

Tarseel

An initiative by Tarseel, Department of Journalism, Bharati College.

Faculty's Note

The word "conflict" is one of the elements of a news story, and perhaps the most important and influential among the 10-12 elements of a news story. It has long been the interest of readers and media personnel alike. Conflict is not restricted to people against people; there can be conflict with animals, nature, the environment, or even the frontier of space, too. All forms of conflicts, such as physical or emotional, open, overt or even ideological conflict, have remained the cornerstone of media reporting. The aforementioned various forms of conflicts are what the media has been raising quite frequently, so that readers/viewers can understand their value and take informed decisions.

However, there is another kind of conflict, which is not so obvious among the readers/viewers of the media. That conflict is between the media organisations and the government establishment, which has been ongoing ever since the genesis of the media and the government. Since the birth of media in India, when James Augustus Hicky first published the newspaper, the Bengal Gazette, which got shut down due to conflict with the then British Government, the media has been in constant conflict with the successive governments. Obviously, the nature of the conflict between the media and the British Government was very brutal throughout their rule in India. But it was hardly a miss ever between the media and the various governments after India's independence. We have seen the darkest, brutal treatment meted out by the government to the media during the emergency period in India.

One can argue that a particular or the present media era is undergoing a severe conflict, which is a subjective analysis, but what is not going to change in the coming years is neither the above-mentioned conflicts nor the conflict between the media and the establishments, because of the very nature of the media and the government, which are always on opposite sides.

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The Slow-Motion Tragedy of Global Ecocide

Vani
 1st Year

The history of modern warfare is written in blood, but its future is being buried in the poisoned soil of a dying planet.

Despite witnessing environmental destruction in real time, we are often the last to demand accountability for the 'silent casualties' of conflict. While political strategies dominate headlines, a deeper war is being waged against the systems that sustain life.

This is the age of ecocide, where the victim has no voice and the perpetrator hides behind the idea of collateral damage. Journalism has long overlooked the environmental damage caught in the crossfire. We chase visible destruction because it fits the 24-hour news cycle, but ignore slower disasters like chemical leaks or deforestation. For families returning home after a ceasefire, the war does not end. It continues in their soil, water, and air. Recent data shows an environment under siege. According to Uacrisis.org and Odessa Journal, in Ukraine, over 10,885 eco crimes have caused the loss of 1.6 million hectares of forest, with reconstruction expected to produce 741 million tonnes of CO2. Reports from the United Nations Environment Programme (UNEP) and satellite analyses indicate that as of late 2025, in Gaza, the destruction of 97 percent of tree crops and 61 million tonnes of debris has damaged the land for generations. These are not isolated cases. Around 40 percent of internal conflicts are linked to natural resources, leaving behind long-term threats like contaminated groundwater and poisoned ecosystems.

Vandana Shiva describes this silence as 'anthropocentric arrogance,' where the media ignores environmental destruction and enables militaries to 'colonize the future.' George Monbiot notes that what is visible is not always what is important, highlighting how environmental crises are often downplayed. As Greta Thunberg has pointed out, the response is often "too quiet and too late."

Journalism treats war as a record of victories, but the land is a casualty that cannot retreat. We focus on immediate tragedies while ignoring the slow collapse of life-supporting systems. We must confront the truth written in scarred earth: The Earth held its silence, not because it lacked a voice to cry, But because we refused to listen while it was left to die.

If we continue to ignore these silent victims, we risk winning wars but losing the world we depend on. Our responsibility is not just to report who won, but what has been lost forever.

MEDIA & CONFLICT



Editor's Two Cents

Anjali Pandey
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Geopolitics: An Enduring Global Trend

Conflict is a constant in human life throughout its history, present, and future. Wherever there is disagreement, there is conflict. However, the intensity of these differences, which escalate into full-fledged wars as history shows us, has been relatively limited. Yet, current global scenarios and developments from the Russia-Ukraine war to the tensions involving Iran, Israel, and the United States are making us witness conflicts more frequently and in shorter spans of time, turning into wars.

War, once a breaking news phenomenon, now feels like a recurring monthly episode.

Geopolitics has emerged as an interesting and dominant field of discussion. From social media, where almost every user voices an opinion, to mainstream news channels dedicating prime-time slots to geopolitical debates, this shift is evident. As audiences become more aware, participation has increased, bringing in more diverse perspectives.

The interpretation of information and breaking it down into simpler terms has always

been the duty of journalism. However, social media has adopted this format as well, and the simplification has reached such an extent that becoming aware through memes is now a universal favourite.

Geopolitics has become a trend not only in the media but in our daily lives, shaped by the volume of information we are exposed to and the degree to which we are affected by it.

The effects are indirect when we feel concern over the genocidal outcomes of wars like Russia-Ukraine and Israel-Palestine, or the displacement crises in civil conflicts such as those in Thailand and Cambodia. These effects become direct when global disruptions like fluctuations in oil supply such as shortages in LPG cylinders, start knocking our doors.

Today, the media has motivated us to learn about the patterns of conflict and the reasons they escalate into wars be it changes in leadership or historical threats between nations.

We are actively searching for answers, criticizing and appreciating government decisions, and even advocating for particular sides. As much as we want to stay informed and participate in this race of knowing everything, there is an equally important need for us to understand this art of diplomacy deeply and approach the issues with sensitivity.

'For You Page' पर डिजिटल युग का सूचना युद्ध

प्रिया कुशवाहा
तृतीय वर्ष

इस दशक के बीते वर्षों में वैश्विक राजनीति में देशों के बीच लगातार संघर्ष और युद्ध का दौर रहा है। रूस-यूक्रेन युद्ध, इज़राइल-गाज़ा संघर्ष, ईरान-इजरायल, भारत-पाकिस्तान जैसे देशों का संघर्ष वैश्विक स्तर पर महसूस किया जा रहा है। इसी कारण कई विशेषज्ञ इसे "तीसरे विश्व युद्ध जैसे हालात" की संज्ञा देने लगे हैं।

इस बार युद्ध का सबसे खतरनाक हथियार बंदूक या मिसाइल नहीं, बल्कि सोशल मीडिया का फॉर यू पेज है। अब लड़ाइयाँ "सूचना युद्ध" में बदल चुकी हैं, जिसे लोगो की सोच, धारणाओं, भावनाओं और जनमत को बदलने के लिए इस्तेमाल किया जा रहा है। रूस-यूक्रेन युद्ध शुरू होने से पहले ही Telegram पर युद्ध से जुड़ी खबरों में अचानक से बढ़ोत्तरी हुई। पहले जितनी पोस्ट थीं, उससे कई गुना ज्यादा लगभग 8,900% पोस्ट और तस्वीरें करीब 5,300% तक बढ़ गई थीं, यानी युद्ध से पहले ही युद्ध जैसा माहौल बनाया जा रहा था। इसी तरह इज़राइल-गाज़ा संघर्ष के दौरान टिक टॉक, इंस्टाग्राम और एक्स (ट्विटर) पर #Palestine और #Israel जैसे हैशटैग्स ट्रेंड कर रहे थे। जिसके जरिए लोग लगातार सीधे युद्ध क्षेत्र से वीडियो, तस्वीरें और अपनी राय साझा कर पा रहे थे। लेकिन इस सकारात्मक प्रभाव के साथ गलत एवं भ्रामक सूचनाओं और पक्षवाद का खतरा भी तेजी से बढ़ा है। स्रोतों के अनुसार 8-15% भ्रामक सामग्री ही प्लेटफॉर्म से हटाई जा सकती है, जबकि लगभग 20% अकाउंट्स बॉट्स के रूप में नैरेटिव को प्रभावित करते रहते हैं। सोशल मीडिया के फॉर यू पेज पर एल्गोरिथ्म अक्सर एक ही प्रकार की सामग्री दिखाते हैं, जिससे लोगों में ध्रुवीकरण बढ़ता है और वे दूसरे दृष्टिकोण को समझ नहीं पाते हैं।

इसका सबसे गहरा असर मानसिक स्वास्थ्य पर देखा गया है। लगातार युद्ध से जुड़ी खबरें देखने से तनाव, चिंता और अवसाद में वृद्धि होती है। युद्ध प्रभावित क्षेत्रों में चिंता 51.8% और अवसाद 38.5% तक दर्ज किया गया है, जबकि 68% किशोरों ने स्वीकार किया कि हिंसक डिजिटल कंटेंट देखने के बाद वे खुद को कम सुरक्षित महसूस करते हैं। आधुनिक समय में "सूचना युद्ध" सबसे घातक इसीलिए है क्योंकि यह केवल सैन्य शक्ति तक सीमित नहीं है, बल्कि गलत सूचनाओं, जनमत के हेरफेर और साइबर बुलिंग के माध्यम से सामाजिक, आर्थिक और मानसिक स्तर पर गहरा प्रभाव डाल रहा है। इसीलिए किसी भी नई खबर या जानकारी पर तुरंत विश्वास करने से पहले उसकी जाँच करना ज़रूरी है। साथ ही, हम किस प्रकार का कंटेंट और कितना देख रहे हैं, इसे भी संतुलित करना पड़ेगा क्योंकि यही हमारी सोचने की क्षमता, भावनाओं और दृष्टिकोण को प्रभावित करता है।

जागरूकता और विवेक ही इस डिजिटल युद्ध के दौर में हमारी सबसे बड़ी सुरक्षा बन सकते हैं।



BASED ON THE BOOK

MANUFACTURING CONSENT

BY NOAM CHOMSKY & EDWARD S. HERMAN

How Media Shapes What We Believe About Conflict



1 MEDIA OWNERSHIP

Few corporations control most media.
They protect political & economic interests.

IMPACT:

Some stories are amplified.
Others disappear.



2 ADVERTISING & PROFITS

News must attract viewers & sponsors.
Complex stories get simplified or ignored.

RESULT:

War becomes "entertainment,"
not information.



3 SOURCING

Journalists rely on official voices:
Government, military, politicians.

EFFECT:

One-sided stories become
"the reality."

Missing: Civilians, ground realities, dissenting voices.



4 FRAMING THE NARRATIVE

Language shapes how we see war:

INSTEAD OF:

"Civilian deaths"

MEDIA SAYS:

"Collateral damage"

WHY IT MATTERS:

The public accepts
violence as normal
or necessary.



5 REPETITION & VIRALITY

The same clips & headlines are repeated
across TV, apps, and social media.

OUTCOME:

A filtered version of
war becomes
"common knowledge."

Truth = Whatever you've seen 100 times.



THE RESULT: CONSENT

You support, ignore, or stay silent —
based on a story shaped for you.

THE BIG IDEA

"IN WARS TODAY, THE FIRST CASUALTY IS TRUTH."

— Noam Chomsky, *Manufacturing Consent*

संघर्ष के दौरान फैलती अफवाहें

सृजनी कुमारी
तृतीय वर्ष

संघर्ष के समय मीडिया की भूमिका बेहद महत्वपूर्ण हो जाती है। ऐसे समय में लोग जानकारी के लिए पूरी तरह समाचार माध्यमों और सोशल मीडिया पर निर्भर रहते हैं। लेकिन इस दौर में फेक न्यूज़ भी तेजी से फैलने लगती हैं जो स्थिति को और गंभीर बना देती हैं।

मई 2025 में भारत ने ऑपरेशन सिंदूर शुरू किया जो पाकिस्तान से जुड़े कश्मीर हमले के जवाब में था। इस दौरान सोशल मीडिया पर डिजिटल युद्ध छिड़ गया जहां ए आई जनरेटेड वीडियो, पुराने फुटेज जैसे इराक 2007 का ब्लास्ट और फर्जी सरकारी नोटिस वायरल हुए। बूम की रिपोर्ट के अनुसार उनके 68% फैक्ट चेक इस संघर्ष से जुड़े थे जिसमें मिडिल ईस्ट के पुरानी क्लिप्स को भारत पाक घटनाओं से जोड़ा गया। फेक न्यूज़ सिर्फ जानकारी गलत नहीं करती बल्कि नफरत और अविश्वास बढ़ाती है। भारत में 2026 तक 500 मिलियन से ज्यादा सोशल मीडिया यूजर्स हैं, जहां औसतन 2 घंटे 44 मिनट रोज बिताए जाते हैं। 91% Gen Z सोशल मीडिया को न्यूज़ का मुख्य स्रोत मानता है। भारत में Gen Z करीब 377 मिलियन हैं, जो रोजाना औसतन 3 घंटे सोशल मीडिया पर बिताते हैं। यह सिर्फ खबरें पढ़ती ही नहीं बल्कि उन्हें शेयर भी करती है, उन पर अपनी राय देती है और कई बार खुद भी जानकारी साझा करती है। ऐसे में न केवल Gen Z बल्कि आम नागरिकों को भी सतर्क रहने की जरूरत है। किसी भी जानकारी को बिना जांचे परखे साझा करना कई बार खतरनाक साबित हो सकता है, क्योंकि इससे फेक न्यूज़ तेजी से फैलती है और स्थिति और गंभीर भी हो सकती है।

The Meme Munition

Ananya Kumar
English Editorial Head
3rd Year

A serious political speech is clipped, edited, and turned into a joke. The format feels familiar, the humour lands, and for a moment, it feels like you understand what is happening. You like it, share it, maybe send it to a friend, and keep scrolling. That is the memefication of war. Real conflicts are turned into quick, repeatable jokes that fit neatly into timelines, where violence, history, and human cost are stripped away, leaving behind something easy to consume. And because it feels familiar, it no longer feels serious. It feels like just another meme, and we move on without realising what we have reduced to content.

The word 'meme' was first coined by Richard Dawkins to describe how ideas spread from one mind to another. Today, that spread is faster than ever. Memes turn complex realities into simple images and captions that can be understood instantly. In everyday life, this makes communication easier. In wartime, it makes reality easier to ignore. War is complex. It involves history, politics, human suffering, and long-term consequences. Memes break this complexity into something small and easy to consume. They create a sense of understanding without requiring real engagement.

A research paper titled Hate and Humor in a Conflict: The Study of Memes on the India and Pakistan Conflict by Sehrish Mushtaq, Aleena Sohail, and Huma Tahir shows that memes act as quick carriers of political ideas, often replacing detailed news. Instead of reading full reports, people rely on simple visual narratives that tell them who is right, who is wrong, and who to laugh at. According to this research, common themes in such memes include belittling the enemy, trivialising conflict, using history selectively, and promoting national pride. These patterns are not neutral. They shape how people see the conflict by turning it into simplified emotional reactions.

This is where the psychological pull of memes becomes risky. They reward speed, certainty, and emotion over thought. When war is presented through humour, it becomes easier to disconnect from its human cost. But this disconnection does not start with memes. Shakuntala Banaji an Associate Professor of Media and Communications and Programme Director for the Master's in Media, Communication and Development at the London School of Economics, UK, discusses in her work that people are already influenced by political language that dehumanises the 'other'. As she explains, "people have already been primed by dehumanising political speech by political leaders to think of 'enemy others' both inside and outside the nation as incapable of suffering." Memes do not create this thinking. They make it easier to spread.

Banaji also warns against blaming technology alone. In her words, "the slide towards fascist politics is being exemplified by the irresponsible use of media and social media by leaders such as Trump, but this is a 'symptom' not a cause. We must resist tech determinism." The use of meme-style communication by leaders like Donald Trump shows a deeper problem where politics becomes performance. Memes work well in this system because they are short, visual, and emotionally charged. The more extreme they are, the more they spread.

According to the same research paper, memes often reduce conflicts into simple good versus bad stories. These are easy to understand but rarely accurate. Banaji supports this by saying memes "merely add to an already saturated ideological field." They do not build real understanding. They repeat what people already believe. This kind of simplification is not new, but memes make it faster and more widespread, giving the illusion of awareness without depth. The emotional impact is just as important. The research shows that memes can make conflict feel less serious. When suffering is shown again and again through humour, it starts to feel normal. People stop reacting with the same intensity. A meme about a bombing might get thousands of shares, but it rarely leads to deeper thought or action. Serious events begin to feel like just another piece of content.

At the same time, the research also shows that memes are not entirely negative. Some memes try to promote peace, show shared humanity, or question violence. Banaji also points out that memes can become a form of propaganda, but the real issue is "the systems and systematic production of hate, not the technology possibly of memes." Memes are tools. Their impact depends on how they are used and who is using them.

Still, most war-related memes lean towards aggression. Themes of superiority, mockery, and provocation are far more common than empathy. This reflects a larger media environment where strong, polarising content gets more attention. Memes may look like simple expressions of public opinion, but many are shaped by political groups, networks, and algorithms that decide what spreads.

This brings up an important question. If memes are shaping how people understand war, who is shaping the memes? The answer is not always clear, but the effects are visible. Memes give small pieces of information while slowly making conflict feel normal. The danger is gradual.

People do not suddenly stop caring about war, but their response changes over time. Empathy becomes selective. Violence starts to feel distant, even when it is real. Memes do not start wars. But they shape how wars are seen, felt, and remembered. And when war becomes just another type of content, the line between awareness and apathy begins to fade.

Why Some Conflicts Get Attention and Others Don't

Nidhi
2nd Year

Information travels faster than ever in the present times; global attention remains deeply selective. We often assume the world responds to the scale of human suffering. But recent years show something different. It is not the intensity of suffering that determines visibility, but the attention a conflict receives. Today, wars are not only fought on the ground but also through headlines and algorithms that shape public perception. Some conflicts dominate news cycles for weeks, while others barely register. A clear pattern emerges. The Russia-Ukraine war received constant global coverage, with live updates, human stories, and real-time reporting. Meanwhile, conflicts in Sudan, Yemen, and Myanmar remained largely underreported, despite severe humanitarian crises.

The difference lies not just in violence, but in geopolitical relevance and audience interest. When powerful nations are involved, attention follows. Media organisations prioritise what drives engagement, discussion, and viewership. Public reaction also shapes visibility. People connect more with stories that humanise suffering, such as families, loss and personal narratives. When conflicts are reduced to statistics, they feel distant. This imbalance creates unequal empathy. People mobilise for some crises and remain silent on others, often because they are not exposed to the full reality. Social media amplifies this divide. While it promises equal voice, algorithms decide reach.

Content that is emotional, dramatic or polarising spreads faster, while complex or underreported conflicts fade. Users quickly become participants in narrative wars, forming opinions with limited context. Another critical factor is access. Many conflict zones face media restrictions, internet shutdowns or lack of global coverage. When stories cannot be told, suffering remains invisible. Silence does not mean absence of tragedy. It reflects absence of reach. Modern warfare is no longer just about territory. It is also about controlling the narrative. Governments manage information, media competes for attention and platforms prioritise engagement. In a screen-driven world, what we see feels like the truth, but it is only what reaches us. What remains unseen is not less real, only less visible.

युद्ध के दौरान मीडिया द्वारा तथ्यों को संवेदनहीन बनाना

प्रतिभा वर्मा
प्रथम वर्ष

जब मौत संख्या और आंसु खबर बन जाए, समझ लीजिए लोकतंत्र का चौथा स्तंभ संवेदनहीन हो गया है।

आज के दौर में मीडिया सिर्फ सूचना का माध्यम नहीं, बल्कि हमारी सोच और भावनाओं को दिशा देने वाला या कहे दिशाहीन कर देने वाला, एक बहुत शक्तिशाली साधन बन चुका है। लेकिन युद्ध जैसी परिस्थितियों में, यही मीडिया कभी-कभी तथ्यों को इस तरह प्रस्तुत करता है कि वे धीरे-धीरे अपनी संवेदनशीलता खो देते हैं। बार-बार दिखाई जा रही हिंसा, बमबारी और मौत की खबरें दर्शकों के लिए सामान्य हो जाती हैं।

जब टीवी स्क्रीन पर रोज़ "इतने लोग मारे गए", "इतने घायल हुए" जैसे आँकड़े दिखते हैं, तो वे केवल संख्या बनकर रह जाते हैं। और इससे उनके पीछे छिपी मानवीय कहानियाँ - टूटते परिवार, व्यक्ति विशेष की पहचान दर्शकों तक नहीं पहुँच पाती तब धीरे-धीरे दर्शक इन खबरों के प्रति भावनात्मक रूप से सुन्न होने लगते हैं।

हाल के समय में विभिन्न युद्धों और संघर्षों की कवरेज में यह स्पष्ट दिखाई देता है। लगातार आ रही ऐसी भयावह खबरों ने दर्शकों को इस हद तक सुन्न बना दिया है कि जो खबरें ब्रेकिंग न्यूज हुआ करती थी, आज "सामान्य अपडेट" लगती हैं।

भारतीय संदर्भ में अगर देखें तो, "ऑपरेशन सिंदूर" के दौरान जब पाकिस्तान के साथ युद्धविराम (ceasefire) की बात सामने आई, तो समाज का एक हिस्सा बहुत क्रोधित और उग्र हो गया था। कई लोगों ने युद्धविराम को कमजोरी के रूप में देखा और युद्ध को ही समाधान मान लिया। यह प्रतिक्रिया केवल राजनीतिक नहीं, बल्कि भावनात्मक भी थी। वास्तव में, जब लोग युद्ध को केवल "राष्ट्र गौरव" या "जीत-हार" के नजरिए से देखते हैं, तो वे उससे जुड़ी एक व्यक्ति के जीवन की कीमत को नजरअंदाज कर देते हैं। उन्हें यह महसूस नहीं होता कि जो लोग मर रहे हैं, वे भी किसी के अपने हैं - किसी के बेटे, पिता या भाई। इसी कारण संवेदना खो जाती है, और युद्ध को ग्लोरिफाई किया जाने लगता है और शांति के प्रयास कमजोर दिखने लगते हैं।

मीडिया के द्वारा पक्षों के खिलाफ सबूत कम देना और इस पर बात करना, की कौन भारत का सच्चा मित्र है। ऐसी खबरें भी कम विषैली नहीं हैं। ये एक इंसान को समुदाय या राष्ट्रवाद से जुड़ने पर मजबूर कर देती है और इसके बाद व्यक्ति सही या गलत नहीं राष्ट्रवाद का प्रतिनिधित्व ढूँढता है। ईरान और इजरायल के संदर्भ में यही देखने को मिलता है, कैसे मुस्लिम संप्रदाय खमेनेई के सपोर्ट में और हिंदू इजरायल के सपोर्ट में हैं। जबकि इससे बिल्कुल परे की उनका मकसद क्या है, और क्या एक सामान्य जनता के पक्ष में भी है?

मीडिया की भूमिका यहाँ पर अत्यंत महत्वपूर्ण हो जाती है। यदि मीडिया केवल आक्रामक राष्ट्रवाद और सनसनी पर जोर देता है, तब दर्शक भी उसी प्रकार सोचने लगते हैं। वहीं, यदि वह संतुलित और मानवीय दृष्टिकोण अपनाए, तो समाज अधिक संवेदनशील और समझदार बन सकता है।

अंततः, क्या एक दर्शक के रूप में हमारी जिम्मेदारी नहीं है? हर खबर को केवल मनोरंजन या उत्तेजना के रूप में न लेकर, बल्कि उसके पीछे की वास्तविकता को समझने का प्रयास करें। युद्ध कभी भी केवल "कहानी" नहीं होता, वह अनगिनत जिंदगियों की सच्चाई होता है। यदि हम इस सच्चाई को महसूस करना बंद कर देंगे, तो शायद हम केवल दर्शक बनकर रह जाएँगे—इंसान नहीं।

THE HARD QUESTION

Same war, Different Stories

Vatshala
1st Year

Media coverage of global conflicts varies not only in tone and framing, but also in the degree of attention different conflicts receive. Coverage of the Russia-Ukraine War and the Israel-Hamas War shows how the same events can be presented differently across publications.

In India, The Times of India often focuses more on geopolitical developments. One headline reads, "Russia pounds Ukraine; high-stakes Trump-Zelenskyy talks in focus." Another states, "Momentum from Trump-Putin meeting gone': Russia blames Europeans." These reports highlight diplomacy, leadership, and ongoing tensions. Its coverage of the Israel-Hamas conflict also tends to emphasise security concerns and responses to attacks.

On the other hand, The Hindu gives more space to humanitarian aspects. One headline reads, "Civilian casualties mount as strikes continue in Gaza." Another notes, "UN warns of deepening humanitarian crisis in conflict zones." These reports focus on the situation of civilians and the broader human cost of war.

A similar difference can be seen in U.S. media. The New York Times often presents both perspectives together. One report reads, "Israeli Strike on Hospital in Gaza Kills Hundreds, Palestinians " Another headline states, "U.S. and Allies Rush Weapons to Ukraine as War Intensifies." These examples show coverage that includes both humanitarian impact and strategic developments.

In contrast, Fox News often frames these conflicts through national security and policy discussions. One headline reads, "US peace talks with Russia and Ukraine get underway." Another states, "Israel at war after Hamas launches unprecedented attack." These reports focus more on responses, strategy, and political implications.

These differences suggest that while the events remain the same, the way they are presented depends on what each publication chooses to emphasise. As a result, readers may come away with different understandings depending on which source they follow.

When News Turns Graphics: Are we crossing ethical Boundaries?

Akansha
1st year

In an age where news travels faster than ever, visuals have become the most powerful tool of storytelling. A single photograph or video clip can shape public opinion, influence political debate, and evoke strong emotional reactions. From war zones to accident sites, the media often relies on powerful images to communicate the reality of human suffering. However, the increasing use of graphic visuals showing dead bodies, bloodshed, and injured victims without censorship raises an important ethical question: where should the media draw the line while reporting suffering?

In contemporary journalism, live reporting is incomplete without visual elements, as visuals provide instant context and make the coverage more impactful. Live reporting makes news more compelling and immersive; in addition, viewers tend to take it more seriously. As we are all aware of the Kargil War, many journalists conducted live reporting from the battlefield. Because of this, the public came to know about the bravery and courage of soldiers. However, this also had consequences, particularly in terms of security risks, as some sensitive locations were unintentionally disclosed, which was not in favor of the soldiers. This raises an important question for journalists: what should be the limit of reporting?

At the same time, such reporting also gave the media a reputation for courage due to its fearless presence on the battlefield. During that period, the public received real-time information, and it is often argued that this war helped unite the country emotionally, with the media playing a significant role. However, the purpose of providing information should be to enlighten the audience, not merely to create breaking news.

Another example can be seen in the Israel-Palestine conflict, where several visuals were shown without warning by media organizations like The BBC and The Reuters. As a result, audiences were shocked, and the widespread circulation of such disturbing images had a negative impact globally. Scenes of children crying, injured individuals, and grieving families can be deeply distressing. Sometimes, visuals appear more exaggerated than the actual incident, which can create unnecessary panic among viewers. Visuals should aim to inform, not exploit. Any visual without proper explanation can mislead the audience; therefore, the media must ensure that every image is presented with clarity and context. Graphic content should be avoided unless absolutely necessary, and even then, it should be blurred or presented with warnings to prevent the spread of negativity.

Another critical concern in reporting suffering is whether the identity of victims should be revealed. In many cases, disclosing names, faces, or personal details especially in situations involving accidents, violence, or sexual crimes can violate privacy and dignity. Victims and their families are already going through trauma, and public exposure can intensify their suffering. In sensitive cases, revealing identity may also lead to social stigma, harassment, or long-term psychological harm. This discourages many victims from reporting such incidents. Therefore, confidentiality must be maintained, and the media should act responsibly in such situations.

The answer to this ethical question is quite clear: the media must prioritize humanity above everything else. While visuals and live reporting are essential tools of modern journalism, they must be used with careful judgment. The media has the power to inform, influence, and shape narratives, but with that power comes the responsibility to ensure that reporting does not exploit pain, violate dignity, or cause unnecessary harm.

SERVING AND SUFFERING IN WARS, THEY NEVER CHOSE.

Navya Roshan
2nd Year

Animals often become overlooked victims of war and conflict, ensnared in violence that they did not choose. Animals are abandoned, natural habitats are ruined, and numerous suffer from harm, hunger, or mortality as their surroundings are devastated.

Yet, animals also play the role of heroes. For example, amid the occurrences of September 11, search-and-rescue dogs were vital in saving lives, manoeuvring through dangerous situations. This commitment exacted a price, as numerous dogs dealt with stress and trauma while experiencing loss and devastation, forcing the authorities to stage fake rescues.

They are not the instigators of wars, yet they endure the consequences and often risk their lives to save the very humans who do.



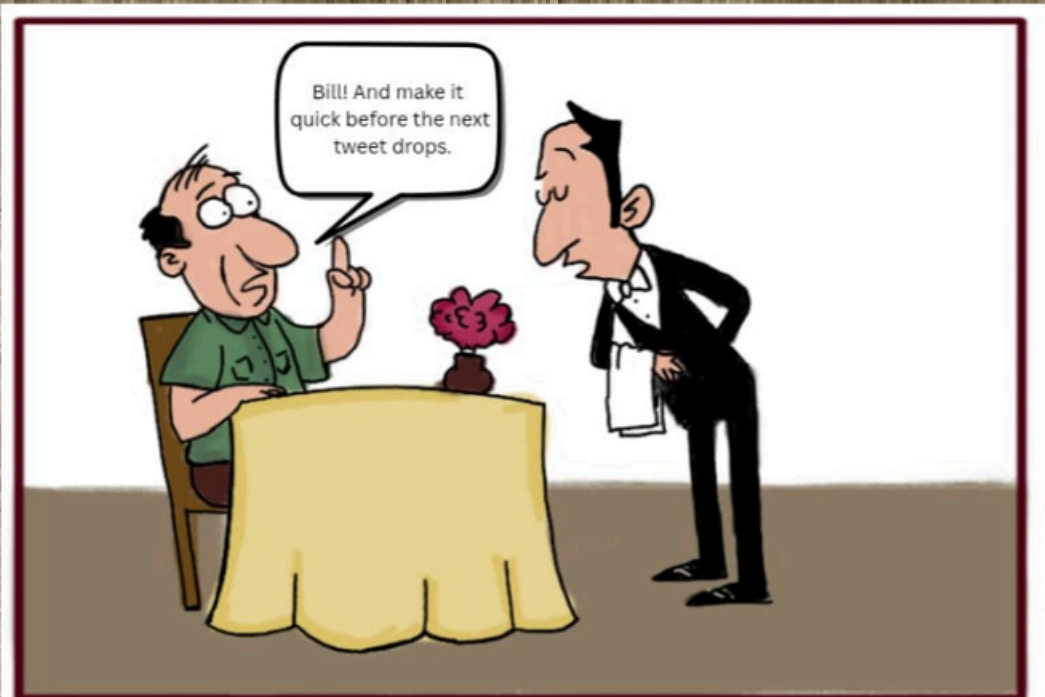
DRAWING THE LINE



When blood becomes content Via Kundelka Cartoons



Global Peace: Currently on Hold Via MackayCartoons



Made by Tanisha Senapati
3rd Year



When the camera becomes the weapon Via
Cartoon Movement



India's fog of war by NewsLaundry

