

Threats to media persons

EGM Condemns harassment of Media Persons

"Editors Guild Manipur, is concerned at the incidences in which media persons are harassed, detained and prevented from doing their duties by supporters of 38 hours bandh called by the JCILPS. In the latest incident bandh supporters from Liwa Chanam Pukhrimapa area threaten to boycott Sanaleibak Daily and evening daily Pandam over reports of harassment to media person belonging to Pandam on the first day of the 38 hours bandh. An unidentified person who called up Sanaleibak also summoned the editors of the Pandam and Sanaleibak by 1 PM of today to their club. The EGM condemn both the incident of harassing the Pandam journalist and DTP operator as well as summoning of the Editors and appeal to the JCILPS to take steps to stop such harassment of media persons. Apart from this incidence media persons have also been harassed at other places around the valley while on duty or returning from work. The EGM would like to appeal once more to all supporters of any bandh not to prevent media persons from doing their duties which is in the interest of the people in general. As media houses need support staff to bring out either news bulletin or a publication, we also appeal to the bandh supporters to allow free movement of any person connected with news gathering, news production and news distribution. We would also like to appeal to all those calling bandh and blockades to give clear instructions to their supporters not to prevent the media persons from doing their duties. We would also urge the bandh callers to provide an emergency number to the media to contact them in case of any emergencies.

Natl and Intl News

PM Modi pitches for saving 'every drop' of water during Monsoon

New Delhi, May 22: Linking the intense heatwave and drought to environmental degradation, Prime Minister Narendra Modi on Sunday made a strong pitch for a mass movement to save forests and conserve "every drop" of water during the upcoming Monsoon season. Modi, who has been reviewing drought situation with Chief Ministers recently, said a number of states have taken some good initiatives towards water conservation and that he had asked Niti Aayog to study the best practices for their replication all over the country. In his monthly radio programme 'Mann Ki Baat', he also talked about some other issues, like the need for moving towards cashless society for transparency and curbing black money. During the 30-minute broadcast, the Prime Minister also urged the countrymen to practice Yoga for illness-free life and informed that on the International Yoga Day on 21 June, he would join a programme in Chandigarh. Referring to the intense heatwave being witnessed in the country, he said concerns increased few days back when news came in that Monsoon could be delayed by a week beyond 1 June. "Most parts of the country are experiencing intense heatwave. Be it humans, birds or animals, all are troubled...It is only because of environment that such problems

continue to increase. Depletion of forests has been going on, trees continue to be cut. In a way, the humankind itself destroyed the environment and put itself on the path of destruction," he said. He mentioned the recent cases of fire in forests of Uttarakhand, Himachal Pradesh and Jammu and Kashmir, and said the root cause of such incidents is that there are dry leaves and little carelessness. "That is why, saving forests and conserving water becomes everybody's responsibility," Modi said while underlining the need for saving "every drop" of water, which he described as "God's 'prasad'". "I urge the countrymen, let us decide that we will not let even a drop of water go waste during June, July, August and September (comprising Monsoon season)... The issue of water concerns not only the farmers but everybody... The rainy (Monsoon) season is coming... Start the preparations now to see where to save water," he said. "I urge you. Do not let this (Monsoon) season go. In the coming four months, a mass movement in the form of 'Save Water Abhiyan' is needed to save every drop of water. And this task is not only of the governments or politicians but that of the common masses," he said, seeking contribution from the media too in this endeavour.

The use of social media in fighting corruption

A guest blog from a student group from the Copenhagen Business School, outlining the results of their study on social media and anti-corruption. The study explores how social media analytics could help us better understand what people think and do or do not do about corruption.

Since the creation of social media platforms, every day tremendous amounts of data are generated on Facebook, Twitter, Google+, LinkedIn and various blogs and forums. Continuously updated posts, statuses and tweets convey opinions on topics ranging from stock markets to politics, forming an alternative information source for the world to systematically detect, track, and fight corruption. Brazil's Ministry of Justice is one successful example of using social media data and other forms of data to identify corruption and other organized crimes like drug trafficking and money laundering. Existing technology and tools allow the Ministry to rapidly uncover hidden connections, networks and create insights, substantially increasing efficiency and reducing the timeframe of investigations. This is the reason why Transparency International (TI) asked students of the Copenhagen Business School to identify the possibility of using social media data to further understand and potentially reduce corruption. Our research confirmed the potential of social media analytics,



which seem to give a reasonable picture of what people think about corruption in their countries and could even serve the purpose of identifying the nature and causes of corruption. With the advance of text mining technology, other possibilities lie in shedding light on different emotions: "What are the chances that people will protest? Do they dislike or hate corruption?" Other possibilities include the analysis of volume trends among different periods of time or the automatic categorization of the data into

different themes. The statistics derived from the data created results that are similar to TI's Global Corruption Barometers, verifying our assumption that social media can serve as a good proxy for people's perception and opinion on corruption. Sentiment analysis categorizes a large share of the posts as negative (92% for UK and 91% for US), consistent with our expectations but giving limited additional insights on how much corruption is occurring in these countries. Seasonality analysis, tracking the occurrence

of related mentions over time, offers the possibility to set up a real-time monitoring mechanism that could help TI to better understand the general corruption trends and grasp the latest corruption events. Our findings suggest that a tailor-made analytical tool could be needed for TI to analyze social media data and present the results to the public. An online web portal that captures digital content and provides a real-time account of corruption could be a promising option for this purpose. To refine such a tool, a precise list of keywords complemented with jargon and vernaculars should first be defined to retrieve the related data. Volume across different countries could then be benchmarked to depict trends over time. Topic clusters could also be analyzed. Promising options would be entities like "Political Parties in UK", case studies like "Election in Brazil" and subjects like "white collar crime". Finally, even though the current quality of sentiment analysis is unsatisfactory, the option to train a machine using corruption related text could potentially improve the quality of analysis.

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Proscenium Dialogue :

A Paradox of Societal Reformation

Rinku Khumukcham

Like any other organs of mass media, proscenium theatre is very much a part of our life. The illustrators in this medium are as tough as those of the newsmakers. Like, the newsmen, who harness all their energies to alert or make aware of the day today happenings around us, these proscenium players forecast the reality of the present contemporary society. However, a slight difference between the two is that, while newsmen condemn the venality of politicians, law enforcers and corrupt administrators in the form of direct reporting or editorial write up; the proscenium players interpret the retrospession of the societal conflict and tension with stylization of the body movement and dialogue. However, this intrapersonal oral medium of communication cannot rally its impact to the society without the help of newsmen due to the limitation of its receivers. The paradox arisen here is that, this society still does not recognize the importance of this medium of mass media - on its roles on reforming the society. The ignorance of the theatre culture as a source of wisdom by the so-called bureaucrats or politicians is the most unfortunate part. The entry of proscenium theatre during the beginning of 1900 A.D. to the soil of Manipur, brought by the than colonial rulers to impact the societal culture for their administrative conveniences, perhaps turns as a boon rather than serving their purpose. The beginning was indeed strategic; people were almost influenced by the language and cultural tradition performed by the artists. It was well noted by scholars and theatre critics like Professor N. Tombi, (late) Prof. L. Damodor, Dr. Lamabam Gojendro et. that, since, proscenium theatre was first performed in this state during 1902, the popularity of this art grows far and wide. Bangali language, which was preconceivedly accepted as the language of theatre, became popular among certain section of

people of those days. People who assumed themselves as elite class were proud to use the language in addition to their mother tongue to show off their living status (there might also be other reason to let the people think themselves as member of a well to do family by using Bangali language). The performers who were brought by the colonial administrators had different plan rather than serving the purpose. The mind of an artist always differs with those of the policy maker. Indeed, performers always felt the soft corner; they were mostly driven by emotions. And it does make surprises as this medium turns as a lesson to the people of this land; to learn the love their culture. The logic behind the introduction of proscenium culture need not to go deeper, as it is a matter of records. However, those colonial administrators, never did realized that the rich culture of this soil with a long traditions of performing different kinds of art form such as; tai haroba, mukna kangjel, khulang eesai, maibi jagoi etc. at which even the coming of the 'Vaisnav' culture, during 18th century AD, could not demolished its richness other than adaptation. That is one reason at which the people of this land began to utilize proscenium culture for their own caused. Instead of dissolving their mind and soul to the art brought from outside, the highly potential artist, playwrights, and directors started performing the original context of this land. For instance, in 1922 Lairenmayum Ibhogohal wrote NARA SINGH, in 1924 Dr. L. Kamal wrote DEVJANI, in 1930 Sorokhaibam Lalit wrote SATI KHONGNANG and ARREPPA MARUP, in 1931 and 1935 Arambam Dorendrajit wrote MOIRANG THOIBI and BHAGYACHANDRA, in 1939 Hijam Anganghal wrote POKTABI IBEEMA, etc. these are few of the example. All these plays provoked the origin, identity and self-realization to the people of this land. These plays had indeed implanted the concept of self-realization among the common

people. After Manipur regained independent from the British and was annexed to the Indian union on 15 October 1949, theatre trend changes as according to the passage of time. Playwrights, Directors and artist started discussing the societal structure of Manipur. And sometime they started criticizing openly on the colonial-hang-over mindedness of the people of this state. As to the word of renowned theatre critics and scholar, (late) Professor L. Damodor - the later part of 1960s and the beginning of the 1970s heralded Modernisms or Adhunikha in Manipuri literature and drama bringing forth new perception and intense awareness hitherto unknown. There was acute consciousness and sensibility of living in a period of crisis in the minds of the writers because of the first changing scenario in the politico-socio-economic conditions, global movement of the youths and above all nihilism. The impact of science and technology, psychology and philosophies for changes swept to Manipur. The indispensable conditions of the times and the dynamics of change are responsible for the metamorphosis of any art form including theatre. This was the juncture where renowned playwright, Gitchandra Tongbra (1913-1996) utilized theatre platform or proscenium auditorium as a forum for discussion, debate and evaluation of the problems of the society and the human condition. To his anguist over the societal phenomena of those days he had written play like 'Chengni Khujai' (the begging bowl) which pictured the present democratic system, 'Hingminnaba' which he discussed on the conflict of the society due to differences of religion. At one of his play 'Yaosang Kangou' he tried the people to think again on the problem of so many festival to this little land. The invasion of westernization which had greatly affected the traditional Manipuri society was critically analyzed and displayed to public by late Arambabam

Somarendro at his plays "Judge Sahib Ki Emung" (1968), "Leipaklei" (1993), and "Sanatombi" (2001). The playwright has also reminded the people of this state about those forgotten heroes who fight against the Burmese invasion, during seven years devastation period at his play "Sakhangkhidrabala lanni" (1989). The face of Manipuri proscenium theatre changes fast according to the passage of time. From dealing to entertaining factors and cultural enhancement, the theatre trends has directly inclined towards the reality of life. Certain splendored theatre personality like - Heisnam Kanhalal, Lokendro Arambam and Ratan Thiyam etc., has started neo-contemporary theatres which has emphasized more towards the bringing for peace to this land in particulars and the world in general. In the word of internationally acclaimed theatre personality, Ratan Thiyam, 'theatre' is a composite form of performing art. He further stated, "There is no strict limitation of space for performing this art form". However, Thiyam's shows his essence of patriotism and love for human kinds through out his theatre works by compulsorily utilizing the cultural aesthetics of his own land, its myths, legends, cosmic rituals, distilling nativism to universalism propounding his love of humanity, peace and non-violence. On the other hand, 'drama' which is a composition of prose or verse adopted to be acted on a stage, in which a story is narrated by means of dialogue and action, and is represented with accompanying gesture, costume and scenery as in real life, is the essential component of theatre, says noted theatre activist Dr. N Prenchand. So, literature and aestheticism naturally come as the soul of this performing art. That is why; as for the Manipuri society 'proscenium' auditorium is still considered as the appropriate conventional platform for this art. However, 'Sumang Leela' or 'Courttyard play' which is the only traditional theatre of Manipur has taken a different shape on these modern days.

(To be continued on next Sunday)

Admit card and Mark sheet lost

I the undersigned have lost my mark sheet for Class X examination conducted by BOSEM bearing roll no. 23700 for the year 2013, appeared from Evergreen flower school Thoubal Ningombam and admit card of the class XII conducted by COHESEM of the year 2015 bearing roll no. 11999 appeared from Somarandra Sana Higher Secondary School Thoubal district on the way between Ningombam to Thoubal Bazar at around 10am on May 12, 2016. Finders are requested to hand over it to the undersigned. Sd/- Okram Prafullo Singh Thoubal/Ningombam Thongju Leikai Contact no.8014782476

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