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## UNIT 2 EXPLORATIONS OF FOLK TRADITIONS IN DOCUMENTARIES, FILMS AND ADVERTISEMENTS

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### Structure

- 2.0 Objectives
- 2.1 Introduction
- 2.2 Folklore in TV and radio
- 2.3 Folklore and documentaries
  - 2.3.1 Case study: PSBT
- 2.4 Folklore and advertisements
- 2.5 Folklore and films
  - 2.5.1 Folklore and films of the world
  - 2.5.2 Folklore and hindi films
  - 2.5.3 Folklore and regional films
  - 2.5.4 Tamil films : a case study
- 2.6 Let us sum up
- 2.7 Reading list
- 2.8 Activities
- 2.9 Check your progress: possible answers

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### 2.0 OBJECTIVES

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At the end of this Unit, you will be able to:

- understand the interaction of folk forms in media;
- describe the development of folk genres in Radio, TV, documentaries, advertisements and films;
- list out the examples of films and documentaries identifying folklore themes; and
- identify concepts of folklorism and its contribution to the development of TV and radio programs, documentaries, advertisements and films.

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### 2.1 INTRODUCTION

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Traditional media, especially folklore, provides the means for expressing the social, ethical and emotional needs of the humans and to the society in which they are a part of. We must keep in mind that the audiences of folk media are limited as compared to films or television. The audiences are also not diverse and varied. They are often local, regional and belong to one linguistic group. Films, radio and TV are organized devices that create the much needed divergent and varied audiences that channels folk messages.

It can be noted here that folk performing arts have been traditionally used as vehicles for communication from time immemorial. In recent years, folk traditional arts have been used for communication used for developmental purposes. For example, the folk performance of *Chhau* in eastern India has been popularly used for spreading the messages of pulse polio vaccine drops. *Chhau* is a popular folk theatre form of Orissa and Jharkhand that may or may not use masks. The pulse polio vaccination campaign has been going on in India recently. *Chhau* has been used by the governmental bodies for spreading polio awareness. Hence, folk-forms are used as a part of developmental communication. Thanks to the governmental efforts of India, the mass media has constantly been expanding and at the same time the traditional media has been playing a very significant role in the field of communication.

The Indian government has widely exploited the traditional media to convey the messages of family planning, 'five year plans' and to establish rapport with people, thus, bridging the communication gap.

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## 2.2 FOLKLORE IN TV AND RADIO

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Folk art forms in India are prevalent in numerous forms. Even today, folk media continue to retain its most distinctive features because of its built capacity to adjust with the changing situation. This can be widely seen in the transmission of radio programs. All India Radio is amongst the very few radio stations that have made exceptional efforts to draw in on the local folk tunes. All India radio has undertaken several new directions to include folk music in their developmental activities. The multiple approach results in a form that is self contained and is complete entertainment for the audiences to whom it is directed. It is more than an entertainment, a complete emotional experience and aims at creating an environment in which communication of ideas is an effortless process.

However, folk music is not represented adequately enough in All India Radio despite the programs covering a wide range. The percentage of broadcasting of folk music amounts to about 3 % out of the total 40% of the overall musical output. This duration is even lesser in different stations. For example, in the parts of eastern India and northern India like Cuttack, Dharwar, Jaipur and Raipur, there is a growing emphasis on folk music. As a matter of policy all broadcasting stations in India are supposed to encourage local musical traditions.

All India Radio (AIR) had introduced a program of inviting folk musicians from all parts of the country to present their songs before the audiences in the capital as early as 1958. This gave the opportunity for the artists to represent their work and also to give their lyrical compositions new strides. The songs that they sang were the traditional singing styles of the region. This gave the artists immense worth and provided them with great opportunities to come closer to audiences that were both discerning and encouraging.

This encouraged other stations of the AIR to broadcast musical shows. Great efforts were made to explore all kinds of folk songs and bring them in the forefront. Selection was made from these groups of singers to visit and be broadcast in Delhi. The AIR also made several initiatives to promote folk music and one such effort (that unfortunately) could not materialize was to undertake tours in the countryside and record folk songs with a view of broadcasting it at different radio stations.

The broadcast of folk music plays an important role in the program policy of AIR. However, one has to mention here that the folk songs are rapidly changing in content, form and musical melody and it has strongly coloured with urban norms. The archive of All India Radio has a rich variety of recorded folk music at its disposal. These varieties have been collected through the efforts of regional stations and direct field recordings.

The impact of folklore on television programs are also a point to be considered and paid attention to. Today in India television is no longer an urban luxury but is an essential part of the daily life of individuals. Television has become a part of the village life in India. Earlier the farmers used to go to bed early and shortly after sunset but now they watch their favorite programs in the TV. The skyline of most of the cities of Mumbai and Delhi are not of roof tops but of television antennas.

With the coming of the television the world seems to be a much smaller place. A person even in a small rural area can sit down in his hut after a hard day's work in the rice paddies and watch the evening soap operas, the latest development on the local and national elections and the world headlines. At the same time he is bombarded by a variety of advertisements.

Television is by no means a new mass medium in India. It is the last 10-15 years that television has become accessible to the rural people. Today Indian television has grown into one of the largest networks in the world. Though introduced in 1959 and used as an educational and developmental tool by government agencies, television in India today is primarily a medium of entertainment. From films to music, and soap operas to game shows, it has made transition from an educational medium to one that is almost exclusively entertainment based.

Folk related topics have made their way in television and this can be seen in the genre of mythology. Productions such as Ramayana and Mahabharata established themselves as religious soap operas bringing the mythology into TV. This soap opera ran successfully for over 93 weeks and in 1990 a newspaper poll reported that nearly 92% of the total television audience watched the serial. This was the greatest audience rating that any Indian television program received.

**Check Your Progress 1**

**Note:** 1) Your answers should be about 30 words each;

2) You may check your answers with the possible answers given at the end of the Unit.

1) What are some of the TV programs that have folklore content?

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## 2.3 FOLKLORE AND DOCUMENTARIES

Documentaries deal essentially with themes related to reality. When we watch a fictional TV show, we are seeing commentaries that correspond to reality and are parallel to it. In documentaries we see that states of affairs in the actual world represented. Hence, documentaries are social and dynamic and are not merely textual. They are the declaration about reality and are not the imagined world that is created by fiction. But, it should be kept in mind that any documentary has a particular agenda and a point of view, which has to do with how the subject is being framed.

The genesis of the word “documentary” come from words that have a serious purpose. The first meaning being to represent the true facts of a case ( the Latin word documentum means proof) and secondly to teach ( the word docere means ‘to teach’). The fictional film is the playground for imagination and though there are some underlying principles there are no set laws. Some films use the documentary genre effectively and one such example is *Schindler's List* by Stephen Spielberg. Another famous Hindi film that used documentary film genre was *Manthan*. This was inspired by the formation of AMUL, in Gujarat Anand. It is also interesting to note that since the film was set in rural Gujarat many folk motifs like costumes and folk songs was used heavily in the film. The song “*Maro Ghar Anganana Bhoolona*” sung by Preeti Sagar became very popular among the people of India.

The documentary has the ability to manipulate and coerce our perceptions and attitudes. The author or filmmaker guides our observations of reality. This is done by selecting and juxtaposing images, sounds and words. The educational potential of documentaries was realized by the Indian government; they created the “Films Division of India” and had compulsory screening of educational documentary film before each fictional film a few decades ago.

With the evolution and the spread of the television and the advent of live and satellite TV, the appeal of the traditional documentary film as a main support to developmental communication has reduced and diminished. Now this genre survives in the hands of the independent filmmakers. They can be described as independent journalists who democratize non-print media.

Documentaries have immense potential and prospects to offer effective representations of issues and situations that surround everyday life. Hence many genres of folklore such as festivals, rituals, fairs, performing arts, mythology, food habits are recorded and viewed. They are a powerful medium for the generation of localized content, specific to the values and lifestyles of the various communities.

Many documentaries are devoted to record the extinctions and disappearances of folk items. No film based on culture can be made without some major component dealing with and charting the decline and destruction of its subject. We have entire channels like that of the National Geographic and the Discovery, whose viewing topics are dominated by culture-related documentaries. These human-based subject films usually focus on endangered tribes and fast-fading ways of life. “Discovery Travel and Living” on the other hand focuses on live subjects that form a part of our folk life. Shows on cookery and travel promote

local lifestyles, culture, background and ethnicity. Some films like *Eleven Miles* by Ruchir Joshi have been made on the Baul folk musicians of Bengal.

Folklore and folk life have contributed themselves in rich and varied ways when it comes to researching topics for documentaries. The frames that are used are replicated through the experience of the director in the world that we live in. During the process of research the film maker has to develop an intimate understanding of the people, places and periods that will figure in the film.

While dealing with people the filmmaker may enter into a series of open ended inquires, the results may not enter the film but they provide the necessary contextual material about the subject. This is done by sustained and non-intrusive observation that looks closely at everyday interactions, routines of the day, network of family and friends at work and home. A place is not just a backdrop for the characters to stand against but has a character on its own. This can be seen whether it is remote wilderness, suburban neighborhood, inner city zone, a school, a bus station, a hospital or marketplace. While keeping the space in mind the local myths, legends, folklore and histories related to the space becomes important.

Research lastly deals with time. It presents the ‘nowness’ of the subject through aural and visual references. For example, a film shot today about the streets of Delhi would perhaps necessarily include in its shots of posters and advertisements of competing mobile telephone providers. Correctly researching a period means keeping ones eyes and ears open for many folk articles such as calendar art, graffiti, paintings, icons, oral traditions, popular histories, music and myths.

Documentary films have been developed under the efforts of some individual filmmakers like S. Sukhdev, Sawe Dada, F.B. Thanawalla and Hiralal Sen. It would be noteworthy to mention here two films made with the support of PSBT (Public Service Broadcasting Trust). *Girl Song* by Vasudha Joshi, based on the life of Anjum Katyal, a singer and social activist and *Malegaon Ke Sholay*, that speaks of the collective passions of the people of Malegaon to make cheap and subversive video remakes of Bollywood blockbusters are worth mentioning.

Many organizations have contributed to the growth and development of documentary film making in India. Many of these organizations fund documentaries that emphasize on folk genres. It would be important to talk about the initiatives of PSBT here.

**Check Your Progress 2**

- Note:** 1) Your answers should be about 30 words each;  
2) You may check your answers with the possible answers given at the end of the Unit.

2) What are documentaries?

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### 2.3.1 Case study: PSBT

Public Service Broadcasting Trust is a nonprofit enterprise that was developed to meet the needs of empowering independent filmmakers in the non-print media. It was organized to meet the challenges that arose due to commercial necessities and the nexus that is created between politics and media. Where the government funds public television in India, this autonomous independent body provides the needed platform for creditable voices to be heard and felt.

In the five and a half years of its existence PSBT has supported more than 200 documentary films, all of them made by independent film makers excluding big production houses. Each year nearly 52 independent voices are represented. They have had more than 150 international film festival screenings at Houston, Zanzibar and Rotterdam. They have also won six Rajat Kamals at the National Film awards from the President of India.

The creative works include distinctive presentations of issues and situations that affect everyday life. They fund films that document and interpret the processes and impact of contemporary India; that empower audiences and give them pride in India's heritage not as an archive but as a living tradition. The films have explored a wide range of subjects from issues to equity, livelihood, culture, religion, health, environment and social issues.

They also have a public private partnership with Doordarshan to administer a weekly one hour public access on D D Bharati. This slot features best of national (PSBT and on PSBT films) and international productions (sourced from UNESCO). PSBT also supports a host of parallel activities that cultivate a new and innovative broadcast culture. They support regular research fellowships and constantly evolve new outreach programs that bring the new media to the audiences. The U.S. Library of Congress is now the international distribution agent for the PSBT films.

Trustees: Rajiv Mehrotra ( Managing Trustee), Adoor Gopalkrisnan-Chairman, Shyam Benegal, Mrinal Sen, Sharmila Tagore, Sunita Narain, Kiran Karnik, Aruna Vasudev, K.S. Sarma-CEO Prasar Bharati (ex officio)

Address: P.O. Box 3264, Nizamuddin East, New Delhi-110013. [www.psb.org](http://www.psb.org)

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## 2.4 FOLKLORE AND ADVERTISEMENTS

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Advertisements are the foundation and lifeline of most entertainment mass media including TV. Advertisement messages are directed to the consumer by means of countless channels: magazines and newspapers, program souvenirs, radio and loudspeakers, neon signs, posters, films and television.

The majority of the TV programs are sponsored by big commercial establishments that are either multinational or closely linked to multinational cooperation. Almost 11% of Doordarshan's output comprises advertisements which is aired mostly during the entertainment programs as they retain the most attentive audiences. A child who watches about 31 hours of entertainment TV a week is exposed to three and half hours of commercials. From toys to hand cream, from liquor to shirts all the products are seen now as necessities.

Advertisements usually avoid giving its message directly. Experts in art and human psychology create artificial and unnatural associations between specific products

and something appealing. Therefore folk motifs are often seen in advertisements. We often see brightly coloured local costume adorned pretty and glamorous models posing for chocolates. Beautiful women dressed in local dresses from Rajasthan dominate the screen. One such advertisement is the Siya Ram one in which they show a city bred gentlemen walking while he is being eyed by a local Rajasthani woman. The Bournvita advertisement also shows the performance of a folk singer.

By using folk themes in such advertisements logic is not followed in any logical manner but is often used as folk motifs find a universal appeal in the minds of the audiences. It puts the desires and the inner feelings of the viewer into action. However, the advertisement does provide all the information needed or required.

One can also observe the effects of folklore in print. One can see how the affects of advertisements took place by examining the art work of Tamil advertisements in the 19<sup>th</sup> and 20<sup>th</sup> century. There is a rich tradition of using print as single sheets that include personal invitations, drama and movie notices, greetings and pamphlets. One such great collection can be found in the Roja Muthiah Research library in Chennai. They have some basic features:

- 1) Words on page, title, venue, purpose, rates of performances
- 2) Layout, font, format, picture, details of artists and names of patrons
- 3) Translation
- 4) Collectors remarks, advertisements

Circus shows and dance shows that were included in the low culture such as *kurathi* dance were traditionally announced by the beating of the drum. Many pamphlets were printed that carried the message of the shows. By the 1940s Indian Independence movement had deeply affected all the segments of the population. We see that in advertisements of the printed sheet words like JAI HIND and VANDE MATARAM appearing in the pamphlets. One can observe the printing of wedding cards here. They all follow a certain format. Usually the Tamil one is framed with pictures of different gods, probably that of the family deity and community. It is usually in a colour combination of pink and yellow and the fonts are not in black as it is considered to be an inauspicious colour.

Advertisements are a gigantic business. Utmost care is taken to see that ads are fruitful and that they lead the public to buy the products that are advertised whether they actually need them or not. It is seen that if the customers are made to want the products, they will soon get to need them.

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## 2.5 FOLKLORE AND FILMS

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Films hold our fascination and are the flights of our immense imagination. One cannot negate its presence and the deep impact that it has had on Indian society. This section will discuss in detail the effects of folklore in films. For the purpose of doing so we will see:

- 1) Folklore and films in the world
- 2) Folklore and Hindi films
- 3) Folklore and regional films
- 4) Tamil films: a case study

### 2.5.1 Folklore and films of the world

Folkloric films are those films that document folklore for research and other purposes. This was coined by Sharon Sherman. This can include non academic films or the Hollywood films that use folklore as a major theme. Often folkloric subjects are seen in videos, called folkloric videos. Folklore are discussed earlier have been created in the field of documentary films. These “films of fact” were shot as early as the 1900. In 1950 we see folklore on celluloid in *March of Time* which depicts Alan Lomax interviewing a musician Leadbelly. These kinds of films were not produced until the 1950s.

In Europe, short and direct folkloric subjects were taken for documentation purposes. An institute was established that sponsored field work and to train ethnologists in the use of film equipment. These ethnological films were categorized by world regions, then by country and region. Many of them were short such as children’s game from West Africa, a festival dance in South Africa etc.

Many other folkloric films were heavily narrated. Some filmmakers tended to focus on the pre-industrial folk. One such film was the *Nanook of the North* (1922) by Robert J Flaherty that romanticized native Artic life. In the early folkloric films the rural took precedence. John Cohen’s search for child ballads in the Appalachia was also recorded in *The High Lonesome Sound*. Some of the important filmmakers were Marc Savoy, Bill Ferris and Kathleen Ware.

Several avant-garde filmmakers like the Russian filmmaker Dziga Vertov and the French filmmaker Jean Godard created new folk styles that document clearly the actual events of life. They described this as film truth in which the vision of the director matters. This established the fact that folklore is shaped by human behaviour. In America it was seen that the stories of “others” became so important that they became the weavers of their own stories and directly addressed the camera as experts. This can be seen in Zulay Saravino’s work *Zulay, Facing the 21<sup>st</sup> Century*.

Ethno-documentaries as described by Sharon Sherman document the lives of others which can be seen in Margaret Mead’s *Trance and Dance in Bali*. The folkloric film thus focuses on traditional behaviour that range on events such as rituals, ceremonies, folk art, material culture to folk narrative to folk song. However the filmmaker does not limit himself to the primitive or the exotic. Thus any film that has folklore content can be described as the folkloric one. These focus upon 1) individual performer or artist; 2) the community and its culture 3) texts and artifacts. Some important films that do so are Sharon Sherman *Passover, A Celebration* and *Tales of the Supernatural* and John Cohen’s *Carnival in Qeros*.

Some of the Hollywood films that use folklore content are *The Serpent and the Rainbow* that explores the themes of voodoo. The urban legend about a babysitter frightened by telephone caller can be seen in *When a Stranger Calls*. In the film the *Candyman* we see a folklore student who conducts research on legend of “the hooked arm man”. Many of Walt Disney’s animated films from the Cinderella to Snow White have bought the folktales to large audiences. Folk beliefs about vampires and were wolves can also be seen horror films.

Thus folkloric films presents a new vision and we often see that we are often documenting rites of passages such as weddings and birthdays. Hence, folkloric content in films are present in our day-to-day life whether we record birthdays or festivals such as Diwali or performance events such as school functions.

### 2.5.2 Folklore and Hindi films

India is the largest film producing country in the world; it produces about 900 films annually. Indian films are not only seen in South Asia, but also, almost all parts of the world love to watch “the song and dance routine” of Bollywood. Indian films are popular in Russia, Canada, Australia, Middle East, United States and Mauritius just to name a few countries. Incidentally, Raj Kapoor a popular actor of the 1950s and 1960s attained the status of a folk hero in some parts of Soviet Union. His film *Awaara* in 1951 was highly acclaimed and popular not only in Russia but also in Africa and countries like Turkey.

Cinema opens a new window into culture by studying it we get a deeper understanding of the customs, behaviour patterns, values and arts and crafts of the Indian people. Deeper insights into the complex process of modernization, colonialism, nationalism and freedom and status of women can be acquired through Indian films. Cinema not only mirrors culture but also shapes it. By studying Indian cinema we can see how they have in turn shaped and promoted modernization, westernization, urbanization, secularism and emancipation of women.

Folk ideas and folk motifs have also found its way in Indian cinema and have regularly been used in particularly in Indian film songs and dances. Several folk tunes for example songs sung by Latha Mangeshkar in *Lekin*, *Yara sili sili* and *Kesariya Balama* are based on popular folk tunes. S.D. Burman also used several folk tunes of the *Bhatiyali* while composing music; this can be seen in a very popular song *Sun mere bhandu re* in the film *Sujatha*. A.R. Rehman also is greatly influenced by folk tunes, (said to be composed by Ghazi Khan) that can be seen in his composition *Limbuda* in the film *Hum Dil De Chuke Sanam*.

Many dance numbers also borrow folk concepts. Saroj Khan, the famous dance choreographer is heavily influenced by folk dance of India. This can be seen in the dance of the famous actor Sri Devi in *Morni Baaga main boli aadhi raat ma* in the film *Lamhe*. Hybridized folk dancing can also be seen in many other films like used in *Jhanak Jhanak Payal Bhaje*. Another form of dancing was also popularized by actor Vyjayanthimala who in the film *New Delhi* combined Bharat Natyam dance steps with Kathak dance and Bhangra, a Punjabi folk dance.

By studying Indian cinema we can enter productively into the thought worlds and the performance worlds of other traditional arts such as the folk ones. Many Indian film directors from pioneers such as Dadasaheb Phalke to directors like Satyajit Rai, Ritwik Ghatak and Shyam Benegal have sought to employ creatively the visualizations and the colour symbolisms that can be seen in folk dance, music, mime and theatre. In the use of song, dance, humour, structure of narrative, the melodrama, the folk plays of Lavani, Tamasha of Maharashtra, Jatra of Bengal, Bhavai of Gujarat, Nautanki of northern India and Terukuttu of Tamilnadu have had great influence on popular Indian filmmakers.

Perhaps the greatest influence of folk in films can be seen in the genre of mythology. The first Indian feature film *Raja Harishchandra* directed by Phalke was based on the mythology from the Ramayana. Phalke was highly influenced by the film the Life of Christ and he decided to make a mythological film. His 50 minute film *Raja Harishchandra* became immensely successful that saw its influence on many other films based on the same genre.

The myth has a strong cultural- religious tradition and the Indian mind is deeply attached to it. This can be seen in later films like *Jai Santoshi Maa* which helped in resurrecting a little known provincial goddess to a grand overpowering level where new temples for her have sprung up in all over the country.

Among the most popular myths have been from the epics Ramayana and Mahabharata and the countless tales connected with Lord Krishna. These have been repeated frequently and we can give a number of instances such as Shataram's *Surekha Haran*, Vijay Bhatt's *Bharat Milap* and the actor Dara Singh playing lord Hanuman in *Bajrangbali*. Many animation films like *Hanuman* and *Return of Hanuman* are also being created now to find the audience amongst children and keen adults.

Mythological themes like good fighting and destroying evil (*Sholay* by Ramesh Sippy,) brothers uniting (*Kabhi Khusi Kabhi Gam* by Karan Johar), reincarnation (*Om Shanti Om* by Farah Khan), sacrifice (*Mother India* by Bimal Roy) and tolerance (*Bombay*, and *Roja* by Mani Ratnam) can also be seen in films.

Folklore legends about holy men and women (example *Sant Tukaram* and *Savitri Satyavan*), kings and queens ( *Mughal –e- Azam*, *Ruzia Sultana* and *Jodha Akbar*) and even outlaws and dacoits (*Reshma aur Shera* by Sunil Dutt) can be seen in films. There are also stories about legendary love pairs who have lived and died for love which have been made into films such as *Heer Ranjha*, *Sohni Mahiwal*, *Mirza Sahiban* and *Dhola Maru*.

Fantasy based and magic films were made by Kikubhai Desai as early as the 1930s. Today we see that Subhash Ghai and late Manmohan Desai have raised this genre to the opulent levels of grand, multi-star films, good examples being *Dharam Veer*, *Amar Akbar*, *Anthony* and *Parvarish*. Pure fantasy films have also been made such as *Alladin*, *Alibaba*, *Sindbad the Sailor* and *Thief of Baghdad*.

By and large, all the non-myth genres in films have functioned as mythological by products, existing in a supernatural miracle world and promoting old world beliefs and superstitions.

**Check Your Progress 3**

- Note:** 1) Your answers should be about 30 words each;  
2) You may check your answers with the possible answers given at the end of the Unit.  
3) What are the themes of folklore seen in Hindi films?

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### 2.5.3 Folklore and regional films

Folklore has also played a very important role in regional films which can be seen all over India. Let us discuss Tamil films as a case study:

### 2.5.4 Tamil films: a case study

Tamil cinema, is next only to Hindi cinema in output, began at the same time. Its history begins in 1917 and its growth has been phenomenal. Many silent films remain largely unknown but the mythological film *Keechaka Vadham* by Natraja Mudaliar became highly successful. Mythological, pseudo-historical, folklore and successful stage plays dominated the 1930s of Tamil Cinema. Some of the important examples were *Pavalakodi*, *Bhakta Kuchela* and *Markandeya*.

S.S. Vasan created a splash in the national scene with his film *Chandralekha* (1948). The use of folk oration heavily influenced by folk theatre also saw in the characterizations, speech patterns and dialogue delivery of the famous actor Shivaji Ganesan in the 1950s and 60s. From the 1970s onwards we can see folk dances and tunes being popularized by actors such as K. Bhayaraj, Bhartirajaa and Rajnikanth. Incidentally superstition and folk beliefs such as numerology, palmistry and horoscopes rules Tamil Cinema and many film stars such as Kushboo, M.G.R and Rajnikanth are worshipped as folk gods and goddesses and temples have been constructed in their honor.

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## 2.6 LET US SUM UP

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Folklore hence has made a deep impact in films, advertisements, documentaries, TV and radio. This provides for greater intimacy by the viewer and it directly appeals to the emotions rather than the intellect. It commands variety of forms and themes and suits the tastes of the masses. They also help to establish a direct rapport with the audiences and they are easily available and are low cost (such as TV and radio). Hence one has to study its impact on the forms of mass media to understand the social conditions of society and the human attitudes, behaviours and expectations.

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## **2.8 CHECK YOUR PROGRESS: POSSIBLE ANSWERS**

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- 1) Some important TV programs that have a folkloric content are the serials Mahabharata and Ramayana, shows on culture on the discovery and national geographic channel and programs on Doordarshan ( Bharati channel).
- 2) Documentaries are films that are a representation of reality. They are based on true events and are not fictions.
- 3) Films that are mythological in content or having based on folk motifs such as songs and dances are seen in Hindi films. Many of the fantasy films like Aladdin are also high in folkloric content.