

Mahisasurmardini Radio Broadcast and Relevance in the Service for Mass Communication

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Abstract: Mahisasurmardini from All India Radio: Kolkata is the oldest programme in Indian broadcast scenario. The content is based on MarkandeyaPuran and the broadcast delineates arriving of goddess Durga from Himgiri (hilly tract) to this world and her historical association in kicking out the evils for restoring peace and happiness among the humankind. It acts as an errand of durgapuja centric durgotsab, one of the largest festivals in the world where there live a large group of Bengali speaking people. Study on the segments of broadcast content and co-relational listeners'opinion thereupon has proved a very constructive feeling towards devotion. Listener audience supports to call it ever new because it recreates in their minds the sights and sounds of epic culture every year.

Introduction

Since the first broadcast in the year 1932, Mahisasurmardini has been continuing its existence for 84 years. On the hope of a change, withdrawal of its broadcast once in the year 1976 made havoc resentment from the listener audience arguing its revival. Ultimately it holds back in the following year and continued. From 1962 Mahisasurmardini broadcast in Hindi language made it popular with pan-Indian appeal for listening. Mention may be made of All India Radio stations like Delhi, Mumbai, Lucknow and Baranasi were in the scene of annual broadcast of Mahisasurmardini since then onward.

The Purans in Indian culture are scriptural texts having abundance of religious and philosophical concepts. Well designated and highly acclaimed 18 Purans are called as MahaPuran (for example VishnuPuran, BhagabatPuran and MarkandeyaPuran). Narration in MarkandeyaPuran (covering 13 chapters) is known as DeviMahatmya (devi means goddess Durga, mahatmya means her top-level manifestation to save gods and creation of the universe from evils and misery). Following the MarkandeyaPuran the script (Bhattacharya, 1960) for Mahisasurmardini programme was prepared carefully for mass communication through the electronic Radio medium.

Socio-religious and historical chain of information and characteristics of goddess Durga (Sanskrit dur means difficulties and ga means go) is the basis of this programme having duration 1-hour 29-minutes 5-seconds. Critics say Mahisasurmardini broadcast has somewhat lost its sheen and charm in terms of listening attachment. Many other say, Mahisasurmardini broadcast has plenty of listeners. Still to some other, durgapuja centric durgatsab and broadcast of Mahisasurmardini has now become same boat brothers. The reach of durgapuja is also extending scope of listening reach of Mahisasurmardini production. Listening to Mahisasurmardini broadcast which once was

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limited to Bengal has paved ways in Pan Indian broadcast in a number of languages and even has taken way through CD / DVD/ cassette to support benefit of its listening abroad. In an estimation it is recorded that the annual broadcast of MahisasurMardini generates mass festive mood (Ghoshal et al. 2010, 26-27). However, in true sense this heritage programme was devoid of survey measurements to look on it from the view point of listener audience and thus to reflect the ground realities. The touch to 80 years in 2011 provoked this study to illustrate the depth of content and scale of listenership. Accordingly the plan was to enter into every bit of content of the broadcast and to correlate its value with field study based views of both rural and urban listeners.

Highlight on Background

Different views are available on the worship of mother goddess. Some scholars believed that the Harappan people worshipped a mother goddess symbolizing fertility (Thapar, 2002). Minor female deities are mostly dealt in Vedas. However, the mention of Jagadamba (mother of universe) is an evidence of wider perception identified long before (RikVeda: Devi-suktam and Ratri-suktam, 10-Mandal, 10-Anubak, 125 & 127 sukta). Harappan mother goddess (3000 B.C.) reflects the imagination of motherly expressions. Motherly gesture (matrirupini) of image originated in Indus valley civilization took its way through imaginations and ultimately new recognition of force (shakti) within the image came on the fore. Thus the goddess holds identity as possessor of shakti (shaktirupini).



Fig.1 Matrirupini



Fig.2 Shaktirupini

Worship in the form of *shakti* or in the form of mother is a long travelled accepted form. As a result, there is chain of expressions on the characterization of the goddess Durga (Pragnananda 1976, 12). Correspondingly there is similar chain of identities by popular names like Adyashakti (earliest female force), Mahashakti (greatest female force), Mahamaya (greatest illusion), sarba-Shaktimoyee (totality of entire power or force), Chandi (cruel appearance before evils), Dasabhujja (ten-handed) and MahisasurMardini (slyer of a demon called Mahisasur). The best known story of Durga is that of her defeating Mahisasur. Consequently Durga came to be popularly known as MahisasurMardini. The image of MahisasurMardini Durga, made of sandstone, excavated from Uttar Pradesh goes back to 7th century. MahisasurMardini Made up of black stone, discovered from Hyderabad, goes back to 12th century (Indian Museum, exhibits).

MahisasurMardini was a purposeful emergence from the combined will power of all gods. Purpose was to kill the Mahisasur - who was anti to the world of peace. MahisasurMardini Durga is socially accepted in saradiya durgapuja. The story of Durga and Mahisasur had percolation through folk media. Folk performance had a popular basis of mass communication prior to the arrival of radio broadcast. Tradition of painters of scrolls or pats telling the popular stories made

Durga popular even in 16th century (Bandopadhaya 1975,85), sometime as wife of god Shiva, sometime as slyer of demons and sometime either as mother of the universe or as married daughter who returns father's land during the autumnal festival of durgotsab. Besides, puppet show, jatra and voice performances like Durga bhajan and Devi-geet were also viable to carry forward the excellence of MahisasurMardini Durga.

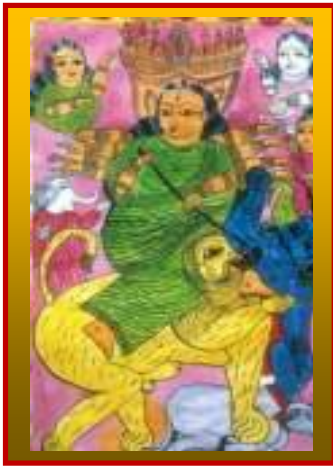


Fig.3: Folk Painting



Fig.4:Folk Performance

Folk media was less effective for mass coverage at a single point of time. But it is fact that through recitation of scriptural verses and devotional songs folk media made MahisasurMardini survived as a remarkable piece of Indian culture and also made public's relational perspective as a continuing hold till radio availability made its spread among the mass. Listeners' demand for revival of radio broadcast in the year 1976 practically triggered the conception that durgapuja without prior listening the broadcast on MahisasurMardini has become unthinkable (Ghoshal et al. 2013, 85). It is listened in many places of India, and is assumed to have greater listening context in West Bengal.

Material and Method

The broadcast programme MahisasurMardini is a capsule of a vast sequence available in huge text on mahashakti. Relevance of this production in the context of mass communication was the point of enquiry. It was to judge its contribution in the continuum of value perspective centering female power (mahashakti). Flow of programme presentation was undertaken for study to develop classification for addressing the segment-wise distinction in terms of expression and sensed social value of content. Plan was made to set both the classification following the baseline theme on DeviMahatmya. Time involvement was also under plan for calculation to highlight the degree of influence in maintaining rhythm. Examination on listener audience was carried out from a basis corresponds with 3-tier Sample Study, viz. Mail Survey and Telephone Survey for rural coverage AND In-home Survey for urban coverage. Distinction of three different sets of sample respondents is encased in brief.

Mail Survey (MS), Telephone Survey (TS) and In-home survey (IS) were among respondents chosen from three different sets of sample frame. Place of study was within the primary coverage area (13 districts of South Bengal) of Akashbani Kolkata. The MS relates canvassing of postal

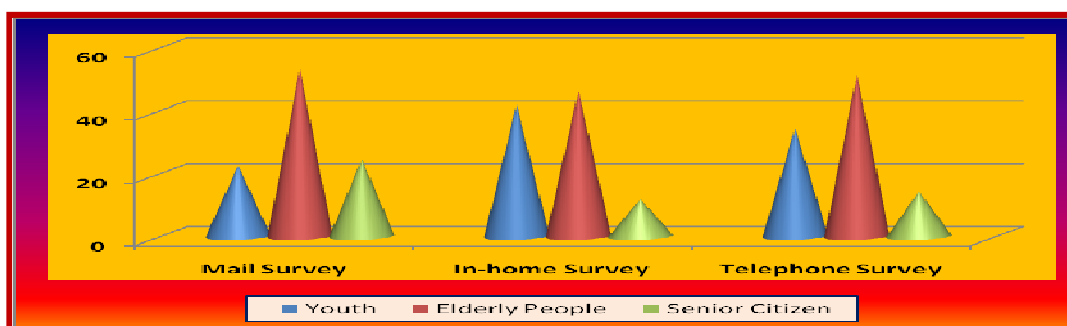
questionnaires among 100 listeners of Akashbani Kolkata. In this case respondents were asked to return their reply on the prepaid reply post card supplied. Telephone owners, 100 in number, drawn from list of phone numbers availed during earlier field studies were utilized for TS. The IS relates 800 sample Radio households. These were confined to 80 selected wards out of 141 of Kolkata Municipal Corporation. Design was restricted to respondents having FM radio listening facility. Sample respondents were 10 from each ward. A set of four questions was utilized as questionnaire in respect of all the three surveys held at different months between November 2011 and February 2012. Collective database was examined to bring forth a basis for gaining a broad overview on objective encompassing behaviour of listening to the broadcast, influence as to why listening is drawn, impact on life and living and judgment on satisfaction of needs and desires. Male respondents were high both for Mail Survey and Telephone Survey. Shares were accordingly 77.6 per cent and 80.0 per cent. In case of In-home survey, however, female respondents (50.1 per cent) were almost equal with the male respondents. Respondents of age-group 30-59 years (designated as elderly people) registered the quantity greatest in respect of each of the survey (MS: 53.1 per cent, IS: 46.3 per cent, TS: 51.4 per cent). From age-group 15-29 years (designated as youth) respondents were more (MS: 22.4 per cent, IS: 41.8 per cent and TS: 34.3 per cent) as compared to the respondents (MS: 24.5 per cent, IS 11.9 per cent and TS: 14.3 per cent) of age-group 60 years + (senior citizens).

Mail Survey: In this case respondents were known (prior to the survey) as listeners of Akashbani Kolkata.

In-home Survey: Respondents were from radio households, with no prior information on their listening habit.

Telephone Survey: Respondents neither were known (prior to the survey) as having habit of listening Akashbani Kolkata nor known as possessor of radio.

Seniority -specific representation (Fig.6)



Content Examination

The programme under consideration was listened carefully and that too in a number of occasions to measure the enthralling components that support listener audience in making bridge between deep silent era and superior value of respect for the female force. The classification under head content paced with was to realize the extent of capability in carrying message through different

art forms. The second set is supportive to enter into the extent of stimuli that conglomerates culture ethnic and religious diversities. Emerged classification is presented in the following **Chart-1:**

Setting	Considerations	Considered factors	
1 st set	Content paced with	Song	Exposure set to vocal music (male, female, duet and chorus).
		Narration	Occurrence of description.
		Hymn	Songs of praise addressed to goddess.
		Chant	Expression in singing manner.
		Music	Instrumental, used in between or at the beginning and end.
2 nd set	Content sensed with	Ecological	Pleasure of senses on environmental change for the arrival of Durga.
		Social	Expression signs joyous mood, love, faith and enthusiastic meet with others.
		Power centric	Key components associated with power of Durga.
		Integration	Portion renders usual habit of life-work.
		Devotional	Expressions link to consecration, attachment and sincere love for goddess.
	Philosophical	Expressions include desired destination of living.	

Content paced with song, narration, hymn, chant and music is seen to touch a number of qualities to link the listeners as if face-to-face with the considered dimensions of Durga. Qualitative expression, as estimated, may be summarized under six distinctions as: poetic (as if to adhere closely to scenery form), emotional (as if at the feet of powerful goddess), uprightness (as if an approach to be honest), proclivity (as if inclination to recite in a singing manner or in melodious voice), direct (as if an urge for keeping the mass in peace) and simple (as if to hold the office of a bishop). On the other hand, these qualitative expressions are seen to be channeled through 10 vocal and instrumental art forms (as coded) distributed over 43 time-segments recorded in the following **Chart-2:**

Sl. No.	Expressi-on code	Expression Type	Time Stretch (in sec)	Duration (in sec)	Per -centage share
1	IM	Instrumental Music	25	25	0.5
2	DMS	Hymn	120	95	1.8
3	BN	Narration	175	55	1.0
4	SDS	Hymn	230	55	1.0
5	BN	Narration	278	48	0.9
6	BS	Song	478	200	3.7
7	BN	Narration	556	78	1.5
8	BS	Song	600	44	0.8
9	BN	Narration	765	165	3.1
10	BS	Song	963	198	3.7

11	STS	Hymn	1056	93	1.7
12	BS	Song	1294	238	4.5
13	BN	Narration	1442	148	2.8
14	VG	Hymn	1682	240	4.5
15	IM	Instrumental Music	1700	18	0.3
16	BN	Narration	1806	106	2.0
17	BS	Song	1994	188	3.5
18	MG	Hymn	2025	31	0.6
19	BN	Narration	2078	53	1.0
20	BS	Song	2254	176	3.3
21	BN	Narration	2334	80	1.5
22	DD	Hymn	2600	266	5.0
23	BN	Narration	2642	42	0.8
24	BS	Song	2824	182	3.4
25	BN	Narration	2893	69	1.3
26	SLS	Chant	2902	09	0.2
27	BN	Narration	2927	25	0.5
28	BS	Song	3139	212	4.0
29	BN	Narration	3165	26	0.5
30	DS	Chant	3545	380	7.1
31	IM	Instrumental Music	3557	12	0.2
32	BS	Song	3733	176	3.3
33	BN	Narration	3778	45	0.8
34	SDS	Hymn	3927	149	2.8
35	DS	Chant	4216	289	5.4
36	BS	Song	4389	173	3.2
37	BN	Narration	4448	59	1.1
38	BS	Song	4689	241	4.5
39	BN	Narration	4721	32	0.6
40	PSS	Song	5151	430	8.0

41	BN	Narration	5186	35	0.7
42	BS	Song	5321	135	2.5
43	IM	Instrumental Music	5345	24	0.4

Code : IM(Instrumental music, DMS (Dhyan mantra in Sanskrit), BN (Bengali narration), SDS (song on dhyan in Sanskrit), BS (Bengali song), STS (Stab in Sanskrit). VG (Ved gaan), MG (Mantra geet), DD (Durga dhayn), SLS (Sloka in Sanskrit), DS (Devi-stab / Debya stuti), Pss(Prarthana sangeet in Sanskrit).

Extract from Chart-2 shows the time consumption for song, narration, hymn, chant and music as encased for a quick glimpse.

Item	Time involvement in second	Percentage to total time
Song	2593 (43.13 minutes)	48.5
Narration	1066 (17.8 minutes)	19.9
Hymn	929 (15.5 minutes)	17.4
Chant	678 (11.3 minutes)	12.7
Music	79 (1.19 minutes)	1.5

Total : 5345 seconds (1 hour 29 minutes 5 seconds)

Time involvements of different items

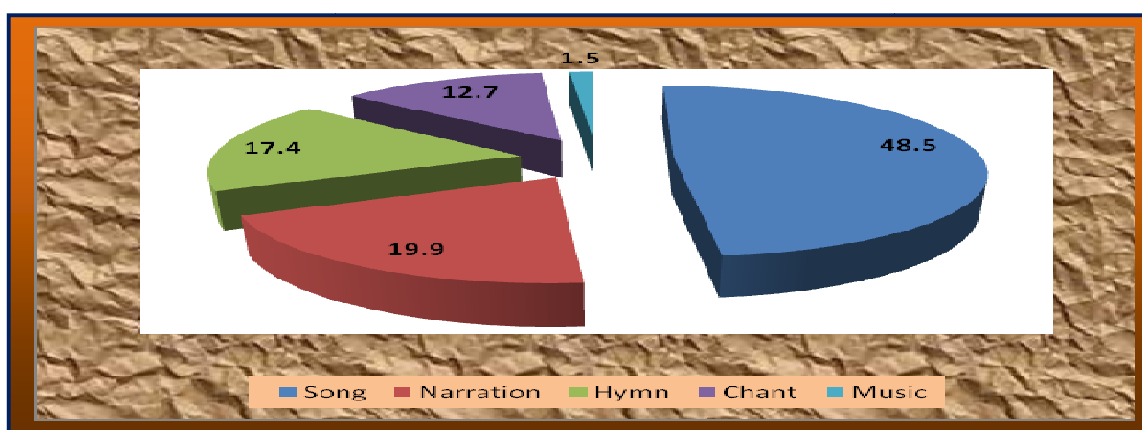


Fig.7

A further highlight on per centage share of time utilization reveals that the highest block of 48.5 per cent for value expression through song is distributed in 13 time-segments (Fig.8). Next block 19.9 per cent for value expression through narration is distributed in 16 time-segments (Fig.9). Likewise time blocks 17.4 per cent for hymn and 12.7 per cent for chant are distributed in 7 time-segments (Fig.10) and 3 time-segments (Fig.11) respectively. Music having combination of instrumental sound waves is seen to foster soothing presence almost throughout the programme.

The depicted 1.5 per cent for music is seen to engage for value expression at four time-segments (Fig.8).

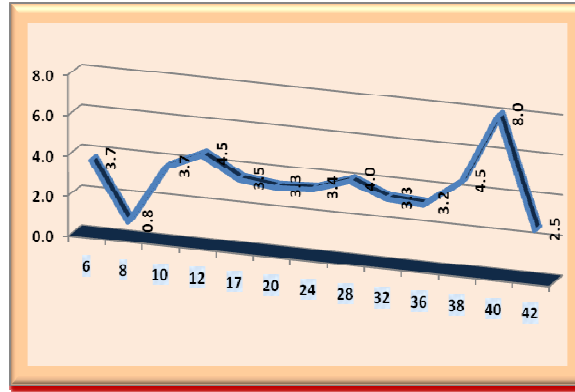


Fig.8

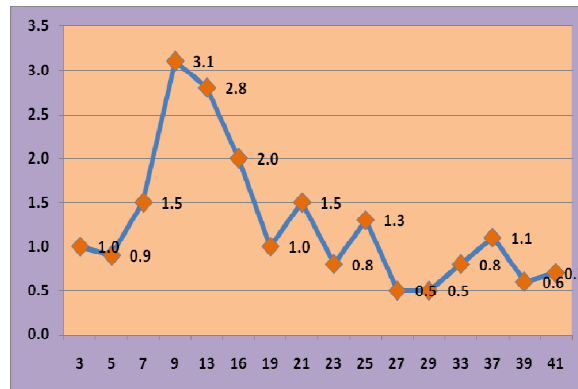


Fig.9

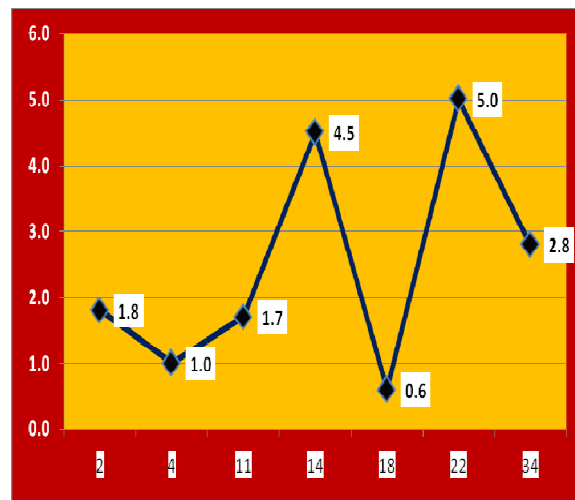


Fig.10

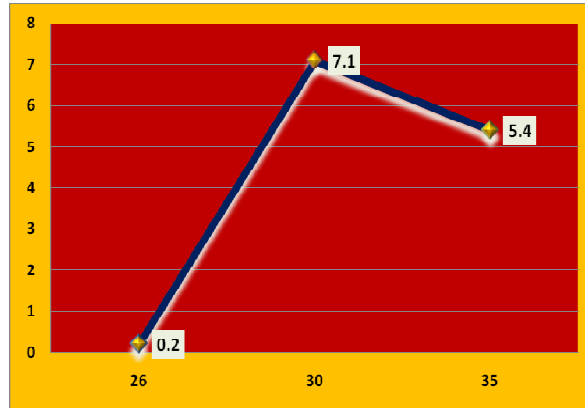


Fig.11

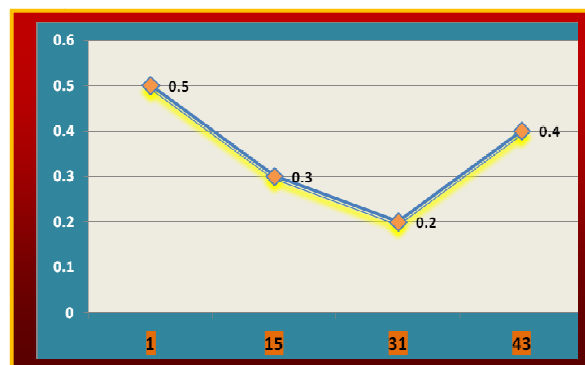


Fig.12

Language of broadcast MahisasurMardini was looked carefully to understand the language-basis of strength in maintaining the listening relations. Necessary highlight featuring language break-up is encased.

Name of Category	Sl. Number of time-segments	Name of language	Duration in seconds (minutes)	Per centage share
Song	6,8,10,12,17,20,24,28,32,36,38 and 42	Bengali	2163 (36.1)	*Total Bengali=3229 seconds. It is 60.4 per cent of the total time used for MahisasurMardini.
		Sanskrit	430 (7.2)	
Narration	3, 5, 7, 9, 13, 16, 19, 21, 23, 25, 27, 29, 33, 37, 39 and 41	Bengali	1066 (17.8)	*Total Sanskrit=2037 seconds. It is 38.1 per cent of the total time used for MahisasurMardini.
		Sanskrit	929 (15.5)	
Hymn	2, 4, 11, 14, 18, 22 and 34	Sanskrit	929 (15.5)	

Chant	26, 30 and 35	Sanskrit	678 (11.3)	*Music = 79 seconds. It is 1.5 per cent of total time used for MahisasurMardini.
Instrumental Music	1, 15, 31 and 43	-	79 (1.3)	
Total : 1 Hour 29 minutes 05 seconds				

It is seen that the influence of Bengali was dominant in shaping the expression. But, as its combination the use of Sanskrit is found penetrating and impeccable for listening.

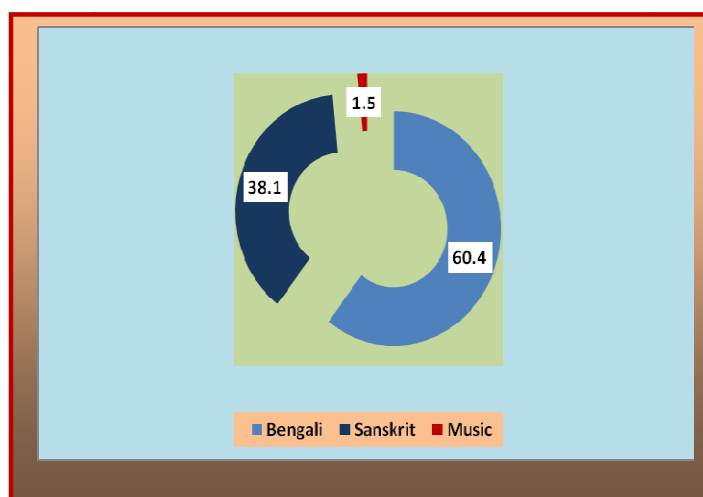


Fig.13

Functional Status

It is noted that the emerged feelings came out of MarkandeyaPuran are greatly used in framing distinct parts of broadcast captioned MahisasurMardini. As such, multiple characters of Durga her relation with gods, her appearance before demons, her existence in universe and continuity in her every creation including human being are weaved in the programme to reflect the power of almighty. Brief of significant values advanced in the entire expression is estimated within a range of six classified characteristics, as called content sensed with. It is reflected in Tabal-1.

Song of 552 seconds (9 minutes 12 seconds), Narration of 48 seconds and Music of 25 seconds are seen to promote the ecological understanding, the excellence of nature. The scene of outstanding beauty of sarat (autumn) is described as sunny weather and the wind dispels the clouds in the sky. Everywhere the scene is transparent and looks clear. The beauty of nature is decked with the sound of footsteps of the goddess. Every corner is filled with the thrilling sensation to pay reverence to the goddess. There is beautiful feeling all around because of light and the end of the dark. Deep thrilling relation fined ways in Nature-Man-Super nature bond. The distinctive deep sound from conch shell is as if an expression to touch air, sky, water, land and forest to convey invitation to all to the joyous moment stands strong.

Song of 836 seconds (13 minutes 56 seconds), Narration of 79 seconds (1 minute 19 seconds) and Hymn of 95 seconds (1 minute 35 seconds) are found to carry links with social circumstances. Durga has been designated as Agomoni-Alo (enlightening light), that which holds power to erase

evils and to restore peace in place. Her arrival is indicated as a means for the purpose of earthly benefits for maintaining life-values, an embodiment of fortune for everybody. Orientation to song sets errands is if a news on the arrival of goddess. Through narration part, stand of Durga is expressed as effective on heterogeneous mass of beliefs to fulfill desire for success, for happiness, for trouble-free existence and for eternal guidance. Likewise the hymn has described Durga as the remover of troubles.

One Song of 173 seconds (2 minutes 53 seconds) and Narration of 126 seconds (2 minutes 6 seconds) are found perceptible to understand the exposure on integration. The song exposed Durga as containing infinite wise compassion for mankind and in spite of trouble on journey from *Himgiri she is likely to appear before them to establish link*. On the other hand, to establish successful relationship people at large are organized to worship and to pray mercy from Durga. The narration part indicates relation between Durga and Durgatsab which accords flow of love and essence of integration.

Table 1

Synthesis	Expression type (with serial of time-segments and consumed time)					
	Song		Narration		Hymn	
	Time segments	Time	Time segments	Time	Time segments	Time
Ecological	6,20,32	552	5	48	0	0
Social	10,12,17, 28	836	19,29	79	2	95
Integration	36	173	37,39,41	126	0	0
Power centric	8	44	21,23,25	191	4	55
Devotional	24,42	317	3,16,33	206	11,22,34	508
Philosophical	38,40	671	7,9,13,27	416	14,18	271

Synthesis	Expression type (with serial of time-segments and consumed time)			
	Chant		Music	
	Time segments	Time	Time segments	Time
Ecological	0	0	1	25
Social	0	0	0	0
Integration	0	0	0	0
Power centric	26	9	0	0
Devotional	30,35	669	15,31,43	54
Philosophical	0	0	0	0

Song of 44 seconds, narration of 191 seconds (3 minutes 11 seconds), hymn of 55 seconds and chant of 9 seconds are found to highlight the power of the Durga. Mahamaya (great illusion) is one, but is interpreted by varied names like Shakti, Narayani, Brahmani, Maheswari, Oindri and Chamunda. The multi-reflective greatest power takes turn as MahisasurMardini for a special purpose. She is empowered by power-contributions made by the gods. On lion-ride she announces battle against Mahisasur. The terrible fight between Mahashakti and Mahisasur is described as having power to remove all troubles. The roaring of Mahisasur is found to be addressed by Durga as hate-able and says his haughtiness as to be destroyed.

Devotional part of expression is found quite extensive in terms of time consumption. Song of 317 seconds (5 minutes 17 seconds), narration of 206 seconds (3 minutes 26 seconds), hymn of 508 seconds (8 minutes 28 seconds), chant of 669 seconds (11 minutes 9 seconds) and music of 54 seconds are used to enlighten with devotional perception. Gods portrayed Durga as distinct entity. Such portraying flows within her a feeling of maha priti (great pleasure). The ultimate summarization is an acknowledgement to Durga for establishing concrete peaceful situation. The force of nature is joyous to accept her for worship. Her astonishing emergence, from the combined will-power of all gods is welcomed from all around. In the worship spectrum, MahaDevi is Durga with ten hands and in the appearance of MahisasurMardini. The core concept of mental force is found to be geared up by the qualitative descriptions on the directions like sanatani (unending), mother of world, great among gods and demons, great illusion and queen of numerous expectations (fortune, modesty, intelligence, perception, shame, nourishment, tranquility and patience). The devotion framed in well interaction when she has been described as wholly gentle and exceedingly beautiful. The gods' eulogy on Durga is another dimension to open up the devotional spectrum. It is to be noted that, all the musical accompaniments were soft, soothing, dedicative and religious.

Song of 671 seconds (11 minutes 11 seconds), narration of 416 seconds (6 minutes 56 seconds) and hymn of 271 seconds (4 minutes 31 seconds) are found engaged for philosophical expression. The well alliance of Durga with human kind is described as waving over the world and her name is uttered to place obeisance. She is prayed again and again to discontinue her sleep and for her presence to make the formal beginning of inauguration of durgotsab. The philosophical tone is embedded in the delineation where her distinctiveness has projected in a different dimension, for instance, winner everywhere, keeper of universe, controller of birth and death, destroyer of evils, provider of fortune, kind hearted, and peace giver to gods and forefathers.

Listening Strength

MahisasurMardini programme has put significant listening link with the audience. Listening scores 98.0 per cent, 85.7 per cent and 63.9 per cent were accordingly recorded by the Mail Survey, Telephone Survey and In-home Survey. Account shows that the females were more in the actual listening spectrum. On the other hand, Youth(15-29 years) listeners were relatively less than the elderly people(30-59 years) and senior citizens(60 years +). **Listening to Mahisasur-Mardini** (Fig.14)

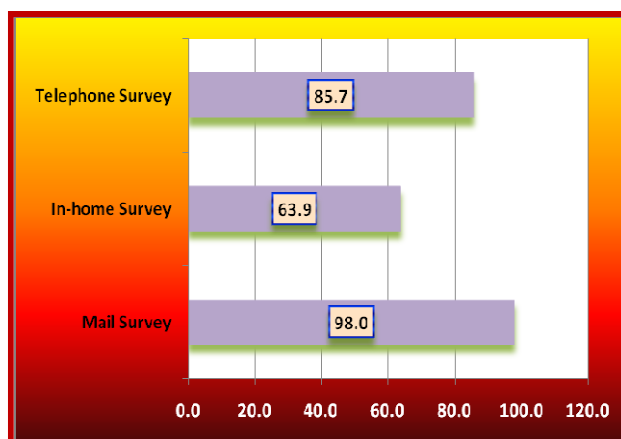


Fig. 14

No one of rural respondent (Male Survey & Telephone Survey) has registered claim for break on the continuity of listening for MahisasurMardini programme. Some of the urban respondents (In-home Survey) however, are found dispirited in maintaining continuity of listening for MahisasurMardini programme. Break since five years is found to be carved irrespective to the senior citizens (11.6 per cent), youths (9.9 per cent) and elderly people (6.5 per cent). Listening break for further longer period is found as just a marginal matter.

Effectiveness of songs was identified by the respondents as the driving force for drawing their listening on MahisasurMardini broadcast every year on the day of Mahalaya. Measured range of attraction for songs, as depicted by 3-tier surveys, put female respondents (62.3 - 78.6 per cent) on the higher side as compared to the males (52.6 - 75.0 per cent). Response score for chant was identified as second in command for drawing listening. In this case also range of female response (60.3 - 78.6 per cent) was on the higher side than the males (51.9 - 75.0 per cent). Considered position for narration part was at the third level with similar trend of higher side response by the females (22.9 - 72.7 per cent) than their male counterparts (14.3 - 39.5 per cent). Hymn and music have recorded with oblique attraction by both male and female respondents. Song is seen advantageous in building listening charm of the audience of youth and elderly people. Senior citizens were also drawn by the song with additional relationship in favour of chant.

Male and female respondents as a whole has marked interactive nature of Sanskrit language as pervasive in drawing listening for MahisasurMardini broadcast. Response score from youths (45.5 per cent), as recorded in Mail Survey is seen to designate expression in Bengali as relatively powerful in drawing listening. But, youths of other two surveys (IS : 42.7 per cent, TS : 50.0 per cent) are seen to link expression in Sanskrit as the means of drawing their listening. Response scores stand for elderly people and senior citizens, irrespective of 3-tier survey, designated the expression in Sanskrit as the evocation for listening to MahisasurMardini. It is extracted that, strength implied in Sanskrit expression was extremely involved in leading attraction for listening to MahisasurMardini broadcast.

Mail Survey has discerned that both male and female respondents mostly tag devotional (Male: 63.2 per cent, Female: 90.9 per cent) and nature related expressions (Male: 36.8 per cent, Female: 81.8 per cent) as useful return that makes after-listening fresh hold on mind and bring-in new sensibilities of faith on supernatural being and love for everything of the nature on the believe that these are her creations. Telephone Survey recorded incidence of devotional possession occurred among the males (67.9 per cent) as much at the higher side than the females (28.6 per cent). Reverence to power is marked as made male and female (both 42.9 per cent) well-spirited to remain submissive to the power. Bondage for influencing social-living-reconstruction is noted as first level recognition by the females (42.9 per cent) and third level by the males (32.1 per cent). In-home Survey reveals that expression linking devotional aspect made females (56.9 per cent) feel conditioned in wants and desires as compared to the males (54.9 per cent). Reverence to power was at the 2nd level recognition in terms of scope for refreshing mind for establishing link with power afresh. Data on after-listening enrichment spectrum are seen extremely argumentative. Trend, however, gives a flow of indication that functions well in balancing work-life situation. The consensus of support is seen mostly to encircle devotion and straight submissiveness to power. Inspiration towards social bondage and love for the freshness of ecological elements were also seen to be marked with increase in intensity and understanding. MahisasurMardini broadcast is most frequently marked by the youth, elderly people as well as senior citizens as supports to gain access for devotion. Likewise, listeners' irrespective of status in age structure linked after-listening enrichment most frequently as rewarding to set link with the responsible power.

Assessment and Conclusion

In fact, it is difficult to recreate ancient cultural situation. The study on the content, however, reveals that it is with all touches to link the past. Auspicious conch shell sound, pious expression, clear pronunciation of Sanskrit slokas, rhythmic narration, enchanting songs, praise of mother goddess in appropriate tone and combination of voices specific to male and female singers. Description on mother goddess was with confidence and as if she is above everybody else. Such background holding broadcast annually recreates authentication of contact between listener audience and supernatural world.

Listening quantum indicates there is wide spread listening attitude and behavior for the sweet sounding MahisasurMardini broadcast. It exerts very significant influence on making approach for spiritual life and for making balance between work-life with relative and others. There appears to be wide diversity in listeners' beliefs about how best it encourages listening behaviour. However, after-listening impact leads listeners refined meeting-place to bow heads before the creator of the universe. MahisasurMardini paves way to the listeners of the common mass to perceive the purpose of Durgapuja and to place respect for every unknown on the point that these are her creations. With the end of MahisasurMardini broadcast the impact soon percolates in the listeners' mind causing to the dissolve of conflict, anger and issues like peace breakers. It supports to promote the sense of share and freshness. MahisasurMardini broadcast on Mahalaya melts mind towards sketching goddess Durga which ultimately advances proceedings relating worship and festive mood. In short, the above noted account of listeners' experience has made to think MahisasurMardini broadcast as worthy of being remembered.

As such MahisasurMardini broadcast is a well discussed item especially among the Bengali. This programme has also been translated into Hindi set to similar orchestration and is broadcast at the same time for a pan-Indian audience. Sporadic opinion is also there to inspire initiative for its incorporation in the Guianese Book of record. Historical background, folk expressions as supplementary support, content and ultimately the measured opinions of listeners are put together for the present discussion on radio audience field. It is fact that MahisasurMardini broadcast made audience avail of a listenable form of MarkandeyaPuran. Obviously, it has channeled chance to reach to a greater population and that has been accelerated with the gradual increase in the availability of radio for tuning broadcast programmes. MarkandeyaPuran is well known. But MahisasurMardini radio programme made on this Puran has earned popularity in its own way of expression.

Listeners are seen to pay weightage on social necessity of meanings conveyed through songs. It is experienced as to hold support for mood suitable to festivity and to increasingly remind the strategy of welcoming others irrespective of status and gender difference. Every year the songs provide a new perspective of enjoying durgotsab, it is added by many of the listeners. Songs also introduce entire DeviPaksha as a duration for strengthen social bondage. Songs are called as well worth listening.

Bulk of listeners is found to admit the narration part as natural gift representing a number of scenes. Such scenes as a whole make sense to the listeners as if is viewing as spectator. The scene of autumn, stepping of goddess Durga towards earth, her arrival spread as news, battle against Mahisasur and expression on almighty are some of the qualities came out in listeners' expression, and these are seen to mark as mature inputs to justify perceptions inherent in MahisasurMardini programme. The integrated expression of narration part is found to be called as well-balanced on the chain nature- man- evils- super nature which supports after-listening effect to understand the unique oneness.

Hymn was called as relevant from the viewpoint of social necessity. The enthralling expression on Durga as removal of troubles, Keepers of universe, Killer of demons, destroyer of difficulties

and provider of fortune are regarded by the listeners as gift to the culture loving people. What comes through such expression is supportive to equip with a gentle manly gesture in society. Religiously, it promotes pure gesture to redeem the self from the evils and to reach to desired peak. Yet in another set of opinions the expression relating hymn is seen to acknowledge it as opens mind and widen the usefulness of living under her all pervasive power.

Chant holds another set of distinct characterization of the goddess. Mother of whole world, creator of everything, timeless, sinless and protector from fear and foes are some of the reputed philosophical flavor as marked by listeners. This portion provides distinct links with distant power of goddess Durga and provides a preferred destination out of her worship in the Devipaksha. It is also not uncommon to see the opinion recorded by the respondents so to mark it as gear-ups quality suitable to social existence. On the other hand, it supports for quality existence. It is fact that there is a continuous flow of rhythmic music throughout the entire production. This rhythmic sound is accompaniment of sounds from different instruments, could not be identified individually. It is also highlighted by the listeners as effective to hold the feeling of continuity in listening to MahisasurMardini programme. This view is quite similar to the expression made by one of the creators of MahisasurMardini (Bhadra 1960, 10).

MahisasurMardini broadcast of Akashbani Kolkata has been carrying contribution as an added context to realize the mahashakti. Broadcast on Mahalaya has been rejuvenating attachment with Durgapuja since long past. It gear-ups love for everything on the belief that these are creations of mahashakti. Ultimately, the religious festival linking goddess Durga gets channel to be socially quite universal across sects and sections of the society. The entire exposure represents the highlight of a female power. It has incorporated environmental ingredients very nicely and to the tune of a whole sum of auspicious occasion. Such a link admits trust on human being as well as natural gifts. The programme reveals itself not only as the feeling of highest power but also as a source for establishing link with the earliest power and all pervasive power. This invariably creates a sense of togetherness, a culture of human bondage.

Theme of programme holds a unique combination of noble cause and superior value. Value judgment on the theme is prompting many to look it in a new light from the view point of therapeutic effect, since listening to it specifies stress. MahisasurMardini programme also holds ground from the view point of a continuum. The continuum is one of the vital commitments to social issues like honour and reverence to female power. The course of this study finds way to build the concept 'Mahashakti Bodh', realization on universal presence of female power (Ghoshal et al. 2013, 119). It is believed that, wider utilization of MahisasurMardini programme across varied geo-cultural set-ups can concentrate listeners' mind on a superior value of respect for the female half of the population. On the line of 'universal brotherhood' as pronounced by Swami Vivekananda, the Mahashakti Bodh is sure would minimize atrocity, confronts by the females. It is seen to call MahisasurMardini broadcast as creates enthralling link with a mood very special for Devipaksha. Ultimately, the religious festival linking Durgapuja gets channel to be socially universal across sects and sections of the society. After-listening conscious state gets scope of subsequent reintegration on a new level of awareness. Listeners' such synthesis projects cultural integration of diverse settings. It is seen to acknowledge MahisasurMardini as effective in extending support for security by delving into unknown with a value of respect. It recreates in listeners' mind the sights and sounds of Epic culture. It is significant in generating sensibilities on Maha-Shakti and love for everything on the belief that these are her creations. Obviously it makes bridge between deep silent era and yet much to realise.

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