A decorative graphic on the left side of the slide consisting of two overlapping parallelograms. The front one is blue and the back one is light green. They are positioned diagonally, with the blue one partially covering the green one.

Social Hierarchy in real/virtual settings

Stage-1: Sample Data Collection

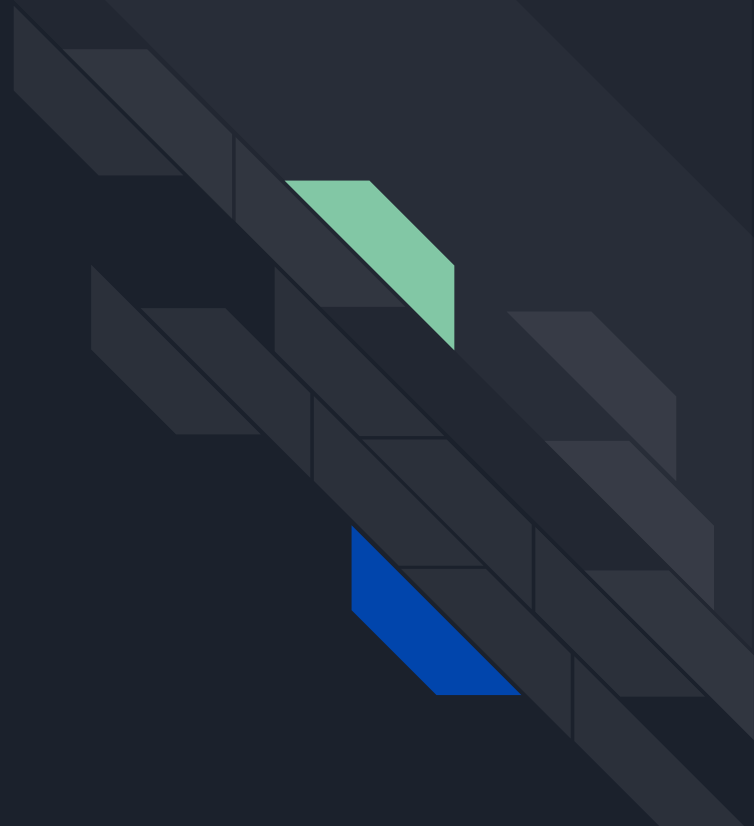



Contents:

- Survey - Jayant Panwar
- Cinema - Akshett Rai Jindal, Nikhil Bishnoi & Aaryan Singh
- Advertisements - Tanishq Goel
- Print media - Veeral Agarwal

Survey: real world setting

(Jayant Panwar)





People
belonging to
the working
class mostly
took part in the
survey.

385 Responses received!

The survey considered all the important different scenarios that a person might encounter in an environment of hierarchy, for example, his workplace.

Apart from the workplace, the survey also considered how people respect the hierarchy in their relationships with family members.



Analysing a sample response!


There are a number of factors that can affect the language being used in a setting of social hierarchy. To understand these factors easily, we can just pick up a sample response from our 385 responses available! Let's take response no-381 for example and scrutinize their answers carefully as it might reveal the factors!

Q-1: How do you address your seniors or supervisors in your workplace or educational institute?

Ans: Sir/Ma'am

Q-2: How do you address the same seniors or supervisors in a social setting outside of the workplace or institution? For example: at a wedding or at their child's birthday party.

Ans: First name followed by ji



Analysing a sample response! (contd..)

Factor revealed: Social setting ! The setting clearly played a role in how the person wanted to address the social hierarchy with their boss/senior. The person felt a level of comfort outside the hierarchy setting in his workplace and chose to call his senior by their name followed by ji. However, this does not drop the amount of respect while addressing them, it surely does make the relationship less formal than a one in which he would have addressed them as Sir/Ma'am.



Analysing a sample response! (contd..)

Let's take another example from the same response no-381:-

Q-5: Suppose you just got a big promotion and are now in a senior position compared to your previous boss/supervisor. How would you address them now?

Ans: Sir/Ma'am

Q-3: How do you address your juniors in your workplace or educational institute?

Ans: Their first name


Q-6: Suppose your junior just got a big promotion and is now in a senior position compared to you. How would you address them now?

Ans: Their first name



Analysing a sample response! (contd..)

Factor revealed: Past relationships! Question numbers- 3,5, and 6 have helped us to take a look at another factor and that is the importance of past relationships. The person felt that even though the social hierarchy scenario had changed, he would use the same addressing terms as before to honour their relation up until his or others' promotion.



Conclusion from sample response analysis

The sample analysis of one of the collected responses clearly showed us that sometimes a single response is enough to shed some light on a number of factors which go into the linguistic behaviour of people in different real world settings with regard to the social hierarchy of that place. Therefore, we believe that a thorough analysis of the rest of the responses will bring to light more factors and considerations that people acknowledge when communicating in a social hierarchical model.

Cinema

(Akshett Rai Jindal, Nikhil
Bishnoi, Aaryan Singh)





Paatal Lok

Paatal Lok is a Hindi crime thriller web television series which shows the story of Inspector Hathi Ram Chaudhary posted in Outer Jamuna Par police station, Delhi and how he unravels the truth behind a conspiracy to planned murder of Sanjeev Mehra, a prominent journalist in India.



Paatal Lok

1. In the opening of episode 1, Inspector Hathi Ram Chaudhary along with his junior Imran Ansari and other constables are going in police van and Hathi Ram is telling them that they are posted in the worst areas in Delhi where no interesting case arises. Imran is studying as he is preparing for interview to get promotion. So to get his attention, Hathi Ram says "Bas kar yaar."
2. In the whole series, Imran always calls Hathi as "Sir" and uses very clean and respectful language.
3. While pursuing 4 accused murderers in a car chase, DCP Bhagat Singh saw a news channel van on the scene and to warn his junior not to shoot the accused, he calls very slowly "Dahiya! Dahiya! Media hai!". Here Dahiya is the last name of the junior.



Paatal Lok

4. After catching the above 4 guys on a highway, people started gathering around the scene as DCP and his team were waiting for the local police to arrive. To control the crowd, the team was saying "Delhi Police! Chaliye peechhe hatiye."

5. When Hathi Ram comes with his team, then he introduces himself to the DCP whom he was meeting for the first time as "Jai Hind, Sir! Sir, Inspector Hathi Ram Chaudhary, Outer Jamuna Par Thaana." and then the DCP orders "Chaudhary, ye bheed ko control karo aur in chaaron ko arrest karne ka procedure shuru karo."

6. A constable whose last name was Tokas, was trying to get the names of the 4 arrested people but they were not telling, so he banged the heads of two of them together. Seeing this, their senior Imran came running and said "Tokas! Kya kar rahe ho tum Tokas! Sir log hain andar, bahar media hai, kya kar kya rahe ho!". To this Tokas replies, "Aise hi bulwana padta hai, Sir! Naam tak nahi bataya ab tak ***** ne!".



Paatal Lok

7. The SHO in the station was in tension about the case and Hathi Ram to calm him down said "Ho jayega Sir. Main sambhaal lunga."

8. Sanjeev Mehra(the target) and Jai Malik, his colleague, were talking about whether to accept the boss's offer or not. They were referring each other by the first names:
Jai: "Its not just about the TRP Sanjeev. Singh ko kuchh aur bhi pata hai."

9. While Tokas was briefing Hathi about the arrested guys and Hathi notices that one of them is not holding a slate with his name on it, he said "Saab slate chhodiye ***** ne naam nahi bataya ab tak. Fingerprints bhi 9 hi diye hain."



Paatal Lok

10. While chasing a suspect on bike, Imran accidentally hits a girl who was crossing the road while using her phone. This put a lot of pressure on Hathi due to which he got a little bit angry on Imran and said "Taariq ka ek photo pahunchao headquarters mein aur kuchh furit vruit lekar jao nursing home mein sorry bolne ke liye. Us ladki ke gharwalon ne ***** macha rakha hai media mein." When Imran justifies that the girl was at fault "Sir galti us ladki ki hai aur itni kuchh lagi bhi nahi hai use." very gently then Hathi says irritated "Dekh bhai! mera koi interview ya exam nahi ho rha hai. Saalon mein ek dhang ka case mila hai mujhe handle karne ke liye aur is gadbadi ke chakkar mein DCP saab kaeh rahe hain tu Chitrakoot chhod, yahan to theek se investigation karle. Main tere haath jodun hun, aage te koi gadbadi mat kario."

11. SHO came to know that Hathi was going to Chitrakoot investigation without informing him because he was now directly reporting to DCP Bhagat and thus was a bit angry. He said in a mocking sense "Theek hai Bhai! Headquarters ka order hai, kya kar sakte hain. Jao."



Paatal Lok

12. Hathi came to know that Imran has passed the exam from others and thus he feels bad that Imran didn't tell him directly. So the conversation between them goes:

Imran: "Sir..."

Hathi: "Mubarak ho bhai."

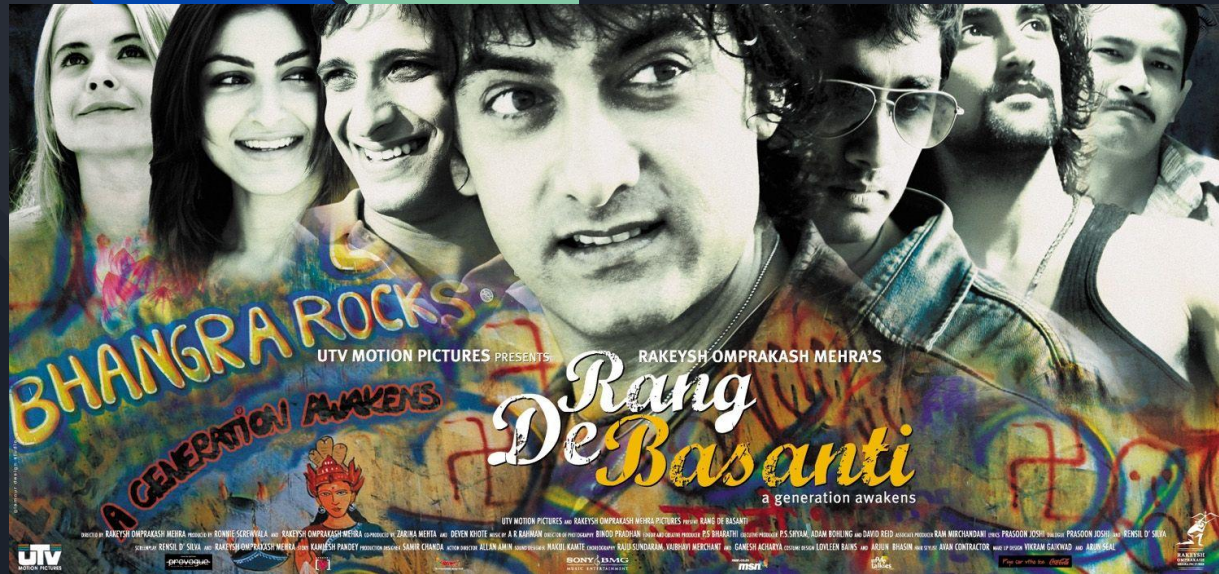
Then Hathi rudely takes out his phone

Imran: "Aapko pata chal gaya?"

Hathi: "Pata to chalna hi tha. Tere se nahi to kisi aur se."

Rang de Basanti

(Nikhil Bishnoi)



The story of six young Indians who assist an English woman to film a documentary on the freedom fighters from their past, and the events that lead them to relive the long-forgotten saga of freedom.

Opening Scene

INT. LAHORE JAIL, BHAGAT SINGH'S CELL; 23 MARCH 1931—
EVENING

A strikingly handsome young man (BHAGAT SINGH) is reading Lenin's biography. As he hears the cell door unlock, he looks up. The door opens and JAMES MCKINLEY walks in.

भगत सिंह
ज़रा रुकिए, मिस्टर मकिनले! एक क्रांतिकारी
की दूसरे क्रांतिकारी से मुलाकात हो रही है!

BHAGAT SINGH
Just a minute, Mr. McKinley. One
revolutionary is meeting another!

He finishes reading and puts the book down.

भगत सिंह
थैंक यू। चलें?

BHAGAT SINGH
Thank you... Shall we go?

जेम्स मकिनले
काश सबकुछ इस तरह ख़त्म नहीं होता।

JAMES MCKINLEY
I'm sorry it had to end this way.

भगत सिंह
यह अंत कहाँ है मिस्टर मकिनले? यह तो
शुरुआत है। हमारे बाद और भी आएँगे,
और भी।

BHAGAT SINGH
This isn't the end Mr. McKinley. This
is just the beginning. There will be
others after we're gone, many others.

CLOSE-UP: JAMES MCKINLEY's eyes turn moist.

A conversation between jailor and a political prisoner

This first scene actually is very interesting, here we can see that James McKinley who is the jailor of Lahore jail, have a rather respectful Conversation with the criminal, Beside being a terrorist Bhagat singh Has gained some respect from McKinley and he feels sorry for him Which is not a usual choice of manner By a jailor towards his prisoner

Bhagat singh also have a rather polite In return, but still he does not use sir And easily ask the jailor to wait for a Minute, which is because he does not Consider McKinley as his superior and Reject to be submissive towards him.

All of the communication take place in Hindi

SUE's POV: She is hounded by cab drivers, hotel touts, travel agents, flower sellers, beggars, peacock feather sellers and other hawkers.

CLOSE ON: SUE walks out of the exit gate.

HOTEL TOUT

Hello Madam hotel arranger Madam. Big room, honeymoon suite is very sweet, Madam.

CARPET SELLER

Carpet Madam, genuine Indian! Drawing room...

PEACOCK FEATHER SELLER

(trying to catch SUE's attention)

Hello Madam...hello Madam...look...look. Madam, here!

MAP SELLER

(with maps around his neck and hands)

Indian globe. Real, correct map!

TRAVEL AGENT

Taxi Madam? Whole day, very cheap. Famous private travel agent. A/c inside, black window.

A foreigner and the sellers interaction

Unlike the last time, the interaction takes place between two parties who don't know each other personally, here the sellers or the hawkers are pleading the foreigner to buy their stuff, the foreigner seems to be superior to the sellers at the particular environment setting, because she is seen as someone who the sellers are depended on and she is higher as she is richer, since the interaction is in business, money matters here.

A group of fierce looking young men with saffron bandanas and armed with hockey sticks are pushing the revellers aside and tearing apart couples on the dance floor. A fiery looking youth [LAXMAN PANDEY] picks up the boom box and throws it on the ground.

लक्ष्मण पाण्डेय

ऐ बन्द करो यह नंगा नाच। कितनी बार
समझाया तुम लोगों को? देश की पूरी
संस्कृति भ्रष्ट कर दी है। हैं? चलो, निकलो
यहाँ से, चलो। चलो।

LAXMAN PANDEY

Stop this obscene dance! How
many times do I have to make
you understand this? Polluting the
culture of this country... Leave this
place right now. LEAVE!

असलम

वारनिंग क्या दे रिया है बे? तेरे को पसंद
नहीं, तू मत आइयो।

ASLAM

Who are you to warn us? If you
don't like it, don't come here.

लक्ष्मण पाण्डेय

तू चुप बे, साला पाकिस्तानी।

LAXMAN PANDEY

Shut up! You bloody Pakistani!

LAXMAN PANDEY rushes towards ASLAM, but DJ blocks his path. SUE looks on horrified. Everyone watches in tense silence. DJ and LAXMAN PANDEY glare at each other. LAXMAN PANDEY's companions pace up to stand beside him. KARAN and ASLAM join DJ.

An interaction between Students and a self proclaimed social worker

Here the interaction is more sort of between
Two parties with different social ideologies
Since that is the case, the money or the
employment of the people involved does
not really matter, what matters here is the
amount of muscle power that the parties
have, since the group in saffron are armed
They can use the impolite tone and talk like
A superior to the students. He call a student
'tu' and ask him to stop talking and curse
him

Awkward silence. KARAN turns to leave.

राजनाथ सिंहानिया

कुछ सोचा? अगले साल कौन सी अमेरिकन यूनिवर्सिटी जाओगे? मिशिगन यूनिवर्सिटी के मैनेजमेंट प्रोग्राम की काफी तारीफ सुनी है। फिर कार्नेगी मेलन है, व्हाटर्स है...

करण

(बीच में)

यह लिस्ट मैं जानता हूँ।

RAJNATH SINGHANIA's cell phone rings. He picks it up, irritated.

राजनाथ सिंहानिया

हैलो हॉ...

(करण की तरफ देखकर)

रुको...

(फोन पर)

ठीक से सुनाई नहीं दे रहा...बाद में फोन करो...बोला ना बाद में फोन करो।

He disconnects the phone.

राजनाथ सिंहानिया

मैं जानता हूँ कि तुम हर लिस्ट के बारे में बहुत अच्छी तरह जानते हो। लेकिन जिंदगी में कुछ ऐसे ही नहीं मिलता। उसके लिए प्लैनिंग करनी पड़ती है। हर सेकिंड एक नया ईसान पैदा होता है, इस देश के गटर में! कोई नहीं पूछता, ना सरकार, ना उनका भगवान...

(नौकर को)

नहीं चाहिए।

(करण को)

कुछ करो... नहीं तो इनकी तरह होकर रह जाओगे।

KARAN bristles; he's heard this a thousand times before.

करण

अब फिर से लेक्चर शुरू मत कीजिए, प्लीज़...

RAJNATH SINGHANIA

Have you decided which American university you want to go to next year? Michigan University offers a fine Management programme. Then Carnegie Mellon, Wharton...

KARAN

(cuts in)

I know the list.

RAJNATH SINGHANIA

Hello...

(to KARAN who's about to leave)

Wait...

(on the phone)

I can't hear you clearly...call me later.

RAJNATH SINGHANIA

I know that you know about the lists. But life doesn't just happen to you. You've got to plan it. Every second someone is born in this country. Nobody cares about them. Neither the government, nor their God.

(to a servant)

Take it away!

(to KARAN)

Do something... Or else you will be one of them.

KARAN

Please, don't start with your lectures...

An interaction between a father and a son

Here again, Rajnath singhania is a rich and powerful man, but we can see that his son does not talk in a polite submissive way unlike the sellers who were selling their product to the foreigner, this is perhaps because the environment setting is a family and people can talk freely within their family without thinking of their face values, karan call his dad by aap and his dad uses tum.

राजनाथ सिंहानिया
एसएमएस जनरेशन। चार लाइन ज्यादा क्या
हो गई, लेक्चर लगने लगता है।

RAJNATH SINGHANIA
SMS generation. Any conversation
that goes beyond four lines
becomes a lecture.

RAJNATH SINGHANIA's mobile rings. He checks the number on the
phone and holds it to his ear.

राजनाथ सिंहानिया
हाँ, हैलो भाई, यहाँ...ठीक से...अच्छा...हाँ ठीक
है, मैं बाहर जाकर बात करता हूँ।

RAJNATH SINGHANIA
Hello...the signal's weak here...give
me a second. Excuse me, Karan.

KARAN sighs deeply as he watches RAJNATH SINGHANIA walk out of
the room and into the balcony. A glass door separates them.

NOTE: The conversation that follows is shot in such a way that we are
sometimes near RAJNATH SINGHANIA, and at other times near KARAN.
The sum effect of this is that while the viewer hears the complete conversation,
KARAN is only able to get snatches of information.

राजनाथ सिंहानिया
हाँ, बोलो!

RAJNATH SINGHANIA
What is it?

राजनाथ सिंहानिया
अच्छा तो उनसे कह दो कि हमें यह सौदा
नहीं करना।

RAJNATH SINGHANIA
The deal is off then, we are not
interested.

राजनाथ सिंहानिया
देखो, तुम मेरा वक्त बरबाद कर रहे हो। एक
तो वैसे भी रशियन क्वालिटी का भगवान ही
मालिक है, ऊपर से यह अकड़। और उनके
लिए तो यह फायदे का सौदा ही है। उन्हें
बाजार में इसका आधा भी नहीं मिलेगा। वे
फैसला कर लें, हाँ या ना।


RAJNATH SINGHANIA
Please don't waste my time. You
know Russian quality is doubtful,
they can't afford to be arrogant.
Anyway, in the open market, they'd
not get anything close to the price
we're offering. They need to make
up their minds.

देखो भइया, जब इंडिया में डील होती
है, तो दूल्हे के साथ पूरी बारात भी खाती
है... और बैंड वाले भी... कुछ नहीं। उनको
बोलो पैसे भिजवा दें।

And you know how many fathers
there are to every deal in India. Tell
them no more negotiations. They
should wire the money to us.

An interaction between business men

Here we can see Rajnath having a conversation with
the other party over a phone and we can see that
Rajnath is particularly rude because he have an upper
hand in a business deal



The instrumental version of 'Abide With Me' plays. JAMES McKINLEY kneels before the altar, his eyes filled with tears. He's angry...with his government...with himself...with his God.

JAMES McKINLEY
How can this be your will, tell me... Tell me...
Tell me... How can this be the will of God?

A teardrop escapes JAMES McKINLEY's eyes. JAMES McKINLEY begins to recite the Lord's Prayer.

A Person who is confessing to God

In this particular scene, we can see McKinley using English for the first time in whole movie, this is because he is confessing his sins, he is sorry and he is questioning someone oh higher authority, but at the same time he know that the higher authority always want what's the best for him. There are many other factors responsible for the choice of language by McKinley while praying, like the fact that he has been raised this way

A boy gets a cup of tea, MISHRA pushes the cup towards LAXMAN PANDEY.

मिश्रा
बैठो... चाय पीयो।

MISHRA
Sit down... Have some tea.

LAXMAN PANDEY sits still.

मिश्रा
ज़्यादा इमोशनल होने की कोई ज़रूरत नहीं है। राजनीति में भावना का कोई स्थान नहीं है। पार्टी तुम्हारे बारे में बहुत कुछ सोच रही है। बहुत आगे जाना है तुम्हें...

MISHRA
Don't be so emotional. In politics there's no place for emotions. The party has big plans for you...

Interaction between a party worker and his leader

Here, we can see that Mishra(who is the leader), simply commands Laxman, he does not even request and neither he care about the face values of Laxman As he is superior to Laxman.

LAXMAN PANDEY erupts emotionally.

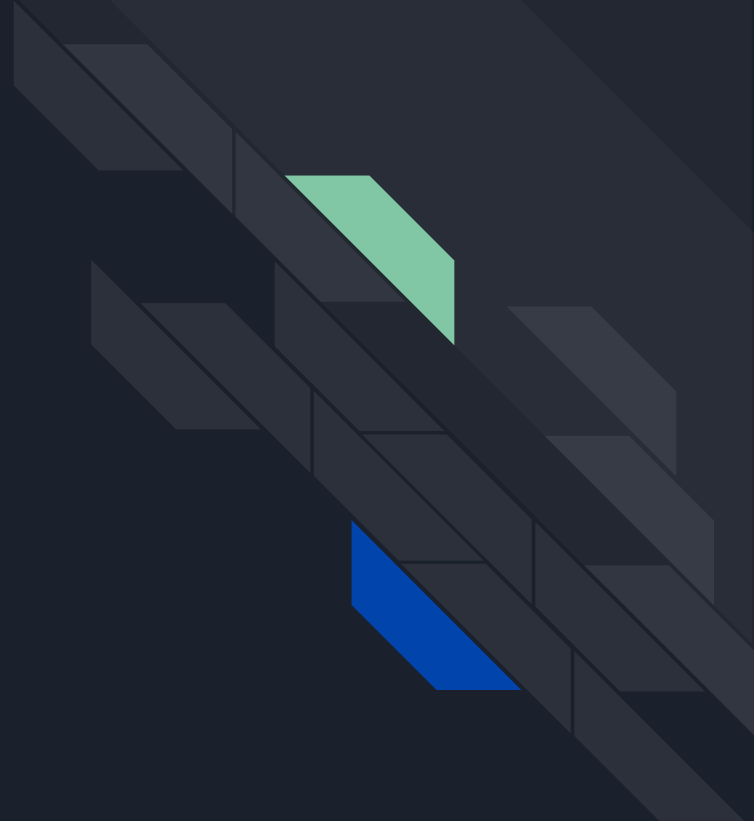
लक्ष्मण पाण्डेय
कहीं नहीं जाना है मुझे। कोई मतलब नहीं है मुझे आपकी पार्टी से भी और आप से भी क्योंकि आप भी बिक चुके हैं।

LAXMAN PANDEY
Big plans! I don't care either for your party or you since you have sold your soul.

MISHRA throws the hot tea on LAXMAN PANDEY's face. Party workers rush forward and a free-for-all fist fight begins. They beat LAXMAN PANDEY up.

Observation

In every condition, the pronouns remained the same when the parties referred to each other, which were according to the social Hierarchy but the politeness depended on the emotions of the parties





Article 15

(Aaryan Singh)

Linguistic Variations in the movie





Opening Scene

The film opens with a song in local dialect code-mixed with Hindi, with the lyrics as:

kahab to lagi jaayi dhak se dhak se
bade bade logan ke mahla do mahla
bade bade logan ke mahla do mahla
aur bhaiya jhoomar alag se alag se
aur bhaiya jhoomar alag se alag se
bade bade logan ke haluwa paratha
bade bade bade bade haa
bade bade logan ke haluwa paratha
bade bade logan ke haluwa paratha
aur mineral water alag se
alag se aur mineral
hamre gariban ke chatni aur roti

hamre gariban ke chatni aur roti
hamre gariban ke chatni aur roti
pani piye balu wala nal se nal se
pani piye balu wala nal se nal se
pani piye pani piye balu wala nal se
bade bade logan ke school college
bade bade bade bade haa
bade bade logan ke school college
bade bade logan ke school college
aur bhaiya tuition alag se alag se
aur bhaiya tuition alag se alag se
kahab toh lagi jaayi dhak se
kahab toh lagi jaayi dhak se



Entry of the Protagonist

Background Song Language : English

Immediately after the song in local dialect, the next scene is the entry of the protagonist.

The entry of the protagonist is choreographed by the song “Blowin’ in the wind” by Bob Dylan, playing as the background music, of course in English.

Additionally, he’s also listening to the news in English, texting his friend in English, code-mixed with pure Hindi.



Mode of addressal of the protagonist

His driver addresses him as “Sir” and whenever he feels the need to use a pronoun, he invariably calls him using the pronoun “Aap”.

Similar can be said of all the further subordinates who appear before him at various stages in the movie, they also unfailingly call him as “Sir” and “Aap”.

Here also, an interesting observation can be made. His circle officer, who is at a higher post when compared to the rest of his subordinates, tries to mix English whenever possible in his talks.

He says, “Yeh Nihal Singh ki small sister h sir, if you don’t mind sir, aapki seva m niyukt kar de”

Whereas his driver and others talk in their regional Hindi, using “Hum” instead of “Main”.

Similarly the SP of the area also talks in English and addresses him by his name but uses the pronoun “Aap” when he has to.



Language used by the protagonist

He predominantly speaks in Hindi code-mixed with English, with some typical sentences like :

‘Fir problem kya hai’ 11:55

‘Bike maine nahi chalayi kab se’ 13:06

But sometimes when he’s angry with his subordinates, he resorts to pure unadulterated English with sentences like:

‘What the f**k is happening here?’ 51:50

‘Get the hell out of here.’ 45:53

He texts to his fiancé :

‘This is a funny place.’ 5:55



Language used by his co-workers

Almost all of his subordinates use “Hum” in place of “Main”, since they are all locals of that place.

They primarily use Hindi code-mixing it with English when required., with some typical sentences like :

‘Humko koi adhikar nhi hai sir, is balance ko bigadne ka’ 44:31

‘Abe chup, mandir m baithenge saale’ 48:20
when addressing a bunch of locals.

Although he meets very briefly with the former SP of the area, we manage to get a few lines from him, which shows that he used “Main” and talked almost in a similar pattern to the protagonist, with sentences of him being :

‘I am a fan of his book.’ 9:40

‘Accha, ab main chalta hun, kal subeh ki flight hai’ 10:50



Language used by the locals

There is a scene when the dead bodies of the girls are being taken to the hospital, and a small crowd has gathered there.

A local woman speaks :

“Laalgaon ki laiki raheli” 22:19

translating to she was a girl who used to live in Laalgaon.

There is another local who is well-educated. So, when he speaks to the protagonist, he speaks in clear Hindi very well.

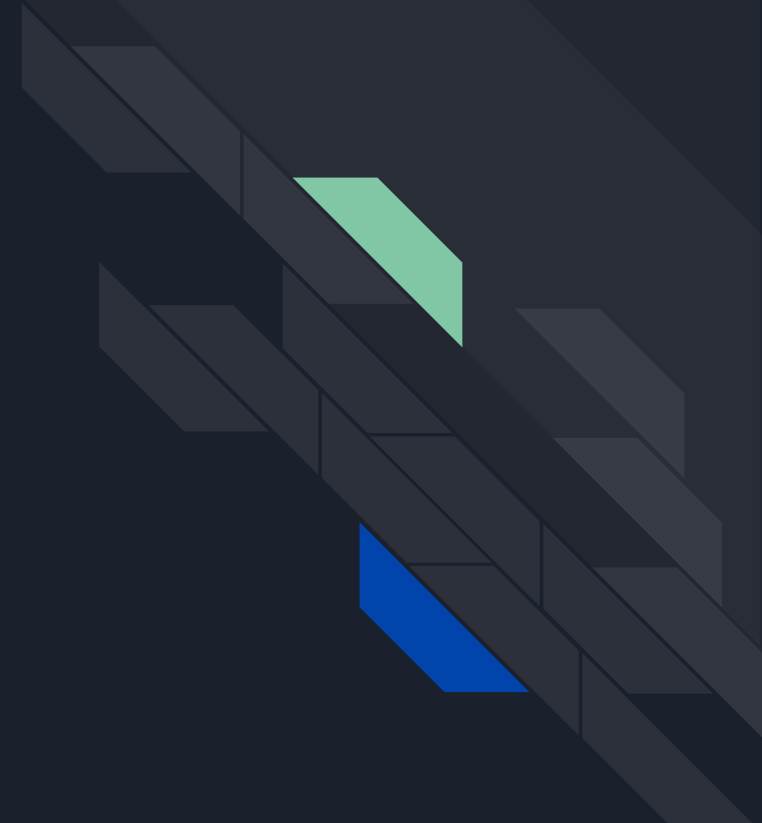
‘Humko jo v padhaya gya, sb jhuth tha’

‘Hazir, sir’. 1:14:20

As we can see, he still retains the use of “hum” over “main”, but with the exception of that, he speaks Hindi reasonably well.

Advertisements

(Tanishq Goel)



Different Settings but Same Idea



Where is Social Hierarchy in Advertisements?

60% of ads
target ^{OBJ} it
salesman
-customer
relationship!



Advertisement #1



Analysis

Setting: Bank Gate

Addressee: Employer/Employee's Father

Language: Hindi

Print media

(Veeral Agarwal)



Data from interviews

Analysis on interviews on the basis of social hierarchy.
Collection of sentences in different categories.
Categories are on the basis that they use to address someone in interviews.
Like sir/ma'am, name/first name, aap/aapka, etc.

A sample interview

interview 8 -

[संजय मिश्रा इंटरव्यू | Sanjay Mishra Interview | Shahrukh Khan is doing what government should do for cinema- Sanjay Mishra](#)

sir/maam:

ये उस एक्टर की कहानी है, जिसे देख कर लोग कहते हैं कि, "अरे सर आपकी फिल्म देखी है, क्या गज़ब का काम करते हैं, आपका नाम क्या है?" तो ये अपनी पहचान बनाने वाली कहानी है। तो फिलहाल संतुष्टि यही है कि लोग सर बोलने लगे गए हैं।

unki/uski/unhe:

उनकी फिल्ममें 100, 200 करोड़ कमाती है, उन्हें क्या ज़रूरत पड़ी। नहीं, मैं उन्हें सपोर्ट कर रहा हूँ। वो फिल्म (की कमाई) को ऊपर ले जाते हैं।

A sample interview (continued)

their name/first name:

"फिल्मों के लिए जो काम सरकार को करना चाहिए, वो शाहरुख खान कर रहे हैं"- संजय मिश्रा टेलीविजन से लेकर फिल्मों तक, कई अलग अलग तरह के किरदार निभा चुके अभिनेता संजय मिश्रा अपनी आगामी फिल्म 'कामयाब' को अपने दिल के बहुत करीब मानते हैं। फिल्म के बारे में बात करते हुए संजय मिश्रा ने कहा- "ये उस एक्टर की कहानी है, जिसे देख कर लोग कहते हैं कि, अरे सर आपकी फिल्म देखी है, क्या गज़ब का काम करते हैं, आपका नाम क्या है?" फिल्म 'कामयाब' 6 मार्च 2020 को रिलीज होने वाली है, जिसे शाहरुख खान प्रस्तुत कर रहे हैं। फिल्म की रिलीज से पहले फिल्मीबीट ने संजय मिश्रा से मुलाकात की, जहां उन्होंने अपनी आगामी फिल्मों के साथ साथ चरित्र अभिनेताओं, हिंदी फिल्म इंडस्ट्री और अवार्ड्स पर खुलकर बातें की। संजय मिश्रा का मानना है कि फिल्मों के लिए जो काम सरकार को करना चाहिए, वो शाहरुख कर रहे हैं। आज मैं शाहरुख खान की तारीफ क्यों करता हूँ.. क्योंकि उन्होंने एक कदम लिया है कि वो अच्छे विषय पर बनी छोटी independent फिल्मों को भी प्रस्तुत करेंगे। लेकिन जो काम सरकार को करना चाहिए, वो शाहरुख खान कर रहे हैं। एक फिल्म से शाहरुख खान या रेड चिलीज़ के नाम जुड़ जाने से फर्क दिखता है? शाहरुख का नाम जुड़ने से वो संघर्ष कम हो गया। लोग ये नहीं कहेंगे कि फिल्म में संजय मिश्रा हैं और साथ ही अजय देवगन भी हैं।

A sample interview (continued)

Their name/first name:

इसीलिए अब पंकज त्रिपाठी, नीना गुप्ता, संजय मिश्रा, सीमा पाहवा जैसे लोग भी सामने आ रहे हैं क्योंकि लोग इनके किरदारों से जुड़ा महसूस करते हैं।

प्राण साहब ने इतने अलग अलग तरह के किरदार किये हैं कि उस वक़्त के हीरो भी शायद डर जाते होंगे कि हमने क्यों नहीं किया। महमूद को ही ले लीजिए, उनके लिए तो सेट पर हीरो तक इंतज़ार करते थे। इस लिस्ट में कई अभिनेता हैं। अभी अनीस बज़्मी की 'भूल भुलैया 2' की शूटिंग शुरू हुई है, उसमें भी बड़ा दिलचस्प किरदार है।

A sample interview (continued)

aap:

'कामयाब' मतलब ये नहीं कि लाखों लोग आपके साथ फोटो खिंचा रहे हैं और ऑटोग्राफ़ ले रहे हैं।

कामयाब मतलब संतुष्टि। आपकी अपनी संतुष्टि।

एक इंटरव्यू में आपने कहा कि 'हमें अवार्ड नहीं चाहिए, हमें दर्शक चाहिए'.. आपको लगता है कि अवार्ड पाने वाली फिल्में दर्शकों तक नहीं पहुँचती ?

आंखों देखी, कड़वी हवा जैसी आपकी भी कुछ फिल्में हैं, जो दर्शकों के बड़े वर्ग तक नहीं पहुँच पायी। इसका अफसोस है ?

कई बार बात कही जाती है कि इंडस्ट्री भी एक्टर और कैरेक्टर एक्टर में भेदभाव करती है। आपका अनुभव क्या कहता है?

सच कहूं तो ये शहर कब आपको 'ऐ भाई' और कब आपको 'सर' बनाता है, ये आपको भी एहसास नहीं हो पाता है।

किसी फिल्म को हमी भरने से पहले आप किन बातों का ध्यान रखते हैं ?

आप निर्देशक हैं, आप मुझे स्क्रिप्ट सुनाइये।

जब आप मुझे स्क्रिप्ट सुना रहे हैं और यदि मुझे अपने दिमाग में फिल्म दिखने लग गई तो मैं समझ जाता हूँ कि फिल्म में मुझे क्या करना है।

इतने सालों में हिंदी फिल्म इंडस्ट्री में चरित्र अभिनेताओं को वो पहचान मिली है, जिनके वो हकदार रहे हैं? आप इस बारे में क्या सोचते हैं?

आपकी अपनी सभी फिल्मों में आपकी फेवरिट कौन सी है?

Analysing sample interview

As we can see here that frequency of “name” and “ aap” is high . This is because interviews are generally formal so , they don’t use there informal language . there they talk each other formally even they are good friends .