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ORALITY TO VISUALITY: THE TRANSFORMATION OF BENGALI FOLK RHYMES IN THE SPHERE OF NEW MEDIA

Abstract

Rhyme is a traditional medium of verbal folk communication constructed with very simple words and sentences. Generally, mother or grandmother orally deliver those rhymes to manage or spend their leisure time. With the help of those simple rhyme toddler get their first lesson about their surroundings, help to develop a type of empathetic relation with others. Bengali rhymes mainly construing with rhyming words help to inculcate child-centric imaginative. On the other hand, the vernacularity of rhymes helps the toddlers to develop the cultural sphere. Bengali folk rhymes still alive in the life of toddlers, are growing in urban areas. With the help of technological improvisation, the popular Bengali folk rhymes slowly got textualized to print media and then digital media. In urban area where most of the children grow in nuclear family and both the parents are working. In this situation, the digitalised short animated series slowly popularised among the kids and establish as a specific genre. The first part of this paper, will illuminate how the orality transformed into visuality. Inclusion of new audio-visual media tradition of this specific genre of folklore is sustaining in urban life. Especially during the time of pandemic when all are bound to confined these short-animated rhymes helps to come out from the boredom and mental anxiety. Last part of the paper will discuss theoretically about the continuation of folk loke in urban life and how it active in present crucial situation.

Keywords: *Bengali folk rhymes, orality, visual communication, transformation, folk-urban Continuum*

Introduction

Bengali folk rhymes are the treasure of the traditional oral performative practice, continuing as an intangible heritage of Bengali folk literature as well as folk culture. The tradition of oral performative art is practiced as the primary oral or verbal communication media within the community. Like all the other categories of oral tradition, rhymes generate an understanding of the particular community's nature, society, and cultural heritage. These rhymes mainly portray the socio-cultural atmosphere of rural Bengal, the age-old believes, practices, and many more, employing very simple format and language. Most of the rhymes are anonymous; regular practice and continuation only can keep them alive. Till now Bengali folklore, folk tradition, or oral tradition is an interesting subject of research because of its excessiveness, classifications, and variations in form and nature. Like the other parts of the world, Bengali rhymes are intertwined with the Bengali language, Bengali community and its gradual development, which is orally transmitted from one generation to another. Bengali folk rhymes are the most prominent oral tradition of Bengal, as ancient as the language itself. The old grandmother or elders of the family mainly deliver these rhymes through very simple Bengali language to manage or set up the first communication with the youngest. The rhymes' verses consist of simple words, rhyming words, simple sounds, and simple sentences. Overall, the composition is set up in simple language to inculcate child-centric imagination and fantasy. Any idealism or logical connectivity does not follow those. Sometimes it just delivers as the surrealist approach. This age-old folk tradition of Bengali rhymes is still continuing and very popular in toddlers' lives and urban areas of Bengal. Now, these rhymes are not confined within the boundary of the rural socio-cultural atmosphere or transmitted verbally. With the due course of time and technological improvisation, it got textualized to print media and then transmitted to digital media. Most children in urban areas are either single child (or maximum two), growing up in nuclear families, and both the parents are working. The presence of grandparents is less or totally absented to spend their time and deliver those. In this nuclear family structure, where the grandparents are absent, and parents are busy with their schedule, digital media occupy the space in the life of toddlers. Especially for the last couple of years when all are confined within the four walls, digital media was the only option for communication, education, entertainment, or spending leisure time. The main objectives of this present paper is to understand the chronological shifting of the medium from oral to printed and then audio-visual. The inclusion of these new media in urban life established a new genre and became a part of popular culture. The most important part of this paper is to analyse the importance of this transformation to continue and keep alive the folklore in an urban society in this crucial situation.

Theoretical Framework

This present study focused on the paradigm shift of Bengali folk rhymes

from oral representation to audio-visual medium. As the folk rhymes are constructed and conceived as social phenomenon rather than just some verses. The gradual journey from the verbal narrative to the modern digital medium had taken place according to the period and socio-cultural setup of rural to urban. For the deep understanding of this entire scenario and critically conceptualised from the socio-cultural perspective this paper dealt with the help of 'Critical theory'. Enquiring this social phenomenon, it has to be looked from the historical perspective to the present social structure of an urban society. Human behavior, response and interaction with the changing pattern of society and social practices by means of communication are explored with the theoretical discourse proposed by German philosopher Max Horkheimer (1895-1973). As he proposed that human being is the producer and shapes his own historical form of life (Horkheimer 1972b [1992:244]). According to the demand of time and space how the practice of oral literature expands its territory by the human activity has been discussed. Ultimately the representations of audio-visual medium how far are successful to carry the age-old tradition of communication. Its association with the past social structure within the present urban setup. Transition from the oral communication to visual communication has gone through a prolonged chronological process. During the present time with the growing demands of these types of digital production many people are involved to complete the creative operation not just as the sender and receiver. To fulfil the demands of present time and improvisation of modern technology expand its territory far beyond the geographical boundary and particular community. The finding and conclusion part of this paper critically look on those cartoon films which visually narrate the Bengali rhymes to develop the visual language and communication for the further cultural development of Bengali folk rhymes. Lastly the most important is the changing medium of communication which contributes to the continuation of the folk tradition to the next generation are growing up in an urban area.

Historical Background

Growing interest to collect the Bengali rhymes and other oral narratives is the outgrowth of the settlement of Europeans in India. It was the eighteenth century when the interest to collect the folklore started to gain in the West. The first landmark for the folklore study was when the German philologist Jacob Grimm and his brother Wilhelm jointly published "Kinder- und Hausmärchen" - the collection of German folktales in 1812 (Vredenburg 1917:8). This printed version of folktales and, on the other hand, the rapid social changes that took place in Europe in the late eighteenth and nineteenth-century due to industrialisation and modernisation forced to concentrate on 'Popular Antiquities.' The blow of these changing attitudes reached India by the European traders, missionaries, administrators, officials. As Dorson rightly analysed, their motivation was to figure out the indigenous people with their tradition of the newly discovered land to plan future governing strategies

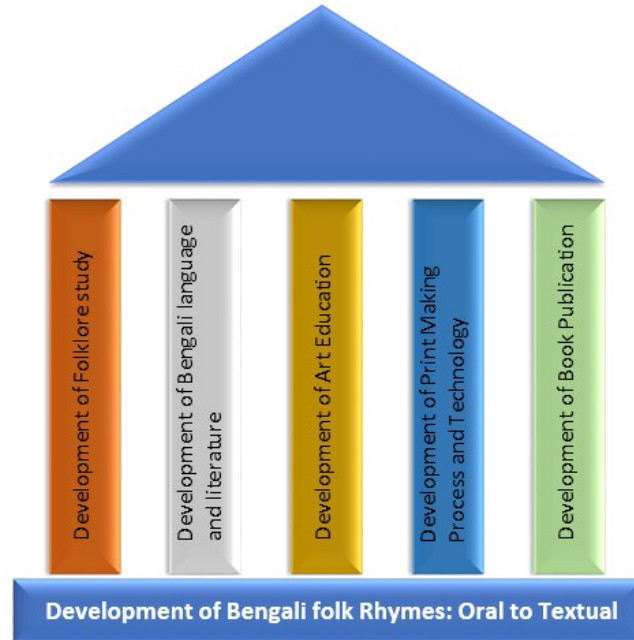
(Dorson 1963:4). As a result of this, in 1774, *The Journal of the Royal Asiatic Society of Bengal* started its operation. Bengali proverbs, folk songs, stories and rhymes were collected by the Europeans between the early 19th to late 19th century also published in different journals. The beginning of the 20th century showed the further development of folklore study, which led to another dimension to collect the folk tradition in textual formation. During the first half of the 20th century, Bengal gained the spotlight for the Swadeshi or Nationalism, and the independence movement provided another impetus for the growing interest to search the traditional indigenous culture and its revival. At this juncture, it is essential to mention that visual depiction of the narratives began a part of the textual medium oral tradition.

With the growing interest on folklore Study there are other important factors also contributed to the gradual transformation of oral tradition to printed medium. In the Indian subcontinent printing press was already established in the 16th century by the Portuguese in Goa followed by the other Portuguese centres. Later East India Company and the European missionaries initiated to set up the printing press in main cities like Bombay, Calcutta, initially for the propagation of Christianity in this country. These presses had their contribution to increase the general education system too, and gradually it also influences to develop the Bengali language and literature in Bengal. End of the 18th century several printing presses were settled in Bengal. But important point is all the printed productions were in English Language. Though the Bengali language as the medium of communication, continued from the long back but the Bengali alphabet for printing was invented by the Europeans in the 18th century. This 18th century was when the Bengal Renaissance took place in Bengal under the British Raj. It causes socio-cultural and intellectual development in Calcutta. As a part of its education and Bengali language and literary practices took a new improved shape to educate the indigenous people. For this purpose and for the British government, it was necessary to invent the Bengali alphabet in printed form. Initially, the letter cut in Europe and imported from there, but later it was done in Bengal by the skilled draughtsmen. Including with this development, the progression of Bengali grammar and language continuously took the new dimension. Youth of Bengal and also other parts of country got the chance to educate with the European education system.

The imposition of the European art education system and on the other hand, the development of printing media, a number of printed books was published in Calcutta. It helped to form the new publication houses and publishers. Those printed books were containing also the visual illustrations done by the traditional native artisans, Europeans or the trained artists from the art schools. Gradually book illustration grown up as the specialised profession for the artists trained from the art school founded by the Britishers (Guha-Thakurata 1992:27). Mid-19th onwards it was the golden time for the

flourishing of engraving, lithographic printing studios in Calcutta. Book illustration was established as a new genre of creative profession with the variation of indigenous methods like woodcut or other adopted techniques like lithography, metal etching etc. Priyogopal Das (1870-1928) established a private printing studio in Calcutta with expertise on engrave illustration. He was the illustrator of the Bengali journals and children's books like Mukul (published 1895) Sakha o Sokhi etc (Guha-Thakurata,1992:86). This led another journey from the monochrome to multi-coloured and then digital printing.

Because of all these progressions the age-old medium of verbal communication was mingled and extended with the visual representation. Visual depiction of those folk narratives helped gain more popularity for the collection of folk oral literature and further research of Bengali folklore. The other important aspect in that situation is that those printed versions played a crucial role in reviving the Indian education system, motivating the youth, and reconstructing the urban society. For the collection of Bengali folk rhymes name of Rabindranath Tagore, the first Indian noble- laureate, must be uttered. He collected a vast number of folk rhymes of Bengal within a concise period. The existing evidence shows that the first evidence of Bengali folk rhymes was published as a printed book version in 1899. The title of this book was *Khukumonir Chora* (Rhymes for Children), which was edited by Jogindranath Sarkar, consisting of about four hundred rhymes, including visual illustrations. In its introduction, Ramsundar Trivedi acknowledged Rabindranath Tagore for collecting verses and encouraging Bangio Sahitya Parisad to publish those in magazines (Sarkar 1899:4). In this way, the oral tradition of Bengali folk rhymes got textualized. This book is not only a collection of Bengali folk rhymes, but it is an asset for the oral narrative tradition inclusion with the visual depiction. The golden example of the book illustration of Bengali folk story is the Thakumer Jhuli (Grandmother's bag of tales)- the collection of Bengali Folk tales and Fairy tales by Dakshinaranjan Mitra Majumder in 1907. Dakshinaranjan Mitra Majumder did the illustration himself and Priyogopal Das initiated for the etching of those for printing. In this way, folk narrative tradition gradually became part of the urban elite culture and literature study in undivided Bengal. After independence, Bengal was politically divided, but the movement and collection of folklore was continued both in India and East Pakistan.



After independence, folklore study, collection of folk rhymes, and its textual transformation were merged with the educational institutions, cultural organisations, and independent groups. After independence in 1947, the changes of socio-political atmosphere, side by side the scientific revolution, also took place, improvising the printing technology. Sahitya Akademi started its operation from 12th March 1954. This organisation under the Government of India encouraged to study of Indian indigenous cultural elements like literature, music, dance and other research works folk tradition. This organisation regularly publishes the books and journals on folklore from the different regions of India. Sishu Sahitya Samsad, one of the existing publication houses of Kolkata established in 1951 regularly published Bengali books for the children. Their published books edited by the collected folk tales, rhymes, stories with the colourfull illustrations. As the part of primary education, some of the folk rhymes were included in the syllabus. 'Kishaloy', the dictionary refers to this word as 'green and tender leaf of tree' is the Bengali text book for the primary level students. This book is containing with the poems written by renowned poets of Bengal along with the traditional folk rhymes. This book name Kishaloy has been given because the early age children are considered as the 'fresh new lives.

Another revolution in animation also took place globally, starting from the last phase of the 19th century and the beginning of the 20th century. Now the printed versions of folk rhymes introduced with audio-visual medium. After the 1950s, Indian television was set up and broadcast traditionally animated

short films to promote education. Rapidly digital animation took over the traditional one. From the 1980s onwards, the revolution took place in digital media and started massively incorporating printing and audio-visual representation. Several animation film production houses were established all over India in the last decades of the 20th century and early 21st century. Indian mythological stories, a mythological character like Bhim, Bal Ganesha, folk stories, songs, historical characters, the life of national and folk legends started represented through digital animation. Several private televisions channels, digital sites telecast those as digitally animated short films or series as cartoons. Because of its colourful representation, the application of voiceover and instruments as background music easily captures the children's minds and becomes popular among them. In Kolkata, several private animation houses are running their operation. Academically trained artists produce and publish through the digital platform.

Digitally Animated Rhymes, its making process:

Most of the folk rhymes are created as short audio-visual animated clippings. Though there are so many themes to create the animation series for children in Kolkata, the treasury of folk rhymes is also very popular today. The production process can be divided into three parts, i.e., Preproduction, production, and post-production. After collecting and selecting the rhymes, the artist visualises the whole narrative in the preproduction stage and prepares the storyboard. Then the visualiser designed the whole audio-visual operation and followed with step by step. Sometimes a single person creates the entire production, but generally, it is completed by the group effort. The second stage is production. The illustrator visually depicts the whole narrative by following the storyboard in this stage. The creative experts use different designing software to portray the visual expression. The stage illustrator completes its work in collaboration with the motion design. After completion of drawing, colouring animation of the entire thing will undergo the process of animation. This is also another essential step in production where experts are involved in animating the whole static composition. At this stage, background music and voice-over are incorporated with the animated one. Then the process of rendering will do by the computer to synchronise individual frames and assemble the entire animation scenes. After the several editions, it will may handover to the client or be produced in digital media. It is part of postproduction.

Animated version of Bengali rhymes and analysis

At present, we can see the continuation of those folk rhymes in urban life, which were verbally transmitted from one generation to the next within the rural society. Now it is available by both printed and audio-visual mediums. Like traditional oral literature, these animated rhymes are not just for entertainment or spending leisure time. The Bengali textbook includes some

folk rhymes to educate the toddlers employing a simple mother tongue. Now education of the toddlers is incorporated chiefly with self-learning or using electronic devices. These changes were brought purposefully to make the learning process more active, participation, and enjoyable. For the last two to three decades, several websites and apps have taken birth that regularly uploads new cartoon for children.

Dr. Sukumer Sen, one of the eminent scholars for Bengali Folk literature, commented that Bengali folk rhymes are enriched both by abiotic and biotic materials (Sen 1940:13). And for the biotic materials, references of flora and fauna are very much prominent in Bengali folk rhymes.

The verses connected between humans and birds or animals or any other living and non-living objects of nature. This biotic diversity offers the primary elements for the creation of animated characters. Illustrators or the artist imagined and aesthetically created the animated forms of those particular insects, birds or animals are mentioned in the rhymes. With the help of a few rhymes, the present condition can be tress out.

Example 1.

Bengali Version	English Translation
Aai re aai tiye	Parrot, please come
Naye Bhora diya	by a boat
Na nie galo Boal mach-e	helicopter or wallago catfish takes the boat
Ta dekhe make bhodor nache	watching this mongoose start dancing
Ore bhodor phire cha	ooh mongoose, please look back
Khokar nachon dekhe jaa	see how the baby boy is dancing

In this rhyme, someone is requesting the birds to come by the boat. Then that boat has taken by helicopter fish. The mongoose start dancing after watching this. Then the baby boy too dancing. The mongoose is requested to look back and enjoy the boy's dance. This rhyme refers to the name of those fish and birds commonly available in rural Bengal. Bengal (undivided) is the river irrigated land, and the boat is the medium of convenience. The boat for Bengali community is also symbolically representing wealth and prosperity. It has taken by the fish is not a good sign. On the other hand, Boal (helicopter fish) is one of the popular fish of Bengal. This rhyme literally narrates about the geographical speciality, aquatic animals, birds and trying to make friendship between the baby boy and mongoose. One of the important aspects of those folk rhymes is introducing the toddlers to the surrounding environments, nature and becoming a part of the whole. This rhyme is also very common and popular as the subject of the two-to-three-minute animated cartoon film. One

of them is visualised with three human characters, two parrots, fishes, and a mongoose. This visual follows the narration of this particular rhyme. Visual is composed of a couple, with a son residing beside a river or traveling away from the city. The lady sings the verse, and all enjoy nature and communicate with each other. Another cartoon comprises two human characters (one toddler and a girl), a pet dog, and a parrot. Voice-over narrates the rhyme, but the mongoose and boat are absent there. In this cartoon, the connectivity between nature and man is missing.

Example 2.

Bengali Version	English Translation
khoka/ chele ghumalo, para juralo	baby(boy), slept, neighbours or locality get silent
Borgi elo deshe	soldiers/robbers come
Bulbulite Dhan kheache	Bulbul Birds have eaten away all paddy
khajna Debo kise?	How Could I pay tax?
dhan phurolo, pan phurolo	paddy, and battle leaves all are finished
khanjar upay ki	how could I pay tax?
aar Kota din sobur koro	please wait for some days
rosun bunechi	I have sown garlic

This is a typical lullaby or cradle song/ rhyme for the children. The meaning of this rhyme is-it is the night, time to go for sleep. The locality gets silent when the baby boy slept. The looters appeared to rob the country. On the other side, birds had eaten the grains. Whatever the existing small amount the farmer's had, all are finished. In this crisis how the countrymen can pay their tax. The king/ruler is applied to sanction some more extended time. In short time garlic cultivation only possible. They can pay their tax only by selling those. This verse represents that – at night time all children slept peacefully but the elders cannot. They are thinking how they will manage to pay their tax. Variants and versions are prevalent characters for any folk rhymes or song. This rhyme also has another version. This version's second line mentions 'Borgi'; it said 'Gorki' for another version. Syed Mohammad Shahid opined that the community of the Western part of Bengal(undivided) generally uses Borgi- refers to the Maratha cavalry as Borgi. Those fearless horse riders attacked Bengal in the first half of the eighteenth century. Opposite of that word, Gorki was commonly used instead of Borgi in Chittagong, the Eastern

part of Bangladesh. Gorki was the local name of high tide, ubiquitous for this region. The agricultural field and crops were totally destroyed due to high tide. The first one refers to the socio-political event, and the next is the natural phenomenon. Geographical location and context are totally different. Most of the animated cartoons cite only 'Borgi,' depicting them as horse riders. The bird Bulbuli is the black coloured red-whiskered bird, which can be seen here and there. But in the case of visual depiction, it loses the bird's original identity to create the bird more exciting and colourful for the kids.

Example 3.

Bengali Version	English Translation
Bristi pore tapur super	rain is falling rhythmically- tapur tupur
Node elo ban	river gets the high tide
Ship Thakurer bie holo Tin konna dan	lord Shiva marry with three girls
ek konna radhen baren	one of them is cooking
arek konna khan	next one is eating
khea nie paper bari jan	another one is going to her father's house by a boat

The high tide is caused due to the heavy rain. Lord Shive tying knot with three young girls. One of them is an expert in cooking and household activity. The second one can only consume, but the third one returns to her parent's home. The visual narrative of this rhyme is not following the actual lyrics. Once polygamy was very prominent in the Bengali community, but now, this system is not permitted socially or legally in this modern age. By this simple narration, the social custom of old rural Bengal has been expressed. Most of them imagined the urban setup. A boy or girl walks or enjoys the rain from the window and cites the rhyme. Mainly these rhymes; this is one of the examples of experiencing the natural atmosphere and urban life. The help of folk rhymes introduces the environment.

Example 4.

Bengali version	English Translation
Aai aai Chad mama ti (tip) die jaa	Moon, kindly you come and give a bindi (dot on forehead)
Chader kopale Chad ti (tip) die ja	Moon, please give a bindi on baby's forehead

dhan bhanle Kuro debo	I will give husk when I do harvest paddy
mach katle Muro debo	I will provide a fish head when I cut it
kalo gorur Dudh dabo	I will give you black cow's milk
dudh kaoar bati debo	I will give a bowl to drink it.

This rhyme generally recites in the night time to interact with the Moon and amusement. Moon is generally called as the Chandmama. Mama refers to the maternal uncle. For every mother, her child is as beautiful as the Moon. She is negotiating with the Moon to put the bindi on her son/daughter's forehead. Here one animated cartoon expresses that a lady with short hair is playing with her kid. The whole picture is visually very attractive and lively for the children, but the problem lies in merge the regular habit of rural and modern urban life habits. The original rhyme was created and appropriate for rural life, where village women are usually busy with harvesting paddy after cutting it, and black cow milk consider as very healthy and nutrients. But the modern lady is harvesting paddy, cutting fish with a knife inside a modular kitchen set up, and taking black cow milk from the milkman is not possible in urban life and juxtaposition between rural daily life practice and urban life.

Example 5.

Bengali Version	English Translation
Hatti matim tim	Hatti matim tim
tara mathe pare dim	they lay egg in the field
tader Khara duto sing	they have couple of straight horn
tara Hatti matim time	they are hatti matim Tim

The exciting part of this rhyme is the rhyming sounds and have the surrealist approach. The depicted imaginative bird/creature walks rhythmically like a duck and lays eggs in the field, but they have two straight horns. Thought the straight horned 'Hatti matim time is the surreal creatures but the bard Hatti matim tim is the local name of the bard 'Hottiti'- the common Red-wattled lapwing (*Vanellus indicus*). This bird is commonly seen in the southern part of the Bengal (undivided). The birds live in group around the bank of rivers and wetlands. They usually lay their eggs in the field. Somehow the original name 'Hottiti' was converted as 'Hatti matim time in the local Bengali language. But in the 'Khukumonir Chora' only depicted only as an imaginative creature as the duck with couple of straight horn far away from the reality.

Findings and Conclusion

At the early-stage development, folklore was considered as the living fossil of rural villages or peasant communities. Urbanisation demolishes

traditional practices and cultures. But this statement is only partially correct. Due to industrialisation and modernisation, the population migrated to the industrial areas or cities. This is not only taken place in western countries, rather it was a global phenomenon. Folklore consists of both the tangible and intangible culture of a particular 'folk' or group continuing for a long period. It is normally stated that modern urbanisation generates individuals. There is no existence of sharing or practicing common beliefs, traditions, or cultures. But the fact being social animal, human always comes closer and lives together and develops a sense of community and folk. The collection of oral literature from the middle of the 18th century was the first step for the intervention between the rural and urban. Most of the metropolitan cities of India either developed from the rural structure, and the community members originally belonged from that or migrated from the rural villages. Once Kolkata city was a rural village too and gradually developed as one of the megacities of India. It is true, because of the Western connection, the notion of collecting the oral tradition like rhymes, folk stories, folk songs, folk paintings were developed in this country and continuing till the date. It is already said that the huge collection of Bengali folk rhymes is an asset for Bengali literature and folklore study too. It has undergone the journey from verbal communication to the printed version and then audio-visual media.

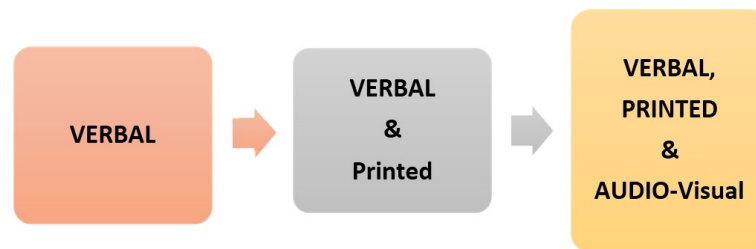


Diagram of the transformation of the medium of Folk rhymes

The intervention of modernity, socio-cultural changes, and technological improvisation communication medium also changed. Traditionally verbal communication was only the medium of transmission of knowledge and tradition. With the due course of time and changes taking place within society, it is very obvious that oral narratives must change. For preservation, that intangible heritage needed to be materialised from the evidence of earlier traditions for the future generation. Though orality is one of the notable characters of folklore, as stated by Richard M. Dorson, transmission and transformation of the intangible form are required for the sake of continuation in modern life.

The modern communication and education system is technology-based. The inclusion of new printing media and then digital media developed a new genre. One of the essential functionalities of the oral tradition is to generate knowledge among the community's younger members through verbal

communication between two (or more) of different age groups. Here the questions can arise as to how much these animated versions of folk rhymes are helpful for the children to generate knowledge develop a sense of community. And the other important issue is about the effective communication between two generations. By means of oral communication, direct interaction within the community offers to develop the empathetic relation within the community. Continuous communication helps to generate the knowledge about the community, both the tangible and intangible tradition which ultimately shape the whole cultural dimension of that particular community. It is true, those animated versions are very enjoyable to the toddlers but it does not give the chances to develop the communication between the sender and receiver. As the speaker or sender is just the system only can represent the verses but unable to communicate further quarries. Most of the viewers or recipients of those cartoons are generally early age learners. They are easily attracted by the lyrics, visuals, and encouragement to hum those, but the real-life connection is impossible. The cultural development by relating the intangible and tangible traditional practices is not continuing. If that digital evidence can be observed critically, it will be clear that more emphasis is given to creating the visual more artistic and visually attractive for children. How far those visuals have the capacity to continue the traditional knowledge and ultimately shape the cultural atmosphere is a matter of argument.

In most cases, the characters and backgrounds are the same. Usually, preproduction research of those types of works is significantly less. The productive team only depends on the readily available materials from the markets or learned from anyone. Another point is that the creative team emphasizes the visual composition, colouring, trying to make it more artistic and visually interesting to the toddlers. Interestingly this group or teamwork creates another folk in urban society. Due to the lack of proper research on the traditional oral literature or particularly of those folk rhymes, there is a chance to generalise; hence, the rhymes lost their originality and characters. The second example of verse 'Khoka/Chele ghumalo, para juralo' has more than one variant, but all the cartoons only use the term 'Borgi'. The other variant, which cites 'Gorki' is unknown and almost lost. Sometimes the visual depiction is not expressed as same as the text. In these same rhymes (example no. 2), the image of Bulbul is not replication the original one. It is just an only animated, cartoonish colourful image of a bird. For the fourth example, confusion creates between the modern city life and rural daily life practices. For the last example (example. 4), those imaginative characters have straight horns, but almost all the animation draws like the cow's curved horn. The existing gap between the folklore study and aesthetic creativity is the leading cause for not proper understanding the specialty of the natural environment of Bengal. Fusion between the natural environment of the village and the human characters and the modern lifestyle sometimes are not adequately conveyed through the visuals. The discussed example no. 4 - 'Hatti matim time has been

gone through the peculiar changes. As the earlier printed version of 'khukumonir Chara' totally destroys the character of the original bard Red-wattled lapwing and ultimately the animated versions represent several imaginative creatures according to the personal imagination and technical skill of the animators. Knowledge of the original bird, their habitation, and biological behaviour is not possible by watching the animated versions.

However, some disparities exist between the traditional folk rhymes and the animated version. Still, we can't deny the intervention of popular audio-visual communication media intermediating tradition and modern life. An outburst of the pandemic situation forced to habituate more and more with modern technological gadgets. All are forced to be confined within the four walls during the pandemic. These animated cartoons become more popular among children in this challenging situation as part of informal education and enjoyment. With the availability of those folk rhymes through the internet, folklore can travel beyond the geographical boundaries of Bengal and continue. YouTube and other digital platforms show that viewers are around five crore, seven crore, or nine crores. These statistical data prove that folk rhymes are still popular among the new generation, not only for the visual but also for their simple language, lyrics, and fantasy. This Though the sociologists argue that our world has been split into two parts- haves and have-nots. One group can afford and access the advantages of electronic devices and can continue their education and other business. But the majority are unable to bear it. Ultimately the fact can be denied that the inclusion of new digital media and help of the popular culture Bengali folk rhyme and folklore is continuing and active beyond any geographical boundary, time, and community.

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