



Portrayal of communal harmony: An analysis of Indian TV Ads.

Juhi P. Pathak

*Asst. Professor, Amity School of Communication, Amity University, Noida, UP.
Former Junior Research Fellow (UGC) & Ph.D Research Scholar, Department of Communication and
Journalism, Gauhati University, Assam, India.*

Received 19 June, 2016; Accepted 26 July, 2016 © The author(s) 2016. Published with open access at www.questjournals.org

ABSTRACT: India is the birthplace of several religions - Hinduism, Buddhism, Jainism, and Sikhism, and home for thousands of years to communities like Jewish, Zoroastrians, Muslims, and Christians. The vast majority of citizens of all religious groups live in peaceful coexistence and were conscious of religious freedom and minority rights; however, at times, violence between religious groups do occur. Advertisers have always shirked away from incorporating the concept of 'religion' in the TVCs. But, off late we can see a trend wherein the companies and advertisers have roped in the concept of 'religious harmony' to promote their products, the TVC examples being that of 'Kaun Banega Crorepati', 'Brooke Bond Red Label' and 'Havells HiMu Ad'. These three advertisements are being aired on national television and it is felt that such portrayal can go a long way in bridging the differences between the various religious communities. The researcher would also analyze the recent laws prevalent in our country to protect religious harmony among the various groups.

Key words: Advertisements, religious harmony, KBC, Red Label, Havells HiMu, Hindu-Muslim unity.

Objectives

1. To give a detailed analysis on the concept of religious harmony.
2. To compile comprehensive case studies of brands that portrayed religious harmony through TVCs.
3. To find out if such portrayal can go a long way in bridging religious differences between communities.
4. To find out if there is any law or code to protect religious freedom and harmony.

Research Question

Is portrayal of religious harmony a positive step towards building Hindu-Muslim unity in India?

Research Design

The research is a Descriptive and Diagnostic one. We have done case studies of advertisements that portray religious harmony. Moreover it will be an exploratory study as not much literature was available on the topic and the study in this field is a new one so we have to explore the possible ways in which we can protect the rights of religious communities. The data are mainly collected through secondary sources like books, newspapers, magazines and internet sources and primary sources like interviews.

I. INTRODUCTION

India is known as the land of all seasons and contrast. It is appropriately called the 'melting point' of all human races, religions and cultures. Gnana Stanley and Jaya Kumar (1995) have mentioned that no country can constitute of perfectly homogenous people. Every country, therefore, has to confront the problem of minorities and national integration. Problems of social differences, cultural and ethnic variations, political discords, economic rivalries and historical antagonism are bound to arise in a country of mixed character. There is no sovereign remedy to eliminate the majority-minority problem; which in our case is between the Hindu and Muslim communities.

II. RELIGIOUS DEMOGRAPHY IN INDIA

According to the 2001 census, the country has an area of 1.3 million square miles and a population of 1.15 billion. Hindus constitute 80.5 percent of the population, Muslims 13.4 percent, Christians 2.3 percent, and

Sikhs 1.9 percent. Groups that constitute less than 1.1 percent of the population include Buddhists, Jains, Parsis (Zoroastrians), Jews, and Bahais. Slightly more than 85 percent of Muslims are Sunni; the rest are Shia. Tribal groups (indigenous groups historically outside the caste system), generally included among Hindus in government statistics, often practice traditional indigenous religious beliefs (animism). There are large Muslim populations in the states of Uttar Pradesh (UP), Bihar, Maharashtra, West Bengal, Andhra Pradesh, Karnataka, and Kerala; Muslims are the majority in Jammu and Kashmir. Although Muslims are a minority, the country has the world's second-largest Muslim population. Christian populations are found across the country but in greater concentrations in the northeast, as well as in the southern states of Kerala, Tamil Nadu, and Goa. Three small northeastern states (Nagaland, Mizoram, and Meghalaya) have large Christian majorities. Sikhs are a majority in the state of Punjab. Under the 1992 National Commission for Minorities Act, five religious communities – Muslims, Sikhs, Christians, Parsis, and Buddhists – were considered minority communities.

Concept of 'communal harmony' through television ads:

After highlighting the plight of the North Eastern citizens of our country and how the rest of India has ignored them, this Kaun Banega Crorepati promo for its upcoming season is a bitter-sweet take on the pressing existence of Hindu-Muslim divide in our country.

Bond Red Label, one of the major tea brands by Hindustan Unilever has always been brewing togetherness among families and diverse communities in its brand communication. The brand proposition being 'Swad Apnepan Ka' or the 'Taste of Togetherness'. The idea being tea melts away differences. Its 2014 ad created quite a stir when it portrayed a reluctant Hindu family turning into good friends with their Muslim neighbour, over a few cups of Red Label tea. The ad was both appreciated for its subtle preaching on the religious divide in the country as well as slammed for showcasing Hindus as intolerant and unwelcoming towards Muslims.

Havells 'Have badlegi campaign' came out with an interesting social message that reiterates our Constitution's provision for religious freedom.

III. CASE STUDIES

The researcher would be discussing about three case studies which became a huge sensation on national television very recently in India.

1. KBC: cutting across the divide
2. Brooke Bond Red Label: brewing togetherness
3. Havells Fan: hawa badlegi

1. KBC:

The second film of the campaign dwells on Hindu-Muslim animosity. It shows how a young boy, in his own way, attempts to bridge the chasm. After winning hearts through the Kohima commercial, Sony Entertainment Television has rolled out another TVC to promote the eighth edition of the Amitabh Bachchan-hosted Kaun Banega Crorepati (KBC).

While the broader thought behind the campaign remains the same - 'Yahan Sirf Paise Nahi, Dil Bhi Jeete Jate Hain', the second TVC brings out the communal issues between Hindus and Muslims. The first TVC was on the discrimination against people from northeast India.

The latest commercial is set in a tiny neighbourhood in which a Hindu and a Muslim family live cheek by jowl. Ankit, one of the sons in the Hindu family, has been selected for KBC and is about to step out en route to the hot seat when one of the sons in the Muslim family sneezes (it's considered to be a bad omen by Hindus) deliberately. Ankit's father stops his other son from retaliating.

On the hot seat, when confronted with a tough question, Ankit opts for a 'phone a friend' lifeline (the show is being viewed live by both the families). He calls the head of the Muslim family and asks him the meaning of 'As-salamu alaykum'. The old man's (played by actor Wasim Khan) hatred evaporates as he turns emotional and answers the question with a "Khuda Tumhe Salamaat Rakhe" (May peace be upon you). As Ankit wins, both the heads of the families come out and hug each other.

The Hindu-Muslim film also tries to showcase the fact that the younger generation doesn't believe in the divide and can unite people of these two religions. Sony will launch the third ad film of the show, closer to the launch. The first and second TVCs showed how the contestant and the 'chacha' (in the second film), respectively, won the hearts of the people. The third film will showcase how Bachchan wins hearts with his humility and warmth. Interestingly, the first two TVCs have integrated 'audience poll' and 'phone-a-friend' lifelines, while the third one will promote a newly introduced lifeline of 'call your community' (a group of people), wherein a participant can call a community to get his question answered.

KBC's campaigns have, over the years, been about knowledge - 'Sirf Gyaan Hi Aapko Aapka Haq Dilata Hai', 'Ek sawaal jo aapki zindagi badal de', 'Koi bhi insaan chhota nahi hota' and 'Seekhna band, toh jeetna band'. This year it moves beyond 'individuals' and talk about 'unity of the people'.

Gaurav Seth, marketing head, SET says that the brief given to the agency was to show KBC as a show, or platform, that touches hearts. "From there, we explored how to communicate this particular thought. We also wanted to communicate how, through KBC, people are transforming their lives, other's lives, society and winning hearts". He added, "Kaun Banega Crorepati over the years has established itself as an institution on television. The show and our legendary host Mr. Amitabh Bachchan ignite hope and positivity in the hearts of the nation. This year's campaign further articulates the positioning, that KBC is not only about winning money. This season, the show, with its unique ability to appeal to a wider and universal audience, will showcase social transformation, portraying stories of everyday heroes and community bonding."

Saurabh Varma, CEO, Leo Burnett India, added, "Over the years we have noticed that people wait for the KBC promos as much as they wait for the next season of KBC. And the participants who reach the hot seat take more than just money from the KBC stage. Our latest promos take this insight to a larger, national and social canvas. KBC ads effectively use the power of communication to raise the collective conscience of the nation. Looks like we have done it again."

Leo Burnett, the creative agency that has been working on the KBC campaigns for the past four years, believes that creativity has the power to transform human behaviour.

Vikram Pandey, executive director, Leo Burnett India feels that that's where the thought of the campaign came from. Adds Pandey, "KBC actually gives an opportunity to affect many more people. The entire country is watching you. What you say over there has a far-reaching effect. What if someone uses their knowledge to reach over there and then use that position to actually transform people's thinking?"

The near-perfect casting in the ads too has achieved that effect. If the first Kohima film featured a girl from Manipur, the second film has theatre actors who could bring that emotion and connect on-screen. According to Nitesh Tiwari, the director of the films, in the Hindu Muslim ad, there was very little time to establish characters. "You need to be very sure in your casting and mannerism to get the mood set up very quickly, apart from setting the context. Be it Wasim Khan or Anil Rastogi (the Hindu father), we needed faces which could communicate what we wanted to, in a short span of time."

K S Chakravarthy (Chax), NCD, FCBUlka says that he has several serious misgivings about this new leg of what has been one of his favourite campaigns over the years. 'Koi bhi sawaal chota nahin hota' took a quiz show, which is inherently intimidating to many and made it a trivia game in the best, most inclusive way possible. 'Koi bhi aadmi chota nahin hota' made the show a social leveller and opened up a world of back-stories to add human interest to a quiz show. 'Gyaan hi aapko apka haq dilaata hai' continued this theme, of knowledge as the great leveller. "But I honestly don't know what this campaign is trying to say. Yes, the first ad of the series makes a telling point and is thought provoking. But what has winning hearts got to do with anything - least of all a quiz show?" asks Chax. He believes that the ad does not have a compelling story and is built on the same shaky premise. "The detailing weakens the telling at every level. The script is pretty unimaginative, the casting is distinctly clichéd, and the handling of the characters and emotions is uniformly unconvincing."

Jitender Dabas, EVP and head of planning, McCann Erickson is of the view that some might find the execution a tad melodramatic. But for the mass audience - which KBC is trying to reach - a Bollywood-like treatment will only make it foolproof. "For most Indians, acquiring disproportionate wealth needs strong moral justification and KBC's advertising has always provided that moral escape by either celebrating the knowledge required to win it or directing the acquired wealth to a higher purpose," he explains. He points out that this time too wealth is made less relevant as against winning hearts. "In that context a theme like regional or communal harmony shall always make for a winning emotional and moral argument - be it Red Label or Ambuja Cement or KBC," he says.

2. Brooke Bond Red Label:

In its latest campaign, Brooke Bond Red Label moves beyond the idea of connecting families and positions "chai" as a beverage that binds diverse communities.

In India, tea plays many roles. It's a humble companion during hilly escapades, train journeys, highway stopovers, chit chat sessions and intense political discussions. But the country's most consumed beverage plays yet another very important role: it helps thaw awkwardness between people and builds bonds.

In its latest ad campaign, Brooke Bond Red Label positions both - the brand and tea in general - as the first brick in the bridge between communities. The minute long ad film exploits an oft-repeated yet sensitive theme - the Hindu-Muslim divide in India.

The campaign shows a visibly Hindu couple locked outside their own house. As the wife digs around her purse for the keys, their neighbour, a burkha-clad woman invites them over for tea. She tells them to wait at her place while they resolve their key crisis. The husband (played by noted actor Piyush Mishra), clearly

uncomfortable with her religion, turns down the offer. His wife says, "Chai ki bahut achchi khushboo aati hai iske ghar se." While her words fail to convince him, the aroma of fresh tea does the trick. The couple ends up enjoying a cup of tea with their neighbour.

The catchphrase used at the end of the ad is 'Swad Apnepan Ka'. Abhijit Avasthi, national creative director, Ogilvy India (the agency that has worked on this campaign), says, "Most of the brand's previous campaigns talked about bringing family members together but this time the idea became more encompassing. It's about bringing together people across communities."

Does the religious element have anything to do with the on-going elections? No, says Avasthi, shrugging it off as a mere co-incidence. "The Hindu-Muslim plot is one that most audiences can relate to and our intention is to strike an emotional chord with the consumers," he explains. He is quick to add that subsequent campaigns by the brand will explore other themes with roots in our "societal fabric."

Executed by Purple Vishnu Films, the film is directed by Sainath Choudhury. It went on air in the first week of April and will stay on air for a few months. The media mix includes print and radio too.

According to an email response from Hindustan Unilever, parent company of Brooke Bond Red Label tea, the brand goes beyond the functional benefits of tea and stands for a larger social purpose, that is, to bring people together. "We believe in bringing people together over tea. The TVC aims to highlight this aspect of people bonding with each other over tea in a creative and compelling manner," conveyed the company.

Brooke Bond Red Label is HUL's largest tea brand. HUL, in its financial results for the quarter ending December 31, 2013, stated that its tea portfolio has delivered "broad based growth, with Taj Mahal, Red Label, 3 Roses and Taaza growing in double digits."

HUL's main competitor in the tea segment is Tata Global, which markets tea brands like Tata Tea and Tetley. There are numerous other players in the tea market, such as Wagh Bakri, Godrej, Pataka, Society and Duncan, to name a few.

According to the Tea Board of India, in 2012-13, the domestic consumption of tea was 890 million kg. Data from the board suggests that over the last two years, Indian tea production has exceeded total demand. However, despite this excess production, the price of "quality tea," as a report by the board puts it, has moved up over the last year.

As per a report by Onicra, a performance rating agency, the size of the tea market in India is estimated at approximately Rs. 10, 000 crore, with a market penetration of more than 90 per cent. With an annual export volume of approximately 210 million kg of tea, India is the fourth largest exporter of tea in the world; China tops this list currently.

We asked our reviewers whether the clichéd 'Hindu-Muslim' plot works this time around. We received mixed reactions to this question but found that the campaign is unanimously appreciated for its sensitive approach.

While **Anupama Ramaswamy**, group creative director, Cheil India, applauds the effort, particularly the creative execution, she feels the religious angle is something the commercial could do without. Incorporating a "social cause" in campaigns seems to have to become a trend of sorts, these days, she notes.

"The idea could have been simpler," Ramaswamy critiques, insisting that given the way we live our lives today, often, we don't even know our neighbours. "But the lovely aroma of food or chai is so unique to each house. What if the smell of chai makes people come together? Dramatising that would have been enough," she suggests. The other thing she didn't like about the ad is the last line, 'Ek cup chai aur milegi?'

Raghu Bhat, founder director, Scarecrow Communications, feels this is a "timely campaign" given how election campaigns are "dividing people." The best thing about the film, according to him, is the fact that "it uses story-telling to spread this message instead of preaching," a tack that's bound to yield a higher level of acceptance. Although religious themes have been used in the past, Bhat gives the film points for being "very real" and for generating "a lot of empathy."

"Also, the product functionality of 'khushbu' and taste is at the heart of the campaign. Over all, it's a commendable piece of communication," he appreciates. If he could change anything about this ad, it would be the line 'Swad Apnepan Ka', simply because too many baselines have the word 'Swad' in them.

3. Havells Fan:

A scene shows a couple getting discharged from a hospital after delivering a baby girl, while they fill "Himu" in the religion column on the sign out forms. When asked, the father explains that it is the combination of 'Hindu' and 'Muslim' and how their daughter can adopt any religion she likes when she grows up.

After its tryst with the supernatural (in Bijlee baba), Havells has come back with yet another noticeable campaign. Going beyond product features, the campaign for Havells fans introduces and encourages a change in mindsets. The campaign, conceptualised by Lowe Lintas, comprises four films of which HiMu ad deals with promotion of communal harmony.

Interestingly, the six-week campaign, which coincides with the India vs Australia test series, did not set out to bring a social change.

Amer Jaleel, national creative director, Lowe Lintas & Partners, explains that there is nothing that separates one fan from the other, except perception. "When you create love for your brand, people opt for you. We thought the best way to get into people's mind in such a low-involvement category like fan was to put the brand in your head. The communication had to generate a fresh breath in consumers' thinking; winds of change, if you like," he says. He clarifies that instead of an attempt to change people's mindset, the campaign merely chronicles the change.

The TVCs have been directed by Anupam Mishra of Crazy Few Films. Considering the subject was delicate, Jaleel says it had to be dealt with care so that it did not come across as corny. "Therefore, we had to be careful about the casting. The pitch of the ad had to be perfect and the acting had to be candid and not strained. And, the production house really worked hard to get a good cast," Jaleel adds.

Vedobroto Roy, executive creative director, Dentsu Communications, says that the campaign will leave its mark. "For an audience, the TVC is entertaining and has a wow factor. The rationale leaves a lot to the imagination - that is what makes Havells fans different from the rest. But as long as it engages the consumer in some way or the other, the ads are helping the brand," Roy says. He likes the Registrar's Office film better, he says, as it actually opens minds closed to this possibility.

Partially agreeing with Roy, **Divyapratap Mehta**, chief strategy officer, Publicis Capital says that while the audience would like the ad and talk about it, they wouldn't know why they should buy Havells fans. "Havells is sending too many messages to the consumer. The consumer is most likely to be confused about what the brand stands for. Like all Havells ads, this one too is attention catching. But I am not sure whether it builds any sustained advantage for brand Havells," he opines. Earlier commercials of Havells, he says, were based on strong product superiority delivered in an interesting manner (Shock Laga, Ujjwal ati Ujjwal and Wires That Don't Catch Fire). In fans, the brand has talked about Bijli Bachhao and Forever fans. "The current ads are definitely engaging and leverage a very powerful societal insight. It would create empathy with a large set of consumers. However, they have no connection with the category or the brand. It could turn big if the brand stood for change and new thinking across its range of products. Those then would be powerful values attached to a modern brand," Mehta elaborates.

IV. ADVERTISING RELATED LAWS IN INDIA

The Government of India has not set up a regulatory body in India to regulate advertisements. But as in due course depending on the nature of the grievances, the power to regulate advertisements may be exercised by a vast variety of authorities, including the courts, Central and State Governments, tribunals or the police authorities. In addition to that numerous legislations also deal with advertisement provisions in part not in toto unfortunately. The rules, regulations and legislations include the following:-

1. Advertising Standards Council of India (ASCI)
2. Constitution of India
3. Consumer Protection Act, 1986
4. Information Technology Act, 2000
5. Indian Penal Code, 1860
6. The Young Persons (Harmful Publications) Act, 1956
7. Indecent Representation of Women (Prohibition) Act, 1986
8. The Cigarettes and other Tobacco Products (Prohibition of Advertisement and Regulation of Trade and Commerce, Production, Supply and Distribution) Act, 2003
9. The Cigarettes (Regulation of Production, Supply and Distribution) Act, 1975
10. The Drugs and Magic Remedies (Objectionable Advertisements) Act, 1955
11. The Drugs and Cosmetics Act, 1940
12. The Emblems and Names (Prevention of Improper Use) Act, 1950
13. Securities and Exchange Board of India (SEBI) (Stock-brokers and Sub-brokers) Rules, 1992 - Code of Conduct for Stock-brokers
14. Securities and Exchange Board of India (SEBI) (Prohibition of Fraudulent and Unfair Trade Practices relating to Securities Market) Regulations, 1995
15. Securities and Exchange Board of India (SEBI) (Mutual Funds Regulation), 1996: SEBI Guidelines for Advertisements by Mutual Funds
16. Securities and Exchange Board of India (SEBI) (Disclosure and Investor Protection Guidelines), 2000
17. The Prenatal Diagnostic Techniques (Regulation and Prevention of Misuse) Act, 1994
18. The Transplantation of Human Organs Act, 1994
19. The Representation of the People (Amendment) Act, 1996
20. The Lotteries (Regulation) Act, 1998

21. The Infant Milk Substitutes, Feeding Bottles and Infant Foods (Regulation of Production, Supply and Distribution) Act, 1992
22. The Competition Act, 2002
23. The Contract Act, 1872
24. The Civil Defense Act, 1968

But only the following talk of promotion of religious harmony:

1. The Constitution of India:

The Constitution of India does not provide for a state religion.

Article 19 gives all citizens the right to freedom of speech and expression but subject to "reasonable restrictions" for preserving *inter alia* "public order, decency or morality".

Article 25(1) states, "Subject to public order, morality and health and to the other provisions of this Part, all persons are equally entitled to freedom of conscience and the right freely to profess, practise and propagate religion".

Article 28 prohibits any religious instruction in any educational institution wholly maintained out of state funds. Article 51A(h) imposes on every citizen the duty to develop the scientific temper, humanism and the spirit of inquiry and reform.

2. Laws restricting the freedom of expression:

India prohibits hate speech by several sections of the Indian Penal Code, the Code of Criminal Procedure, and by other laws which put limitations on the freedom of expression. Section 95 of the Code of Criminal Procedure gives the government the right to declare certain publications "forfeited" if the "publication ... appears to the State Government to contain any matter the publication of which is punishable under Section 124A or Section 153A or Section 153B or Section 292 or Section 293 or Section 295A of the Indian Penal Code".

Section 153(A)

Section 153A of the penal code says, inter alia:

Whoever (a) by words, either spoken or written, or by signs or by visible representations or otherwise, promotes or attempts to promote, on grounds of religion, race, place of birth, residence, language, caste or community or any other ground whatsoever, disharmony or feelings of enmity, hatred or ill-will between different religious, racial, language or regional groups or castes or communities, or (b) commits any act which is prejudicial to the maintenance of harmony between different religious, racial, language or regional groups or castes or communities, and which disturbs or is likely to disturb the public tranquillity, . . . shall be punished with imprisonment which may extend to three years, or with fine, or with both.

Section 295(A)

Section 295(A) of the Indian Penal Code (IPC) says:

Whoever, with deliberate and malicious intention of outraging the religious feelings of any class of [citizens of India], [by words, either spoken or written, or by signs or by visible representations or otherwise], insults or attempts to insult the religion or the religious beliefs of that class, shall be punished with imprisonment of either description for a term which may extend to [three years], or with fine, or with both.

3. Government Initiatives:

The government has set up the Ministry of Minority Affairs, the National Human Rights Commission (NHRC) and the National Commission for Minorities (NCM) to investigate religious discrimination and to make recommendations for redressal to the local authorities. Though they do not have any power, local and central authorities generally follow them. These organisations have investigated numerous instances of religious tension including the implementation of "anti-conversion" bills in numerous states, the 2002 Gujarat violence and the 2008 attacks against Christians in Orissa

4. Advertising Standards Council of India (ASCI):

Standards of conduct – Clause III states that no advertisement shall be permitted which: Tends to incite people to crime or to promote disorder and violence or intolerance, derides any race, caste, colour, creed or nationality, presents criminality as desirable or directly or indirectly encourages people - particularly minors - to emulate it or conveys the modus operandi of any crime or adversely affects friendly relations with a foreign State.

5. Press Council of India – Norms of journalistic conduct:

The following are the several areas wherein the aspect of communal harmony has been highlighted:

a. Right to privacy:

Things concerning a person's home, family, *religion*, health, sexuality, personal life and private affairs are covered by the concept of privacy excepting where any of these impinges upon the public or public interest.

b. Caste, religion or community references:

i. An accused or a victim shall not be described by his caste or community when the same does not have anything to do with the offence or the crime and plays no part either in the identification of any accused or proceeding, if there be any.

ii. Newspaper should not publish any fictional literature distorting and portraying the religious or well known characters in an adverse light offending the susceptibilities of large sections of society who hold those characters in high esteem, invested with attributes of the virtuous and lofty.

iii. Commercial exploitation of the name of prophets, seers or deities is repugnant to journalistic ethics and good taste.

iv. It is the duty of the newspaper to ensure that the tone, spirit and language of a write up is not objectionable, provocative, against the unity and integrity of the country, spirit of the constitution seditious and inflammatory in nature or designed to promote communal disharmony. It should also not attempt to promote balkanisation of the country.

c. Norms for observance by the Press in the wake of communal disturbances 1969:

Making disrespectful, derogatory or insulting remarks on or reference to the different religions or faiths or their founders.

6. Doordarshan – Code for commercial advertising:

General rules for conduct in advertising:

Advertising shall be so designed as to conform to the laws of the country and shall not offend the morality, decency and the *religious susceptibilities of the people*.

7. Programme and Advertising Codes –The Cable Television Network Rules, 1994:

Rule 6. Programme Code (1) No programme should be carried in the cable service which:- (a) Offends against good taste or decency; (b) Contains criticism of friendly countries; (c) Contains attack on religions or communities or visuals or words contemptuous of religious groups or which promote communal attitudes.

V. SUGGESTIONS

1. It is a fact that most advertisers do not like to bag controversial topics but making more ads on the lines of promoting communal harmony would go a long way in uniting the two religious communities – Hindus and Muslims.

2. 'Catch them young' is a very important phrase that advertisers should always keep in mind while making ads on communal harmony. Incorporating children of different communities in the ads and showing them in happy and friendly light will have more impact on the viewers.

3. Fostering communal harmony should be an important agenda for advertisers at the present age where communal unrest has become a regular affair.

VI. CONCLUSION

Geography and history seem to have vied with each other in assigning India the role of a crucible of cultural, linguist and religion interaction, and the Indian people too have shown a proclivity for absorbing alien influences and giving them local colour from ancient times. The traces of such cultural, linguistic and religious overlaps have been so inextricably woven into the fabric of everyday life, that it is impossible to separate the strands of what was once imported, from what is indigenous. The history of the land has always shown the adaptability of the people to new elements, with no loss of the vital Indian essence. The ideas, beliefs and institutions thus imported, have neither been accepted nor rejected in their totality, but they have been assimilated with an ambience, which makes its culture, composite in character. Communal harmony and national integration are the heart and soul of India. In the current era, when India is marching ahead on the path of economic development and acquiring a glorious place on the world stage, the need of the hour is, to preserve, promote and defend the secular, pluralistic, socialist and democratic values of our Constitution.

However, over the years, the problem of communalism has adversely affected the progress of the country. The Central & State Governments and other relevant agencies have made concerted efforts to contain

the problem and promote social harmony. It has now been widely recognized that the print, electronic and other forms of social media can effectively play a very significant role to promote communal harmony and National Integration.

In times of such conflict the onus is primarily on the Government and also on various other agencies to try and restore normalcy in the country. Among all these agencies the Media is probably the most powerful single influence today, helping mould public opinion with regard to the need of fostering friendly and harmonious relations between various communities and religious groups and thereby also promoting national solidarity.

To maintain and strengthen communal harmony, the society has to use different channels and mediums. Media is one of the most potent and effective medium given its wide reach, effective delivery mechanism and ability to mobilize public opinion. Communal disharmony and conflicts are fuelled by fear, suspicion and hatred. The different channels of media are the transmission channels through which fear, suspicion and hatred spread. Similarly, the confidence, trust and sense of security also get transmitted through the same channels. Whatever be the form, insecurity is perhaps the major cause of individual and social dissensions. We have not till now had many instances, of societies or communities that are fully integrated and therefore fearless. The societies and individuals must rise above fear, jealousy and hate. When such individuals combine themselves into a community, the problem of communal jealousy and discord will disappear. The positive assertive role of media to alley the fear, hatred end-suspicion is essential to generate communal harmony. The need for mobilizing like-minded people at the national level and creating among them an awareness of the dangers involved in communal hatred and conflicts and of the need for joining hands and protesting against such divisive and destructive forces is now strongly felt. This process needs to be hastened by, finding ways and means to change the mindset of people from narrow religious, linguistic and regional identity or allegiance to a broader identity of Indian-ness. The biggest challenge is to merge the religious, linguistic and regional identity into a national identity, while maintaining the other identities and cultures. Media has the potential to play a very important role in bringing this change.

Television advertisements is one such area through which media can achieve their goals of promoting communal harmony and thereby promote national integration; and prove that it is true that portrayal of religious harmony in television ads is a positive step towards building Hindu-Muslim unity in India.

REFERENCES

Books:

- [1]. Pathak, J. P. (2014). Introduction to media laws and ethics. Shipra Publications.
- [2]. Basu, D. D. (1982). Introduction to the Constitution of India. Prentice Hall of India.
- [3]. India, Ranchhoddas, R., Thakore, D. K., Divan, B. J., & Vakil, M. R. (1967). The Indian penal code. Bombay Law Reporter.

Websites:

- [4]. http://www.afaqs.com/news/story/41437_KBC-cutting-across-the-divide
- [5]. http://www.afaqs.com/news/story/40559_Brewing-Togetherness
- [6]. <http://lighthouseinsights.in/red-label-tea-ive-in-relationships-ad-new-ad.html/>
- [7]. <http://www.campaignindia.in/Video/389403,there8217s-more-to-win-than-money-says-kbc.aspx>
- [8]. <http://www.youthconnect.in/2014/07/24/kaun-banega-crorepati-ad-on-hindu-muslim-harmony/>
- [9]. <http://www.state.gov/documents/organization/171754.pdf>
- [10]. https://en.wikipedia.org/wiki/Hate_speech_laws_in_India
- [11]. https://en.wikipedia.org/wiki/Freedom_of_religion_in_India#Laws_and_Indian_Constitution
- [12]. http://nfch.nic.in/sites/default/files/WORD_FILE/RoleMedia.pdf
- [13]. <http://presscouncil.nic.in/OldWebsite/NORMS-2010.pdf>
- [14]. http://www.afaqs.com/news/story/36920_Havells-fans-For-a-change
- [15]. <http://www.thealternative.in/society/9-indian-ads-that-will-make-you-think/>