CHAPTER - II

REVIEW OF LITERATURE
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Folklore studies form an essential part in any scheme of study dealing with the evolution of people’s social, emotional and cultural life and are also an index to their ethical, aesthetic norms and sense of values. A study of the folklore reveals people’s ideas and ideals, hopes and fears, aspirations and superstitions. With the emergence of folklore as a new field of learning in the nineteenth century, scholars from various disciplines such as mass communication, literature, anthropology, linguistics, history, geography, musicology, sociology, social work and psychology evinced keen interest on studying it. The studies are mostly interdisciplinary in nature. Therefore, a range of theoretical frame works was evolved to understand nature and history of folklore (Madhusoodhan, 2002:p.14).

Richard M. Dorson (1976:7-46) listed out four frameworks as relevant in the analysis of folklore namely, a) historical – geographical b) historical-reconstructional c) mass cultural and d) contextual theories. He has tried to define folklore and explain the scope of folklore. Sometime he called folklore for subjects other than folklore. His notable works are Folklore and Folklore (1976), Folklore and Fakelore: Essays toward a Discipline of Folk Studies (1976), Folklore in the Modern World (1978) and Handbook of American Folklore (1986). He edited books like Folklore Research around the World (1961) and Folklore and Folklife: an Introduction (1982).

Alan Dundes was a famous folklorist who wrote 12 books, both academic and popular and edited or co-wrote two dozen more. A very strongly opinionated scholar Dundes was not at all adverse to the controversy that his theories often generated. He dealt frequently with folklore as an expression of unconscious desires and anxieties. His major works are Essays on Folkloristics (1978), Analytic Essays on Folklore (1979), Interpreting Folklore (1980), Sacred Narrative: Readings in the Theory of Myth (1984), Folklore Matters (1993) and From Game to War and


Robert Bohdan Klymasz is the premier Ukrainian-Canadian folklorist who recorded the folksongs and gathered other materials concerning the early pioneer Ukrainian immigration to Canada. These elderly immigrants and their descendants provided him with a wealth of material with which he was able to construct a portrait of Ukrainian-Canadian folk culture, especially rural culture, as it then existed.

Phillip H. McArthur's research emphasizes social theoretical and semiotic approaches to traditional narrative like myth and oral history, cultural performance (ritual, ceremony, festival, spectacle), history, cosmology, and local cultures within the contexts of nationalism and globalization. With a geographical specialization in Oceania, he additionally includes comparative studies on cultures of Asia, Native America, Africa and the Classical world. He also integrates deep interests in comparative philosophy, the history of ideas, and traditional arts informed by ethnographic and historical methods.

Alexander Nikolayevich Afanasyev was a Russian folklorist best known for his pioneering study and publication of Russian folktales. In the course of his studies of the Russian folklore, Afanasyev amassed a collection of more than 600 Russian folktales - some of them contributed by Vladimir Dahl, others taken from the archives of the Russian Geographical Society and grouped by Afanasyev according to their themes, imagery, and style.
Simon J. Bronner has done research on the issue of tradition, especially in relation to modernity, folk culture and popular culture and creativity. He has been an advocate of "structuralist" and "symbolist" approaches to the interpretation of cultures integrating historical, ethnographic and psychological perspectives with particular attention to developmental issues across the life course. He has also highlighted the politics of tradition and culture and the ways that contested public debates can be symbolically analyzed in behavioural, material, and verbal rhetoric to show systems of belief and communication in conflict. Many of his essays raise questions about traditions regarding the personal motivations and psychological states, historical conditions and precedents, social identities underlying mental processes that explain the function and persistence of cultural expressions.


Applied folklore is the branch of folkloristics concerned with the study and use of folklore and traditional cultural materials to address or solve real social problems. The term was coined in 1939 in a talk by folklorist Benjamin A. Botkin who along with Alan Lomax, became the foremost proponent of this approach over the next thirty years. Applied folklore is similar in its rationale and approach to applied anthropology and other applied social sciences, and like these other applied approaches often distinguishes itself from "pure" research, that which has no explicit problem-solving aims. In the 1960s, other American folklorists began
to apply knowledge gained from folkloric sources to address social issues, most notably drawing on folk medicine in the teaching and practice of holistic and cross-cultural approaches to medicine and public health. Folklorists also began to work as consultants in city planning, gerontology, economic development, multicultural education, conservation, and other fields.

**Folklore study in India:**

Much of the folklore research in India focused on historical dimension of folklore. Many researchers investigated the origin of folk literature in one particular geographical area or region. A majority covered the folk songs and tales in the Hindi and other languages and dialects. There are a few studies, which dealt with communication aspects of folk arts in a region a like Coastal Karnataka. In the following paragraphs, an overall review of folklore studies in India is presented.

The four *Vedas* especially the *Atharvaveda* contain stories that deal with folktales and are a storehouse of charms, incarnations, folk beliefs, rites and rituals. The *Panchatantra* of second century B.C is the oldest book of fables. The *Jataka* tales contains various stories of Buddha’s previous incarnations before he attained *Nirvana*. The two Indian epics, the *Ramayana* and the *Mahabharata* and the *Puranas* are full of myths, legends, popular religions and belief (K.D.Upadhyay 1973: 151-153).

Although folklore is comparatively a new branch of study, man has long been interested in it and in modern times men are getting more and more attracted to it. This is because of its new orientation (Sengupta 1975:25). Along with Indological study, roughly since 1784, folklorological work started in India with a purpose. Despite certain good work, particularly in the traditional sphere, early scholar disappointed expectation and they failed to create a sense of responsibility of folklorological workers in the matter of collection, selection, classification and preservation work.
Partly because of unfavourable climate for research and partly because of
the unscientific attitude of the workers and powers, the people in general were
unresponsive to its scientific aspects, they remained happy with its amusement
side (Sengupta 1975:18).

A systematic study of folk literature began in the eighteenth century
in the study of folklore increased when ‘Indian Antiquary’ was founded in
Bombay in 1872 under the editorship of James Burgess who recognised folklore as
a special subject. He gave particular attention to the study and publication of
myths, folktales, folksongs and popular traditions. The other journals like ‘Journal
of the Anthropological Society of Bombay, (Bombay) Journal of the Mythic
Society (Bangalore), Journal of the Bihar and Orissa Research Society (Patna),
Man in India (Ranchi) and Folklore (London) documented valuable folklore
materials.

Colonel Todd was among the first writers to make use of this material in
the study of Indian society in his work Annals and Antiquities of Rajasthan. Mary
Frere (1868) published the first Indian collection of folk tales. Similarly the
contemporary students of Indian folklore cannot forget the work of W. Crooke
(1884) and of H. Risleley. The works of Grierson, Richard Temple and
Cunningham are really monumental. It is worthwhile for the contemporary
students of Indian folklore to bring these together and critically evaluate them for
further use and study.

By the awakening of national consciousness and patriotic feelings in India,
the people in various regions of the country began to develop consciousness of
their rich cultural heritage. The people who were in the vanguard of regional
literary and political movements began to take pride in the tradition of popular
music, art, literature and other aspects of folk culture, apart from the classical
tradition. Interest in folklore material was thus aroused together with the
stimulation of nationalistic and patriotic feelings. Its appeal was more aesthetic rather than scientific.

With the dawn of 20th century, the formation of linguistic state and the strengthening of regionalism, the consciousness of regional folk culture have been strengthened. A number of regional societies have been formed to promote the collection and publication of folklore material of various regions. The first issue of Janapada, a high standard Hindi journal devoted to folklore studies of Bhojpuri, Malavi, Bundelkhand and Bagheli regions appeared in October 1952. It reported the various folklore studies of Malava Loka Sahitya Parishad, the Bharatiya Lok Kala Mandala of Rajastan and the Punjab Sahitya Parishad. Swynerton collected Romantic Tales from the Punjab (1903) and F. Hahn wrote Kurukh Folklore in the Original (1905). E. Thurston published Omens and Superstitions of Southern India and many other books including Castes and Tribes of Southern India (1909) in which the customs and traditions, the rites and rituals of the tribal people of the south were fully described.

Coming to the contribution of modern writers of folklore and social anthropologists, the early writings of S. C. Roy (1928), M. N. Shrinivas (1942), deserve special mention. The social science journals such as Eastern Anthropologist and Man in India have often included papers concerning folklore. Sanker Sengupta, the editor of Folklore journal has done much to promote folklore studies from various angles. His works like Folklore Researchers in India (1964), Folklore and Folklife in India: an Objective Study in Indian Perspective (1975) and Folklore, Mass Media and Communication (1983) are worth reading.

K. D. Upadhyaya has devoted many years of his life for the collection and preservation of folk literature of Bhojpuri, which is one of the main dialects of Hindi. He is an eminent folklorist of India. L. P. Vidyarthi’s contribution to the cause of Indian anthropology and folklore is also very significant. He edited books like A Century of Folklore in India (1973) and Essays in Indian Folklore (1978). He has introduced folklore as a subject in M. A. Course in Anthropology
Department. S. C. Dube of Saugor University has collected the folk songs of the peasantry of Chhattisgarh, which have been published by the Ethnogroalic and Folk-culture Society of Lucknow under the title Field Songs of Chhattisgarh, also deserve to be regarded as a great contribution.

Verrier Elurin was a noted anthropologist and folklorist of India, working amongst Gonds, an important tribe of India. His publications include Folksongs of Chhattisgarh, Songs of the Forest, Folk Tale of Mahakosal and the Tribal Art. M. Singer (1959), S. Srivastava (1974), Kapila Vatsayan (1975) and H.C. Das have written and edited research articles on Indian tradition, culture, performing arts, folk culture and change.

Among the contemporary writers, Indra Dev deserves a special mention and is given the credit of being an eminent sociologist for presenting his authentic and systematic writings on folklore. His book Social Change in Asia and its Impact on Folklore and Folk Culture (1966) is worth reading.

D.N. Bhagavat (1958) has given an outline of Indian Folklore. Some researchers have done remarkable work on some aspects of Indian folklore. For example, Mulk Raj Anand (1951), J.C. Mathur (1967), Balwant Gargi (1967) and Adya Rangachar (1971) have published books on Indian theatre. Projesh Banerji (1944) published book on folk dances of India where as Charles E. Grover (1981) published book on folk songs of southern India. Jawaharlal Handoo is a folklore expert whose publication includes Bibliography of Indian Literature (1977), Current Trends in Folklore (1978), Folklore-An Introduction (1989) and some of his books won him prestigious awards.

D. N. Majumdar had the distinction of creating Ethnographic and Folk Culture Society for the study of anthropology and folklore. He was keenly interested in the study of Indian folklore. Mazarul Islam in his book Folklore: the Pulse of People (1985), tried to understand folklore from various points of view. He discussed modern theories of folklore and socio-economic aspects of folklore with special reference to India. Dulai Chaudhuri (1993) has given guidelines on
methodology of folklore research and fieldwork. It is helpful for folklore researchers.

Apart from these the books of Uma Joshi (1999), Aravind Kumar (1999), Keval J. Kumar (2000) and M.K. Joseph (2000) have some chapters on Indian folk art forms. They have just described relevant folk art forms of India and their role in communication. Some more studies have done folk arts as media of communication and also as media of development communication, which is explained at the end of the chapter.

Folklore study in Karnataka:

Like the study of Indian folklore, foreign scholar started the study of folklore of Karnataka. Before that ancient poets used folk proverb, story, riddle and rituals in their poems. Missionaries and British officials did collection and preservation of folk arts. In this direction, the names of John Laden, Abbe Dubai, Charles Grover, Mary Frere, Fleet, Moegling and Kittel are important.

Laden translated a Lavani to English and published it in 1803. Abbe Dubai of France published Hindu Manners, Customs and Ceremonies (1801), which highlights folk life of India especially of Karnataka. Moegling compiled Kannada proverbs. Mary Frere published Old Deccan Days, which contains Kannada folk stories. In 1871, Charles Grover collected Folk Songs of Southern India, which gives guidance on folklore studies.

In 1867, revenue officer Fleet collected historical Lavani (ballads) that give accurate proofs to restructure factual, social, political history of the land. Folklorists filled the gap in social history. Fleet started scientific collection of Kannada folklore. Kittel collected valuable Kannada proverbs. Ragou published them in 1972. At the end of 19th century, collection of Kannada folk literature started. M. S. Puttanna and Srikantesha Gowda were indigenous scholars who have done a lot of work in folk story, proverb and language. In the history of
Karnataka folklore, the achievement of Halasangi friends is great. They have published collection of Garathhi songs in 1931.

In pre-independence era, folklore study was related to folk songs only. Scholars like Goruru Ramaswamy Ayyangar (1936), B.N. Rangaswamy (1940) and L. Gundappa (1940) did such collections and study. They had nationalistic objectives. After independence also there was no major change in subject and objective of folklore study. K. R. Lingappa (1949), Mathighatta Krishnamurthy (1952), B. S. Gaddagimath (1963), G. R. Channabasappa (1977) have done a lot of work in folklore of Karnataka. A.K. Ramanujam published proverbs in 1955. Shivaram Karanth published *Yakshagana Bayalata* (1951) and *Yakshagana* (1975) that analysed folk theatre. He also published *Janapada Geethegalu* (1966), which analysed Tulu *paddanas*. The book, *Karnataka Janapada Kalegalu* (1977) of Channabasappa was first and important work that introduced folk arts of Karnataka. Then a twist was made in folklore study of Karnataka, which spread other areas also.

In this period K. R. Krishnaswamy, J. S. Paramashivaiah and P. R. Thippleswamy have contributed a lot to Kannada folklore by their collection, study and organisation. J.S.Paramashivaiah has given a new version to study of Kannada folk stories. He was one of the greatest folklore scholars who have built a team of youth folklore scholars. His memorable works are *Dakshina Karnataka Janapada Kavya Prakaragalu* (1983), and *Namma Janapada Kalegalu* (1994).

In folklore study of North Karnataka, names of Devendra Kumara Hakari, Somashekhar Imrapura, Jyothis Hosur, M.G. Biradar, M.S. Latte, Madenoor Sanganna, M.M. Kalburgi, Shalini Raghunath should get special place. Hakari has done in-depth theoretical analysis of folklore in his book *Janapada Mulabhoota Tatwagalu* (1983). Jyothis Hosur (1986) has done study in neglected areas like Odapu, Sogu etc.

M. S. Latte is an important folklore scholar of North Karnataka who has studied different folk literature of North Karnataka and written book *Uttara*
Karnatakada Hanthiya Hadugalu (1974) in which has scientifically studied almost all Hanthi songs of North Karnataka. M. M. Kalburgi's works contain good fieldwork and interdisciplinary study. Imrapur's Janapada Ogatugalu Vimarsathamaka Adhyayana (1989), a study on riddles and proverbs provided scientific discipline to folklore study. M. G. Biradar tried to analyse relationship between folk life and folklore.

In folklore study of South Karnataka, the names of H.K. Raje Gowda, Tapasvi Kumar, Ragau, C.P.K., P. R. Thippewsamy, D. K. Rajendra to be mentioned. Through fieldwork and collection, H.K. Raje Gowda has written some books on folklore. N. Tapasvi Kumar in his research work Kannada Janapada Geetegala Samskruthika Adhyayana (1982) studied folklore in cultural point of view. Ragau (1974) and C.P.K. (1975) have created an academic atmosphere to study folklore in University. Other names to be mentioned are Kyathanahalli Ramanna (1982) and T. S. Rajappa.

H.M. Nayak, in his book Janapada Swaroopa (1971) and D. Javare Gowda in Janapada Adhyayana (1976) have tried to define folklore and to analyse scope of folklore study. The year 1966 was historical year in the study of Karnataka folklore. On that year folklore got academic recognition. With the efforts of D. Javera Gowda and H. M. Nayak, folklore study got place in post graduation study of Mysore University. P.G. Diploma in folklore and M.A. in folklore were started in 1972 and 1974 respectively. A museum of folklore was established. Other Universities in Karnataka followed it. Janapada Vishwakosha of Kannada Sahitya Parishat has compiled huge information on folklore. Folklore study got institution support from Kannada Sahitya Parishat, Karnataka Janapada and Yakshagana Academy, Karnataka Janapada Trust, Regional Research Centre of Udupi and tens of Yakshagana training centres.

Karnataka Janapada and Yakshagana Academy has extended functions of Karnataka folklore through publication of folklore study, exhibition of folk arts, providing honorarium to folk artists. H. L. Nagegowda, J. S. Paramashivaiah, Dr.
S. K. Kareem Khan, H.J. Lakkappa Gowda who served as chairmen of Academy have contributed a lot. Nagegowda has established a comprehensive centre for documentation, exhibition and conference of artists. The Regional Research Centre at Udupi has given international fame to folklore study and given prominence to scientific documentation and publication. It has organised training programme on folklore study also.

Since 1980 the study of Karnataka folklore has expanded its scope and became an interdisciplinary study. Kannada University, Hampi has published some books on folklore under tribal poetry series. Folklore scholars of Karnataka have tried to apply foreign theories of folklore and to analyse indigenous folklore. Such scholars are B. A. Vivek Rai, Ambalike Hiriyanna, H.S. Ramachandre Gowda, T. N. Shankaranarayan, A.V. Navada, Abhaya Kumar, Purushottama Bilimale, Maheswaraiah, Veeranna Dande, Vaman Nandavar, Mogalli Ganesh, Rangareddy Kodirampura and others. They have analysed folk literature of Karnataka by taking into consideration different texts. The work of Kamala Hammige, Sandhya Reddy and Gayathri Navada is also important.


C.C.A.Pai has also given guidelines for scientific fieldwork in Janapada Vajnanika Kshetrikarya (1979), Chandrashekhara Kambara Kambara edited Kannada Janapada Vishwakosha (1985) which is encyclopaedia of Kannada folklore. He has contributed to Kannada folklore through his works like Uttara Karnatakada Janapada Rangabhoomi (1965) and Bayalatagalu (1972). He has


Folklore study in Coastal Karnataka:

In Coastal Karnataka, foreign scholars like Kittel, Moegling, and Rice did early folklore collection and study. M.J. Wallhouse (1875) has published an article on Bhuta worship in the Journal of Anthropological Institute of Great Britain and Ireland. A. C. Burnell (1864-97) has collected paddanas of 26 Bhutas in his book *Devil Worship of the Tuluvas*.


B.A.Vivek Rai’s *Tuluva Adhyayana: Kelavu Vicharagalu* (1980), *Anvahika Janapada* (1985) and *Tulu Janapada Sahitya* (1985) are memorable works in folklore of Dakshina Kannada. He has discussed not only origin of folklore, but also their applied use. He has collected folk songs of Tulu and published with little explanation. Amrit Someshwar has written many valuable books on folk arts of
Tulunadu like *Tulu Baduku* (1984) and *Yakshandola* (1995). He has collected Tulu paddanas and analysed them. He has written many *Yakshagana prasangas* on not only mythological stories but also on development messages.

Peter J. Claus’s *Tuluva Darshana* (1987) analysed folk dance like *Siri*. He also has written some articles on folk arts of Dakshina Kannada by analysing them through folklore theories. His remarkable works related to Dakshina Kannada are *Future Research in Tulu Culture* (1987), *Folklorists and Indian Folklore* (1991) and *Essays in Performance Analysis* (2001). He analysed performance theory with special reference to *Siri* performance of Dakshina Kannada. He has written many articles on this.


Vaman Nandavara’s *Koti-Chennaya-Ondu Janapadiya Adhyayana* (2001) analysed one type of Bhuta worship with its history and type of worship. He also written books like *Singadana* (1990) and *Janapada Suttamutta* (1992), which contain articles related to folklore of Dakshina Kannada. Other research works to be noted are Bannanje Babu Amin and Mohan Kotian’s *Tulunadina Garodigala Somskrithika Adhyayana* (1990) and Gururaj Bhat’s *Tulunadu* (1993).


Upadhyaya couples have made a lot of work in folklore of Coastal Karnataka. U.P. Upadhyaya edited *Tulu Lexicon* (1997), which was published in six volumes. They have written books on Bhuta worship and other folk rituals of Coastal Karnataka. Their works include *Bhuta Worship* (1984), *Coastal Karnataka* (1996), and *Folk Rituals (of the Tuluva Region of Coastal Karnataka)* (2002). Their main concentration was on origin, growth and importance of Bhuta worship. Sushila P. Upadhyaya has written books like *Janapada Aaradane Mattu Rangakale* (1989), *Dakshina Bhurathada Janapada* (1998) and *The Bhutha Performers of Tuluva Region* (2002), which tried to analyse status of both folk arts and artists in this region.


(1995) contains articles on features and changes of Yakshagana. He also narrated biography of famous Yakshagana artist Keremane Shivarama Hegade.


(1992) and he edited with others *Karnataka Budakattugalu* (1994). He has not only collected folklore material of Uttara Kannada, but also tried to analyse them in the view of their significance. He has also studied folk culture existed in different tribal communities. He and his wife Shanthi Nayak wrote *Uttara Kannada Jilleya Janapada Atagalu* (1979), which analyses folk games of Uttara Kannada.


**Folklore: from development communication perspective:**

In the 1970s, the role of folk media in development was recognised because of the potential of folk media to act as vehicles of information, persuasion and entertainment. Researchers realised that folk media, which is embedded in the culture of the people, could be used as channels to transmit development related information. Therefore, the governmental organisations used these formats in the
The process of development. After 1970s the concept of development has undergone changes and alternative theories have emerged. With the emergence of new theories, indigenous culture and the communication channels are recognised as facilitators of development.

The role of traditional media in development especially in development countries was first recognised by UNESCO. It has organised a workshop to formulate the strategy for using folk arts in communicating development messages of family planning. Another such workshop was held in Hawai. This led to study of folk arts as media development communication. Robert Crawford and Ronny Adhikaryaa (1972), Wimal Dissanayake (1977), Georgette Wang (1982), Ross Kidd (1984) and Neville Jayaweera (1991) have made remarkable study on using folk arts in development communication.


The experience of other developing countries has shown that in rural communication system the traditional folk media can play a very important role. The effective use of folk media serves as an extension of mass media. It helps in securing knowledge of cultural norms and attitudes of people representing a sensitive area and acts as a vital force in communication strategies. It is a unique
source of information for those interested in studying people, their living and working conditions.

The studies described earlier dealt with only historical aspect of folklore in Karnataka and India. Contrary to these studies, a few more studies examined the utility and potentiality of folklore in a developing country like India. Parmar’s study (1975) focussed on the utilisation and potential of folklore for development. His study explored the purpose of folklore by presenting a few case studies where folk media were used in the developmental processes. Another study entitled *Folk Music and Mass Media* (1977) is also important.

H. K. Ranganath did similar study. His notable works are *Folk Media and Communication* (1980) and *Live Media for Development Communication* (2000) discussed role of folk arts in development communication. His main concentration was on folk media programmes organised by government departments.

Mukhopadhyay (1994) specially pointed out that folk performing arts such as *Harikatha, Burrakatha, Jatra, Tamasha* could be used in health awareness campaigns, environmental issues, family welfare, etc. He argued that the purpose of these arts was only communication, particularly in development. However some authors like Usharani (1996), Sengupta (1983) while examining the potential of the folklore in development, discussed the theoretical aspects of folklore and its utility in development. For example, Sharma (1998) used folk media in the eradication of misconceptions on leprosy in Wardha district of Maharashtra. Usharani’s (1996) study also concentrated on folk media programmes of government departments without focussing much stress on problems and prospectus of folk artists.

N. Vijaya (1988) conducted a systematic study of the role of folklore in rural development in Telangana region of Andhra Pradesh. She surveyed 300 respondent audience of folk formats and elicited their views on how the selected folk arts could be improved to make the formats more effective. Srinivas R. Melkote’s (1991) *Communication for Development in the Third World: Theory*

Ramaswamy (1998) explored how *tom, tom*, an Indian art of drum beating could be used in educating the masses on eradication of leprosy. K. Madhusudan (2000) made a systematic attempt to find out the utility of six folk formats namely *Harikatha, Burrakatha, Jamukulakatha, Tappetagullu, Tolubommalata* and *Veedhinatakam* of the North coastal districts of Andhra Pradesh as development communication media.


While examining the role of communication in development especially in rural development some communication scholars and sociologists pointed out the

In Karnataka apart from Usharani’s (1996) study, Somashekhar Imrapur has done some study on folk arts of Karnataka as media of mass communication. His book *Samuha Madhyama Mattu Janapada* (1990) is to be noted. G.S. Bhat discussed role of folk arts in communicating messages of family planning in book *Kutumba Yojane Mattu Janapada Madhyama* (1993).


As a whole most of folklore studies in India especially in Karnataka concentrated on historical and aesthetic aspects of folk arts. Majority of
researchers studied all folk arts of a particular area. Some of them studied particular folk arts in detail. Some studies analysed the significance of folk arts, while analysing particular caste or community culturally. Communication scholars and sociologists identified folk arts means of communication examined their role in society. Some of them tried to find out potentiality of folk arts as media of development communication and possibility of integrating folk arts in mass media. But such studies are not adequate. In developing countries like India where majority of people living in rural area with problems of illiteracy and poverty, there is a need of finding alternative media for effective communication. In this direction research on folk arts as means mass communication and development communication will help.

Significance of present study:

As discussed above it is evident that studies, which focus on the socio-demographic profile and perceptions of artists practicing the folk performing arts and on effect of mass media on folk arts and utilization of folk arts in various mass media especially in Coastal Karnataka are not many. Therefore, the present study explores the existing folk arts of Coastal Karnataka, analyses their typical features, explains their social functions, explores effective modes of folk arts to be used in mass media and future of folk arts and artists and provides suggestions for their better utilization in comprehensive development of Coastal Karnataka.

The earlier studies pointed out that the folk arts like Harikatha, Puppetry and Yakshagana were used effectively in development communication. However, there were no studies on some folk arts of Coastal Karnataka like Bhuta worship, Suggi Kunitha, Kolata, Nagamandala, Aati Kalenja, Sonada Jogi, Kangeelu, Karagolu and folk songs like Sandi, Paddana, Kabita, Gummate Pong and others as development communication media. Therefore, the present study is significant as it makes a systematic attempt to find out the utility of some selected folk arts of the coastal districts of Karnataka as development communication media.