religions as illustrated by sociological studies, have richly contributed to the growth in agricultural and industrial entrepreneurship, and modern systems of profession, education, technology and science.

The core values of the oral cultural tradition, which encouraged creative interaction with the written culture, proved helpful in indigenisation of democratic values and integration of diversities. The absence of such cultural processes in the core values of a society may render the passage to democracy rather difficult to achieve. The oral
tradition of the folk culture also reinforces the roots of cultural pluralism and preservation of local cultural identities (Singh, Y.: 1986) The core cultural values and institutions in India enshrined in the folk culture have served to strengthen the foundations of the Indian society, as they have interacted deeply with its literary or textual cultural traditions. This process integrates the micro-level of cultural institutions with those at the macro-level of institutionalisation. There also exists a dialectical relationship among them.

**New Phase of Development**

With coming of the industrial phase of capitalist development, several new cultural challenges are bound to be encountered. The massive entry of the mass-media, the universalisation of communication through radio and television, the proliferation in the number of English and vernacular language newspapers, journals, magazines, the technological availability of global information system through satellites, etc., are bringing about hitherto unknown degree of information-entertainment revolution.

Mounted as this ‘revolution’ is on the chariot of market-capitalism with propensity for endless profit making, it may tend increasingly to convert culture into commodity. The emphasis may shift from content to packaging of culture. Not assimilation or integration of culture, but its marketing is an orientation which may usher culture into an unfamiliar domain, that of cut-throat competition with a market ethos. The revolution in information and communication technology, together with increase in the rapid means of transport, extended net-working of markets of culture industries, such as tourism, inter-cultural meets and exchanges, institutionalised exchange of cultural objects, etc. contribute to a globalisation of culture.

The new cultural challenges that these phenomena give rise to, have created a number of real as well as perceived threats to local and smaller cultural identities due to marketisation of culture. It may lead to non-institutionalised modes of inter-cultural
contacts, such as through tourism, marketing of culture object, leisure-enterprises such as hotels, tourist resorts, etc. that may be an imposition upon local or regional communities.

In this process, the de-contextualisation and displacement of meanings and values of cultural objects may increase. Its impact upon values and structures of folk culture, and decay in its creative relationship with the mainstream cultural tradition may be directly related to the growth in new leisure and culture markets. If in the meantime the traditional family system or neighbourhood bonds weaken as it has happened in many developed societies, the new cultural changes portend major crisis in the social and cultural system of our society.

Despite cultural resilience in the Indian society, the quality and institutional organisation of the mass-based, market and commodity orientend new cultural forces are most likely to cause dislocations. They may give rise to subcultures directly in conflict with the general cultural values or practices. Moreover, mass culture is backed by a faceless, striking power of technology and the massive organisation of market capitalism.

Culture and the cultural producer have now suddenly been transformed into a commodity bought and sold in the market place. The laws of mass production of material goods and services characterising the era of 'primary accumulation' have taken over the sphere of mental production in a big way and forced the transition to an era of mass cultural production. This marks the end of participatory culture of the masses and its replacement by a mass culture which marginalises the masses and reduces them into passive recipients of cultural messages and consumers of cultural products manufactured on a large scale. All this has profoundly altered the cultural universe and has rendered obsolete the traditional categories of cultural institutions.
The proud practitioner of classical or folk art enjoying an autonomy stands now humbled in the cultural market place.

This new form of cultural dilemmas in terms of the inner traumas and contradictions of an agrarian civilization whose transition to higher and modern forms was thwarted and delayed by the colonial domination. The cultural challenge is interpreted in terms of the struggle of a people rooted in pre-industrial socio-economic patterns and ways of life to the demands of the new era of science and technology and the vast social awakening created by the ideas of social justice and political democracy.

**Emergence of a New World System**

In a new ‘world system’ which is witnessing shifting balance of political and economic power, definitions of nations and national boundaries are also shifting. Cultures and cultural frontiers have been perceived and interpreted. Globalisation has in an important sense made the quest for universalism a prominent feature of modernity. Yet this quest for universalism recognises that there are competing and contending universalistic principle itself. Further, it is often realised that the universalistic principle should allow space for particularisms as well, in order to adhere to the essence of universalism.

It is now recognised that universalism should allow for the recognition of cultural difference even when this difference works against the universalistic principle. In inculcating this attitude, the major problem that arises from such an attitude is that it may encourage fundamentalisms of various sorts which in turn may endanger the project of modernity. Thus, the modern world system is caught in a post-modern gridlock.
Modern globalisation acknowledges the multi-layered cultural identities and meanings, which are both generated, constructed and thrust upon. On the other hand, globalisation not only generates and constructs cultural projects, but it is also shaped by these projects. Thus, if modern globalisation allows cultural diversity, it is partly because cultures and subcultures have asserted themselves in a world that is rapidly being compressed.

Today, an advanced degree of internationalised common culture does extend around the world even though most people only observe bits and pieces of it. Technology, commerce and finance provide a common base. Western dress, literature and music are found in most urban areas across the globe. Thus, many people in many nations participate in an internationalised common culture at least part of the time, or with part of their psyches.

In some situations this international culture provides a satisfying identity-defining functions that goes well beyond the practicalities of international communication itself. It becomes the basic culture for many people. In some developing countries a substantial part of the new urban middle class sectors are frustrated because their own national culture has not changed fast enough to meet their own psychological needs. Their traditional society did not provide a sense of identity or satisfaction and status to its modern middle classes or new industrialists or professional elites. Even that which is seen from the outside as the finest in traditional cultural expression is viewed as backward or without prestige in establishing oneself in competition with a modern world.

To the new class or group, the international culture is the good life, and they want to identify with it and practice it. These people are not nationalistically trying to prevent the inroads of foreign things; they are the opposite of xenophobic. They are attracted by novelty more so if it has association with the Western world. The more,
the better; access to communication with the Western societies is essential. Their reference group includes foreign and modern people whom they would emulate. They want to be informed by international news services, be entertained by American soap operas and movies in English even if it is a bit hard to understand. They want to be up to date on fashions and music, and live in modern lifestyles. In effect, they are in conflict with their own mainstream culture, and are looking towards the West for solution to their cultural identity problems in their own social structures.

**Space For New Cultural Wave**

In the context of the Indian society, its slow colonialisation resulted in a lack of creative clash between tradition and modernity- a phenomenon which gave birth to a national renaissance in Japan and Russia. Such a renaissance paved the way for an industrial revolution which led to a communication revolution. In India, while the national renaissance was aborted, industrial and cultural reconstruction were not closely linked. While the old communication order like other features of pre-industrial society, had disintegrated, benefits of the modern communication revolution were still out of reach.

On the other hand, the interdependence of economic and cultural reconstruction were not on the agenda of national development in India after gaining independence in 1947. The country's popular culture which provided a synthesis for a nationalistic consciousness has been ignored primarily due to hangover of suppressing the cultural identity of socially marginalised groups. The emphasis on economic development through its five-year plans and subsequent 'green revolution' in 1970's followed by a 'white revolution' in the recent past led to changes in the consumption patterns in the Indian society. Across the nation, the life-style and leisure activities of the people have changed.

Today the cultural identity problem is considered to occur when cultural change is so drastic as to destroy the sense of continuity. The involvement of people and use
of multi-media approach to communication of culture and value-sensitisation of the market-oriented mega-cultural institutions and organisations within and across the border are in abundance. These developments have also reinforced people's self-consciousness and narrowed cultural identities organised on principles of ethnicity, religion, caste, language and region.

With the new technologies of communication, cultural messages of modernity are spreading everywhere and they seek to deny all cultural differences and specificities. With the gigantic expansion of new technologies of communication, all the words, images and symbols of the metropolitan West are entering the Indian society.

Cultural Invasion

In the Indian society and also elsewhere, the new audio-visual media, first state controlled television and now also foreign satellite television networks, have encouraged and helped to diffuse a value system which is favourable to innovation, mobility, achievement and consumption. The electronic media has helped break down to some visible extent, the traditionalism which has been perceived as an obstacle to modernity by raising expectations and aspirations and enabling people to imagine and want better alternatives for themselves. A new cultural wave, as it appears to be, is sending out signals to a new kind of values emerging in the midst of traditional cultural structure.

With the coming of foreign satellite TV channels into Indian homes, there has been an audio-visual exposure of the developed world and it has resulted into ready acceptance of the new cultural messages being emitted through foreign TV channels. With this dramatic changes are or likely to take place in the Indian culture. These changes are not necessarily desirable. They are often perceived as threats to Indian culture. It is often viewed that because of the encounter of cultures - an encounter in which the modernity of the West emerges as the dominant voice - there is a break
down of our traditional/cultural ideals. This is in fact, affecting every sphere of our existence - interpersonal relations, family, marriage, kinship and sexuality.

The new forces of globalisation due to ever expanding technologies of mass communication - are creating an ethos of consumerism, an ethos that seeks to deny all cultural memories and reduces the richness of life into images of mass consumption. This depthlessness, it is feared, is denying all that is sublime and spiritual about our cultural traditions.

As generally perceived the danger is coming from foreign media only. In fact, what is striking is that even Indian television - because of its eagerness to cope with foreign TV and therefore, survive in this competitive world- is fast emulating the same rationale. This is consumerism. The first principle of consumerism is that it is based on man's 'having' impulses. Have more and more of everything. Anyone familiar with media scene knows how consumerism is becoming the dominant culture. As consumerism - the culture of capitalism is brought into India, a country where there is a wide cleavage between the consumptionist class and those who are out of it. There is democratisation of images but there is no democratisation of resources to fulfil the desire intensified by the images. A contradiction of this kind leads to violence, imitative tendencies and all sorts of pathological complexes.

In the Indian situation the uneven distribution of resources in the society is creating a latent social conflict among those who desire but are helpless to have more and more of everything.

In less than four years of advent of foreign satellite TV network programmes into Indian homes, the 'reference group' for a section of the Indian society has been the images of the West. Though there is a wide gap about the degree of resultant impact among the various social groups but the space for consumeristic tendencies is fast
opening up to show its crave for the new culture. A culture based on consumerism which denies the cultural strength of people - the ability to find joy and meaning not in things and commodities, but in harmonic relationships with communities, with nature, with its rhythm and beauty.

The 'culture industry' manufactures culture like consumable commodities. Like any other industry it uses every new form of technology to improve its product. Technology enters almost every aspect of this new culture.

The satellite TV channels have helped greatly to diffuse this new culture for its mass consumption without any traditional rigidities for any segregation of the consumers of this medium. For the Indian audience, world wide telecast of the Gulf War by CNN proved to be a departure from the telecast by the domestic television in terms of its being uncensored, live and easy to access.

Soon followed the STAR TV with its earth station in Hongkong and suddenly the Indian viewers found themselves before the world events in an never imagined perception. With opening of the economic, this medium provided space for ethos of a new way of life as in the West. And, since then the impact of the Western cultural patterns as reflected in the programmes of these foreign TV networks started making its imprint on the Indian society.

Since this new technology ushering a culture industry sensed its immense growth - commercially - for a captive Indian audience, the cultural onslaught became more designed for satisfaction-orientation. Four years later today, one is not surprised to see changes in the content packages of the domestic television, Doordarshan. To counter the onslaught by these foreign networks-not in the realm of cultural content but to capture a bigger slot commercially.
Today, Doordarshan and MTV are shaking their hands together - unimaginable a few years ago. CNN is being telecast into homes by Doordarshan and the Metro Channel of Doordarshan works on a formula that success is in emitting the images of the West but in a localised expression. Movie channel of Doordarshan is an answer to STAR Movies. The Indian audience is in the midst of plenty to choose from and the impact of these programmes from foreign channels have been at various levels.

With the migration to urban areas, there has been breakdown of joint families. The settlement patterns in urban and semi-urban locations have been without any specific emphasis of community life. People in urban centres live in segregation where societal interactions are confined to one’s workplace mainly. Even the rural settings at the out skirt of urban localities lost their specific ‘ruralness’ due to constant interactions with the city life. Community level interaction has been reduced greatly even in the rural areas, particularly bordering towns and cities. And the abundance of TV has helped this to happen to a great extent.

In the present study, the impact of satellite TV in its utility sense was found more in the urban group in the high income category. Though the percentage among the urban respondents under 30 (in the present study) was maximum in terms of behavioural and attitudinal change. The rural youth comprised the maximum percentage among the rural respondents but they were (rural youth) behind the urban youth on the perceived scales of reality of TV programmes.

Education was one of the determinant for the respondents acceptance of the value and images as emitted by the West through the satellite TV. Urban respondents under 30 and 30-50 age, with high educational background believed in the positive aspects of the satellite TV. But, rural respondents under 30 and those under 30-50 with reasonable educational background scored differently on this scale.
In both the categories, women lagged behind men on the 'perceived scales of reality' of programmes of satellite TV. However, the gap was narrow among the urbans compared to that of among the rural.

Habitat - location also mattered greatly in both the cases. In case of urban respondents, their habitat- resulted in more interaction with Western concept of life through various means, which were absent in rural category. Hence, urban respondents were found to be more tuned with the Western images compared to rural respondents.

Those in the professional categories of occupations in both the cases of urban and rural respondents, were found to be with high scores on the perceived scales of reality of TV programmes.

In the upper class category with high income and educational background, these foreign TV programmes have served as gaining indentification, with the images of the West more and more (particularly in the younger generation), are oriented towards the Western way of life - represented in consumerism and individualistic orientation in all spheres of human activities.

The rural youth though far behind their urban counterparts in developing individualistic attitudes, are also sensing the need of these for the survival economically and for not being left out for being backward oriented. The empirical findings of this study confirmed this.

Among the older generation, the threat to indigenous culture is immense through these foreign TV programmes. Again, educational and class background of those in the old age-group provided the variation in this understanding of threat.
More of the urban audience than their rural counterparts find a reference-point in these foreign programmes as what is good and bad about a family and other social institutions. A new definition of these institutions for the Indian viewers is fast becoming a reality.

The content of these programmes are shaping both the behavioural and mental attitudes towards social institutions. Talk shows on STAR TV discussing problems facing the Western societies often serve as a reference for the problems faced by the Indian society, though the nature and the content, and possible solutions of problems here may have a different orientation.

Fed on the images of the West, the Indian viewers both in the urban and rural settings find themselves in conflict with their own value systems. With increased awareness of Western cultural orientation, permutations and combinations with Indian and Western socio-cultural patterns, and the future generation continuously encountering the satellite telecommunication, characteristics of "global Village" will be quite visible. But the loss of cultural identities will throw up any counter to this globalisation will a study of possibly a 'Fourth Wave'.