SNAGS EXPIRATION FOR COMMUNITY DEVELOPMENT WITH TELUGU FOLK MEDIA

[1]Karthik Gunna,

[1]Faculty, Department of Journalism and Mass Communication, Acharya Nagarjuna University, Guntur, Andhra Pradesh, India. https://orcid.org/0000-0002-5806-2787

[2]Vijay Srinivasan,

[2]Assistant Professor, Department of Visual Communication, Hindustan Institute of Technology and Sciences (Deemed to be University), Chennai, Tamilnadu, India.

https://orcid.org/0000-0001-9223-6317

[3]Jay Vijay Sridhar Patnala,

[3]Assistant Professor, Department of Fine Arts, Koneru Lakshmaiah Education Foundation, (KL Deemed to be University), Vijayawada, Andhra Pradesh, India.

https://orcid.org/0000-0003-3329-7659

[4*]Adiseshaiah Sade

[4]Assistant Professor, Department of Fine and Performing Arts, GITAM (Deemed to be University), Hyderabad, Telangana, India

Abstract

"Folk" refers to practices that have been handed down from generation to generation and have endured for an extended period of time in a particular group. It can be transmitted either orally or by written text. Folk culture refers to the culture of early humans who were nomadic and shared an oral history. Tradition is also the collective heritage of the community, permeating every area of social organisation, social structure, and character formation. Traditional and folk media have coexisted with us for decades, although foreign electronic media may have little effect on rural destitute people and illiterate or semi-literate people may ignore print media totally. They capture the public's attention by appealing to them in a compelling and distinctive manner. The research study focused on the unique folk media culture in Andhra Pradesh, including its Harikatha and Burrakatha Street plays. In the era of information and communication technologies, the majority of respondents say that despite folk media's cultural significance, it is becoming less significant (ICT). The study says that rural towns can stay alive if they use both traditional and modern media.

Keywords. Communication, Community, Folk Form, Burra Katha, Traditional Media, Hari Katha, Development.

Introduction

Traditional Folk media cannot be eclipsed by electronic media's appeal. In a country with so many villages like India, the arts or media take on more significance. Rural and impoverished people may find foreign electronic media unpleasant, and illiterate or semi-literate individuals may reject print media outright, but not traditional or folk media, which have coexisted with us for millennia. Due to their proximity to others, they are able to deliver signals directly to their hearts. Folk art is a viable candidate for the position of mass communication medium. Folklore has been an integral part of our culture as a means of connecting with us about socio-religious issues since antiquity. Their genuine and unique way of talking to people makes them appealing to a wide range of audience.

To qualify as a mass-communication standard, folklore must still meet the following criteria:

- The Message (Subject of the Production)
- The Sender (Folk Form/Artist)
- The Receiver (Audience)

Folk Form Elements

➢ Shared stage: The entire audience is on the same stage at the same time, hearing the same message through the same channel.

➢ The comments (public applause or whistles to show appreciation for the presentation)

➢ The channel, which varies based on the type of tale being told.

➢ Folklore is therefore considered mainstream media. In a country like ours, where the majority of the population lives in rural areas, it is impossible to underestimate the utility of folk art. The Folk Media, which are mostly entertainment channels, are now called "edutainment," which means they combine education and entertainment.

➢ Because of our country's chronic poverty, ignorance, and illiteracy, folklore has been revitalised as a viable means of communication with the majority of underprivileged and illiterate people who cannot afford mechanical devices.

Folklore - Community Development

Folklore has gained the interest of development theorists and policymakers, and it must be used as a vital component of social marketing. Several non-profit organisations in our country have utilised Folk Media to communicate development issues to rural communities. The government and non-profit organisations are experimenting with Folk Media on a variety of issues. The National Council for Science and Technology Communication (NCSTC), Department of Science and Technology, Government of India, has utilised puppetry to spread science and technology communication to the general public. The National Literacy Mission uses folk media to educate rural populations about the need for education. The Directorate of Field Publicity and Song and Drama Division of the Ministry of Information and Broadcasting frequently uses folklore to spread information about public welfare, development, and government programmes, especially in rural areas. With puppetry, street plays, Ramaleela, dramas, and jatra, these departments can easily tell people in rural areas about things like health, cleanliness, literacy, and human rights. The following features distinguish Folk Media from other forms of communication:

- ✓ These forms of media are a big part of culture and are well-liked by most people.
- ✓ Folk music is flexible, so it can be changed to fit different situations.
- ✓ The absorption of, among other things, regional dialects, lifestyles, and traditions
- ✓ Following a long period of lasting cognitive effects on humans
- ✓ The crowds are quickly attracted by the energetic performances.
- ✓ Generally speaking, traditional media is less expensive than radio and television.
- ✓ These channels are more accessible to the public than other forms of mass communication. Because these arts are so different from each other, they can show a wide range of development problems.
- ✓ It is straightforward to incorporate.
- ✓ Folk arts are a powerful way to get a message across, so they should be encouraged and kept safe.
- ✓ The emphasis is on the cultural tradition that has been passed down through the generations. Folk arts provide information in a subtle manner without disclosing it.
- ✓ Individuals are cognizant of the message they are getting.

Prominent Telugu Folk Forms.

Harikatha

Harikatha is a Hindu traditional discourse in which the storyteller analyses a saint's biography or an Indian epic narrative. Harikatha Kaalakshepam in Telugu and Tamil. A Haridasu tells stories through songs, music, and narrative.

Figure.1 | Harikatha | TTD News, Tirupathi-India

History: According to Hindu legend, Narada sang "Harikatha" for Vishnu. Lava and Kusha sang at Rama's court in Ayodhya. This old form evolved during the 12th-century Bhakti movement. Purandaradasa and Kanakadasa are Haridasas. Harikatha began in 18th-century Andhra Pradesh. In Andhra Pradesh, Harikatha Kalakshepam and Burra katha are popular. Haridasus' recital of devotional songs during Dhanurmaasam is a time-honoured tradition. With his Kavyas and Prabandhas, Ajjada Adibhatla Narayana Dasu founded Telugu Harikatha.

Eminent Hari Katha Artists-Pandit Lakshmanachar, Tirupazhanam Panchapakesa Bhagavatar, Mangudi Chidambara Bhagavatar, Muthiah Bhagavatar, Tiruvaiyyar Annasami Bhagavatar, Embar Srirangachariyar, Konnoor Sid, Saraswati Bai was the first lady to practise Harikatha.

Burrakatha

Burra Katha, often spelled Burrakatha, is a form of oral storytelling in Andhra Pradesh and Telangana. One lead artist and two backups make up the group. It comprises prayers, solo theatre, dancing, music, songs, and humorous performances. The topic will be current society or a Hindu myth (Jangam Katha). During the 1930s-1950s Telangana Rebellion, this art was popular.

Figure.2 | Burrakatha | Sri Sathya Sai Official, Puttaparthi - India

Origin: Guntur district established Burra Katha in 1942 to educate the illiterate rural masses on politics. Burrakatha began as nomadic love ballads and became an art form. It's carried on radio and TV in Andhra Pradesh. This was the 20th-century name for Jangam Katha. Itinerant Jangams lingayats praised Lord Siva. They appeared in these plays. Social and cultural trends blended the secular into this form. Three performers of any gender are present.

Eminent Burra Katha Artists - Pendyala Venkateswarrao, Sunkara Sri Krishna Madhava Rao, Paruchuri Ramakotayya, Sirivisetti Subbarao, Kosuri Punnayya, Govardhana, Kakumanu Subbarao, Davuluru, Chintalal Suryanarayana, Budagajangala mote Papaiah, Budagajangala mote kullay.

Objectives

- Illustrating issues in Indian society through Folk Media Forms.
- Interpreting the Harikatha and Burrakatha forms in India.
- Evaluating how Folk Media participation in Development Communication.

Methods & Materials

This article implied in explaining how folk media and folk art like Hari Katha and Burra Katha can be used to represent social objectives in an instructive, informative, and entertaining

manner. In order to develop the subjects, such as folk media forms and techniques, in-depth research was undertaken. The development of folk forms and communication strategies were investigated using the qualitative technique during the descriptive phase. A qualitative analysis of folklore was conducted using a narrative analysis technique to understand how the community views folk media in addition to digital and new media. In order to validate the Folk Forms analysis, this study combines theoretical observation with a study reference on well-known folk forms in the rural Indian community.

Narrative Analysis

Burrakatha Demonstration: The narrator (kathakudu) demonstrates. The tambourine player dances. He also wears an andelu on his right thumb and a second ring on his left hand, mixing them to create melody. The collaborators use gummeta drums (also known as dakki or budike). Anklets, called gajjelu, are worn by all three kathakadu members or just the kathakadu to increase the sound. The right hasyaka tells satirical jokes. A left-wing entertainer (rajakiya, which means politician) talks about political and social issues. The principal performer and co-performers chatted. Co-performers ask questions and give short comments like "Wow!" "Aha!" and "That's it!" during the kathakudu. After the lead vocalist sings "vinara veera kumara veera gadha vinara," the co-performers sing "tandhana tane tandhana na." and "Tandana katha" is another name.

Harikatha Demonstration: Includes a story and songs about it. To emphasise the main story, multiple subplots and tales are used. The storyteller is usually joined by co-singers who play the Mridangam. Symbols keep the storyteller's cadence.

Harikatha mixes poetry, music, theatre, dance, and philosophy in Andhra Pradesh, Telangana, Maharashtra, Karnataka, and old Tamil Nadu. Harikatha is influenced by Hinduism in general. Harikatha was a popular form of entertainment that promoted religious, cultural, and educational values. Harikatha aims to teach truth and integrity in individuals to inspire devotion. Use the story to show the journey to independence and educate the audience's comprehension (the self).

Hari Katha & Burra Katha Strengths and Advantages:

Harikatha and Burra katha are traditional folk media that use art to present the facts, events, ideas, and thoughts of a rural society. Even Traditional folk media is mostly ridiculous or funny. Traditional folk media don't lack a persuasive message or reach rural populations. Traditional folk media may influence or encourage illiterate and sceptical villagers, though.

Traditional Folk Media's "face-to-face" programming may boost listeners' "confidence." Traditional Folk Media has helped state government development projects including "Family Welfare" and "Child Education." It's inspired rural residents to try new gardening techniques. Shyam Parmar (1975) lists Folk Media's developmental benefits. Traditional folk media are more easily recognised by the general audience.

- ✓ Their primary appeal is emotional rather than intellectual.
- ✓ They know a wide range of formats and topics, so they can meet the public's needs.
- ✓ They have a personal connection with the viewers because they live and work in the area. Their clients can reach them without difficulty.
- ✓ They are easily adaptable to new topics.
- ✓ Individuals of various ages from across the globe find them appealing and approving.
- ✓ They are less expensive than more sophisticated mainstream media.

Ranganath (1980), in particular, offers a wide variety of forms and issues for communication study. D.K. Sujan (1993) outlined the benefits and drawbacks of traditional media for development communication in comparison to contemporary media. Positives include cultural origins, a variety of interest patterns, direct audience participation, and the possibility of electronic conversion. Among their disadvantages are their inability to be universalized, their limited service area, and cultural obstacles.

Findings

- ✓ You can look into how the fun and interesting parts of traditional media like Harikatha and Burra Katha can help people learn.
- ✓ It can be looked into to see if combining different types of traditional media with extended learning tools works well for this purpose.
- ✓ It is suggested that research be done in parallel with a focus on certain traditional media in different parts of India.
- ✓ When making a plan for rural communication, it can be helpful to compare traditional media to other types of mass media to see how well they work in rural areas.
- ✓ An exploratory study could be done to find out if traditional media can carry messages, if they are homophile, if they can be shared, if they are true, if they show empathy, and if they can be trusted.

✓ Comprehensive case studies may be conducted to explore the specific problems of folk artists.

Conclusion and Future Scope

The studies on the use of traditional folk media on Hari Katha and Burra Katha for rural development communication have been conducted in Andhra Pradesh and in other Indian states. Folk media can utilise multiple resources for communal emancipation, social mobilisation, and social communication. Traditional folk media has a number of important advantages over mainstream mass media in terms of rural community development communication. They are comparable to the manner in which the same region has affected Folk Media: the comparison of signs and symbols; the low media literacy of Folk Media; interactive communication; ingenuity; and the fact that they are unfixed and easily alterable. Folk art shows geographical differences. Traditional folk media poses a concern in a number of regions in India. This concept is well-developed, which is advantageous. By incorporating the performing arts, youth entertainment could be brought up to date. Even more marginalised groups may impede the development of this entertainment-based style of communication. The script and organisation of Folk Media would grow in significance. The concept of concept development communication has its origins in the socio-psychological and communicational views of Folk Media. Folk media naturally reflects the way people think which makes it possible to pass on knowledge and wisdom from one generation to the next.

References

[1]   Another authentic folk is possible. (2017). American Folk Music as Tactical Media, 107-126. https://doi.org/10.2307/j.ctt1zxxxfx.9

[2]   Banham, M., & Brandon, J. R. (1995). The Cambridge guide to theatre. Cambridge University Press.

[3]   Bayable, D. (2014). Traditional folk media for environmental communication and preservation in Guna community, Amhara, Ethiopia. https://doi.org/10.20944/preprints202011.0570.v1

[4]   BHASKAR, R. V. (2012). Present conditions and problems of Handloom weavers in Kovur Mandal , Nellore district of Andhra Pradesh. International Journal of Scientific Research, 2(3), 55-58. https://doi.org/10.15373/22778179/mar2013/18

[5] Bhavani, K. D. (2018). Translation in the media. Colonial Encounter, 123-135. https://doi.org/10.4324/9780429467462-11

[6] Bhola, R. (2004). Folk tales of Andhra Pradesh. Diamond Pocket Books (P).

[7] Boulet, J. (2016). Social-media-weaponised populism and community development. Populism, Democracy and Community Development, 89-108. https://doi.org/10.1332/policypress/9781447353836.003.0006

[8] Brocken, M. (2014). New folk media in the social sphere. The British Folk Revival, 144-170. https://doi.org/10.4324/9781003307242-6

[9] Communication and society. (1979).

[10] Communication and the traditional media: Papers and proceedings of seminar. (1981).

[11] Community development journal. (2001). Community Development Journal, 36(4), I-i. https://doi.org/10.1093/cdj/36.4.i

[12] Das, K. K. (1980). Burrakatha of Andhra Pradesh.

[13] Datta, A. (1988). Encyclopaedia of Indian literature: Devraj to Jyoti. Sahitya Akademi.

[14] Dharwadker, A. B. (2009). Theatres of independence: Drama, theory, and urban performance in India since 1947. University of Iowa Press.

[15] Ghadei, K., & Jyoti, K. (2017). Social media activity of agriculture extension graduate students in India. International Journal of Agriculture, Environment and Biotechnology, 10(3), 377. https://doi.org/10.5958/2230-732x.2017.00046.8

[16] Giri, D. (2017). Indian English drama: Themes and techniques. Vishwabharati Research Centre, Lature, Maharashtra, India.

[17] Golden jubilee celebrations souvenir: Tirumala Tirupati Devasthanams administration, 1933-1983 : April 22-24, 1984. (1984).

[18] Govil, D., Sahoo, H., Pedgaonkar, S. P., Chandra Das, K., & Lhungdim, H. (2018). Assessing knowledge, attitudes, and preventive practices related to Kala-Azar: A study of rural Madhepura, Bihar, India. The American Journal of Tropical Medicine and Hygiene, 98(3), 857-863. https://doi.org/10.4269/ajtmh.16-0978