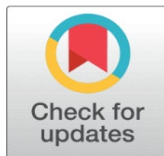# ANALYSIS ON IMPACT OF MEDIA ON COMMERCIALIZATION OF DURGA PUJA: WITH SPECIAL REFERENCE TO KOLKATA

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ABSTRACT

"Protima" pujas, or theme-based pujas, have become very popular in Kolkata. These pujas are distinguished for their distinctive, sometimes unusual, and provocative topics that blend art, culture, and modern concerns. The celebration has become more inclusive and approachable for people of diverse backgrounds and interests, thanks to the idea of theme-based pujas. Every year, the city is filled with excitement as the festival draws near. Local groups, known as "paras," strive to surpass one another in terms of imaginative concepts and artistic installations. Social issues, historical occurrences, well-known people, environmental concerns, abstract ideas, and more can all be included in the themes. The themes have been thoughtfully selected to speak to the diverse population of the city and capture the spirit of the times. This paper reflects an analysis on impact of Media on Commercialization of Durga puja in Kolkata.

Keywords: Celebration, Durga Puja, Themes, Commercialization, Media

1. INTRODUCTION

The biggest celebration of Kolkata, Durga Puja is ingrained in the history and legacy of the city and has been a beloved custom for generations. But in recent years, this ancient festival has experienced tremendous changes, stepping beyond its customary confines and becoming a well-known cultural phenomenon. Durga Puja in Kolkata has a long history that dates back to the late 16th century. It was traditionally a religious and family occasion where people gathered to worship Goddess Durga, enjoy cultural events, and engage in the festival's long-standing customs. The scope, style, and cultural significance of Durga Puja have changed significantly, yet the spirit of devotion and community spirit remain strong. Recently, there has been a noticeable change in the focus placed on artistic expression and innovation. There has been a noticeable increase in theme-based pujas in the city, where each pandal, which is a makeshift shrine that holds the idol, is made to represent a different topic, idea, or philosophy. Through this metamorphosis, Durga Puja has moved beyond religious ceremonialism and become a platform for creative expression.

1.1. OBJECTIVES OF THE STUDY

1) To examine the role of Media in Commercialization of Durga Puja.

2) To analyse the different commercial aspects associated with Durga Puja Festival.

3) To analyse the promotional aspects of different brands associated with the Durga Puja Festival.

4) To study the influence of media and commercial towards the Durga Puja on outlook of the viewers.

2. METHODOLOGY

The study is a descriptive and analytical based on primary and secondary data collection. Both primary and secondary data have been collected for investigating the objectives framed . The secondary sources of data have been collected from the Journals, Media Reports, Publications, and Manuals.

2.1. RESEARCH STEPS FOR PREPARATION OF THE RESEARCH

The study has been divided into a well-defined step and the planning for each step has been discussed as follows:

2.2. SAMPLE POPULATION

The Population of this research work is the respondents of literate people in Kolkata who belong to selected age groups.

2.3. SELECTION OF THE SAMPLE:

500 respondents have been included from study areas for collecting primary data. Out of 500 respondents, 20 samples have been rejected due to incomplete questionnaires and finally 480 samples have been included for research.

2.4. SAMPLING

Population of interest for purposes of making observations and statistical inferences about that population. Social science research is generally about inferring patterns of behaviors within specific populations. We cannot study entire populations because of feasibility and cost constraints, and hence, we must select a representative sample from the population of interest for observation and analysis. It is extremely important to choose a sample that is truly representative of the population so that the inferences derived from the sample can be generalized back to the population of interest.

2.5. SAMPLING METHOD APPLIED: STRATIFIED RANDOM SAMPLING

Stratified random sampling is a method of sampling that involves the division of a population into smaller subgroups known as strata. In stratified random sampling, or stratification, the strata are formed based on members' shared attributes or characteristics, such as income or educational attainment.

2.6. AREA SAMPLING

It is a statistical technique that involves dividing a population into smaller areas, or clusters, and then selecting a sample from each area.

Sampling Areas: North Kolkata and South Kolkata.

North Kolkata include Kumartuli , Bag bazar, North Dumdum etc.

South Kolkata include Kalighat, Jodhpur Park etc.

3. PRIMARY SOURCE OF DATA

480 samples from study areas of Kolkata and 160 respondents in each age group. A Questionnaire was designed to elicit information through survey from respondents of Kolkata City. In the questionnaire closed-ended questions, Dichotomous Questions were included. Also, Open Ended Questions have been included.

3.1. SECONDARY SOURCE OF DATA

Secondary sources of data were collected from various books, journals, magazines, newspapers (The Statesman and The Telegraph) and website reviews.

Techniques Of Data Collection:

Survey was designed to collect primary data from respondents. The answers were clarified and elaborated on by interviewing the respondents of study area. The two tools conform to two different paradigms of research: the quantitative and the qualitative.

Quantitative Research:

The collected data are analyzed by statistical methods. For analyzing data through quantitative research, descriptive statistics have been applied as a statistical technique.

Qualitative Research:

Qualitative research is defined as a market research method that focuses on obtaining data through open-ended and conversational communication.

4. DATA ANALYSIS AND INTERPRETATION
4.1. QUANTITATIVE DATA ANALYSIS AND INTERPRETATION

DEMOGRAPHIC PROFILE

4.1.1. GENDER

Table 4.1 Gender wise Distribution of Sample Population

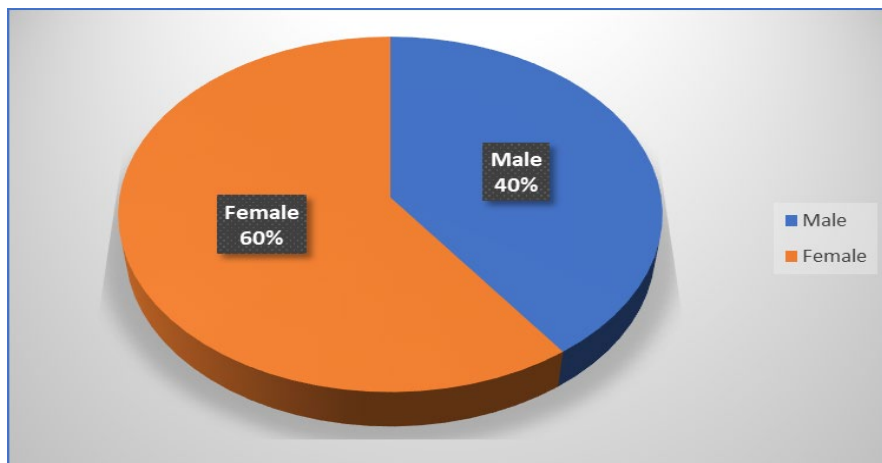| Gender	Frequency	%
Male	192	40
Female	288	60
Total	480	100

Table 4.1 Gender wise Distribution of Sample Population

Explanation: According to Table 4.1 and Graph 4.1, both males and females made up 40% and 60% of the total responses respectively. According to the data shown above, the study's sample population was not evenly split between males and females.

4.1.2. AGE GROUP

Table 4.2 Age wise Distribution of Sample Population

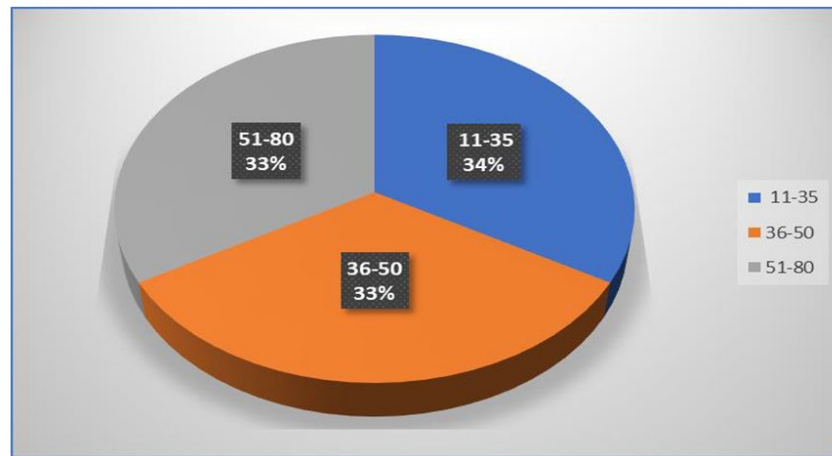| Age groups	Frequency	%
11-35	160	33.33
36-50	160	33.33
51-80	160	33.33
Total	480	100

Figure 4.2 Age wise Distribution of Sample Population

Explanation: Table 4.2 and Graph 4.2 reflects that the ages of the 160 respondents range from 11 to 35. Around 160 of the responders are between the ages of 36 and 50. There are 160 respondents in the age range of 51 to 80.

4.1.3. EDUCATION

Table 4.3 Education level wise Distribution of Sample Population

Education Level	Frequency	%
Below 10th Standard	30	6
10th Standard	50	10
12th Standard	90	19
Graduate	210	44
Post Graduate	100	21
Total	480	100.0

Explanation: According to Table 4.3 and Graph 4.3, 6% of respondents have not completed the tenth grade, 10% have completed the tenth grade, 19% have completed the twelfth grade, 44% have graduated from high school, and 21% have completed postsecondary education.

4.1.4. MARITAL STATUS
Table 4.4 Marital status of Sample Population

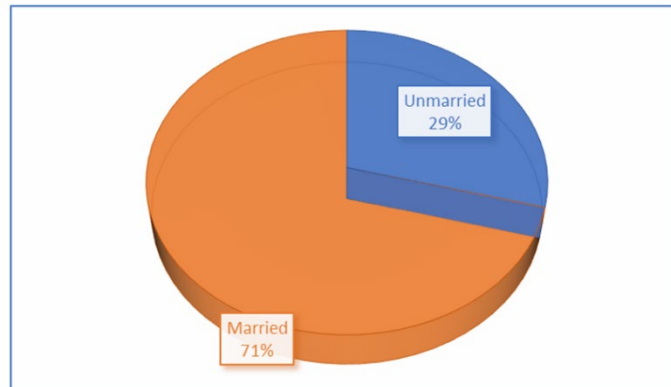| Marital status	Frequency	%
Unmarried	140	29
Married	340	71
Total	480	100

Figure 4.4 Marital status of Respondents

Explanation : According to Table 4.4 and Graph 4.4, only 71% of total respondents are married while 29% are single.

4.1.5. NATURE OF FAMILY
Table 4.5 Family Status of Sample Respondents

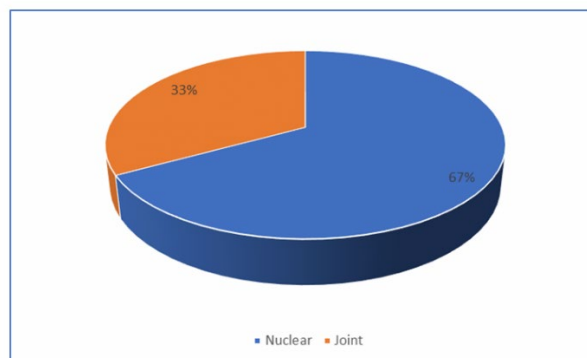| Nature of family	Frequency	%
Nuclear	320	67
Joint	160	33
Total	480	100

Figure 4.5 Family status of Sample Respondents

Explanation: According to the numbers in Table 4.5 and Graph 4.5, only 160 people currently reside in a joint family, while 320 live in a couple or married-person-headed household.

4.1.6. TYPES OF DURGA PUJA PREFERRED BY RESPONDENTS:

Table 4.6 Type of Durga Puja

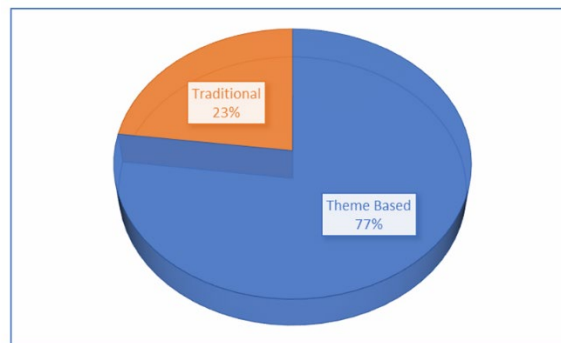| Types of Durga Puja	Frequency	%
Theme Based	370	77
Traditional	110	23
Total	480	100

Figure 4.6 Type of Durga Puja

Explanation: According to the numbers in Table 4.6 and Figure 4.6, only 110 peoples (23%) preferred traditional Durga puja whereas 370 peoples (77%) preferred theme-based Durga puja.

4.1.7. AGE GROUP MOSTLY COME TO SEE DURGA PUJA

Table 4.7 Age Group

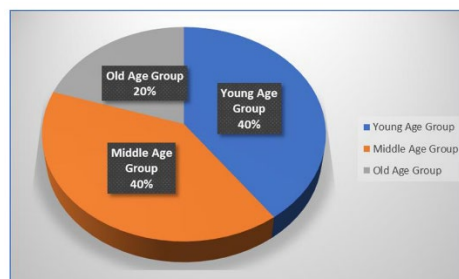| OPTIONS	Frequency	%
Young Age Group	200	40
Middle Age Group	200	40
Old Age Group	80	20
Total	480	100

Figure 4.7 Age Group

Explanation: According to the numbers in Table 4.7 and Graph 4.7 , 40% belong to young age group, 40% belong to Middle Age group and 20% belong to Old Age Group those who have visited Durga Puja.

4.1.8. CELEBRATION OF DURGA PUJA WITHOUT MEDIA

Table 4.8 Celebration of Durga Puja without Media

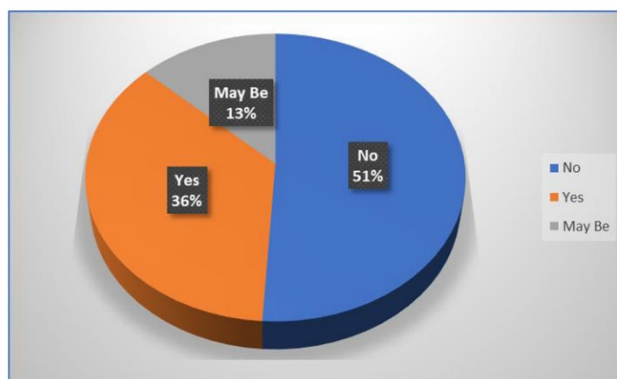| Option	Response	Percentage
No	244	51
Yes	175	36
May Be	61	13
Total	480	100

Figure 4.8 Celebration of Durga Puja without Media

Explanation: Fifty-one percent of respondents believe that festivals would lose their relevance without the proactive character and involvement of media, while thirteen percent are optimistic that festivals may be enjoyed as they were in the past. There are still a lot of people in the sample (36%) who are sure about the issue that Celebration of Durga Puja is possible without Media.

4.1.9. MEDIA IS THE MAIN CAUSE OF MODERNITY IN DURGA PUJA

Table 4.9 Media is the Main Cause of Modernity in Durga Puja

Option	Frequency	%
Yes	294	61
No	186	39
Total	480	100
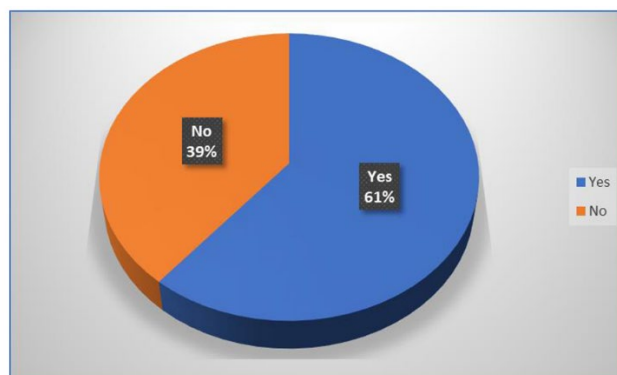
Explanation: The result of 294 in table 4.13 and graph 4.13 indicates that the media have contributed significantly to modernization. And 186 counter that the media is not primarily responsible for modernization.

4.1.10. INVOLVEMENT OF MEDIA IN COMMERCIALIZATION OF DURGA PUJA

Table 4.10 Commercialization of Durga Puja

Option	Response	Percentage
Yes	335	70
No	145	30
Total	480	100

Table 4.10 Commercialization of Durga Puja

Explanation: Seventy percent of young people feel that the media's commodification of festivals are improving their understanding of the significance around the country, while thirty percent disagree.

4.1.11. ROLE OF MEDIA IN COMMERCIALIZATION OF DURGA PUJA

Table 4.11 Role of Media in Commercialization of Durga Puja

Option	Response	Percentage
Yes	335	70
No	145	30
Total	480	100

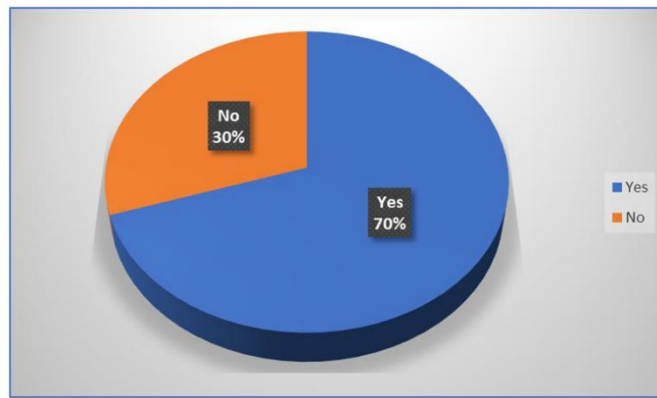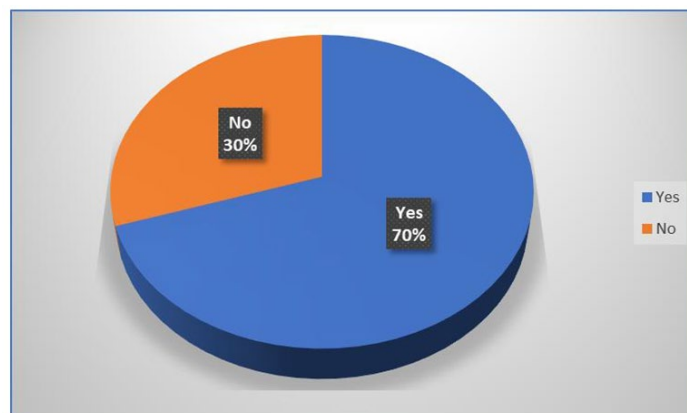**Figure 4.11** Role of Media in Commercialization of Durga Puja

Explanation: Seventy percent of young people feel that the media's commodification of festivals is improving their understanding of the significance around the country, while thirty percent disagree.

4.1.12. PUJA'S NATURE AND POSITION IN KOLKTA ARE A BIG WIN FOR BANNER AND OOH MARKETING

Table 4.12: Puja's Nature and Position in Kolkata are A Big Win for Banner and OOH Marketing

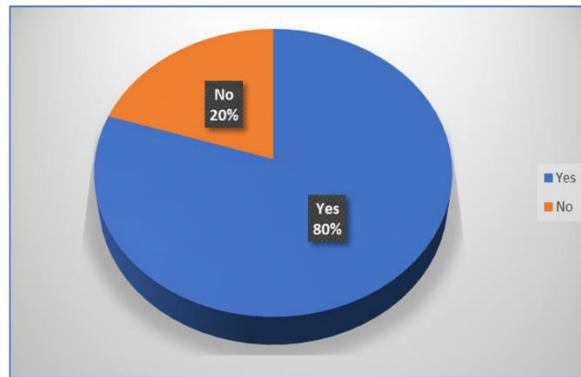| Option	Response	Percentage
Yes	384	80
No	96	20
Total	480	100

Figure 4.12 Puja's Nature and Position in Kolkata are A Big Win for Banner and OOH Marketing

Explanation: Eighty percent of respondents think that the Puja's Nature and Position in Kolkata are a Big Win for Banner and OOH Marketing whereas 20% oppose this issue.

4.1.13. CONCEPT OF "NINE ROOP OF MA DURGA", BRANDS ALIGN THEMSELVES WITH THE MULTIFACETED NATURE OF "DURGA MAA" BY SHOWCASING THEIR OFFERINGS AND CATER TO VARIOUS ASPECTS AND NEEDS OF INDIVIDUALS THROUGH PROMOTIONAL MEDIA

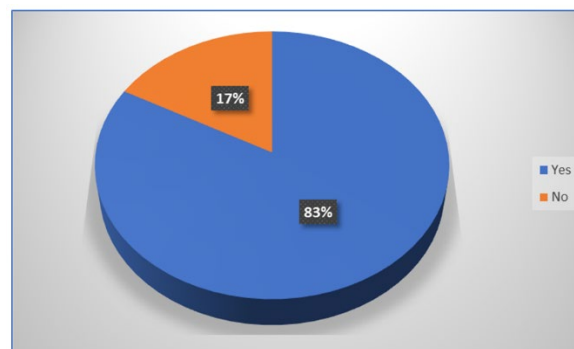| Option	Response	Percentage
Yes	400	83
No	80	17
Total	480	100

Figure 4.13: Concept of "Nine Roop of Ma Durga", Brands Align Themselves with the Multifaceted Nature of "Durga Maa" By Showcasing Their Offerings and Cater to Various Aspects and Needs of Individuals Through Promotional Media

Explanation: Above table reflects that 83% of the total respondents have given favorable reply against this issue whereas 17% of the total respondents have not given favorable reply.

4.1.14. ISSUE REGARDING OPPORTUNITY OF DURGA PUJA WITH RESPECT TO ENGAGE WITH THE COMMUNITY AND PROMOTION OF PRODUCTS/SERVICES THROUGH MASS MEDIA AND SOCIAL MEDIA

Table 4.14: Issue Regarding Opportunity of Durga Puja with respect to Engage with The Community and Promotion of Products/Services Through Mass Media and Social Media

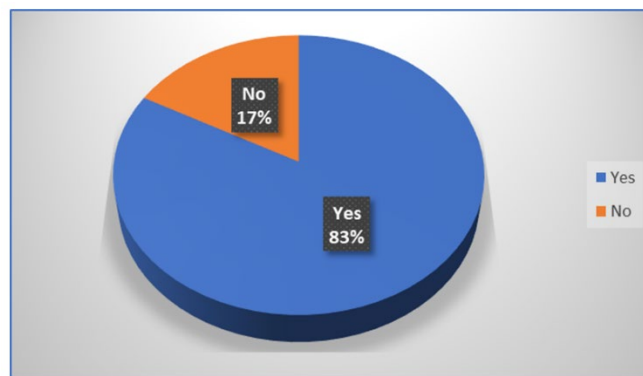| Option	Response	Percentage
Yes	400	83
No	80	17
Total	480	100

Figure 4.14 Opportunity of Durga Puja with respect to Engage with The Community and Promotion of Products/Services Through Media

Explanation: Eighty three percent of respondents agree with this issue whereas 17% disagree with this issue.

4.1.15. DIFFERENT COMMERCIAL ASPECT ASSOCIATED WITH 'DURGA PUJA' FESTIVAL

Table: 4.15: Different Commercial aspect associated with 'Durga Puja' festival

Option	Response	Percentage
Brand	130	27
Corporate sponsorships	120	25
Award function	60	12
Employment	100	21
Government funding	70	15
Total	480	100
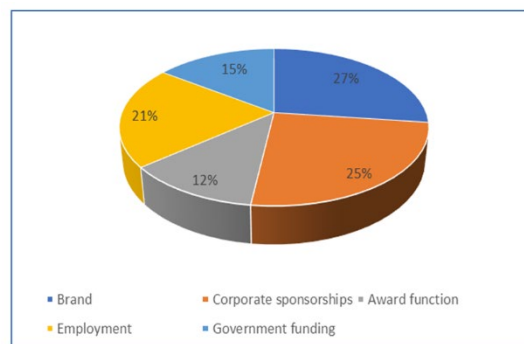
Explanation: Above Chart reflect respondents' view regarding different Commercial aspects associated with 'Durga Puja' festival. As per the data of the respondents it is evident that 27% believe that brand is associated with Durga Puja, 25% Corporate Sponsorship, 12% Award Function , 21% Employment and 15% Government Funding.

4.1.16. ISSUE REGARDING PURCHASE OF LUXURY ITEMS DURING DURGA PUJA

Table: 4.16. Issue Regarding Purchase of Luxury Items During Durga Puja

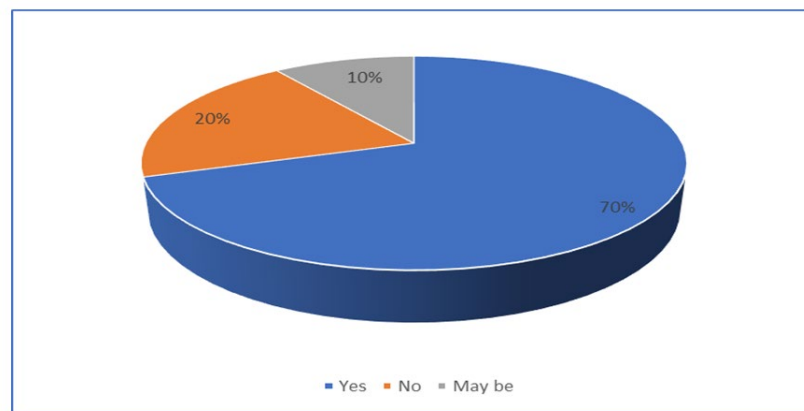| Option	Response	Percentage
Yes	336	70
No	96	20
May be	48	10

Fig. 4.32: Issue Regarding Purchase of Luxury Items During Durga Puja

Explanation: Above table and Graph reflect that 70% of the total respondents have given favourable against this issue whereas 20% of the total respondents have not given favorable reply and 10% of the total respondents are not sure about the issue.

4.2. QUALITATIVE DATA ANALYSIS AND INTERPRETATION

- Durga Puja is one of the greatest festivals of India. In addition to being a festival for the Hindus, it is also time for a reunion of family and friends, and a ceremony of cultural values and customs. Durga Puja is an enormously communal and theatrical celebration. Dance and cultural performances are an essential part of it. Delicious traditional food is also an enormous part of the festival. The street of Kolkata flourishes with food stalls and shops, where several locals and foreigners enjoy mouth-watering foodstuff including sweets.

- OOH advertising in the city has given tremendous visibility to brands across the city, giving brands a scope to connect with consumers during the festival through media. Brands like Tinder, Finolex, Anchor, Havells, Bajaj, Polycab and others regional brands like Emami and J.K. spices have already started leveraging Kolkata's festive fervour during the Puja session.

- Every brand connects with the audience during the Durga Puja through OOH and banner advertising. Every Puja Pandel is authorised now to collect revenue against the banner and brandings near puja pandels which are the true reflection of Commercialisation of Durga Puja. Different outdoor media also helps brands to promote different puja offers and schemes. Some prominent national brands advertising is Finolex cables, pipes , ACC Cement , Pantaloons, Emmai, Bata, Kwality Walls, Cadburys, Smart Bazaar, Lux, Rupa etc. Major regional brands advertising is Bazaar Kolkata, JK spices , Smart Bazaar , Bandhan Bank, Mio Amore, Monginis and many more jewellery and Real estate ventures.

- Durga Pujas provide employment opportunities to a large section of youth across the city.
- Media plays important role in commercialization of Durga Puja and the main cause of modernity in Durga Puja.
- Anandabazar Patrika group became the first English Daily to bring puja specials. Gradually publications like Annadamela , Desh , Saradiya Patrika and Anandalok started publishing Durga Puja Special supplements.
- Idol making artist come from Kumartoli.
- Young age group is more fun loving and relatively free from the problems of life. People from all class, caste and culture get accumulated in this puja and enjoy the rituals. There is a competitive based attitude in theme-based puja and the occasion is more boastful rather than devoted to Maa Durga. Durga Puja is the festival of victory of evil over good, as well as the pandal based on spiritual theme destroys fear, greed, hatred, attachment depression from peoples' mind and they get joy and happiness and fulfillment in natural way. Theme based puja make people aware about the society and self-awareness is the first sign of spirituality.
- The spirituality is felt as the message of victory of good over evil is present in themes and the ambience of the pandals.
- Durga Puja atmosphere is magical. People go to pandals to enjoy the beauty of the structures and art made by our fellow citizens and also enjoy the fairs organised around every big pandal.
- Due to the nature of media to promote Durga Puja, the pure form of devotion amongst Indians towards Maa Durga is being replaced with a sense of competing. The introduction of various prizes and the footfall in pandals are the two major attractions that media gives a wide coverage.
- Media has played a key role in commercialization of the festival. Besides it generates hype about different puja pandals drawing large crowds and help in growth of business that thrives during this period.
- Media made it easy to watch pandals from T.V. without facing the crowd, reaching at the larger audience. Media takes upper hand exhibiting the grandeur. People from remote area can virtually enjoy the pujas through tele-casting and Video sharing. The media has amplified the festival's reach, introducing modern elements like celebrity endorsement and live broadcasts that attracts audience.
- During Durga Puja many people get employment. Durga Puja is the period when Bengalis spend most of their annual budget, on cloths, on home decor, on gifting, on hosting friends and families. It is but natural that commerce will thrive then and companies will try to en-cash the moments. The hoardings and sponsorship help to add to the grandeur.
- Every Durga Puja is viewed from a business perspective. Media involvement help generate more revenue for artist, artisans and organizer and elevating the scale and spectacle of the event.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

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