Journal of Communication and Management, 2026;5(2):32-40

Journal of Communication and Management

ISSN: 2583-617X (Online)

Journal home page: https://jcoma.com

Research Article

DOI: 10.58966/JCM2026524

Framing Journalism and Journalists in Popular Culture: A Netnographic and Topic Modeling Analysis of *Taarak Mehta Ka Ooltah Chashmah*

Abhirup Bhadra*

Assistant Professor, Department of Journalism and Mass Communication, Srinath University, Jamshedpur, India

ARTICLE INFO

Article history:

Received: 15 April, 2026

Revised: 08 May, 2026

Accepted: 12 June, 2026

Published: 23 June, 2026

Keywords:

Television, Sitcoms, Journalism, Latent Dirichlet Allocation, Media framing, Media representation

ABSTRACT

Abstract: Sitcoms on television have an integral role to play in shaping perceptions of the audience. Taarak Mehta Ka Ooltah Chashmah (TMKOC) is a television show that attracts a large number of audiences in India, raising questions about the representation of journalism in the show and its impact on the audience's thoughts. Netnography and LDA were used in this study, along with implementing media theories such as Hall's Representation, agenda-setting, framing, feminist media, parasocial interaction, and cultivation theory. The findings reveal a contrast in representing journalism and journalism based on gender biases, specific physical appearances, gender specific event coverage opportunities. Thus, serials such as these create opinions on a much wider scale, and so when it comes to journalism aspirants, a cultivated image of the profession is injected way before an aspirant can actually practice the profession in reality.

Introduction

Television is often considered a window into society and the world. It is assumed that viewing it can affect the audience's world perception (De Fleur, 1970), quoted in Stone & Lee,1990. The research indicates that journalists working in prime-time television maintain higher ethical standards than their counterparts who work in newspapers (Stone & Lee,1990). The study predicts that newspaper journalists will be depicted differently from television journalists because of the historical conflicts and professional rivalries that exist between these two groups (Limburg et al,1988). The way journalists appear in mainstream popular media shows creates a major impact that determines how people view their work. The Indian television series Taarak Mehta Ka Ooltah Chashmah (TMKOC) runs continuously to provide entertainment while showcasing cultural stories that include media and communication elements. The way journalists are shown in mainstream media creates a strong effect because it determines how people view their work, which results in different groups viewing press credibility and ethics and social responsibility of the press (Ehrlich & Saltzman, 2015; Zelizer, 2004). Media portrayals show dual functions because they reflect society's viewpoints and they create public discussions about journalism (McNair 2017). In India, the media industry experienced fast political, technological, and cultural developments, which affected the media industry (Thussu 2007), while Indian television programs became popular among audiences who developed their understanding of journalistic work.

The longest-running and widely watched sitcom in India, Taarak Mehta Ka Ooltah Chashmah (TMKOC), is an Indian sitcom based on a weekly column, '*Duniya Ne Undha Chasma' by Tarak Mehta for the magazine Chitralekha(see link),* indeed provides an interesting case study for these representations. Since 2008, it has become extremely popular for presenting a humorous depiction of a middle-class Indian society with a bit of social message.

***Corresponding Author:** Abhirup Bhadra

Address: Assistant Professor, Department of Journalism and Mass Communication, Srinath University, Jamshedpur, India

Email ✉**:** abhirupbhadra0@gmail.com

Relevant conflicts of interest/financial disclosures: The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

© 2026, Abhirup Bhadra, This is an open access journal, and articles are distributed under the terms of the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 License, which allows others to remix, tweak, and build upon the work non-commercially, as long as appropriate credit is given and the new creations are licensed under the identical terms.

Table 1: Selected scholastic work on depiction of journalism in mainstream media

Author(s) & Year	*Title*	*Main Findings & Impact*	*Link / DOI*
Berman (2024)	*Why TV Can't Stop Making Silly Shows About Lady Journalists*	Reviews recent shows (e.g., *The Girls on the Bus*), noting that even attempts to subvert clichés often reinforce them, talks about the representation of lady journalists and the way it hampers human perception	See link
Chad Painter (2019)	*Fictional Representations of Journalists*	Discusses the depiction of journalists in fictional creation, mostly a blend of positive and negative traits in the US, and also highlights the lack of definitive trends.	See link
Chebrolu et al. (2023)	*Framing the Fray: Conflict Framing in Indian Election News Coverage*	Discussed how during the Indian election, TV coverage is heavily armed with conflict framing, influencing perceived journalist roles.	See link
Chetna Sharma (2020)	*Portrayal of Journalists in Bollywood Cinema*	Based in India, the study shows how journalists are cast as heroes or corrupted figures, and also highlights dramatization and how it impacts public trust.	See link
Coronado Ruiz (2024)	*Journalism, gender and television: the image of women journalists in US series (1988–2022)*	Examines the ever-evolving stereotypical depiction of female professional journalists, also highlighting the persistent sexualization and professionalism tension within the field.	See link
Darshan Karki (2015)	*The portrayal of journalists on TV and in the cinema*	Discusses the depiction of women professional journalists who are portrayed as sexualized or victims of sexual activity, which affects perceived newsroom credibility	See link
Ehrlich & Saltzman (2015)	*Heroes and Scoundrels: The Image of the Journalist in Popular Culture*	Explores the relation between the depiction of positive ("hero") vs. negative ("scoundrel") image of the journalist and how these depictions affect public trust.	See link
Karduni et al. (2021)	*Images, Emotions, and Credibility: Effect of Emotional Facial Expressions on Perceptions of News Content Bias and Source Credibility in Social Media*	Emotional facial imagery influences perceived bias and credibility of news—extensions to TV journalists.	See link
Waddell, T. F. (2021).	*Female journalist stereotypes feed sexism.*	Finds persistent metaphorical tropes of women journalists using sexual activities to gather information from sources; contributes to harassment online	See link
Widmer et al. (2022)	*Media Slant is Contagious*	TV slant (e.g., cable news) influences local print media, shaping public perception of journalistic neutrality.	See link

Source- Author's own

The researchers selected specific characters from the sitcom

- Patrakar Popatlal, who works at Toofan Express, is portrayed by Shyam Pathak.
- Priya Ahuja as Rita reporter in Kaltak news channel, which is a rival to Toofan Express (2008–2022) (see link).

The narrative serves as an example of comic relief because it presents comic characters who exist to entertain audiences despite their serious role in constructing fashionable myths about journalism. Popatlal demonstrates his inability to control his emotions while he attempts to create news stories that attract attention through reporting about his personal situation, which shows how people doubt journalists' ability to do their jobs with honesty. Rita Reporter uses her television character to create a media trend that shows how news and entertainment have become commercialized (Ranganathan & Rodrigues, 2010). The media profession shows itself through these representations, which create standard occupational images while showing how journalists work under the pressure of market forces that exist in contemporary Indian media systems.

Rationale of the study- The study investigates how media representation of journalists in fictional settings affects public perception of their work competence. Hanusch (2013) states that media portrayals of journalists show two extreme career paths that lead to both positive and negative audience reactions about future journalists. Chakravartty and Roy (2013) state that Indian media operate through complex connections between economic systems, cultural values, and professional standards, which make TMKOC a valuable target for academic assessment.

This paper tries to analyze how TMKOC represents journalism through its fictional journalist characters, which shape notions about the field, and connotes social attitudes towards the profession, and tries to analyze the character traits of the journalist in the sitcom. Furthermore, this paper seeks to contribute to a broader discourse on mainstream media representation of journalism in India, exploring the nexus of entertainment, cultural values, and the construction of personal identification of the profession.

Research questions

Q1- How does TMKOC uphold and depict the role of journalists?
Q2- How are print and broadcast journalists represented in the show?
Q3- How does gender shape journalistic roles in the show?

Review of relevant literature:

Below here are the synthesis and key summarization of Table 1, and some other scholastic works segregated by themes

In a dramatic presentation, mostly in fictional dramas, the public perception of journalism is formed largely through its depiction on television, mainly through sitcoms, soap operas, and news media shows. Western studies lead this research area; however, increasing scholarship from India offers regional insights into gender, ethics, and media culture. Various scholastic works were examined as segregated themes-

Theme 1- *Studies on portrayal of journalists globally*

One of the first in-depth content analyses of journalists' portrayal on US prime-time television was carried out by Stone & Lee (1990). They found that TV journalists were depicted more favourably than print journalists, portrayed as articulate, courageous, skilled, and almost exclusively white.

Theme 2- *Representation of Professional Trends through Computational Methods*

Baruah et al. (2021) examined an extensive IMDb subtitle dataset. The study examines representation trends within numerous professions, such as journalism, from 1950 to 2017. Their research quantified sentiment shifts and frequency changes to deliver an empirical longitudinal perspective.

Theme 3- *Gendered Representation of journalists in Western Shows*

Cvetkovic &Kimberly (2018) analyzed female journalist representation within television programs such as House of Cards and The Following. The study examined hyper sexualization alongside power struggles and ethical dilemmas while exploring femininity negotiation to understand gender influences in journalistic narratives.

Theme 4- *Representation of Power Dynamics and Sexualization within the field*

The research by Leuven (2023) explored how female journalists are underrepresented and mostly portrayed as emotional, unprofessional, and inexperienced. It also highlights how women journalists in the West are faced with inequalities and a pay gap due to gender, and even glass ceilings.

Theme 5- *Realism vs Idealism*

The Wire and The Newsroom were examined by Huerta Floriano & Pérez Morán (2024), who identified a conflicting interplay between realism and idealism in the depiction of journalistic ethics and professional hurdles alongside emotional interactions.

Theme 6 – Improving image quality improves perception

A study done by Bracken, C. C. (2006), based on an experiment, investigated the television form (image quality) and audience perception of news anchors' credibility. It was found that better image quality was linked with better audience perception of the credibility of the source and the overall news casting.

Theme 7- *Indian Soap Operas and Socio-Cultural Narratives*

Jaggi (2011) pointed out the manner in which Indian soap operas engage with problems of gender and cultural dynamics, manifest in the off-centre tilting of public opinion towards journalists and other professional roles within narrative frames.

Theme 8- *Representation of Women Journalists*

Sharma (2019) carried out a quantitative study of women journalists' presence within Indian television newsrooms and observed considerable gender inequalities. The study also found that the representation of women journalists is less, where women journalists are covering soft news stories. Bhattacharyya (2019) also pointed out the sexualization of female news anchors, a desk observation of audience attitude whereby physical appearance eclipses journalism ability.

Theme 9- *Cultivation Theory and Gender Bias*

Research applying cultivation theory to Indian TV also shows that recurring gendered portrayals influence public opinion and organizational newsroom culture (Rao & Sharma, 2020).

Methodology used-

This research employs online ethnography (Hine, 2000), also known as netnography (Kozinets, 2010), as in Kumar (2025). As the researcher himself is a keen viewer of TMKOC, netnography (see figure 1) was suitable for gaining a nuanced understanding of how the sitcom depicted journalists and journalism across multiple episodes from 2008 to 2022. To look at the journalistic part, all the episodes were watched as the characters were present throughout every episode, for analyzing the depiction of journalism, selected episodes were chosen in which they were practicing the profession, followed by manual noting down of observation, which was followed by Latent Dirichlet Allocation (LDA) (See figure 2), which was used to derive thematic clusters to understand the hidden structure within the corpus of the data.

Theoretical Framework- Theoretical framework is a structured use of theories that gives spine to the study. Because of the nature of the study, the following theories were used to justify the research questions.

Stuart Hall's representation theory,1997- According to Stuart Hall, rather than merely reflecting reality, the media forms an image through a process of encoding cultural meanings into characters, storylines, and dialogue. In TMKOC, journalism is mainly represented through two characters: Popatlal (the investigative journalist) and Rita Reporter (the TV journalist).

Popatlal's representation

He is often shown to be intent on breaking news that happens to be trivial. His overenthusiastic manner is used to evoke the stereotype of journalists forever pursuing sensational stories, at times to the detriment of ethical or practical considerations.

Rita's representation

Rita depicts the television reporter glamorized and modernized—always well-dressed, articulate, but rarely considered a voice of professional inquiry. This corresponds to the media construction of female journalists from a purely visual aspect.

Constructed realism

TMKOC's portrayal of journalists, then, is far removed from a neutral reflection of the profession. Instead, it exists as a mediated construct along with humour, satire, and stereotypes, which work toward edifying the audience's view of journalism as either unjustifiably dramatic or purposefully entertaining.

Agenda-setting theory (McCombs, M. E., & Shaw, D. L., 1972)- Agenda-setting theory states that the media does not tell us what to think but rather what to think about by selecting particular issues that merit attention.

In this context, Popatlal in TMKOC generally covers local and personal or moral issues - water shortage, theft, and corruption in the neighbourhood, civic issues, and so forth. In this selection, the show leans toward focusing

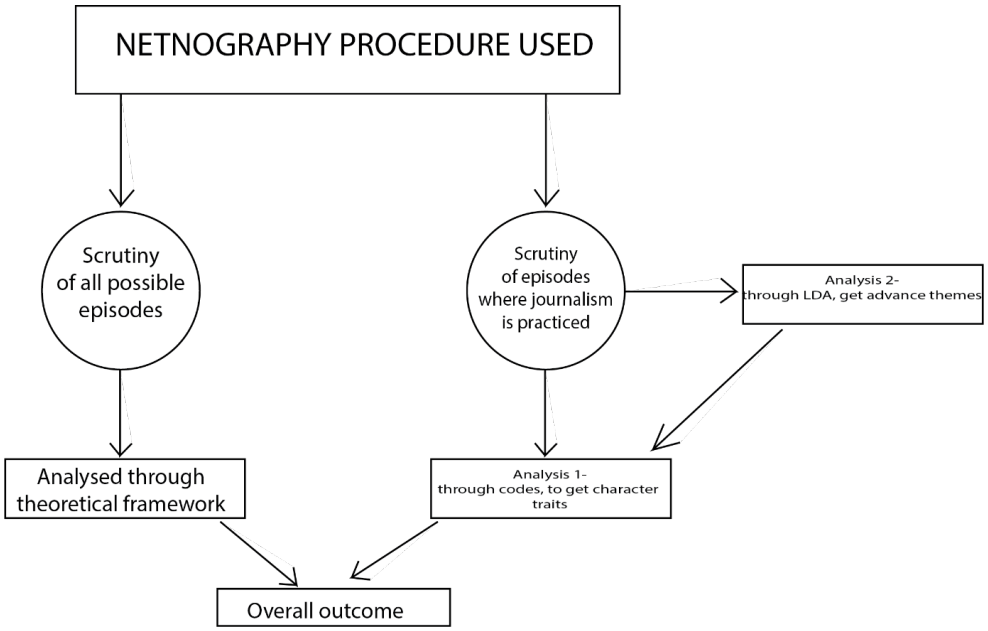


***Figure 1*:** Netnography process illustrated

Source: Author's own

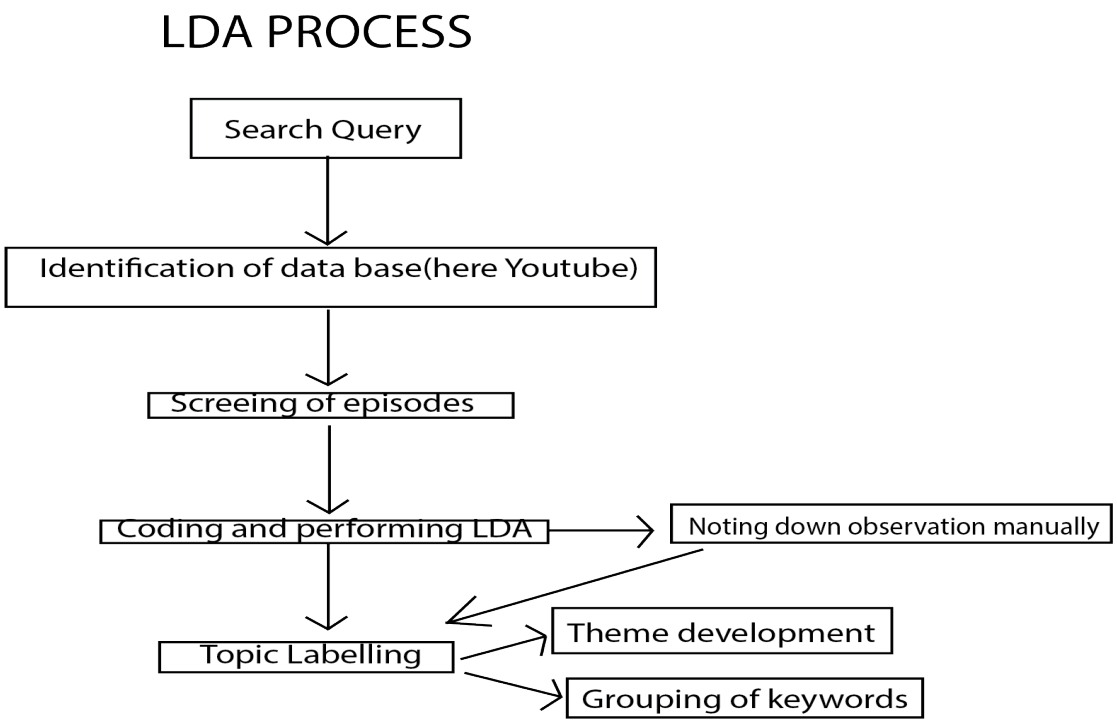


***Figure* 2:** LDA process

Source: Author's own

on community-centred subjects that resonate with the common man rather than on larger national or political issues.

Rita usually covers celebrity interviews, local happenings, or positive community stories, staying away from any contentious or controversial angles. Through this lens, the show thus institutes an agenda on positivity, community welfare, and social responsibility while at least subliminally distancing itself from any more serious critiques of governance or the media itself.

In other words, selective coverage shows how the show puts together a feel-good, family-safe version of journalism, where social harmony and comedic misunderstandings triumph over hard-hitting investigations.

Framing theory (Goffman, E.,1974) - Framing theory tells how the media sets an information package for interpretation by the viewers.

Popatlal's frames

The news is often set with added urgency ("breaking news" style), even if it is a minor issue. This kind of framework presents journalism as a dramatic, sometimes farcical activity.

Rita's frames

Her stories are featured under a banner of neat, polished, mostly positive reporting. For instance, cultural programs or community initiatives decide her orientation toward social cohesion rather than a critical watchdog.

What both save from their frames-worth is investigative depth or systemic critique that probably tie up into larger entertainment media trends of portraying journalists as personalities rather than as serious professionals challenging power structures. TMKOC sets journalism as something safe, humorous, and community-serving, which promotes the sitcom better with tones of harmony rather than conflict.

Feminist media theory (Byerly, C. M., & Ross, K., 2006)- Feminist theory examines the portrayal of gender roles and whether the reality carved out by the media fosters stereotypes or works against them.

The plight of being an object: It's frequent that we find Rita in various fashionable attire with makeup on point and poised until the sealer on the objectified view becomes ingrained into the accepted paradigm of female TV anchors. So, at times, her looks overshadow her journalistic responsibilities.

Equality in the professional space

Popatlal's investigative attitude and mind shower so many subplots, while Rita seldom comes to lead roles with her investigative abilities. She mainly carries a secondary role, responding often to community events rather than being involved in investigative journalism.

Unequal treatment

Both of them are journalists; Popatlal is a professional with a journalistic ambition (although comic), while Rita

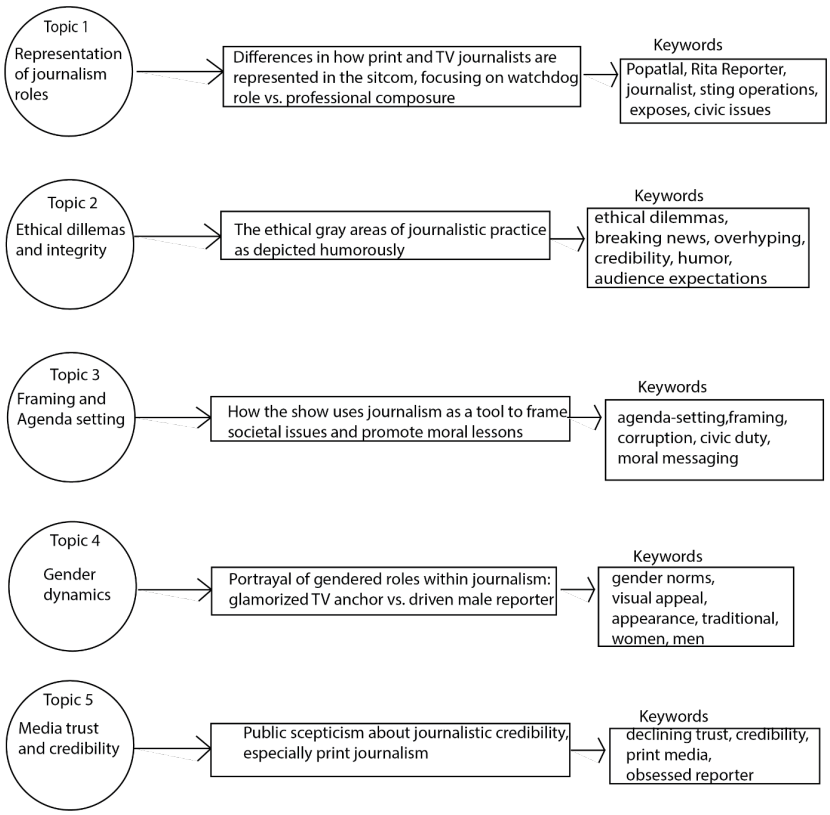


Figure 3: LDA outcomes

Source: Author's own

is most often reduced to being a mere decorative figure of the media, which is a signal of implicit gender bias.

Thus, the show reflects a mirror to the much larger pattern in Indian media whereby male journalists are portrayed as laudable pursuers of truth, and female journalists are caught in aestheticization and deprived of a truly critical voice.

Parasocial interaction theory (Horton, D., & Richard Wohl, R., 1956)- Parasocial interaction (PSI) is the psychological one-sided relationship that audiences form with celebrities or characters. Coined by Horton and Wohl (1956), the theory reveals how audiences feel a personal connection with characters even when there is no actual two-way interaction.

Popatlal and Rita as Parasocial Actors:

The audience of TMKOC may develop intense parasocial connections with Rita and Popatlal. Popatlal's desperation to marry, his over-the-top journalistic aspirations, and mood swings render him sympathetic. Whereas the glamourized but friendly nature of Rita brings the audience close and makes them admire her.

TMKOC's depiction of journalism through these characters asks viewers to sympathize with journalism not as an elite profession but as an intimate and familiar one. As TMKOC is a long-running daily sitcom, repeated viewing of the characters increases the chances of a parasocial relationship. The viewers perceive Popatlal and Rita as journalists rather than just reporters; hence, there is emotional involvement in their professional life as well as their personal life. These parasocial connections may extend to real-life journalists and shape how audiences perceive them, requiring them to be as persistent (Popatlal) or as glamorous (Rita), thus shaping mass expectations of media behaviour.

Cultivation theory (Gerbner, G., & Gross, L., 1976)- Excessive viewing of television programs has the effect of conditioning audiences' perceptions of reality. TV shows do not represent the actual world but mediated reality itself, which, in the long run, inculcates certain attitudes, beliefs, and expectations in the audience. Heavy viewers tend to see the world in terms that are aligned with the television narratives they watch, tending to produce effects like the "mean world syndrome," where the audience perceives that the world is more violent than it really is. This theory has also been largely used to examine the impact of regular depictions of professions, such as journalism, on television series like Taarak Mehta Ka Ooltah Chashmah, on public attitudes towards media credibility, morals, and the images of journalists in society.

Table 2: Summarization of discussions

Aspect	*Popatlal (Print)*	*Rita Reporter (Broadcast)*
Medium	Newspaper (Toofan Express)	News Channel (Kal Tak)
Style	Investigative, often empathising on stings, moralistic	Broadcast journalism, factual, live reporting
Tone	Hyper-dramatic, over-obsessed, passionate, overexpressed	Calm, composed, visually appealing, instantaneous
Credibility	Questioned within society, credibility issues, lack of trust, and mocked	Usually accepted, people are eager to engage, hyped
Gendered Lens	Male journalist = serious (yet mocked), no special emphasis on appearance	Female journalist = competent but sexualized (appearance emphasized), less coverage
Role in Plot	Conflict generator or informer, permanent cast as resident	Occasional narrator of resolution, called for special highlights

Findings and discussions

After performing LDA (see figure 2), the following topics were labelled, and a grouping of keywords was derived.

Popatlal

A prominent print journalist figure**,** who is unmarried and always curious to grab opportunities for getting married, plays a crucial role in the sitcom. The character is a print journalist for a newspaper, The Toofan Express, who is a very idealistic and socially motivated professional with the courage to fight the social evils, but also seen to abuse his post and power frequently as a pressman. He seems to involve himself in sting operations or engage in exposing civic issues. However, his credibility as a journalist is often questioned (see figure 3, topic 5), and mockery is created, reflecting declining trust in print media as convergent journalism is superimposing the profession. Popatlal is often expressed as an obsessed crime reporter (see table 2). Despite his humorous portrayal, his role reinforces journalism as a watchdog, although in a very exaggerated manner.

Rita Reporter: The glamourised anchor

This character is shown less in comparison to Popatlal. She is articulated to be very composed, high in value, professional, and involved in mainstream broadcast journalism (see table 2) from the Kal Tak channel. Appearing in episodes of high stakes like elections, public campaigns, crises, and mega events such as the Gokuldham Premier League. However, her limited presence and focus on appearance (see figure 2, topic 4) subtly reinforce questionable gender norms, making one think visual appeal matters when it comes to broadcast journalism rather than the ability to perform in the field.

Ethical Dilemmas and Credibility of Journalism

Both the characters rarely engage in reporting serious issues as a watchdog, but ethical implications are implied as they tend to rush to broadcast breaking news, giving sensation to small issues (see table 2), and taking impromptu interviews suddenly. The show uses humour as a tool to soften these aspects, which results in a similar audience perception, while still raising questions about journalistic integrity.

Issue Framing and Agenda Setting (see figure 3, topic 3) The issues that the two characters put up often are very small civic issues, which are hyped but are aligned to social themes. The show promotes environment, health, civic morals, duty, corruption, etc. This suggests an internal agenda where fictional characters use fictional journalism as a tool for moral messaging.

From the lens of gender- Rita's depiction leans towards gender norms prevalent in media especially broadcast media, where female are expected to maintain a soothing and appealing appearance(see table 2) and have less control on the narrative, gives a strong negative notion to budding practitioners feeling inferior because of their appearance, on the other hand the male character is always on loose fitting clothes, despite being more comic in nature has more control in narratives and drives more stories.

Outcomes and concluding remarks

The representation of journalists on television, whether globally or in the Indian context, is not new; it brings in gender dynamics, ethical conflicts (see table 1), and because of the large viewership, can shape public perception (from Cultivation theory) towards the profession.

TMKOC is one of the longest-running television series in India and acquired sixth place in most-watched TV shows (TOI,2025). As per a report(see link), TMKOC remains in the top 5 shows in India. This data makes it sufficient to believe that a large number of audiences see the show, and from the Cultivation theory (Gerbner & Gross, 1976), one can even believe that audiences relate the show to real life. Thus, the study reveals an important argument of how the audience can perceive a notion based on how the show presents journalism as one of its core elements. The idea of the paper came after the researcher's discussion with students pursuing journalism who actually believed the depictions (from Parasocial Interaction Theory) were true to the profession, which is not in reality. Journalism has experienced a rapid transformation within itself because

of the convergent media, especially print journalism, struggling with a lack of trust (see figure 3 topic 5), and people are less inclined to pursue broadcast journalism because of the gender bias and integrity complex (see table 2). The findings show substantial evidence on how two major characters, Popatlal from print and Rita from broadcast journalism, are creating an unrealistic gap in the minds of people.

TMKOC presents a dramatized picture of Indian journalism through its two major characters, Popatlal from print and Rita from broadcast, contrasting evolving media archetypes. While the show uses humour and does not criticize the profession, it does present an image of the profession that creates a greater impact on its audiences, especially those who want to pursue journalism. The differences in tone, biases in gender, lack of trust, questionable credibility, over sensitising a small issue (see table 2) all merges and creates a bigger image and raises a question that should there be any guidelines or limitations to portray any profession, as these portrayals shapes up public imagination which needs deeper academic attention, especially with the rapid rise of lacking trust in media and media professionals.

Limitations of the Study

The study limits itself to one sitcom, as there are several other television series that intentionally or unintentionally inculcate scripts where the depiction of a certain profession is glamorized or looked down upon, which may not be true in real-life circumstances.

References

1. Baruah, G., Somandepalli, R., & Narayanan, S. (2021). Representation of professions in entertainment media. *arXiv*. https://arxiv.org/abs/2103.00169
2. Berman, J. (2024). Why TV can't Stop Making Silly Shows About Lady Journalists, Retrieved from link.
3. Bhattacharyya, B. (2019). The portrayal of gender in Indian television content: A study. *Academia.edu*. https://www.academia.edu/40109580
4. Bracken, C. C. (2006). Perceived Source Credibility of Local Television News: The Impact of Television Form and Presence. *Journal of Broadcasting & Electronic Media*, *50*(4), 723–741, https://doi.org/10.1207/s15506878jobem5004_9
5. Byerly, C. M., & Ross, K. (2006). *Women and Media: A Critical Introduction.* Malden, Wiley, https://onlinelibrary.wiley.com/doi/book/10.1002/9780470774908
6. Chakravartty, P., & Roy, S. (2013). *Media pluralism redux: Towards new frameworks of comparative media studies "beyond the West"*. Political Communication, 30(3), 349-370.
7. Chebrolu, A., et al. (2023). *Framing the fray: Conflict framing in Indian election news coverage*. Websci '25: Proceedings of the 17th ACM Web Science Conference 2025
8. Coronado Ruiz, C. (2024). Journalism, gender, and television: the image of women journalists in US series (1988-2022). *Doxa Comunicación*, 39, pp. 229-246.
9. Cvetkovic, Ivana & Taylor, Kimberly. (2018). Sexualization of the Journalism Profession: TV Representation of Female Journalists' Intellect, Labor, and Bodies. IAFOR Journal of Media, Communication & Film.
10. Ehrlich, M. C., & Saltzman, J. (Eds.). (2015). *Heroes and Scoundrels: The Image of the Journalist in Popular Culture*. University of Illinois Press.
11. Gerbner, G., & Gross, L. (1976). Living with television: The violence profile. *Journal of Communication*, 26(2), 172–199. https://doi.org/10.1111/j.1460-2466.1976.tb01397.x
12. Goffman, E. (1974). *Frame Analysis: An Essay on the Organization of Experience.* Cambridge, MA: Harvard University Press. https://psycnet.apa.org/record/1975-09476-000
13. Hall, S. (1997). *Representation: Cultural Representations and Signifying Practices*. London: Sage Publications, https://link.springer.com/chapter/10.1007/978-3-658-13213-2_94,
14. Hanusch, F. (2013). *Journalism as popular culture: An alternative 'Professionalism'*. Journalism Studies, 14(2), 152-166.
15. Hine, C (2000). Virtual Ethnography, SAGE Publications Ltd, https://doi.org/10.4135/9780857020277
16. Horton, D., & Richard Wohl, R. (1956). Mass Communication and Para-Social Interaction: Observations on Intimacy at a Distance. *Psychiatry, 19*(3), 215–229. https://doi.org/10.1080/00332747.1956.11023049
17. Huerta Floriano, M. A., Y Pérez Morán, M. (2024). Audiovisual analysis of The Wire and The Newsroom. https://revistascientificas.uspceu.com/doxacomunicacion/article/view/2120
18. Jaggi, R. K. (2011). The Great Indian Television Soap Opera – Issues of Identity and Socio-cultural Dynamics, Media Asia
19. Karduni, A., et al. (2021). *Images, emotions, and credibility: Effect of emotional facial expressions on perceptions of news content bias and source credibility in social media*, Proceedings of the International AAAI Conference on Web and Social Media
20. Kozinets, Robert. (2010). Netnography: Doing Ethnographic Research Online.
21. Kumar, V. V. (2025). From Spectatorship to Excitation: Exploring Cricket Fandom, Diasporic Identity, and Digital and Cultural Dynamics through Mahendra Singh Dhoni's Chennai Super Kings in the Indian Premier League, The International Journal of Sport and Society, Volume 16, Issue 3, https://doi.org/10.18848/2152-7857/CGP/v16i03/123-149
22. Leuven V, S (2023). Repackaged sob sisters and outsiders within: reading the female and minority journalists on The Bold Type and The Morning Show, Feminist Media Studies, https://doi.org/10.1080/14680777.2023.2197565
23. McCombs, M. E., & Shaw, D. L. (1972). The agenda-setting function of mass media. Public Opinion Quarterly, https://www.jstor.org/stable/2747787
24. McNair, B. (2017). *Fake news: Falsehood, fabrication, and fantasy in journalism*. Routledge.
25. Melvin L De Fleur (1970), The Cultural Norms Theory, Theories of Mass Communication, pp. 129- 139 (retrieved from Stone, G. & Lee, J,1990)
26. Painter, C. (2019). Fictional representations of journalists. *The Oxford Encyclopedia of Journalism Studies*.
27. Ranganathan, M., & Rodrigues, U. M. (2010). *Indian media in a globalised world*. SAGE Publications India.
28. Rao, P., & Sharma, S. (2020). *Curbing journalistic gender bias: How activating awareness of gender bias in Indian journalists affects their reporting*. *Journalism Practice*, 14(8), 1012–1028. https://doi.org/10.1080/17512786.2020.1755344
29. Sharma, T. (2019). Women and media: An analysis of the role of women journalists in Indian media, International Journal of Innovative Technology and Exploring Engineering, https://doi.org/10.35940/IJITEE.I3307.0789S319
30. Stone G & Lee J, (1990), Portrayal of Journalists on Prime-Time Television, Journalism Quarterly, Vol. 67, No. 4, SAGE.
31. Thussu, D. K. (2007). *News as entertainment: The rise of global infotainment*. SAGE Publications.
32. Val E. Limburg, Nicholas P. Lovrich. Charles H. Sheldon and Erik Wasmann,1988, How print and Broadcast journalists perceive performance of reporters in the Courtroom, Journalism Quarterly.

33. Waddell, T. F. (2021). Who Thinks that Female Journalists Have Sex with their Sources? Testing the Association Between Sexist Beliefs, Journalist Mistrust, and the Perceived Realism of Fictional Female Journalists. *Journalism Studies*, *22*(15), 2005–2022. https://doi.org/10.1080/1461670X.2021.1938636
34. Widmer, E., et al. (2022). *Media slant is contagious*. SSRN.
35. Zelizer, B. (2004). *Taking journalism seriously: News and the academy*. SAGE Publications

HOW TO CITE THIS ARTICLE: Bhadra, A. (2026). Framing Journalism and Journalists in Popular Culture: A Netnographic and Topic Modeling Analysis of *Taarak Mehta Ka Ooltah Chashmah*. *Journal of Communication and Management*, 5(2), 32-40. DOI: 10.58966/JCM2026524