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A STUDY: COMPETITION BETWEEN MASS MEDIA AND FOLK MEDIA

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Abstract:

FOLK THEATRE AND T.V. :

It is really a magic box as well as an idiot box. Whole world can be seen through this stupid box. But we can utilize the same magic box for different proposes viz., Educational, Social, cultural etc. It is also possible to show our culture to all and enlighten the people those who do not know our folklore and traditional performing arts which are almost neglected by modern society.

KEY WORDS:

idiot box , society. television , job sickness.

INTRODUCTION

The people, in this century, struggling with time, tension, job sickness, stress and fast changes of society are aware of our tradition and traditional performing arts but are helpless to witness them in rural areas because, being urban residents are unable to turn-up towards their villages at least twice in an year. They never use and witness such folk performing arts in cities. Their children are totally not aware of such folk arts. They can't imagine at all.

But due to television such people can enjoy traditional performing arts by watching them on small screen. The only thing is that, these people have to show their interest and willingness to enjoy the folk arts of Karnataka viz., Srikrishna Parijata, Yakshagana, Sannata, Badagatittu, Veeragase, Panju Kunita, and Dollu Kunita etc.

Rural folk who are living in cities for various reasons are ceasing opportunities and also witnessing such folk performing arts during fairs, festivals and other ritualistic events whether it is in city or village. But it is a disaster that few folk who turned up from villages forgot their tradition and adopted totally a modern life style. Such people are remaining away from these folk performing arts. They are not telling to their children about our rich cultural, traditional heritage. That is why children are uttering as "fancy dress" whenever they come across such traditional performing arts on T.V. programme or news.

Folk performing arts do not disappear at once. Various televisions, authorities both Government and Private are telecasting such traditional performing arts regularly. Chandana T.V. in Karnataka is regularly telecasting folk performing arts of our state and giving equal weightage to all folk arts and districts.

Traditional performing arts of Karnataka are representing our culture and lifestyle. Such arts are communicating to us and giving various messages. But due to urbanization many people are missing opportunities to witness such traditional performing arts. Although these people can enjoy by watching them on small screen by selecting our regional channels viz. Chandana, E.TV Kannada, Zee Kannada, Suvarna, Kasturi and Uday. Chandana T.V. is telecasting almost all traditional performing arts comparing to other regional channels. National Channel is also telecasting folk performing arts of all states and Union territories periodically.

"T.V. made a drastic change in our life and reduced the distance of the world literally. After

entering the T.V. in India the social scene is changing day by day. Let us have a glance our history of T.V. in India.”

The potential of satellite television as an effective medium of mass communication and education was first visualized and suggested by Dr. Vikram Sarabhai, the founder of Indian Space Programme in the mid sixties. India was the first country in the world to use a satellite for direct telecasting to the remote villages. SITE as a pilot project was first conceived in 1967-69 and the decision for the implementation was taken in 1969. The project was in operation for a year during 1975-76. INSAT (Indian National Satellite), the multipurpose satellite is very complicated and the first of its kind in the world. This is also most effective, compared to the single purpose satellite. Normally for the three functions expected from the INSAT system, two satellites would have been necessary. But for design of four space scientists, despite the failure of INSAT – IA, the three-in-one concept still holds good.

The successful launching of INSAT-IB and the gradual utilization of the satellite by the various agencies provided this beyond doubt INSAT-IB commenced its operation on October 15, 1983 out of existing 12 studios cum transmitting centres four are relay centers. All commercial stations are covered by these centers. Apart from these, there were six SITE centres and three interim setup centers located at Bangalore, Nagpur and Panaji. In addition there were 24 low power transmitters making total of 45. Out of the 12 commercial centers, 8 have studio transmitting facilities.

The television in India has been in existence for more than five decades. Since the last 50 years, the electronic media situation has been changed remarkably. Like up gradation from transmission in black and white to colour transmission, from access to only Doordarshan channel network to various number of cable and satellite channel network (both terrestrial and satellite mode) and significant growth i.e., increase in the number of television channels rapid growth in the number of television owning households vis-à-vis selling of television sets and number of television various and increase in coverage areas etc., in India.

Doordarshan, public service broadcasting, is the largest terrestrial network in the world. The service was started on 15th sep, 1959 to transmit educational and developmental programmes on experimental basis with half an hour programming. Doordarshan, a part of an India Radio until 1976, consists of one national network and seven regional networks. In 1992, there were 63 high-power television transmitters, 369 medium power transmitters, 76 low-power transmitters and 23 transposers. Regular satellite transmissions began in 1982. Besides, a major landmark of Doordarshan was the introduction of colour television in 1982.

The growth of primary network of Doordarshan since 1980 to 2003 interns of installation of number of programme production centre/studio, high power transmitter, low power transmitter, very low power transmitter, transposer and other transmitters within the country has been increased.

Today T.V. serials are ruling our society. People living in cities especially women addicted to T.V. serials. Most of those soaps are showing dreamlands, creating fantasies, most advanced lifestyle etc. which destroy peace of mind of viewers. In reality it is almost not possible. Television has itself become a culture industry. It has become the main spring or transmission belt of a new form of commercial culture. It has become the main spring or transmission belt of a new form of commercial culture. It has become the principle magnet and the most important pole of attraction for generators of culture if only of a certain kind.

Folk theatre have entered the television world and occupied a place in it. This is not the case of India only. Other countries adopted folk theatre as a part of television long back. Unlike in western theatre, folk art performance is a composite art in India. It is a total art with fusion of elements from music, dance, pantomime, versification, epic and ballad recitation, graphic and plastic arts, religious and festival peasantry. It imbibes ceremonials, rituals, belief and social value systems. It has deep religious and ritualistic overtones and again, it can surely project social life, secular themes and universal values.

In Karnataka, there are many traditional performing arts viz., Srikrishna Parijata, Yakshagana, Sannata, Byalata, Veeragase, Suggi Kunita, Panju Kunita etc. which have their own significance in different areas of state. In these days, folk performing artists are less in number and moreover demand as well as reach is also considerably limited. If the same folk artists perform their art in a particular area the reach will be limited comparing to the show performed and telecast through a television network, which can reach the Mass large in number? But, only defect in television is that artists can get immediate feedback but they can't hear due to distance of the television centre from which it is transmitting as a live show or a pre shot programme. One can not rule out the reach at a time large in number.

Unlike in other states and countries, there is variety of folk performing arts in our state. “There are numerous narrative, semi-dramatic, dramatic forms. Many of these are religious in character and many others are completely secular or with a very general religious element mainly in the form. These forms do not fail to make use of music, song, dance, spoken word and various visual elements like picturesque, often fantastic, make-up, mask, head gears, costumes and properties. It is, therefore, possible to use them with

great effect for entertainment, cultural regeneration as well as for carrying messages of informational, educational or of more abiding socio-cultural nature”.

Sri Kirshna Parijata, Yakshagana, Veeragase and other folk arts have one or two narrator-singers and accompanist, in simple but colourful costumes, are usually attractive and lively and can adopt any of them. These art forms have entirely narrative and have qualities of visual effect and entertainment, apart from being suitable for introducing new ideas.

Almost all traditional performing artists in state fed up with drastic changes in our society. The traditional artists are no longer interested in continuing with their ancestral charges and occupations. Perhaps television could play a prominent role here in helping them to rehabilitate themselves. Due to educational and other socio-economic facilities to such folk performing artists, who belonging to lower strata of community are availing facilities in order to improve their standard of living and providing better Educational facilities. They do not want their children involve ancestral occupation which pays less and lost demand. Children also trying to migrate towards cities and earning handful salary by doing some other job. Although there are people in rural and urban areas who have been dedicating and continuing folk performing arts and involved with Dept. of Folklore of Universities, Dept. of Information, Dept of Field Publicity, Dept. of Kannada and Culture, song and Drama Division etc. These traditional performing artists are the real asset of Karnataka's Folklore and can perform variety of shows on T.V., so that our children should influence by such arts and learn them as a hobby to continue our tradition.

Chanadana, a regional channel in Karnataka, comes under control of Prasar Bharati is telecasting many programmes in Kannada language and its reach is 62.79%. It is regularly telecasting programmes of Togalugombe, Yakshagana, Sri Krishna Parijata, Gee Gee Pada, Janapada Kathe, Veeragase, Kodava Nrutya etc. and getting feedback from each corner of state.

Other private channels are also telecasting stories, clippings and events of folk performing arts in news.

E.TV. Kannada telecast “Nammuraga Nanobne Jana” programme which was popular in Karnataka. Tele serial like “Moodalamane” attracted Karnataka's attention.

Channels like Chandana, Zee-Kannada, Suvarna, ETV Kannada were telecast folk plays like Kittur Channamma, Sangolli Rayanna, Surapurada Venkatappa, Naragundada Babasaheb, Yakshagana, Sannata etc.

Further anchors, artists of television channels in Karnataka are using traditional dress, Ornaments, while communicating to us. The most important thing is language. They have been using colloquial, regional dialect according to the situation as and when they communicate to a particular group of our society. Their aim is to communicate all and stress on the particular group tradition and culture of the group.

Youngsters are learning traditional performing arts and trying to appear on small screen. It is a positive trend. Students, especially from college and universities are trying to cultivate a habit of learning one or two folk arts, which give aesthetic pleasure and acclaim to them. By practicing this they are also satisfying their parents, teachers and neighbours who are supporting folk arts and struggling to conserve and develop them.

We are watching programmes during every fair, festival and ritualistic event in our state and getting a lot of information meaning, features, significance, uses and other related information of the events which have traditional value.

There are news clippings and stories often appearing on regional channels of Karnataka on the events of Yakshagana, Sri Krishna Parijata, Veeragase, Kodava Nritya, Kolata, Sangya-Balya, Radhanata etc. which are depicting our traditional folk heritage. Such traditional programmes are appearing on television in order to recall our traditional performing arts and to continue them in future.

“The traditional theatre forms have for centuries been tuned to a totally different milieu and performing conditions. To bring them to modern electronic media, without destroying their vitality and spontaneous quality requires a great deal of understanding, imagination, patience and resourcefulness”.

Both folk artists and officials of TV should be very careful while performing a folk art form for TV whether it is live telecast or prior shooting the originality and enthusiasm of artists should not fade and communicate well without any ambiguity.

FOLK SONGS AND RADIO :

Radio is one of the cheapest media of communication which is reaching various remote places, mountains, vallies and villages where there is no transport facility, other than pathway. Most of the people in rural areas are using radio to know current affairs and to get entertainment.

Today, radio stations are providing very good services to the people/listeners due to competition of private (FM) radio channels. Information on health, education, literacy, social and political affairs, film

songs, folk songs, folk drama, plays, interviews, talks, Yuvavani, Sangeet Sabha, cultural programmes etc. are broadcasting on radio in regional languages also.

Folk songs are the real asset of our folklore from which we are communicating on numerous subjects and providing entertainment. Folk songs of Karnataka have different in nature and construction. But, it is true that they are all valuable knowledge of our folks. Folk songs like Sampradayada Pada, Sobane Pada, Gee Gee Pada, Lavani, Kolatada Pada, Beesuva Kallina Pada, Hanti Hadu, Maduve Hadu, Mangalarati, Seemantada Hadu, Holi Hadu, Gouri Hadu, Manaumi Hadu etc, are dancing on the tip of the tongues of our rural men and women. Almost all songs are in oral tradition and there are no written or recorded documents. But, radio is giving opportunities to such folk artists to sing numerous folk songs and recording them in studios for the purpose of broadcasting.

Every radio station reserved a particular time for folksongs and programmes on folk arts. Radio is broadcasting prerecorded folk songs regularly including "Krishiranga" programme which is meant for development of agriculture in state. It is also conducting interviews of folk artists periodically and introducing them to the listeners and their talent. Folk songs are reaching the mass at a time through Radio.

Folk artists are also showing their eagerness to sing for radio. The authority is screening the artists and giving equal weight-age to all folk songs and art forms of the region in order to broadcast. Further periodically pre recording different songs from the same artists is going on in every radio station to satisfy and introduce the treasure of folk songs to the listening community.

Folk singers representing their area are depicting their lifestyle, rituals, beliefs, fair and festivals, customs and traditions. Folk songs have their ears till today even if the society is adopting modern things in it. The people, living in cities are also listening to radio and folk songs to get amusement and appreciate our culture. Usually we do not find traditional folk singers in cities as we are seeing in rural areas. Therefore city people are ceasing such opportunities by listening to radio and enjoying folk songs.

There are variety of folk songs and different messages meant for man woman, young boy, young girl, children, society, parents, officers etc.

Developmental messages are also transmitting through radio. Folk songs on literacy, health, values, projects and programmes of Government, non-violence, anti corruption, social evils like dowry, drunkards, poverty, untouchability etc. are broadcasting in order to create awareness among public and educate them to lead a cordial life.

"All India Radio was the singular medium of mass communication claiming to meet the information and entertainment needs of the people. Its capability to influence thinking and social behaviour was also unchallenged. In the promotion of various art forms, the patronage it extended was undivided".

'As a tool for development communication, reaching out to the people with relevant messages and usable information and to encourage people's participation in the 'Open forums' which it eventually provides community radio is the ideal medium'.

Folk songs are considered as an essential part of radio programmes without which listeners may feel as they have lost something. Folk songs are providing entertainment to rural folks. These people are showing sincere attention towards such programmes whenever these are broadcasting on radio in Karnataka. There are many learned people and youths are writing letters to radio stations appreciating folk songs after listening to them on radio. This attitude shows that still these varieties of folk songs are educating rural people as well as providing entertainment. Many folk singers have composed songs on literacy, family planning, HIV/Aids and rural forestry etc., in order to create awareness among rural people.

Farmers including female workers are listening to folk songs regularly whether they involve in agricultural activities in fields or during domestic works in homes. Almost all farmers in Karnataka have their own radio sets to listen to agricultural programme called 'Krishiranga' which is providing a lot of information on cultivation of crops, pest control, trap crop, seasonal crops, cash crops, green manure, vermiculture, animal husbandry, poultry farming, aqua culture, water management, maintaining soil fertility etc, as well as entertaining with folksongs and other folk related programmes.

Every day, in the morning hours afternoon, evening hours and late night, various folk programmes are broadcasting on radio in Kannada language.

FOLK KNOWLEDGE AND PRESS :

Press, the fourth estate, watch dog of our society is also reflecting our life including pulses of villagers and urban people. We may say that there is no subject in the world which press to be touched. Folk knowledge and folk related news is appearing in press in one or the other way.

Traditional things, language, arts, culture, photographs, rituals, life style etc. are occupying their place in press. There are many Kannada news paper and magazines using folk knowledge without fail in order to reach their target group. District and regional editions of dailies are only concentrating and highlighting events of the district or region along with other news also.

Folks of the district or region do like to read and understand and show their interest in the news, article, feature or photographs related to their area or region. News editors are also feeding news and stories to a particular region only from which those news items created. That too in their (folk of the region) own style and manner. Journalists use particular and peculiar words, phrases, sayings, riddles, language of the region to establish rapport with the folks who are their readers. Learned folks and unlettered folks want to know and collect news related to their region either by reading themselves or listen to the men who read for them.

It is quite difficult to follow Mysore or Kodagu colloquial Kannada to the people of North Karnataka and folks of Mysore or Kodagu do not follow the Kannada of North Karnataka easily. Usage of words, phrases, differs according to context of situation. That is why press is using them correctly in their various editions.

Headings of news items, articles, photographs, language should be understandable by people of the area and there should not be any ambiguity. But, few news and articles do reach all because of its literary language. It is essential that folk knowledge words, phrases, language, customs, tradition, rituals, ceremonies etc to be considered. Whenever we publish any news.

Press men are using many techniques in their paper and magazines, mostly traditional things viz., traditional events, songs, story, art, crafts, photographs, drawings while preparing layouts of pages, booklets etc. Journalists are struggling to create new because they want to be special. But such journalists do not forget our folk tradition, culture, art, etc. and using them all as and when they need.

Without folk knowledge the press may be pale, tasteless and dull in its appearance. Folk knowledge is like "garam masala" or 'pepper and sweet'. A simple news item, photograph or a heading which is related to folklore of Karnataka do attract folks attention of the state. Names of villages, occupation, race, temple, rituals, fairs and festivals etc, are like life and blood for the folks of the region from which they are all living and leading life.

Traditional arts of Karnataka often appear in newspapers and magazines. Picture of Hase, Rangoli etc. are used as layout and gap filler. Articles on Mehendi, folk medicine, folk arts and artists, folk occupations, folk habits, culture etc, are appearing in press regularly. Today's generation is almost not aware of our folklore. But they are all reading articles on folk arts, folk literature, culture, tradition and also observing keenly the photographs of folklore published in press and gaining some sort of knowledge on it.

Articles publishing on Duraga-Murgi, Killekyatha, Yakshagana, Sobane Gouramma, Dollina Pada, Sri Krishna Parijata, Sangya-Balya, Asala Jati Henu, Karaga, Kanbala, Panju Kunita, Bhoot Nritya, Kolata, Nandikolu, Radhanata, Halakki Kunita, Ella Amavasye, Sheegi Hunnime, Gouri Panchmi, Ugadi, Nagara Panchami, Ganapathi habba, Iliyappa, Jokumaraswamy, Kara Hunnive, Makara Sankranti, Mahanavami (Dasara), Deepavali, Beemana Amavasye etc., are provoking a rich knowledge of our folklore. Such articles with attractive photographs are communicating to this generation on value and significance of rituals, fairs and festivals of Karnataka. Modern society is trying to adopt and continue such activities in the name of tradition. In one or the other way traditional knowledge of Karnataka is flowing through press.

News and articles are publishing in press about activities related to folklore of Karnataka. Folklorists and researchers in this field are contributing articles regularly and departments of studies in folklore of Universities in state are conducting programmes. Colleges are also conducting youth festivals, traditional day etc. News and articles of all these activities appearing in press and influencing others and developing quench to know and understand more on folklore.

Activities of youth festivals which are taking place in Universities are also appearing in press where the student community performing traditional folk arts of Karnataka like Sampradayada Pada, GeeGee Pada, Lavani, Janapada Nritya, Duraga Muragi, Killekyatha, Yakshagana, Sobane Gouramma, Dollina Pada, Sri Krishna Parijata, Sangya-Balya, Asala Jati Henu, Karaga, Kambala, Panju Kunita, Bhoot Nritya, Kolata, Nandikolu, Radhanata, Halakki Okkaligara Hadu, Keelu Kudure, Riwayat Pada, Holi Hadu, etc. These are communicating of our folklore to readers. By covering such programmes press media is contributing to the field of folklore from which traditional knowledge is flowing to future generation. Such articles and photographs are documents of our folklore. These may provide information on folklore of Karnataka.

Magazines like Sudha, Taranga, Karmaveera are also introducing folk literature, folk arts and crafts, folk songs, folk dance etc by publishing articles, features on these folk forms of Karnataka. Readers including scholars and housewives are gathering a lot of information and influencing by these writing in order to contribute folk knowledge which they know. Traditional arts and crafts like Kasuti, Mehendi, Bidari, Handicrafts made out of bamboo, mud, clay arts and wood, Kaudi (quilt), tattoo etc have occupied our drawing rooms and covered human body. After reading such articles people are adopting folk art and crafts and using them in their day today life. We can imagine the power of folklore knowledge which is

flowing through press.

Print media is reflecting activities of folk artists, folklorists and researchers of this field. The writing related to these men and women is nothing but folklore knowledge. Such knowledge is most useful to our society especially youngsters the future intellectuals.

Many folklorists, writers and researchers are writing articles on folk knowledge of our folklore i.e. folk songs, folk stories, riddles, ornate, folk dance, folk occupations etc. and communicating to people who have not exposed to the rich treasure of folklore which can be seen in Karnataka State.

We can have a glance over few writings appeared in print media.

FOLKLORE AND FILM :

Film is movie is a popular audio-visual medium of communication, which is a part of our life and influencing a lot both village folks and urbanites. Take any home in our state and enquire the members of the family hardly there are few people who did not watch a movie till today. Almost all people in state watched movies. We are watching movies regularly or occasionally. During fair and festival days most of the folk prefer to go to theatre and getting entertainment. Small screen is motivating our viewers to watch movies.

Movies are the stories of our society. It may be modern or traditional one. But traditional knowledge should be there in one or the other form. The film story will be based on an event or events of a family in village or city. There are various characters appear on screen relating to many occupation. Story or songs are based on themes of our life only that too in simple language mostly traditional style which applies to all.

Folks do like to watch movies where there are themes which reflect of their life or which touch to their heart. Many films are there in Kannada, which have folk theme. Further many films are popular due to songs which are in simple, colloquial language and an illiterate folk can easily follow their tune and meaning.

Kakanakote, Kaadu, Tabarana Kathe, Sangeeta, Kadu Kudure, Bhootayyana Maga Ayyu, Shankha Naada etc have folk theme and a rich folk language. These are few examples of films which have folk theme. Folk character and folk environment including folklore based songs are popular. Films are successful when they inculcate folk things in them. Otherwise they remain as islands in our society. Our folks want to watch movies which are depicting rural life and activities of our society.

Earlier films of Kannada were based on myths and legends, Ramayana, Mahabharata etc. Afterwards they adopted social issues and in these days we have been watching modern stories. In those days also there were plenty of folk themes in them. Today we find a little. But, definitely folklore appears on screen.

We can have a glance over recent Kannada films, which have a rich folklore in them viz. Preeti Eke Bhoomi Melide?, Chandra Chakori, Sevanthi Sevanthi, Mysuru Mallige, Nammora Huduga, Manamechhida Hudugi, Sampattige Sawal, Sangya-Balya Janumada Jodi, Dore etc.

There are film songs in Kannada which have a rich folk culture, language, costume, ornaments, dress of Karnataka viz.

Nesara nodu, nesara nodu, nesara nodu nesara nodu (Kakana Kote)
 Sangeeta, sangeeta, sangeeta ena hesara kelava jaana (Sangeeta)
 Hari haridanembonu madeshwara, madeshwarana hasaru madeshwara (Kakana Kote)
 Malenada Henna mai banna aa nadu sanna naa manasotene china (Bhootayyana aga Ayyu)
 Kaada kuduri odi bandittaa (Kaadu kudure)
 Ilkal seere utkondu, mankalganta etkondu, teri mele eri banda naari (Kaurava)
 Iddaddu iddange yolidre neevella edbandu yedege odibiyadri, yavdadroo daarige ogbadri baravaasenendoo
 meeribiyadri (Jimmigallu?)
 Nillayay nillu o kench museyne naanu joteyagi baratini
 Sityako sidakyako nanaraaya ittaytu nina mele nana praana
 Eri myala eri, aaha erikelaga haari aha hakki bandu kuntaitaylo maava (Jaga mechida maga)
 Preetiya aa dyavre tanda aasti namma paalige
 Heliddu sullagabahudu nodiddu sullagabahudu nidanisi yochisidaga nijavu tilivadu (Rama Laxmana)

CONCLUSION:

Today there is a competition between mass media and folk media. It is true that modern media are ahead. They are surpassing traditional media. Togalugombe, Sannata and other stage arts have almost lost their significance. But these should be used on television by mutual understanding and co-operation. It is

must essential. Then only we could preserve our valuable folk arts.

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