

Analysis of Communication through Traditional Folk Media for Rural Development in Rajasthan

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ABSTRACT

Exploratory and descriptive research on analysis of communication through traditional media for rural development was conducted. In this study Jaipur and Jodhpur districts in Rajasthan were selected purposively. The data were collected from 120 respondents using structured interview schedule and analysed using standard methodology. The finding of the documentation of traditional folk media resulted in collection of several folk forms including folk dances, puppet show, folk proverbs and folk drama and theatre etc. From the results it was revealed that folk media artists and development functionaries preferred folk songs (37.60), puppet show (29.22), folk theatre (28.70) and folk dance (20.68) in both districts based on the mean Garret score. Correlation among different communication attributes of folk media i.e. message and channel attributes exhibited positive and negative relationships at 0.05 level of probability. Content analysis of folk media songs resulted in their effective utilization in 11.26 per cent related to social relations, 7.26 per cent related to entertainment and 5.27 per cent related to agriculture and only 2.50 per cent related to health. As per results of the study the traditional folk media have great potential which can be effectively used for information dissemination and adoption of new technology. Different constraints were faced by folk media artist in their use of folk media for communication are perceived as management constraints, financial constraints, communication constraints, technological constraints and social constraints. Hence this study suggests that to maintain the folk culture government should initiate measures such as providing incentives to folk artists. As per results of the study the traditional folk media have great potential which can help the development functionaries to use them effectively for information dissemination and adoption of new technology.

HIGHLIGHTS

- 60% respondents uses folk media regularly and 40 % respondents uses folk media occasionally and half of the respondents spend less than 1 hour in performing/watching/ listening/using the traditional folk media and 45 % respondents spend 1-2 hour in using the traditional folk media; more than half of the respondents preferred night time for using traditional folk media and about 43.33 % respondents preferred evening time for using traditional folk media.
- Folk media artists and development functionaries preferred folk songs (37.60), puppet show (29.22), folk theatre (28.70) and folk dance (20.68) in both districts based on the mean Garret score. Content analysis of folk media songs resulted in their effective utilization in 11.26 per cent related to social relations, 7.26 per cent related to entertainment and 5.27 per cent related to agriculture and only 2.50 per cent related to health.

Keywords: Communication, Traditional folk media, Content, Rural Development

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Modern mass media is penetrating our society day by day but these media alone can't bring about rural development because education is one of the basic problems for application of mass media as more than 30 % of India's population is still illiterate and as far as modern media for communication is concerned it is not possible for mass media to reach millions of people in rural India because they do not have regular access to television, newspaper and internet due to poverty, illiteracy and other infrastructural incapacities. With the advent of modern media, there is an over-emphasis on modern media and in turn, traditional folk media is losing its significance. Traditional folk artists are not getting enough opportunities to perform their art and their livelihood is at stake and the future of traditional folk media is endangered.

So, when modern media alone cannot penetrate into the rural areas due to infrastructural and demographic issues then in this situation traditional folk media plays a significant role. As reported in National Population Policy (2000) that the communication of messages by the folk media has been very clear, focused and coupled with local dialect and entertainment. The traditional folk media has a remarkable influence on rural people because of acceptable idioms, unctional significance and cultural values. Traditional folk media can overcome the difficulties of language, speech, words and other barriers of communication like interest, understanding, interpretation, attitude and perception (Kumar 2012). According to Chiovloni *et al.* (2004), for sustainable development of villages and its people, there is a need for close collaboration between development agents, traditional and new rural communicators to revive or strengthen the traditional communication system for making optimal use of its interactive power to stimulate people's participation. An analytical study was proposed and conducted to analyse and comprehend the communication to fulfil the information needs of people of rural and remote areas through traditional folk media for rural development, to praise the richness of traditional folk media and to preserve it.

METHODOLOGY

An exploratory and descriptive study was carried out

in purposively selected Jaipur and Jodhpur districts of Rajasthan. Descriptive research design in which ex-post facto planning stage was adopted for this study, since the phenomenon has already taken place. In this research traditional folk media artists, rural development functionaries and folk media audiences were taken as sample of the study. The total sample size was 120. Out of them 60 were folk media artists and 30 rural development functionaries and 30 folk media audiences were selected through proportionate random sampling and data were collected through personal interview technique with the help of well-structured and pre-studio software for computing frequency, percentage, correlation analysis, parametric tests, for content analysis MAXQDA software were used.

Documentation of different folk media were done using focussed group discussion and well preserved folk literature by folk artists since decades. Preference of using different folk media by folk artists were analysed garret ranking for which responses of folk artists were obtained on ranking different folk media as 1st, 2nd, 3rd and scores were given as 1,2,3 respectively. The order of preferences given by the respondents was converted into the ranks by using the following formula:

$$\text{Percent position} = \frac{100(R_{ij} - 0.50)}{N_j}$$

Where,

R_{ij} = Rank given for i^{th} factor by j^{th} individual

N_j = Number of factors ranked by j^{th} individual

The percent position of each rank thus obtained was converted into scores by referring to the table given by Garret and Woodworth (1969). For each reason, the scores of the individual respondents were added together and divided by the total number of respondents for whom scores were given and thus based on the mean scores, the ranks were given. The data for content analysis was collected in form of live recordings of *Natak*, drama, theatre and puppet shows and some popular folk songs already composed by different folk artists, and several written proverbs. Data for utilization pattern of different folk media were analysed using appropriate statistical tools for which response were collected using

on different component i.e. regularity of use, extent of time spent, time chosen for folk media on 3 point, 5 point and 5 point continuum respectively. Different perceived constraints faced by folk artists while using folk media for communication purpose were analysed using garret ranking. Tested interview schedule. Empirical data were tabulated and analysed using Statistical Package for social sciences and R.

RESULTS AND DISCUSSION

Table 1 clearly shows the social profile of the respondents in terms of Sex, Age, Education, Caste in the study area. In this particular study it was found that more than 78 per cent of the respondents were male in all categories and most of the respondents were between 36-50 year of age and more than 35 per cent of the respondents were having secondary level of education and most of them were belonging to other backward classes.

Table 1: Social profile of respondent (n=120)

	Category of Respondents					
	Folk artists (n=30)		Rural development (n=30)		Folk audiences (n=60)	
	f	%	f	%	f	%
Sex						
Male	27	90	25	83.33	47	78.33
Female	03	10	5	16.67	13	21.67
Age						
< 20	1	3.33	00	00	00	00
20-35	5	16.66	1	3.33	18	30
36-50	11	36.66	17	56.67	24	40
> 50	13	43.33	12	40	18	30
Education						
Illiterate	7	23.33	00	00	16	26.67
Secondary	11	36.66	00	00	25	41.67
Sr. secondary	9	30	00	00	14	23.33
Graduate	3	10	30	100	5	8.33
Caste						
General	9	3	18	60	17	28.33
OBC	15	50	07	23.33	25	41.67
SC	01	3.33	02	6.66	05	8.33
ST	05	16.67	03	10	11	18.33

Documentation of folk media resulted in collection of different aspects of traditional culture which comprised folk dance including Kalbelia, Ghoomar, Bhavai, Loor, Kachigodhi, Teratali and category of folk songs included old songs of different local communities i.e. Langha, Bhat, Brahman, Nut, Bhopa, Rajput, Dhodi and several folk tales, proverbs, folk stories, folk dramas included different types of Khayals, Nautanki, swang, Phad related to Dholamaru, Amar singh rathor, Nihalde sultan, Haldi rani, Gopichand and several types of puppet shows i.e. shadow puppet, thread puppets etc.

Table 2 showed that as a whole folk artist and development functionaries has given first preference to folk songs (37.60) and second preference was given to puppet show (29.22) and third preference was given to folk theatre (28.70) and fourth and last preference was given to folk dance (20.68) among categories of folk media. Several reasons were identified for engagement of folk artists in folk media profession and were ranked by folk artists as family profession (19.31, Rank I), livelihood (15.63, Rank II), interest (14.49, Rank III), social obligation (10.40, Rank IV) as per their garret scores among 30 folk media artists.

Table 2: Distribution of traditional folk media artist's and development functionaries preferences for folk media in both districts (n=60)

Traditional folk media	Average Garret score	Rank
Puppet show	29.22	II
Folk songs	37.60	I
Folk dance	20.68	IV
Folk theatre	28.70	III

Table 3: Distribution of respondents according to attributes of message (n=120)

Attributes of message	SA(5)	A (4)	UD (3)	D (2)	SD (1)
<i>Attention getting</i>	%	%	%	%	%
The message is attractive to audience	00	60.83	16.66	23.33	00
The message is accurate	6.66	65	12.5	15.83	00
The message is timely disseminated	00	7.5	35	57.5	00
The message is polite in nature	17.5	72.5	5.83	4.16	00

The message has problem oriented information	00	29.16	24.17	46.67	00
<i>Motivating</i>					
The message is interesting to audience	22.5	75	1.66	0.83	00
The message creates desire to take action	6.66	54.16	19.16	20	00
The message is interesting to communicator	10	60.83	0.83	25.83	2.5
The message helps them to solve problem	6.66	30	4.16	52.5	6.66
<i>Ease in understanding</i>					
The message is easily understandable	16.66	82.5	0.83	00	00
The message is clear	00	85.83	7.5	0.83	00
The message is concise	00	68.33	5.83	25.83	00
The message is focused and specific	1.66	64.16	2.5	31.67	00
<i>Informative</i>					
The message is recent and up to date	10	66.67	10.83	12.5	00
The message is relevant	15.83	63.33	1.67	19.17	00
The message provides solution to local problems	2.5	83.33	00	14.17	00
The message provides technical information	00	20.83	10	50	19.17
<i>Accuracy</i>					
The message is complete	00	35	16.66	42.5	5.83
The message s accurate	1.67	53.33	18.33	22.5	4.16
The message is reliable	15	76.67	4.17	3.33	0.83
<i>Suitability</i>					
The message is suitable to requirement of audience	0.83	29.17	2.5	67.5	00
The message is suitable to physical situation of audience	14.16	51.67	16.67	16.67	0.83
<i>Receivability</i>					
The message can be heard, sensed and understood easily	19.17	67.5	11.67	1.66	00

*SA- Strongly Agree, A- Agree, UD- Undecided, D- Disagree, SD- Strongly Disagree.

Results from Table 3 has showed that for the attention getting attribute of message, respondents were agree that the message is attractive (60.83 %), accurate (65 %) and polite (72.5 %) but respondent were disagreed that

message is timely disseminated (57.5 %) and problem oriented information (46.67 %). For the motivation attribute of message all respondent were agreed that message is interesting to audience (75 %), creates desire to take action (54.16 %), interesting to communicator (60.83 %) but disagreed that message helps them to solve their problems (52.50 %). For the ease in understanding attribute all respondent were agreed that message is easily understandable (82.50 %), clear (85.83 per cent), concise (68.33 %) and focused and specific (64.16 %). For the informative attribute of the message all respondent were agreed that message is recent and up to date (66.67 %), relevant (63.33 %), provides solution to local problems (83.33 %) but were disagreed that message provides technical information (50 %). For the accuracy attribute of the message 42.5 per cent respondent were disagreed that message is complete but 53.33 % and 76.67% respondents were agreed that message is accurate and reliable respectively. For the suitability attribute of the message 67.50 % respondent disagreed that message is suitable to requirement of audience and 51.67 % respondent agreed that message is suitable to physical situation of audience. For the Receivability attribute of message 67.50 % respondent were agreed that message can be heard, sensed and understood easily.

Table 4: Distribution of respondents according to attributes of channel (n=120)

Attributes	SA (5)	A (4)	UD (3)	D (2)	SD (1)
<i>Dependability</i>	%	%	%	%	%
The channel is trustworthy	20.83	69.16	5.83	3.33	0.83
The channel is dependable	16.67	74.17	4.16	5	00
<i>Suitability</i>					
The channel is compatible to communicator	0.83	36.67	9.16	48.33	5
The channel is compatible to receiver	3.33	57.5	6.67	25	8.33
The used channel is relevant according to message	00	48.33	22.5	29.17	00
The channel is cost effective	00	46.66	19.17	32.5	1.67

<i>Effectiveness</i>					
The channel has high fidelity	10.83	75	2.5	10.83	0.83
The channel develops confidence among performers and audience	3.33	69.16	7.5	18.33	1.67
The channel is efficient	13.33	70	2.5	11.67	00
<i>Simplicity</i>					
The channel is easy to handle	8.33	85	00	6.67	00
The channel is simple to understand	20.83	68.33	00	10.83	00
The channel is easily transportable	5.83	81.67	1.67	6.67	4.16
<i>Projection potentiality</i>					
The channel can project the idea effectively	8.33	76.67	5.83	5.83	3.33
The channel projects simple and understandable ideas/ message	6.67	78.33	1.67	13.33	00

* SA- Strongly Agree, A- Agree, UD- Undecided, D- Disagree, SD- Strongly Disagree.

It is evident from the results of Table 4 that for the dependability attribute of channel all the respondent were agreed that channel is trustworthy (69.16 %) and dependable (74.17 %). For the suitability attribute of the channel 48.33 % respondents were disagreed that channel is compatible to communicator, 57.50 % were agreed that channel is compatible to receiver, 48.33 %

were agreed that used channel is relevant according to message, 46.66% were also agreed that channel is efficient. For the effectiveness attribute of channel all the respondent were agreed that channel has high fidelity (75 %), develops confidence among performers and audience (69.16 %) and efficient (70 %). For the simplicity attribute of the channel all the respondents were agreed that channel is easy to handle (85 %), simple to understand (68.33 %) and easily transportable (81.67 %). For the projection potentiality attribute of the channel most of the respondents were agreed that channel can project the idea effectively (76.67 %) and projects simple understandable ideas/ message (78.33%).

For analysis of communication attributes of message and channels associated with traditional folk media 7 independent variables were from message and 5 independent variable from channel making a total of 12 independent variables were taken i.e. Attention getting (X1), Motivation (X2), Ease in understanding (X3), Informative (X4), Accuracy (X5), Suitability (X6), Receivability (X7) form message and Dependability (X1), Suitability (X2), Effectiveness (X3), Simplicity (X4), Projection potentiality (X5) from channel.. Inter correlation between 12 independent variables resulted in 144 correlation coefficients. Among these 12 independent variables only 5 independent variables have shown a significant correlation between them. X1 (attention getting) has shown a negative but significant correlation (-.471) with X3 (ease in understanding) at

Table 5: Inter correlations among independent variables relating to attributes of message and channel

	X1	X2	X3	X4	X5	X6	X7	X8	X9	X10	X11	X12
X1	1	-.072	-.471**	-.397*	.330	.131	-.402*	-.291	.173	-.257	.093	-.072
X2	—	1	-.240	.130	.027	-.336	.007	.182	-.213	-.272	-.142	.147
X3	—	—	1	.011	-.335	-.121	.332	-.039	.106	.148	-.218	.186
X4	—	—	—	1	-.142	-.011	-.048	.026	-.035	.065	.026	.093
X5	—	—	—	—	1	.392*	-.171	.064	-.114	.026	.108	-.031
X6	—	—	—	—	—	1	-.024	.044	.031	.023	.338	-.026
X7	—	—	—	—	—	—	1	.117	.101	-.103	.014	.347
X8	—	—	—	—	—	—	—	1	-.560**	.098	.090	.096
X9	—	—	—	—	—	—	—	—	1	-.214	.241	.207
X10	—	—	—	—	—	—	—	—	—	1	-.056	-.223
X11	—	—	—	—	—	—	—	—	—	—	1	.242
X12	—	—	—	—	—	—	—	—	—	—	—	1

0.05 per cent level of significance and vice versa and X1 (attention getting) also shows a negative but significant correlation (-.397) with X4 (informative) at 0.01 per cent level of significance. Along with all this X1 (attention getting) also shows a negative but significant correlation (-.402) with X7 (receivability) at 0.01 percent level of significance. Not only attention getting but X5 (accuracy) has shown a positive and significant relationship (0.392) with X6 (suitability) at 0.01 per cent level of significance and X8 (Dependability) has also shown a negative but a significant correlation (-.560) with X9 (suitability) at 0.05 per cent level of significance.

Content analysis of 40 traditional folk songs collected from aforesaid study area and respondents was done using MAXQDA software for identifying selective words and sentences and their frequencies in the songs and the results are presented under different categories.

It is evident from the result of content analysis shown in the Table 6 that 11.26 per cent of the information being communicated through these folk songs was related to social relations among people in society, 7.26 per cent information was related to entertainment, 5.27 per cent to agriculture, 2.50 per cent to health; 2.39 per cent to valour showed by the kings in past time, 2.11 per cent to education, 1.54 per cent to environment, 0.59 per cent to energy conservation.

Table 6: Categorization of information/content from different folk songs into different categories

Type of information	f	%
<i>Agricultural</i>	220	5.26
Farming (cultivation practices)	58	26.36
Weather	109	49.54
Crops	30	13.63
Season	15	6.81
Market	8	3.64
<i>Health</i>	105	2.50
Disease	27	25.71
Curative measures	39	37.14
Preventive measures	20	19.04
Family planning	12	11.42
Cleanliness	7	6.67
<i>Social relations</i>	473	11.26
Community norms	78	16.50

Social problems	101	21.35
Family	112	23.67
Social interactions	83	17.54
Religious	99	20.93
<i>Education</i>	89	2.11
Formal education	11	12.35
Non formal education	78	87.64

Table 7 revealed that for regularity of use of folk media 60 per cent folk media artists and development functionary used folk media regularly and 40 per cent folk media and development functionary used folk media occasionally, for duration of time spent 50 per cent folk artists and development functionary spent less than or equal to 1 hour in performing/watching/listening/using traditional folk media and 45 per cent spent time between 1 to 2 hour in performing/watching/listening/using traditional folk media and 5 per cent spent time 2 to 3 hour in performing/watching/listening/using traditional folk media and no one spent more than 3 hours in performing/watching/listening/using traditional folk media, for time spent in a day 43.33 per cent folk artists and development functionary used evening time for folk media usages and 55 per cent used night time for folk media usage and 2 per cent used late night time for folk media usages.

Table 7: Distribution of folk media artists and development functionaries according to their use of folk media (n=60)

Usage categories	f	%
<i>Regularity of use</i>		
Regular	36	60
Occasionally	24	40
Never	00	00
<i>Duration of time spent</i>		
≤ 1hour	30	50
1 to 2 hours	27	45
2 to 3 hours	3	5
3 to 4 hours	00	00
≥ 4 hours	00	00
<i>Time in a day</i>		
Morning	00	00
Afternoon	00	00
Evening	26	43.33
Night	33	55
Late night	1	1.66

Table 8: Suggestion given by traditional folk media artists and rural development functionaries to manage and promote the traditional folk media usage for information dissemination

Suggestions	f	%
Government should provide folk artists financial help for their livelihood	19	31.67
Government or any other organization should establish a platform for networking of folk artists of a given area	2	3.33
Organization of regular programs on a common platform and artist should get opportunity to show their art	9	15
Folk artists should implement innovations in themes in folk media to overcome any lagging due to time change	6	10
Government should provide free training support for artists and fresher's who want to join folk media as a artist	4	6.67
Government should also run some schemes for up-liftment of folk artists and their families (educational, PDS)	8	13.33
Society should change their mindset towards folk artist so that they get a decorated lifestyle	2	3.33
Need based information should be provided to audience through reliable source of information	10	16.67

Different types of perceived constraints were identified which included management constraints, financial constraints, technological constraints, communication constraints, social constraints which creates hindrance in the optimum usage of traditional folk media for communication purposes by folk artists and rural development functionaries. To overcome these constraints several suggestions were made by the respondents which can be used effectively so that folk media can be used smoothly and creates a parallel source of communication with modern media of present times

It is clear from the Table 8 that 31.67 per cent of the folk artist and development functionaries suggested that government should provide folk artists financial assistance to help them to run their livelihood, 16.67 per cent respondents have suggested that need based information should be provided to audience through reliable source of information, 15 per cent respondents have suggested that organization of regular programs on a common platform should be there, where every folk artist can get opportunity to show their art; 13.33 per cent respondents have suggested that government should also run some schemes for up liftment of folk artists and their families, 10 per cent respondents have suggested that folk artist should implement innovations in themes in folk media so that they can overcome any lagging due to time change, 3.33 per cent respondents have suggested that Government or

any other organization should establish a platform for networking of folk artists of a given area and 3.33 per cent respondents have suggested that society should change their mind set towards folk artist so that they get a decorated lifestyle.

CONCLUSION

It is evident for the results of the study that traditional folk media focuses on several aspect of the communication attributes and it has much content which can be effectively used for the rural development. This is true in a sense that until the artist didn't get enough respect and financial help they will not perform up to their potential. Folk media audience were opined that need based information should be disseminated through folk media so that people in rural and remote areas get benefited timely through these arts. For providing need based information development functionary with the help of folk artists should design the message in the folk form so that it is disseminated beautifully and the intended message is also reached to the audience. The study implied that there is great potential in traditional folk media which can be used for information dissemination purpose in rural or remote areas and to harness this potential much focus is needed in this area, so that it can improve the communication efficiency in rural development areas and can act as a better tool of communication for extension.

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