CHAPTER I

Introduction

In India, Social Work Education, for professional social work started in 1936. But, it has not yet, developed its own teaching material to train the students to function effectively and efficiently as professional social workers. In the words of M.M. Desai, "A deficiency of Social Work Education, that most educators admit is, its heavy reliance on foreign literature and the relative paucity of Indian case-material."¹

Moreover the teaching material produced in the West has the limited scope in the East. Still India is borrowing the expertise knowledge from abroad. To make the Social Work Education and Practice more modern and more relevant to the existing Indian conditions - yet Indian writers like Dr. Armaity Desai and Dr. Surendra Singh in their papers presented in one of the seminars on, "Social Work Education for Social Action", highlighted the need for changes in Social Work Education. Dr. Desai stressed the need for developing a philosophy of Social Work Education which should

¹ Mrs. M.M. Desai (ed): Creative Literature and Social Work Education; Somaiya Publication Pvt Ltd., Bombay, 1979 pages IX and X.
serve as the guideline for developing Social Work Education in India. Therefore, the task demands to produce indigenous teaching material for the Practice of Social Work in India. In this connection workshops conducted at various places in India, highlighted the need to become sensitive to some of the values and using a variety of different kinds of Indian creative literature for Social Work. So in recent years most of the social work experts are stressing the need for systematic use of Indian Creative Literature and Folk Literature in Social Work. Because, they illuminously reflect the culture, customs, mores, folk-ways and values, including the expectations and aspirations, wishes and desires, joys and sorrows and problems of people. And, in addition, they suggest solutions and required changes in society too. So the different forms of Indian Creative Literature is the valuable source material to produce indigenous teaching aid for Social Work.

In this connection the most valuable observations made by Frances Maria Yasas, a Social Work expert, is more relevant and apt. In her own words, "Creative Literature has a great

deal to say to social work. Creative writers in almost every country have described and entered into the minds, hearts, emotions, behaviour and social processes of people of every race, ethnic groups, class, caste, age group etc., who are struggling to overcome by, and overcoming all sorts of personal and social problems in themselves and in their environment.  

As far as India is concerned, the country has the rich and diversified Creative Literature and Folk-Literature in numerous languages of various regions. The opinion of P.D. Kulkarni can be cited here. In his own words, "We are indeed lucky to have numerous languages with long traditions of sensitive and sophisticated creative literature in terms of short stories, novels, poetry, plays etc. In each of these there is, in the first instance, a folk tradition dating from times immemorial. The Indian folklore has a wide range of art forms including fables, folk-songs, folk music, dance, drama etc." So it would not be a problem to produce teaching material for social work in India. Further Kulkarni


adds, "Social Work Education would be richer and the understanding of trained social workers deeper with intelligent and imaginative use of creative literature. It will also make diagnosis more perceptive, handling of clients more delicate and the treatment far more effective". Then, the process of indigenisation of Social Work Literature should cover, text books as well as illustrative materials like case-records and all types of creative literature: The poetry, plays, novels, short-stories, reports, memoirs, biographies can be useful in this direction. It is quoted by Prabhu Shankar, a Kannada writer as, "Folk-Song is the mother of all poetry". In the same way B.M. Sri, the well known writer in Kannada says "The voice of the folk is root, the voice of the poet is flower". Therefore the folk-songs of the country or a particular region offer the good chance of prospects of Social Work Education. In Karnataka, Kannada Folk-Songs are quite rich and project a splendid picture of the society which has evolved magnificent style and expression of life which is a fertile field for Social Work and a source material for introducing teaching technique for social work

1. Ibid Page 25
to suit to local conditions.

Since social work is both arts and science it has to give scientific knowledge, methods, skills, and techniques. So it is scientific in method and artful in manner. According to Rex A. Skidmore and Milton G. Thackeray, "Social Work may be defined as an art and science, a profession that helps the people to solve personal, group and community problems through social work practice including Case-Work, Group-Work and Community Organisation". ¹

The force of truth and meaningfulness of Social Work has been aptly pointed out by Friedlander in his work in a convincing manner. According to his considered observation, "Social Work is a professional service based on scientific knowledge and skill alone or in groups, to obtain social and personal satisfaction and independence"² While assisting, social worker, works with individuals, studies human behaviour, needs and problems at the same time the potentialities of individuals to remove their impediments by using their confidence and capabilities. In doing this, social worker

displays his artistic talents and scientific knowledge and methods which require great skills to understand people to help them to help themselves. So the social worker helps individuals, groups and communities to regain their confidence in themselves and in the society to help themselves. This accepts the saying, "Self help is the best help". The same expression is found symbolically, in one of the kannada proverbs, "ಹೂ ಲೇಬ್ಬು ಹೂ ಹೂ " It means, one will not reach heaven unless he/she only dies. Plenty of such expressions are found in Kannada folk-songs. Therefore, folk-songs are to be studied systematically and scientifically. Further according to Indian Conference of Social Work, "Social work is welfare activity based on humanitarian philosophy with scientific knowledge and technical skills it is helping individuals or groups or community to live a rich and full life."¹

Since social work is based on humanitarian philosophy it strengthens the need to recognise every human being as individual, worthy of respect. And the individual has both rights and responsibilities as a citizen in democratic society. As a helping process social work has curative,

Rehabilitative, preventive, supportive and developmental functions. It believes in theory and practice both. Therefore, Social Work Education includes, class-room teaching, field-work experience and sharing of lived experiences.

Exactly in similar way kannada folk-songs are the out-come of individuals' behaviour in context of social norms and needs which present Kaleidoscopic society in group out of their life experiences. The folk-songs reveal about man's dignity, his goodness, his worth and sources from which these values spring. In fact they reflect all life experiences, needs, problems, equally the solutions, in their own way. The Sociologists opined, "Through ages man has observed the conduct of his fellows and utilised his generalisations as a guide for his experience. Thus one must interpret the fables, legends, myths, proverbs, sagas, sacred writings, literary tales etc, which constitute the accumulated wisdom of the ages, they involved and reflected man's observations on what people did and why. And this is the substance of human behaviour."¹ According to M.C. Nanavatty, "The social worker should secure the tested and usable knowledge about the development of man as a biological

¹. James H.S. Bossard and Eleanor Stoker Harper, Brothers 1960 page.9
organism, a psychological creature and social being."

Since social work has already drawn knowledge of insight from many social and biological sciences, history, education, religion etc, it should further study the literature like, folk-songs, proverbs etc to have the knowledge of man and his problems and solutions. As the Kannada folk-songs reflect the society with its problems, needs, customs, rituals ceremonies, human relations and life experiences along with solutions there in, the rituals, ceremonies etc have their own importance for Social Work Practice.

Therefore, Frances Maria Yasas made it very clear, by stating "Any source of knowledge, therefore, that could help the professional social work educators to enable the student to better know himself as a person, as a whole person in society, as well as a man in his various roles and functions, needs to be looked at appreciably, examined critically and integrated when possible, into the social work curricula."

It is clear from the afore-said observations that the Kannada folk-songs which are the very soul of folk-literature are


really useful source of knowledge for social work practice. Therefore, the systematic and scientific study of Kannada folk-songs is essential in this regard.

**Purpose of Study:**

There is an immense potential for research to explore the hidden treasure pertaining the philosophy and practice of Social Work in Kannada folk-songs. This is the special reason which prompted me to select the topic: "Problems and Prospects of Social Work in Kannada Folk-songs" for the research. There are basic human values and fundamental principles of life and living, incorporated in folk-songs which have a bearing on the practice and philosophy of Social Work. It can be seen in folk-songs, a reflection of the invaluable experience gained by the ancestors in the struggle for life. These experiences, with insight into the complexities of life lead to the formation of theories and fields of Social Work. The long tradition of human existences have given shape, form and content to folk-songs. The basic tenets concerning child-rearing, child-care, socialisation of the child, character-training to children and adolescents, marriage and family adjustments and problems of children, women, aged, widows, prostitutes, beggars, population, crime and delinquency, poverty and exploitation etc, find expression in folk-songs with remedial and
preventive measures therein. Since social work also has the same purpose not only to study and treat the social problems but also to prevent the social problems, a study of folk-songs becomes relevant to the understanding and practice of the social work. In fact, social work accepts the challenging problems for solution through preventive measures; With the fund of experience and knowledge, they could solve and control their problems of their time. Some of the experiences of those days should really help to solve the present day problems too; human problems are almost of the same nature at all times and the vision of the future life is a corrective step in this direction.

It is said, "Prevention is better than Cure". Now, prevention means the action taken to stave off something i.e. the problem from happening. It is the process of action taken so that anti-social behaviour or personal, family or community problems are minimised or do not arise at all. "Theoretically it means eliminating such factors, which minimise or curtail and control the aberrations, so that personal and social pathology will not develop. The National Commission on Social Work Practice of National Association of Social Workers, defined prevention, in Social Work as, "activities which have merit in averting or discouraging or controlling the growth of such
problems after they have presented beginning symptoms”.\(^1\)

Hence a study of the tradition and its preservation to enable continuity would be of immense help in maintaining the stability of the society which is likely to be put into doll-drums by the spurt of sudden modernisation. The gradual process at transformation from traditional to modern society as a systematic process, would enable the prevention of disorganisation of the society. A gap between tradition and modernisation would lead to social crisis and chaos. This calls for a scientific analysis of tradition. The relationship between the tradition and modernisation can be established by a thorough and scientific study of the roots of tradition as well as the growth of modernisation. The synthetic approach can successfully be achieved by a thorough and systematic study of folk-songs. Social Work being a developing profession in India, folk-songs can serve as effective tools for evolving an appropriate analytical framework for social Work Practice.

According to Trilochan Pande, "Folklore today is regarded as one of the most important and effective instruments of social engineering—as a powerful tool of economic social and

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According to some thinkers folklore is that powerful, all pervading, portion of knowledge, acquired from day-to-day life, apart from formal education; knowledge, gained from environment. And folklore is one of the many artifacts of culture which may shed light on the nature of man. "Folk" means "people" "Lore" means knowledge, wisdom and action Thus Folk-songs mean; songs of people with knowledge, wisdom and action. In the proceedings of the workshop conducted by the Association of Schools of Social Work in India in collaboration with United Nations Social Welfare and Development Centre for Asia and Pacific on "Working with the Poor", T.K.Nair points out that, "the folk media and other teaching aids are most relevant tools for education, social change and social action" Walter A. Friedlander explains, social action as, "An individual, group or community effort within the framework of social work.

Philosophy and Practice that aims to achieve social progress

to modify social policies and improve social legislation, health and social services.\(^1\) Therefore social action is a way of meeting mass social problems. It is a mass-attack on mass social problems. Since kannada Folk-Songs also are the results of collective effort, some collective efforts may be converted for collective action to tackle social and national problems which are common. In the national workshops, conducted in India, Srilanka and Bangladesh, about working with the poor, the outstanding Social Work Practitioners found out important factors for influencing effective community work. These Practitioners included some new elements in community organisation in addition to those previously outlined viz., identifying problems, innovating, designing and using indigenous and culture-based communication methods and materials, like folklore, proverbs, songs etc as well as using human resources like village poets, singers, painters, artists, in helping to recognise, become aware of, study, understand, diagnose and take action on the problems of people and life situations\(^2\).

Further it is felt that while dealing with the problems of illiteracy, poverty etc, informal education programmes, the

\[1\] Walter A. Friedlander: *Introduction to Social Welfare* Prentice Hall of India 1967 page 219

folk media and other teaching aids are needed. No doubt text books are necessary, but to create interest and enthusiasm, quick grasp and awareness of requirements of aids, the informal education e.g. dramas, role-plays, dances, folk-songs and songs based on popular folk-tunes are also essential. To this effect the 'Kolata' (Stick group dance) song was composed and sung to organise bonded labourers in Karnataka.

Without any tinge of self conceit and vanity, mention may be made about the work done in the field by me as a singer, actor, writer and a poet in kannada. I composed poems, wrote dramas and operas, sang songs, on alcoholism, poverty, crime, delinquency, dowry, family planning, mass education, adult education, child marriage, leprosy, Panchayat Rajya etc to the benefit of people, through A.I.R., T.V., Video Cassettes, audio cassettes; and in welfare agencies and stage programmes, as well. I continue to do the same in future also. I have utilised folk-songs and my own materials to organise social-work-camps for post-graduate students of social work and N.S.S. Volunteers of Karnatak University, Dharwad. I humbly state here that I have received the prestigious 'Mahatma Gandhi Award' for creative literature in social work for my drama called, "Koravanji Kalyanamma" by the Association of
Schools of social work in India, Madras for the year 1979; and the prize for Folk-Opera, "Muttu Manika Beda" in kannada by Karnataka Janapada Trust, Bangalore in 1983 respectively.

I have also participated in World Humour Conference, held at Hyderabad, as a poet and a singer in 1985. The scholars like, Clarke and Clarke explain, "When folk-lore is considered as the accumulation of oral wisdom and verbal arts handed down by tradition through channels changing as it is transmitted, it may include ritual, song and dance depending on orientation of the student."

Everything is imparted through entertainments and recreations which are direct communicational media and which have easy impact on the people. The folk simply observes what is presented through the Folk-Lore from day today life as educative medium and also with entertaining value; this is not all. It preserves old healthy traditions and perpetuates through the coming generations, so that the values are preserved and culture is transmitted.


Porter Lee, gives a number of most valuable 'grass roots' suggestions for developing teaching materials in social work. The best social workers according to him are those who can share life's rich experiences of those they are aiding. He points out, "What a wealth of new teaching material is available for social work in the analysis of novels and plays where it is possible to see the effort of persons to influence, guide or control the behaviour or well-being of others."¹

The folk-songs also provide such wealth for new teaching material for social work. Mrs. M.M. Desai quotes the points which express the values of creative literature as follows:

1) Creative Literature helps to understand man and reality as a whole to see the essential unity of life, 2) Creative Literature creates an absorbing experience in feeling and living through human situation; it often exposes societal problems, ills, crisis and needed changes. 3) It provides an opportunity to study observations and descriptive techniques which are also needed by social worker. 4) It enforces the ability to see feelingly and communicate."²

The same thing holds good in case of folk-songs also. The social workers should know the values of folk-songs, here.

Today, we should make use of both science and human experience reflected and moulded especially by literature. The teaching and learning of social work in Asia could be greatly enhanced and indigenised if Social Work Educators could discover and make more use of Indian Literature as one source of teaching materials. Traffic of learning and understanding flows in both directions from science to literature, as well as from literature to science.

Folklore has secured almost universal recognition as a powerful instrument of mass communication and as vehicle of social change. But, the studies show that the importance is given to only 'Lore' but not to the 'Folk'. No doubt 'Lore' is important but folk should not be missed. Both are interdependent and develop on each other. This is more acceptable for social work profession.

If we want to understand a society we need to understand its folk literature also. Folklore or folk culture expresses itself in many ways and through many media. Folk-songs are the soul of folk-literature and folk culture. In fact folk songs are the mirror of the mass mind. As it will be unwieldy to embrace and study all forms of folk literature, in relation to Social Work, I have selected Kannada folk-songs, riddles, ornates and proverbs for study as they are the very soul of Kannada folk literature. The same spirit
has been picturesquely expressed by Devendra Satyarthy, "Life is like spontaneous and perennial song in rural India, the nest-of singing birds. Folk-songs pervade all walk of life, they are deeply associated with various religious rites, social ceremonies and festivities of joy and glee. All classes, all forms of occupation, men and women, young and old all alike have songs of numerous tones and tunes. They are simple and direct and bring before us the vivid pictures of the open air country life. Through singing the burden of joy, sorrow, pain or passion in the heart will be relieved.

We hear, in these folk-songs the very heart-beats of India; through them vibrate the life music of India's soul. No picture of India can convey more forcibly and convincingly to our minds the manners, habits the psychological depths of her inner life than an insight into these songs."¹

Sir Cowasji Jehangir, seeing the feelings of Delhi people said that new horizon had been opened by the performance of the Bengali folk-dance. That way folk-dance, folk music and folk-songs are inseparable. In my view the other equally important aspects of folk life are folk-songs and folk music

¹ Quoted by B.S. Gaddagimath (ed): Kannada Janapada Geetegalu (Kannada) Karnataka University, Dharwad, 1963, pages 83 and 84.
that are to be taken to present the essential features of folk culture.

Ravindranath Tagore said that "folk-songs have helped us to understand the mind and heart of the people. One can find in folk-songs a similarity of character of different people of different villages in India. There-in, we see the unity in diversity in human nature throughout India. If we collect songs of different countries in the world and compare them, we find a common mind and heart to the whole of mankind in these songs.⁴ To elaborate the common bond of comradeship amongst the folk like, Bils, Gonds, Gypsies throughout the world, we find a sense of social solidarity, communion with nature, frankness, naturalness in their daily life. They present a life of harmony between man and nature.

Gorur Ramaswamy Iyengar, well known Kannada writer states that "the folk literature moulds the character of life having a continuous growth".²

Pandit Madan Mohan Malavesya said that "the Indian folk-songs are the most valuable jewels and gems of India. They are not only worthy of collection but need the spread of cultural spirit amidst the folk so that the natural beauty, poetic

¹. Ibid ; Page vii
². Ibid ;
qualities and implied knowledge should be manifested.\(^1\)

Another stalwart B.M. Shrikanthiah of Karnatak has something to say in this connection; In the foreword to Nadapadagalu he said that "no other thing can inspire like those folk-songs which can echo or spring out the essence of life of village men and women. There we find hearty relations amongst folk, which flow from the inward feelings and not from dry thinking".\(^2\)

According to Chandrika Guttal, "Folk literature is essentially the voice of the people. The peasant toiling in the fields, the cow-herd tending his cattle, the labourer working in the farm and women doing domestic duties—all sing in spontaneity of joy that is integral to their very being. These songs spring from the hearts of the people. They sing of their daily work, of their sorrows, their delights, their happiness and their longing and know no inhibitions. Their life is simple, their language is spontaneous and unadorned, a blend of meaning and rhythm. They follow nature and nature follows them as it were".\(^3\)

Even in most of our sophisticated activities we are likely to find that even the modern social scientist, retains a

1. Ibid.
2. Ibid; Page XI
surprising amount of folklore the common denominator of all branches of knowledge. Urban dwellers also retain and practice folk ways through rituals and ceremonies. So the basic and fundamental values and human relations which are expressed through folk-songs are useful for both rural and urban people.

Scholarly journals devoted to folklore will show that the psychiatrist may dip into the literature of folklore to explain certain deepest attitudes, beliefs and practices of his patients. The Sociologist may use the collections and analyses of folklore to explain certain social motifs that arise from localised rituals or preventions.

Satya Prakash Arya, Department of Sociology says "We study within sociology the human society and social relationships emerging and developing into various groups, communities, associations, their culture being reflected through several practices and procedures prevalent, their beliefs, ways of thinking and doing, that is, folk-ways, traditions, customs, mores etc, bound by several common social institutions, the organisations, the structure and system of society or and intra-group relationships, what processes are significant to give the organisation a shape and how the change occur from time to time by the external and internal factors,"
technological and scientific development how they affect each other by changing concepts, beliefs and practices.\textsuperscript{1}

The educator can deepen his understanding of children through studies of children's games, rhymes and sayings.

The physician may delve into empirical knowledge of folk-medicine and discover to his amazement that his grand mother had once applied the principles recently discovered by research scientists.

The social worker can deepen his knowledge of society-its problems and culture etc and apply his methods, skills and techniques with the help of the folk-songs to change, motivate and educate people for the betterment, involving them in social action.

Therefore, Folk-songs can be studied systematically for the purpose of social work because they have got a profound effect on our life. The effect is subtle, the roots are deep, reaching back to the previous generations, reflecting the cultural refinement.

Speaking about Thailand, their "Government is going-in-to use folk music, dance and shadow plays to prevent crime."

In this connection Home department is going to invite artists from such institutions to discuss the matter.¹

On the value of folk music, various experiments have been made to redress the psychological tension and physiological pains as has been observed by Dr. Ronald Droh of West German. He is fully convinced that “music therapy is helpful in killing the physical pains of the patients. On many occasions, it has completely killed the pains. This is not all; this music therapy curbs the emotional or psychological aberrations; in children also. This therapy helps to remove fear in the patient while undergoing operation and the patients recover quickly with the therapy. It is found from the experiments and tests on patients who are subjected to this therapy that the pressure on the harmons is reduced and as a result recovery takes place quickly.”² There are labour pain songs and lullabies in Kannada, which have the same effect on delivery cases and children. Such of the folk-songs, with music, which have these alleviating qualities will be understood from study in detail. This knowledge will be of great use to a medical and psychiatric social worker in particular. Therefore, Kannada folk-songs closely reflect the lives of the people and are a valuable records of our

¹. R.A. Upadhye (ed): Samyukta Karnataka (Kannada daily) Koppikar Road, Hubli, dated 1-10-1982 Page 8.
². Ibid ; dated 7-12-1982 page 6.
cultural growth. This literature produced spontaneously by the people, showing their innate love of colour, rhythm and music.

R.C. Mehta says, "I wish to utilise this occasion to suggest to our Governments, central and state, that music and folk-songs should be very extensively employed as an important tool for making the task of nation building more acceptable and cheerful to our millions of men and women." ¹

Mr. Zheksembek Yerkimbekov Kazah, Minister of Culture U.S.S.R. says, "I think we owe it to the development of history, ethnography and art studies which found points in common when studying ancient strata in the Kazah people's spiritual and material cultures. The professional and amateur folk music band, performing traditional Kazah music of the past have recently become very popular in the Soviet Republic." ²

Indian culture was nurtured by these songs composed in the bountiful nature, leafy avenues, on the banks of rivers and on the tops of the hills. The men, women could compose the folk-songs with a meaningful message to others. Thus, the culture which began in simple forms developed to a mature stage.

Yet, India is not completely modernised; so the traditional or folk-songs provide the material to transform the society gradually into modernity.

For developing societies like ours in India, with extremely low level of illiteracy, the relevance and significance of folk literature can hardly be over emphasised. It provides aid in educating the young. It promotes group solidarity; It serves as an out-let to suppressed emotions and as a means of escape from disappointments and frustrations. Folk-songs can play an active role in modernising India. The traditional people like to stick to old pattern of living and thinking in our country. The society has been torn as under by rigid caste system and also by the practice of dowry, Devadasi, child-marriage etc. It has been exploited to the extent of bonded labour and the man has forgotten the value of co-operation. Most of these problems have wider repercussions and need an urgent attention, analysis and evaluation. Folklore is likely to make a far reaching contribution towards the resolution of such problems and reconstruction of our society on entirely new foundations. For example Rajaram Mohan Roy when took the movement against 'Sati' system (Widow burning) it is the folk with their song in Bengali gave solid support for the success of movement. Where as in religious book i.e. Rigveda the line of the sukta was altered in support of widow burning. The same is mentioned in the book.
"Women in Indian Folklore" where Sankar Sen Gupta the editor of the book writes, thus: "The notoriety of the exponent of 'Sati' went so far as to distort a particular Sukta of Rigveda (10.18.7) and use it for their evil purpose. The distortion was made only of a word, but it killed thousands of young widows in India. In the original it runs as "Arohantu Janayo Yoni magre" (आरोहन्तु जनयो योनि मग्रे) but the propagators of Sati changed it as "Arohantu Janayo Yonimagne (आरोहन्तु जनयो योनिम्बिने) Max Muller in his "Chips from a German Workshop" Vol.IV, pp.35, first pointed out this mistake. Later on R.C. Datta and others exposed it with innumerable proofs from different scriptures as pernicious". But a folk-song is written by the support of Rajaram Mohan Roy in Bengali.

The english free translation quoted in the book is as follows:

"Listen me you all men and women,
A burn to death on the funeral pyre of her husband is nothing but to kill a woman,
and to save one from death is a noble work,
and a great work according to scripture.
O, Sati, you go to funeral pyre as soon as your husband is dead.
But how many men sacrifice themselves when their wives die?

If husband is dead when wife is pregnant
Tell me, what for the expected baby will
suffer death?
By committing murder the murderer is punished
with a death sentence
And those who kill a woman burning to ashes
go to hell.
Therefore, Ram Mohan has made a clarion call
in the Kaliyuga,
Do please come out of home and beat the drum
to stop the slaughtering of the women folk."¹

Bertolt Brachet a great dramatist of 20th century has aptly
pointed out that art should be a means of education but its
purpose is enjoyment. Folk-songs are not exceptions.
Sankar Sen Gupta says, "We know that India is one of the first
third world countries attempted to utilise traditional folk
media as early as 1954. The song and Drama Division of
Ministry of Information and Broad-casting is formed in 1954
to convert the wealth of performing arts to developmental
functions."²

Further Dr. Kerine Schomer rightly pointed out "Folklore
serves to sanctions and validates, religious social, political
and economic institutions and to play an important role as an
educative device in their transmission from one generation
to another."³

1. Ibid : xxx
Indian Street, Calcutta, Feb, 1983, page.28
The recent outcome of folk-songs in America such as Summer Camp Songs, high school songs and college songs has been taken by Brunvand in 1968. But the original work on classification of folk-songs has not been critically done in Indian languages so far. Hence, the folk-songs offer promising area for further research. Thousands and millions of folk-songs have been collected in different Indian languages and dialects with their variants and many of them are available in print but they have been hardly analysed.

In short, the study of Indian folk-songs, riddles, proverbs and ornates is still a virgin field and therefore it demands a serious study of Indian folk-songs, etc to further it in all its aspects because good studies of Indian folk-songs are rare.

This very fact attracted me to probe into the subject and make an attempt to analyse and interpret scientifically with a view to produce indigenous teaching material with the help of folk-songs, riddle-songs, ornates and proverbs. Through the analysis of these I try to probe into the human relationships at inter-personal, social behaviour, tensions, social controls, norms and rules of conduct, to find out material for social work. Further, the kannada folk-songs, riddles, ornates and proverbs provide useful material to understand fields of social work like child welfare, youth.
welfare, family welfare; and problems like oldage, widow, population, poverty and exploitation, crime, prostitution, alcoholism including social policy and remedial as well as preventive measure as they are hinted.