Traditional wireless Communication and its Model in South Asian Region

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Abstract: Traditional wireless Communication is encompassed by the new communication technologies and the heterogeneous vision of a culturally diverse society. This speedy diffusion of latest applications of the new media is exploited for the information and entertainments in the rural locales. As a consequence of this the traditional media net work is being affected at an alarming rate in the periphery. The folk cultural tradition has become to tune pop songs and pop songs associated cultural traditions. These associations mainly occur at the economically and socially marginalized people. These modern information identities, based on the science and technology, are experiencing the western cultural denominations. But the traditional wireless communicational patterns were interconnected collectively with the nature oriented human factors. The newly contextualized model (DSR Model*****) on the traditional media based on the Ethnographic approach, discuses the traditional wireless communication system, established in the indigenous territory. [Journal of American Science 2010:6(3) 102-108]. (ISSN: 1545-1003).

Key Words: Traditional media, Traditional social context, New Model for the traditional media

01. Introduction:

Man has been lost his ideological freedom with starting of communication to a larger audience, his sensational and coherent social feelings were affected from the social boarder forces from the time of his conception. Signs and symbols were the preliminary communicational elements used from his primitive stage which led later for the cultural hegemonistic experience. When this cultural implication is unmasked it repressive dimensions of social living not previously distinguished is exposed. Mass communication is producing effects for individuals and persuades them into an overall program. Communication hegemonism fashions individuals with the cultural fabrication assessing either foreign or domestic. The hegemonism is characterized and processed as a product of the ideological content and economic milieu from which it immerged. The cultural components and ideological modes are multiplied by the media. From the primitive societies into the modern formations signs, symbols, gestures and other verbal and non-verbal communicational patterns were utilized to pass mind and mental sensations on to others, universally. He desired to control the mind of others over the communication, mainly based on the "human factors" (Cueller, 1995). This had been progressed as a visceral need of human beings and later of the culture. This key media perpetuates the status quo and contributed little to social change. The wireless traditional communication and its hegemonic perspective served important heuristic purposes and supported to maintain the status quo in the society.

02. Traditional Media:

The folk media products credited as drama, dancing, music, paintings, religious, ethics, poetry and ballads, and man's other structural germane, uncovered in a broader context of conceptual reformulations into a limited social and geographical areas transmitting them over oral and visual traditions from history to present, probably controlling the prototypes of behavior and the minds of their fellow beings. These traditional boundaries were supremacy enough to uphold the ingredients within their systems due to the ineffectiveness of the traditional communication to penetrate other heterogeneous boundaries. The results of this social vacuum were the sui-generis and local version of hegemonic domain in the homogeneity. Accordingly, they maintained the authority in the ground of cultural diversity. The "authority"' and the "diversity" sometimes obliged into a harmonious interactions and the other occasion created the violence confrontations showing their inherent human desires for the hegemonic rationales at the beginning to the present of his evolution.

This traditional media fabricated an enormous store of ethical behavior, ideas, values and norms etc, patronizing and strengthening the social integration, social power, sentimental bonds of each other and

interrelations among the social institutions in traditional societies. Village inhabitants were imbued with a moral conscience that determines by their diurnal actions. Mediators failed to assume sophisticated managerial approaches and had to abide into certain self – imposed local versions codes and components.

These traditional communicational blueprints and the media are still breathing extremely, dominant and treated significantly in their day to day life of the masses in South Asian countries. From the primordial instances, fire endowed diverse shades of cultural connotation.

The hundred of signifiers along with the traditional masses signified the thousands of senses in to their respective community. The drummer was the conventional mediator in the medieval epoch in the Sri Lankan social context, was manipulated by the sovereign to dispatch obligatory information to his lieges. The mediator was the important expedient of communication between folk and the monarch. Evan in British colonial aeon in Sri Lanka, this ingredient of the tradition, was sheltered productively by the British governors in order to transmit obligatory messages to the lieges.

This element rendered his ministrations on the subsequent charges (Rathnapala, 1991).

1. To bring the monarchical proclamations to his lieges.

2. To bring the monarchical proclaim of emergence and summon the people to battle during the time of incursions and to herald the news of antagonists.

3. To bring the appraisals for the people who rendered the services to the monarch, religion and society and to summon them for fulfillment of their duties.

4. To profess the names of law-breakers and to bade the lieges in the name of the sovereign to apprehend them.

5. To bring out the news of the courts, politics, and economic affairs that the lieges should be acquainted.

The way side resting places where the masses relaxed on their ride were the influential hub to disseminate information, rumors and gossips which were rapidly gulped by them and multiplied out quickly to their areas.

The socio – cultural hubs in the rural locales were very influential in news dissemination. The centers can be categorized into two under subsequent captions (Rathnapala, 1991).

1. Stable hubs of news dissemination - folk assembled habitually.

2. Provisional hubs of news dissemination - festivals held at sacred shrines, festivals of matrimony, Coffee shops, The way side resting place, The house of village leader, and Bathing place (for women) etc.

It was natural for them to earn each other's company for a couple of hours at the sunset when the folk masses tired after callous running of the day. These places were rendering and influential role of disseminating information.

It was significant the character of village leader in disseminating news among the folk. The information generated towards from the outsides was filtered through the community leaders before disseminating them in their regional areas. They would be able to mould the public estimation and the mass life in the village. They exercised the mightiness of the leader ship through filtering information consciously and unconsciously.

"Hoot" *was* one of the particular set of inter-personal channels in traditional communication system in the country expanse. It was conceptualized to dominate for many sentiments which can be depicted them as follows (Rathnapala, 1991).

1. To indicate one's direction to others.
2. To receive assistance when one's gone his way.
3. To gesture of goodwill.
4. To make signs of one's presence.
5. To frighten the wild animals.
6. To throw out one's annoyance and social remonstration.
7. To reckon someone to one's place.

Shrill and fierce note of the hoot was symbolized as "hoot of the devil" which was considered as inauspicious and form of apathy. The "hoot of the jackals" is still deeming as an omen of the tragedy or adversity. But the urban populace considered the hoot as a sign of contempt or more precisely as a means of registering group disapproval.

Gossips, Rumors, storytelling and further forms of verbal communication co-operated in dominant

composition in disseminating information in rural areas. These forms have taken much rapidity of scattering from mouth to mouth and they often pass through outside the villages. These gossips might channel itself to a place, person, things or the events which disseminated habitually on the unwholesome, unpalatable plights of a persons or things.

As an expression of its own artistic-esthetic perceptions sign and symbols were dramatically structuralized into the multi dimensional routine of the village community. In the Sri Lankan social context the loin cloth, the winnowing fan and the mat had been encoded into the symbol of sexual intercourse. The mat that kept unrolled made consciousness for sexual intercourse. If It was made in front of the man by the woman, was conceptualized the craving for sexual behavior. Another symbolical expression of the mat in the uxorilocal residence was that a woman throws the mat away it symbolically means the readiness or eagerness to end the marriage soon.

The polyandry family was an accredited sexual union under a same shelter, marring a wife with few brothers. It was a custom for the co-husband whose desires for copulation with the common wife was to hang the loin cloth on the door. This custom articulated that the particular husband was together with the wife. The co-husband did not agitate under any conditions as long as the loin cloth hangs there. Mostly the co-husband went out into the garden and worked, tolerating them for better surroundings.

Color also signified a variety of shades in the macro social structure of the folk. With respect to color white, let to experience the condolence, soreness, purity and simplicity and it also symbolized the good will peace and neutral in a micro complex manner.

The complexities of the traditional poetical forms are still awe–inspiring macro repository in the social base of the South Asia. Perspectives of the long history emphasizes that the style of the poet was based on the stresses of syllables and on the sentences. The panegyric songs explicated in a symbolic process the distinctive behaviors of the folk and the listeners gulped the news and extended back into their villages again.

It is not obscure that the "Ballad paper" enjoyed masses as a congenial essay from bottom to up in the social hierarchy. These structures of thoughts grounded as a production of meaning so as to make the incident appear natural and inevitable. When one or two individuals read it dramatically, others joined it with the chorus. It may be about robbery, rape case, arson, murder or sacrilege etc.

This criticism did not come with an antagonistic mode of reasoning or destructing but it made the sense of presupposition. They characterized these features vividly and lively at the populace. Folk throng to listen the ballads and those who interested to repeat bought them at home. In vertical and horizontal structuring of rural space, the message was dispersed as most central metaphors in their catalogue.

Wild paper transmitted the message through a literary device and clustered of rhetorical figures as a communication system requiring decoding or interpretation in order to make ease the masses to understand. They wrote the news in verse or prose anonymously by hand and paste them on several places. The readers attempted to perceive a set of equivalents existing between the symbolic system and the referential system. These variations or equivalents of the structure constituted the textual materials to be decoded. These wild papers were compiled with a view of assassinating a character of an opponent. These "degree zero" styles, a neutral and colorless writings are very effective textual materials (Roland Barthes, 1976).

Another cultural expression was the folk tales which extremely admired element, implied dynamism on around the rural parishes. What was a unique traditional literary source, which encouraged the masses with sufficient information standing on the precedent immeasurable experience. The folk tales had been intended as the glorified great master whose capability would modify and building up the behavioral patterns and the personality of the people. This was necessarily an incomplete look at the sense of the problems, some possible solutions being revised and certainly a notion of a dynamism and synthesis of individual and collective experience, transmitted in artistic expression in general and literature. Sri Lanka, India, Nepal and Bhutan in South Asia are weighted in Hinduism, Buddhism and Taoism, etc. After the fountain of Buddhism into Sri Lanka in third century B.C., the disciples initialized to pursuit the folktales to demonstrate the religious schools.

The ancestors of the rural villages from the ancient times were the repository of the folklore. They (Speakers) transmitted their knowledge, beliefs, behavioral patterns and experience (Message) to their younger generation (Audience or receivers) over the folk media. The ancestors of the extended family pattern enchanted folklore for the younger generation every day meeting on a mat at the verandah at sunset in the evening. The grand persons particularly sat on the little high elevation and delivered folk tales and songs to those who were sitting on low positions. The children listened avidly to them. Habitually, the

bordering children gathered at the leader's house to listening to the folktales and songs in the evening. They eager and geared up to employ these experiences in their life itself and shared and repeated all them with their peer groups too. According to the socio-historical context its artistic values, norms, ideas enriched and transmitted history and traditions over its own aesthetic codes predicated on its social functionality. The folklore is an aesthetic worth psycho therapy served from pre-colonial times in the South Asia.

Folk media have been made use of family planning most in the African countries and the countries like Iran etc. For an example Iranian radio and Television (NIRT) instituted a center for the preservation of traditional music and the arts etc. In 1970s both the folk media and mass media utilized incorporate for the family planning programs to bring the idea much closer to practical implementations. In Sri Lanka context, for the religious and economic rationale, they made use of folk media to arouse the audience feelings and to orient the atmosphere for change the society.

Ethno linguistic groups were able to transcribe their oral poetry and narratives as a means of enriching their own lives. When they were employing or occupying of free times of the day, particularly eve of the day, invariably songs were sung. When the folk gather together in order to take part in a definite social action, involving physical labor, sung songs to eradicate their solitude. When one line recited by a leader, others of the group followed him to lighten the burden of manual labor in which they were involved. This rural leadership was ritually oriented and benign influence on his population.

The folk songs can be assorted for convenience, as follows.

- The songs associate the important occasions of the one's life. - Child birth, puberty, marriage and death (Door of passages).
- The songs about the popular customs and ceremonies.
- The love songs
- The dual songs
- The didactic songs
- The recreational songs
- The songs of magic and witchcraft
- The occupational songs
- The ritual songs

- The obscene songs
- The ballads or Narrative songs
- The riddle songs etc.

03. Traditional Media as a Model of Interpersonal Communication – DSR Model:-

The DSR model of interpersonal communication is based on sociology and anthropology. This stands on the assumption that one must need to develop critical general consciousness on the human behavior to analyze his communication patterns. The stage of this "message cycle" is based on intentional, as well as unintentional communication of the man and his relationship during the process of communication. This actual communication event recycled or updated by the tradition or by the ascribed social standings before the entire message is completed. No two way communication events are ever the same under this cultural authenticity.

Traditional media were not stand on electronic communication but pedestal on human communication which influenced his beneficiaries through close interaction persuaded by the belief, awareness, and participation. The media and the source which were invariably slanted into the socio-cultural roots, not based on the atomistic competition and profit coverage orientation. The traditional media accredited the audience to be linked closer to their groups by imparting common experience. The philosophy behind this was self-organization and self- mastering system (Dynamic and structure; Self-masterism). This system was composed of two layers; The "Physical Basis Being Field" and The "Social Basis Being Field". These macro- structural ontological substances were composite on three elements; mind, behavior and matter. Traditional media model maintain the transformation of similitude caliber of human social life uncovering the lively beauty of the physical environment, naturally and orderly in the kinesis of time and space leading towards the independence, co-ordination, absorption and stagnant.

The modes of this structural interpersonal communication model were integrated with the Source, Message, Channel, and Receiver (SMCR). Models of "cultural interactions" and "communication" were integrated into this systematic model of traditional communication.

Traditional Media as a Model of Interpersonal Communication - DSR Model
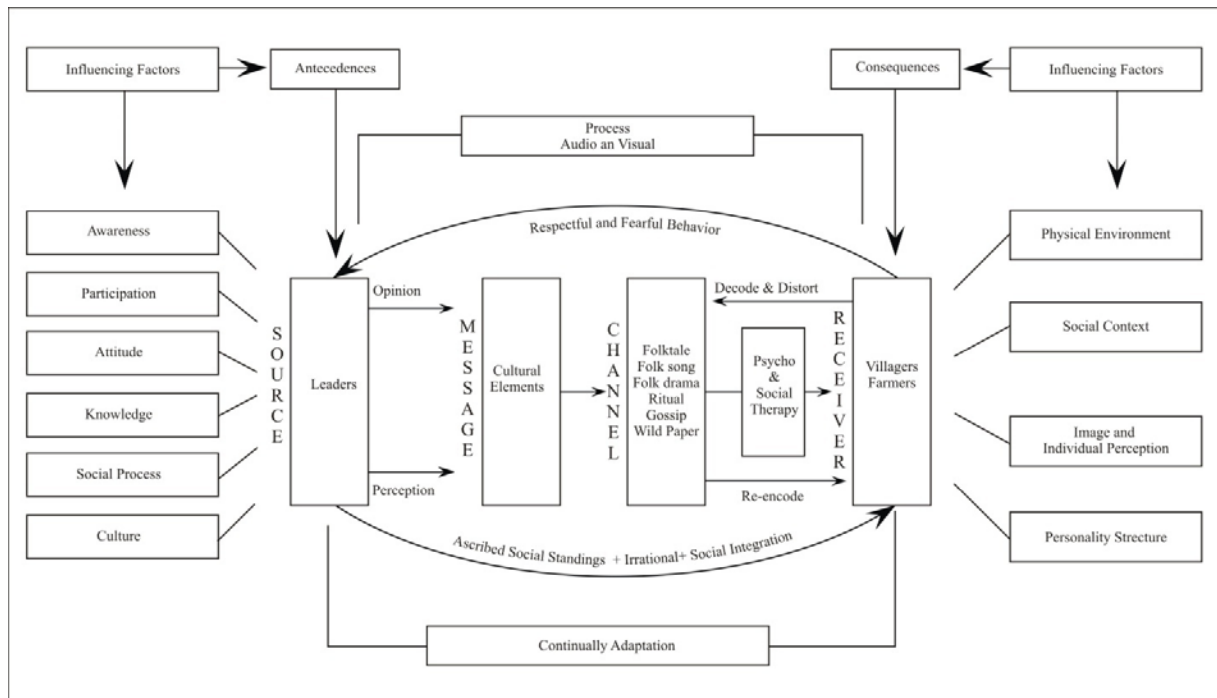
Traditional leaders and opinion leaders (Source) are powered by their social and physical elements of societies from the far ancient times. Independent factors, indicated in the above figure have been influencing for the source, message, channel and receivers (SMCR) constantly and they became dependent. Source is rich with awareness of their environment, persuasive ability, participation, knowledge, social practices and the cultural patterns which enlightened within their traditional circle. These dependent factors (SMCR) are well based on the social process, cultural matters and the physical environment. The source is not alienated and has emotional interpersonal relationships, probably be able to communicate well in traditional structure.

Ascribed social standings and irrational social circumstances are the driving force to manipulate and maintain the traditional societies. It is powered by caste hierarchy than the class classifications. The social and cultural elements influence and entwine with the message in this two way communication which streaming with two different forms from source to receiver and vice versa. DSR model suggests that the factors in the message (Cultural elements - values, norms, customs, awareness, expectations, knowledge, attitudes, emotions, feelings, experience, etc.) maintain the communication fidelity and vice versa knowledge, attitudes, emotions and feelings etc are structured as

subsystem respectively in the functional process. Ethics and values are effective in inter and intra operational system in the Information – Decision – Control Chain in the communication circle. The message has been structured in which something comes first, second, third and so on. The elements operate in the structure of the message which produces the effects on the receiver. The message which is contextualized and encoded with the cultural elements, over the source, including a group of codes, symbols, language styles, sounds, images, signs, and arrangements can be acceded as the climax situation of the arrangements. The message consists of opinion, perception and the ideological position of the source about and he decides how to encode the content with the intention of converting the audience.

The message delivers through much kind of channels such as folk tales, folk songs, rituals, drama, folk sports, gossips, wild papers etc. Whenever the source wants to communicate, his cultural patterns would influence him to select the channel. The channels have some kind of encoding and decoding devices. Sometimes one uses more than one channel to make the message more effective over the orally, auditory and visual.

This model emphasizes that the Source and the encoder are the separate parts of the one person, and the decoder and the encoder are the separate part at

the destination / receivers. Again this model finds that each person who engages in the process of communication is both an encoder and a decoder. Receivers deliver and stimulate decoding and distorting the information as a message into the selected channels again. The receivers cannot be abstained from the influencing factors come from consciously and unconsciously shaping and creating a disposition of the receiving message, constantly to the public sphere, according to the Physical environment and the social context of the receiver, the image or the individual perception of the receiver, personality structure of the receiver, and the audience he faced at the time of the message and the existing situation. The prestige and credibility of the medium are important elements to make an image of the receivers mind. It uses a familiar medium and local language to pass on the relevant messages, addresses, local issues, needs and problems, and uses more the local talents, artists and other available resources.

Message is frequently affected by the immediate social surroundings, the receiver's social context, the surrounding society where the receiver lives as well as the individual he interacts. Social context, image and perception, personality structure of the receiver, are the more influencing factors than the others to shape the message. For an example; religious, sensational or devout groups. This very situation of receiving may influence on the receiver's experience.

Most messages are referred as gossips, exaggerations, and abbreviations or completely incorrect. Channels re-encode these messages again into the receivers, maintaining the speed enough to spread throughout the village. The receivers as members of the public are experiencing the situation same as not in modern media. As a member of this homogeneous public, the individual does face any great insist on to respond or to act in a certain way due to the less anonymous face-to-face situation. These channels are informal and work vertically and horizontally. Communication travelling down through vertical channels may be delivered from face to face or written form. The receivers active in listening, understood, believed, accepted, and acted on the messages, if the level of trust is low. The villagers would tend to put more faith in word – of – mouth information. This model illustrates how interpersonal field of experience expresses into the interpersonal communication.

The traditional media forms and developed over the ages and ensure the emotional integrity of the region. This tradition can be ascertained as rigid media, semi rigid media and non rigid media which help to make an unrivaled social fabric of the community in the rural sphere.

Folk media is one of the most prominent information systems among the rural population and are powerful of establishing the social integration, protecting and dissemination of cultural values and satisfying the national and societal needs. Folk media are generally inexpensive, portable, easily accessible, locally oriented, flexible, subject to change and capable of incorporating new forms and ideas. They belong to the community and not to individuals or private, public industry or any other states. There is no competition and are not managed by any other commercial channels. The two way communication pattern and the message repetitionability of the folk media make the message stronger among the rural masses. Flexibility, credibility, cultural relevancy, entertainment value, acceptability are among the virtues of the folk media. It looks as a total welfare of the whole society in many sidedness of cultural, economic and social development for up lifting the quality of life of the rural masses.

Folk media intimate with the masses, rich in variety, relished by different age groups, and by both sexes, theme carries traditionally and having greater potential for persuasive communication, face to face communication and instant feedback (Ranganath, 1976). It exist joy and sorrow, triumph and defeat of the peasant people in the village. Traditional media is highly functional and inculcate socially accepted norms, values and performances in general socializing process (Dissanayake, 1977). For an instance, one of the folk dramas *"Sokary"* is preferred by Sri Lankan rural and urban audience brings the strong message into the mass consciousness as a great tradition. But its origin was in the consciousness of the rural masses as a little tradition.

Indigenous media, verbal, visual, and aural forms, used mostly as an entertainment media too. This dynamic media enable to motivate and instruct the audience to serve certain societal and cultural purposes by bringing people into community relations and aiding their socialization into approved form of behavior by the society. Thus media are singing the cultural praises of vital cultural themes and recounting of the groups ideals. With the repetition of the rituals and the rhythmic tangible form serve to reinforce and concretize cultural themes and belief into rural masses. Thus repeated pattern of rituals and dissemination of cultural information conserve the socio cultural resources. People may not "learn" so much from the media as they become accustomed to a standardized ritual (Berelson, 1949).

The folk media are obviously not only the mechanism of promoting social integration; one functional alternative is humor. Humor mostly based

on jokes about certain subjects, the glorification of the social traditions and the kinship patterns etc. In the area of religion jokes are permitted about certain themes, such as religious deities and the saints but no jokes are uncovered about core areas.

The traditional media in the South Asian countries are attempting to preserve the cultural identity of indigenous performing arts and bring a sense of functional relevancy to the countries. All India radio, in its rural broadcasting most probably use folk media in their daily programs narrated by conventional characters who convey the typical life and folklore of the rural areas (Ranganath, 1976).

The new technologies are employing new dimensions to disseminate information in greater efficiency and accuracy. The newest advance technologies do not benefit periphery because of lack of technology, scientific knowledge and the human resources.

According to the Lazarsfeld, development of communication technology, there was a great attention to its effects on the existing media (Lazarsfeld, 1940). Change is the characteristic of all cultures, but the rate and the direction of change is varying considerably. I propose that this media can carry the modern messages effectively at the mass consciousness in the periphery.

04. Conclusion:

Visceral need of human beings control the mind of others over the communication from his primitive stage to the satellite era. Tradition, modern and the new media are the three consecutive periods of its progress. But modern media is effective with the transitional phase of the communication which integrated the audience than ever in the past promoting the social de-integrational basis structural settings. Social cohesion and human factors basis traditional communication empowered the ascribed social standings and irrational basis of the traditional context. But sophisticated technological pedestal modern and new media continue to practice with increasing variations, rationales, respect less attention to the elements of the geographical borders, multi challenge to the national broadcasters, and organic solidarity prevailing over the doubtlessly associated cultural forms and past slow motion social context.

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