

A Study on the integration of *Panchtatva* in Folklores to promote Sustainable Society in the new media age

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Abstract

The actual evolution of human civilization dates back to the stone age when mankind discovered the fire, rubbing the two stones together. This invention brought in the need for stability and settlement as they discovered farming, family, and trade and how all these were affected by the influence of the five strongest fundamental elements that he and his surrounding was made of. The humans acknowledged the power of the five elements, air, water, earth, and sky, and worshipped them for prosperity and protection from their extreme manifestation as natural calamities. The paper is a thematic study of the role of folklore in endorsing the power and relevance of nature in our life, further emphasizing that folk cultures are strong ambassadors of the concept of co-existence. The paper is based on the study of tribal cultures of India that have a significant contribution to preserving the *Panchtatva* by way of their rituals, customs, art, and culture. They have also used the power of storytelling to draw a strong narrative to emphasize the importance of nature, the five elements, and their significance in our lives that is never going to lose its relevance but has rather become the most crucial subject that has drawn the attention of the whole world in the name of climate change. The folklores and the rituals are strong communicators of the core of sustainability that keeps reflected in our media and communication that has further documented state initiatives and public awareness campaigns promoting sustainable living.

This piece of work will investigate that through existing cultures of folk India, their belief in *Panchtatva* and its connection with the theory of co-existence, the mention of which is found in all our Vedic scriptures, the concept of sustainability can be promoted amongst the generation Z and millennial too.

Keywords: *Panchtatva, Vedic Scriptures, Folklores, Sustainability, New Media*

Introduction:

Fire on the mountain run, run, run, Cratty, Bryant (1974), this popular game of children from Tanzania depicts exactly how swiftly the human population needs to act to save the environment that has inhabited the living beings from the time immemorial. Nature is blessed with the power of self-healing. As per the Vedic scriptures and the *Patanjali Yog Sutra*, every soul is *Purush* and when taken the bodily form becomes *Prakriti*. The constitution of *Prakriti* is five basic elements *Agni* (Fire), *Jal* (Water), *Vayu* (Air), *Akash* (Space), and *Prithvi* (Earth, Ether).

In the modern urban culture, the ones who are not convinced of the existence of God too have somewhere let down their ego in front of nature, holding it as supreme power to worship. The power of the five elements dates back to the time of Rigveda, the oldest Vedic scripture as out of the four Vedic scriptures, the three have the mention of the Rigveda in them. As per the Big Bang theory, Gamow (1946) talks about the primordial fireball that was a concentration of a huge amount of pure energy that exploded and the scattered particles are constantly rushing away from each other, the elements that scattered formed the galaxies, planets, and humans, in short, all that we see today. The current universe that we see around is the constant expansion of that matter that exploded into several particles. If we go by this fact, we witness the origin of the Universe is based on the fireball suggesting the presence of the element Fire as the most primal energy form. As per scientists, this is the answer to what we see around us as observational elements. But this doesn't answer the fact of what existed before the Big Bang and what was the source of the fireball. This leads us to the exploration of the origin beyond the Big Bang. The work of Humphrey (2015) mentions the infiniteness of the Universe and Rigveda procured from the Central Archeological Department of India library Wilson (1850), the unresolved query is answered by the hymn that says that the mind and the matter both have been existent before the Big Bang Theory also. In Rigveda, the ceremonial fire (*Agni*) was the firstborn, the first energy element that was born out of the conjugation of

Prakriti (the Supreme Power of the Creation) and *Purusha* (the omniscient mind of the cosmos). This answers to an extent what must have happened before the Big Bang as before that what existed has been beyond the purview of scientific research.

The *Nasadiya Sukta* also mentions the liquid aspect in the Universe called *Salil*. The Rigveda is the oldest of Vedic Scriptures and has the *Sukta* as devotional hymns to praise the deities and illuminate the concept of the five fundamental elements as the energy centers that the whole Universe is composed of, including the living forms. The *Puranas* are also revering the five elements. In *Yajurveda*, the scriptures dedicated to worship and prayers, there is a mention of two sides of *Agni*, they are rituals and *mantras* that pay reverence to *Agni* is one of the mantras the prayer is to get the same wisdom, power, and illuminations and make us egalitarian, remove doubts and to protect us from its wrath if he gets angry and may not get angry and demolish the *yagyapti*, (the performer of *Yagya*). The most revered *Suktas* of the *Rigveda* have worshiped the elements and their Gods and beyond.

While the Vedic scriptures retain the description of the power of the divine entities whether seen or not, the folk culture emanates from the evolution of the human civilisation progressing from the stone to the cyber age. The folk culture has survived by experiencing the power of nature as a source of survival and also the master to punish folks for any misdemeanour with it.

Folklore represents the reverence the communities have paid to nature that has nurtured the world to date.

Documenting all the above, preserving and presenting Vedic hymns to folk cultures, media of modern history has been the great catalyst in propagating culture and its values. In the time of social media, where user-generated content is gaining ground, folklores get a new stimulus to reach out to every section of the audience.

The true essence of cultural values of every civilisation from India to Greek, to Roman which have drawn the strongest imagery of mind and matter and all that exist as governing elements of nature, slowly got blurred by the wave of super industrialization. The practices of economic development transcended all boundaries, creating identical urban cultures, and having commerce as the sole objective of human life and values. The impact of all this is now scientifically called Climate Change. The growing contamination and abuse of the five elements are impacting the environment which has been housing the civilisations for ages, is gradually mutating the climate, making it almost impossible to be the provider for the generations to come by.

The paper is an attempt to connect all these threads and weave a story as to how the folklores that happen to be the simplistic tales of nature praise done by the communities believing in simple living, be propagated using the media as a channel to make these stories from the tribes available to all and inspire them for sustainable living.

Literature Review

A. *Panchtatva* from Vedic Scriptures sets Archetypes for folklore

Wilson (1850), the study finds a strong premise of *Panchtatva* and their supremacy as deities in the oldest of Vedic Scriptures specifically the Rigveda which has dedicated mandalas in praise of the natural forces in the form of *Suktas*. We focus on *Vayu Sukta*, *Prithavi Sukta*, *Agni Sukta*, *Jal Sukta* and *Dyaus Sukta*.

This sets a background to use the Theory of Archetypes by Jung (1968). Jung correlated that the conscious mind and behaviour of people were underlined by the unseen, hidden unconscious, innermost state of human consciousness which could have been passed on from ancestors or community beliefs derived from the Vedic Scriptures. The power of each one of the five elements derived from the Vedic Scriptures can be connected with some of the twelve archetypes mentioned in the theory given by Jung. Based on this the researcher suggests that the decoding of the power of *Panchtatva* was passed on to the generations of folk communities presented in their folklores. The mode of dissemination was largely through oral communication or word of mouth (WOM).

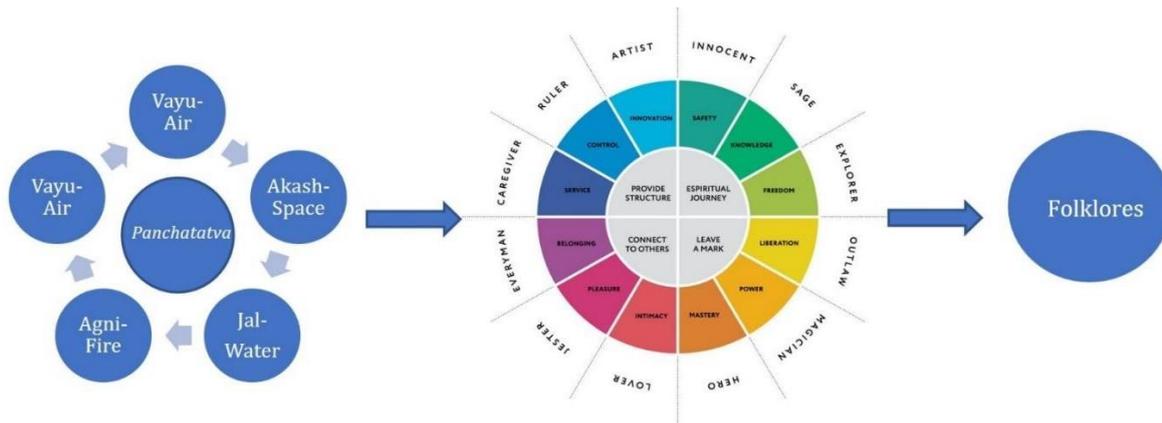


Figure1: The power of the five elements of *Panchatatva* set Archetypes for folklore

B. Universal Explicit Thoughts and Cultural Theory of Risk for Nature Worship

The word folk has come from the German word *volk* meaning people, living closely in a given set of environments facing the same challenges, and thinking coherently for the welfare of the community and the environment they live in. Redfield (1947) such people are also called native citizens as they happen to be the earliest or most primitive residents of that land. In this study, such folks are driven by nature, live in great proximity to nature and the five elements play the most crucial role in their survival.

Douglas & Wildavsky (1982) Cultural Theory of Risk finds a place in this study to focus on the risk cognition and assessment capability of folk communities. As per the theory, the egalitarian view of nature is the essence of folk culture that feels that nature is the provider yet needs to be preserved and respected. Their relationship with nature is delicate and hence needs to be handled with care for the survival of their communities. Their cognition and perception of the risk of natural calamity instill both love and fear for nature as despite giving cocoons to them, mother nature's anger can wipe them off their feet in no time. Chang (2014) Love and Fear are explicit basic universal archetypal emotions that have a universal pattern of expression and interpretation coming from unconscious thoughts nurtured through ages. Love and Fear are the two sides of the same coin and have some common implicit behavioural patterns, as explained in Figure 2. A person who loves someone would be protective, nurturing, caring, conserving, and respectful towards him or

her while and would fear losing him or her. A natural calamity directly instills fear and it's a natural behaviour to protect, conserve, care or nurture and pay respect to the mightier force that can cause damage.

Folk songs praise entities right from the sun, the moon, rivers, mountains, fire, trees, birds, animals, agricultural produce, and all the elements that they feel are essential to survive on this planet.

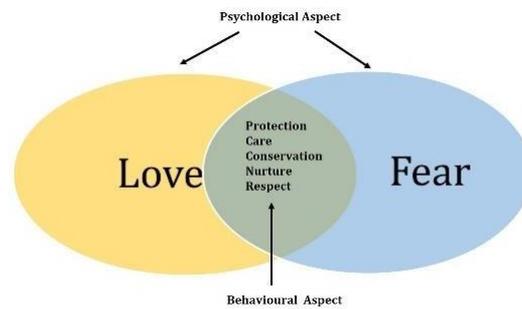


Figure 2: Universal, explicit archetypal emotions develop the overlapping implicit behavioural aspect

Theory of Archetypes in Culture and Media Influence

“Media and culture are interconnected; various cultures influence media contents, meanwhile media platforms and contents impact cultural and day-to-day practices” (Dakroury, 2014). The new media today has transcended all boundaries and restrictions. Mobile journalism is a great boon to not only collect and disseminate the information that could earlier not be captured by media but can also be an aid to far-flung communities in promoting their culture and tradition by way of user-generated content through the hand-held devices.

The influence of events in the world is not restricted to urban societies alone now, the news of environmental devastations can easily reach out to the tribal communities asking for help. It is only because of this penetration of mobile communication in the villages the tribes have a brighter chance to send across their folklores as a message to respect the environment as their ancestors, mother, father, friend, or supreme deity. The folk songs that have been surviving as legends so far have been passed on from one generation to another orally over the years. The advent of new media, which is also called interactive rich media has great potential for conversion of content making it viral across communities and geographies of the world.

The new age media is called user-generated content media and can have its archetypes based on the psychology of the users who are consumers also. In a research

article by Verizon, the topmost multinational telecommunication conglomerate in the United States of America, there are four types of archetypes of the new age of social media. The content of media itself is a stimulant for evoking several emotions, with the help of the interactive and viral properties of new media, the four archetypes further make it an effective vehicle to carry the messages. Key influencers, Engagers, Multichannel Consumers, and Standard Consumers are the main archetypes based on their level of engagement and contribution on the platforms, shown in Figure 3.

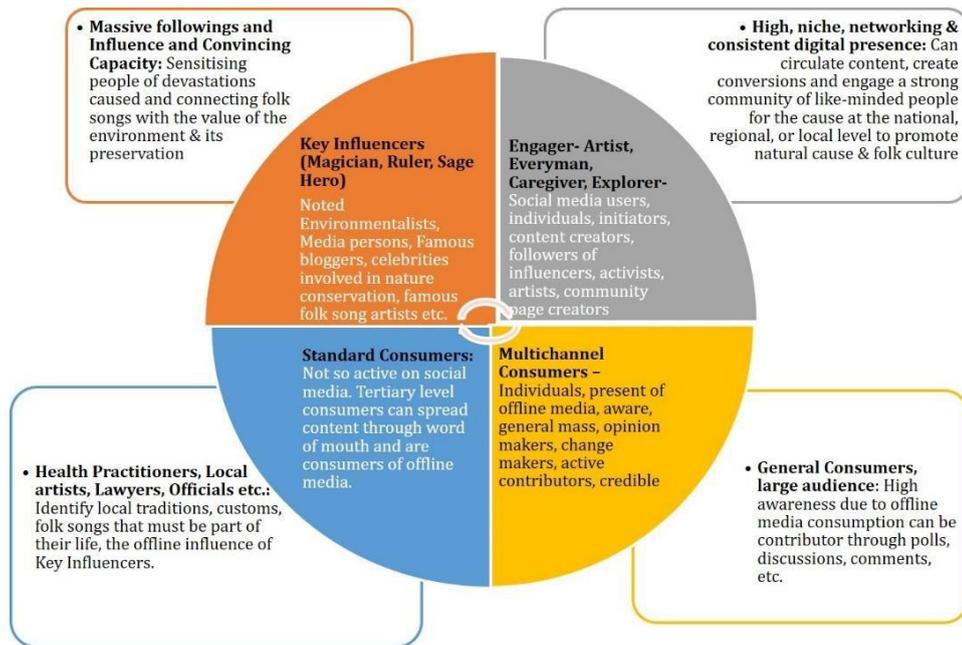


Figure 5: The four Archetypes of new-age social media

Material and Methods:

The researcher has used the in-depth qualitative analysis of different Vedic scriptures like Rigveda & Upanishads, work on folk cultures, scientific and conceptual research works, and media documentations of folklores and environmental events. There are many folk tales, ballads, stories, and songs that are part of folklore, and each tribe of India and outside has a lot to contribute in terms of their respect for nature as the tribes of the world still live in symphony with nature and have great respect for her. But, here in this study, the researcher has taken references to short folksongs, as music is one of the most potent communication tools to celebrate social norms of human society and bind them together (Koelsch, 2014). The most connecting aspect of these folksongs is their humility and melody.

Theoretical framework

Theory of Archetypes:

Extracts the strong persona characters from Vedic Scriptures that hold inspirational value to change lifestyles and influence perception of human values. It also induces hidden unconscious emotions called 'love and fear' that have universal expressions and

interpretations across the globe.

Cultural Theory of Risk:

Folk communities are egalitarian and inclusive, they believe if the equation with nature is not balanced and judicious, it will lead to devastation. This induces love and fear that is reflected in the folklore that promotes nature worship.

Theory of Culture and Media Influence:

Media and culture influence each other mutually. The new media consumption pattern has the magnitude to penetrate the remotest part of the woods and also bring out the culture of the tribe to the world outside. It has four archetypes and is also impacted by the external stimuli called natural calamity.

Based on the above theoretical framework we have thematic units of measurement of the studies for analysis drawn in Figure 4:

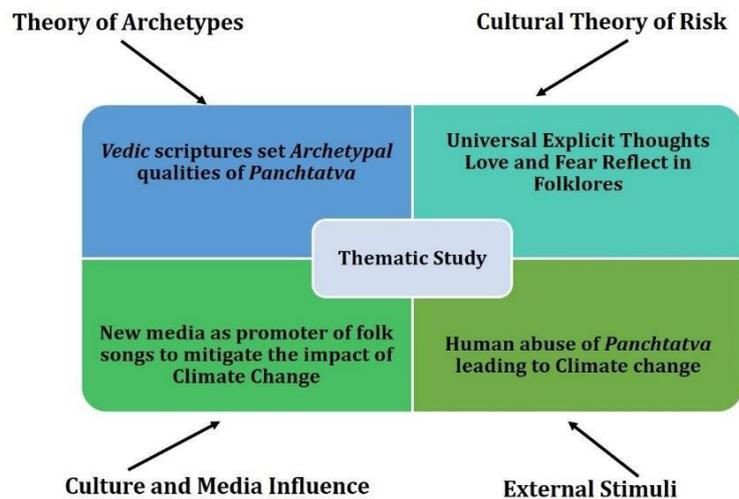


Figure 4 Thematic construct to show the four pillars interwoven to signify the need for a sustainable society

Results and Discussion

I. Vedic scriptures set Archetypal qualities of Panchtatva

Agni- The Fire: Agni was the genesis of the ancient civilisation also explained in the modern history of civilisations in the Paleolithic times. The first mandalas in Rigveda are dedicated to Lord Fire or *Agni Devta*. The hymns of *Agni Sukta* in Rigveda are dedicated to the God of fire the firstborn of the Universe, considered the ultimate protector of humanity, the supreme power that has its various forms as the Sun, the lightning, comets, sacrificial fire, domestic fire, digestive fire, and the fire of the funeral pyre, all of these exist in the human body and this Universe in several forms. *Agni* as per *Upanishads* and great epics like the *Ramayan* and the *Mahabharata* is depicted as the knower of all the thoughts and witness to all events in life. *Agni* has been given the status of Oblation- devourer, a purifier, and destroyer. In most of the scriptures relevance of Agni is more prominent as Sacrificial fire that carries the offerings and devotions to the Lord by way of *Homes* or *Ahuti*. From the Vedic period till now,

culture, all prominent ceremonies of life from birth, marriage to death are performed keeping the fire as the center to make the wishes and prayers reach the Divine.

Basis the Vedic significance, *Agni* represents archetypes: **Hero, Sage, Magician,**

Artist, Ruler.

Jal – The Water

In the ninth Sukta of the tenth Mandal of the Rigveda, the reverence to *Jal* the water element in *Jal Sukta* or *Apah Suktam* has been made. The first line of the Sukta is:

Aapo Hi Sstthaa Mayo-Bhuvasthaa Na Uurje

Dadhaatana | Mahe Rannaatha Cakssase ||1||

In this, gratitude to the element of water and its prowess is made saying water is the source of refreshing atmosphere, vigor, and strength. Further, the *Sukta* praises the water

as the ultimate nectar that is nourishing, and healing has all the qualities of medicinal herbs and can nourish nature and plants. Water has been revered as the source of life for farms and agriculture, a base and habitation for many life forms. Worshipping the seas, oceans and rivers has great significance in our Vedic as well as folk and urban cultures too. The cities like *Varanasi, Prayag, Allahabad, and Haridwar* have religious significance because of the holiness of the rivers that flow through these geographies.

Based on the *Vedic* significance, *Jal* represents archetypes: **Caregiver, Everyman, Jester, Artist, Lover, Innocent.**

Prithvi: The Earth

In Rigveda, Earth which is Prithvi, and Sky which is Akash or *Dyaus* are treated as dual or twin entities. As per the hymn, the rain from the sky impregnated *Prithvi*. *Prithvi Mata* is the nurturer of Janani and nursing mother. Bhumi is also the name given to the element Earth in the Vedic scriptures that carries the soil.

Samudra Vasane Devi, Parvata Stana Mandale,

Vishnupatni Namastubhyam, Pada Sparsha Kshamasva Me

Prithvi is also known as the producer of everything, being patient, supporting, bearing, and provider of everything in abundance. In *Rigveda* mother, Earth is also called *Vishwagarbha* which means the world's womb. It is said that worshipping *Prithvi* benefits mankind in several ways not only in terms of good agricultural produce but also in acquiring a lot of wealth from ancestors and other sources it is a ritual to touch the ground first thing in the morning to take permission and say sorry to her before putting the feet on the Mother Earth.

Basis the *Vedic* significance, *Prithvi* represents archetypes: **Caregiver, Everyman, Jester, Ruler, Lover, Innocent.**

Vayu: The Air

The description of Vayu is made in the *Rigveda* in *Mandala 1* and *Sukta 2*, and also further explained by Dr Raja Ramnanna (1985). Vayu, the air element represents movement, touch, vigor, and support element to all other elements, but most importantly is the *Prana*, the

breath, that differentiates living from the non-living. In Yajurveda, Vayu is prayed for his dichotomy a) working on the scientific theories of Vedic period has multiple horsepowers to act as the force for rockets to air crafts, it can also produce electricity, while the other side b) *Vayu* in its gentility synonymous to gentle breath, the ultimate force of life. The origin of *Vayu* is in Northwest direction and is also compared with the thought of the human mind which keeps flickering.

Basis the *Vedic* significance, *Vayu* represents archetypes: **Magician, Hero, Caregiver, Everyman, Jester, Ruler, Lover, Innocent, Explorer.**

Dyaus- The Sky

The Rigveda mentions *Akasha* as *Dyaus Pitr*, the father. The scripture mentions the earth and the sky together as *Dyaus-Prithvi* as mother and father, where *Prithvi* is impregnated by *Dyaus* through the rains sent to earth. The elements of air, water, and space cannot be seen in isolation. The purification of the sky depends largely on the purification of air and water elements that further ensure the rejuvenation and sustenance of the population on earth.

Basis the *Vedic* significance, *Dyaus* represents archetypes: **Magician, Hero, Caregiver, Everyman, Ruler, Innocent, Explorer, Outlaw.**

II. Universal Explicit Thoughts Love and Fear Reflect in Folklores

The researcher has attempted to find some of the finest folk songs from different parts of India depicting the psychological aspect of feeling of reverence, love, or fear of retribution and the behavioral aspect of nature worship at various occasions of their lives.

a) Maangal Wedding Folk song of Garhwal: Ode to *Agni*

In Garhwali culture, it is taken as a sin to spit, urinate, jump over or keep your feet wearing shoes. The Garhwali folksong *Maangal 'Ae ja Agni ae ja Agni, baram lok ma'*, is performed at the wedding, paying reverence to *Agni* by asking for forgiveness as due to insult Lord of Fire is not coming to this planet. An *ahvahan* is made using sandalwood, pure cow ghee and auspicious material to coax *Agnidev* to come to this *loka* and bless the bride and the groom at the wedding ceremony.

Figure 5 below, shows archetypes of *Agni* are magical, controlling, and devastating, if abused and angry can consume anything. The folk song asks for forgiveness to appease

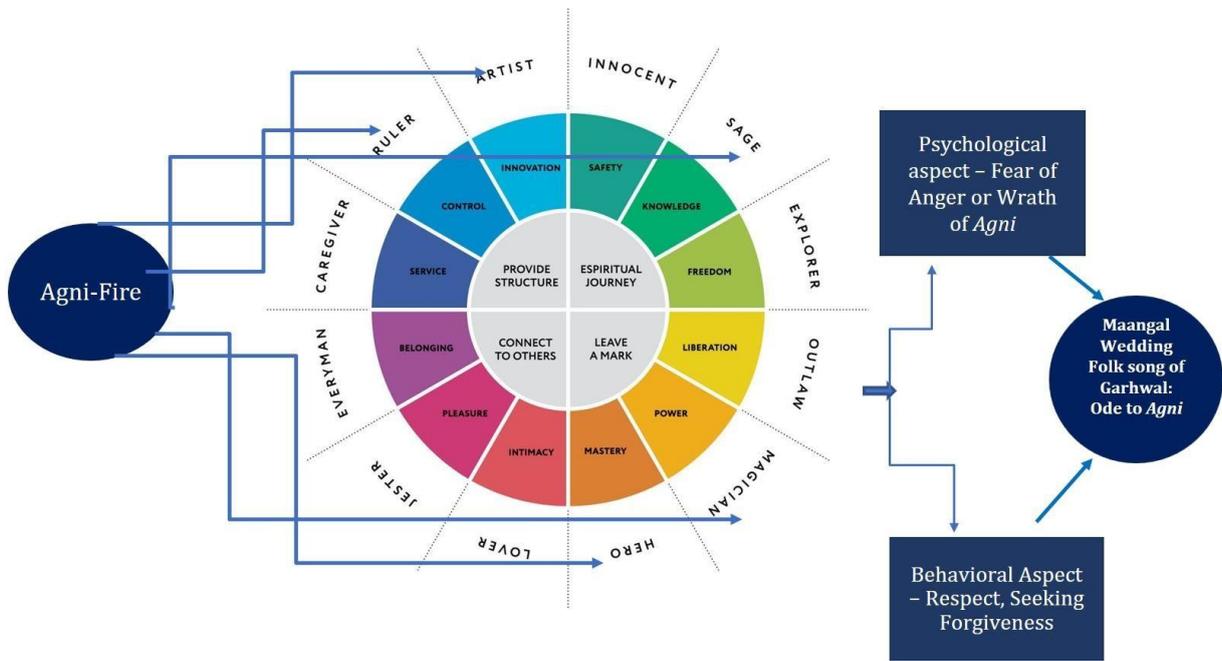


Figure 5: *Agni* represents the archetypes that induce emotions represented in *Maangal* as reverence for fire

b) Panihari and Kajri - An ode to Jal

Developed by the folk women of Rajasthan who have been facing the ordeal of carrying water from far-flung due to the great scarcity of water in deserts. How important is water for survival and how badly their lives are impacted, the *Panihari* folk songs depict the woes of the women in Rajasthan. The folklore *Panihari* stems straight from the heart of womenfolk who meet a stranger on the way carrying water for her house, the excessively thirsty stranger feels grateful to the woman for quenching his thirst with the water that she is carrying on her head with great efforts. The stranger and the woman strike a romantic chord and the song ends on an emotional yet positive note. *Panihari* has slowly translated into popular forms of dance and music forms of folk culture of Rajasthan.

Whereas *Kajri* is a popular folk song, sung specifically during the monsoon. *Kajri* means Kohl depicting dark clouds of monsoon. The seasonal songs mention deities *Radha-Krishna*, *Ram-Sita*, peacock, swings, and greenery all around. *Panihari* and *Kajri* show a close association with nature and different human emotions in the women of Uttar Pradesh and Bihar, Figure 6.

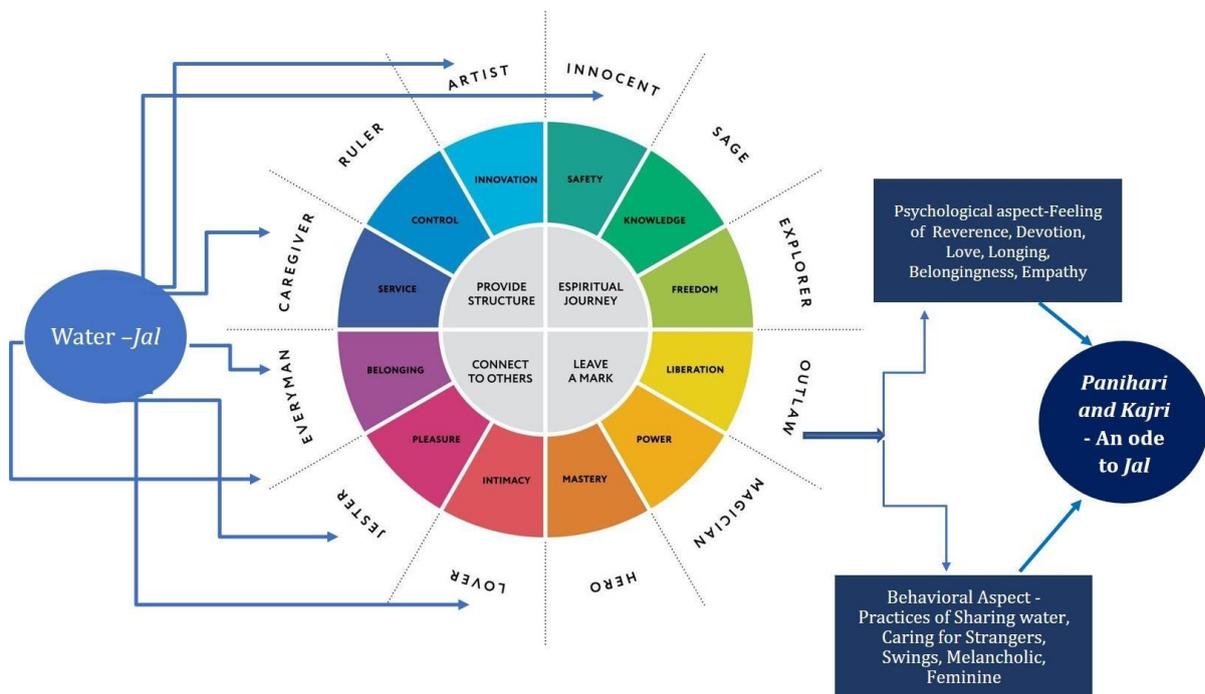


Figure 6: *Jal* represents the archetypes that induce emotions represented in

c) *Chira* song at Chrewal: an ode to *Prithvi*

Chrewal festival performed by the folk community of the mid and downward region of Himachal Pradesh is also called *Prithvi Puja* and is celebrated in August which is known as *Bhadrapada Sankranti*. It is one of the longest duration festivals, full of dances and folksongs to worship Goddess Earth and pay tribute to her for being the provider. Children sing folksongs called *Chira*. In *Chrewal* puja there is a tradition of taking out circular soil and spreading it on a wooden plank and then putting the second layer of the soil, followed by paying tribute to Goddess *Prithvi* with the offerings of *Chrewal* leaves, incense sticks, and green grasses. This is then spread on a cow dung heap which is then taken to the agricultural fields as an auspicious practice before cultivation.

Figure 7 represents how the providing and nurturing archetypes of Earth evoke the feeling of gratitude in the folk song Chira.

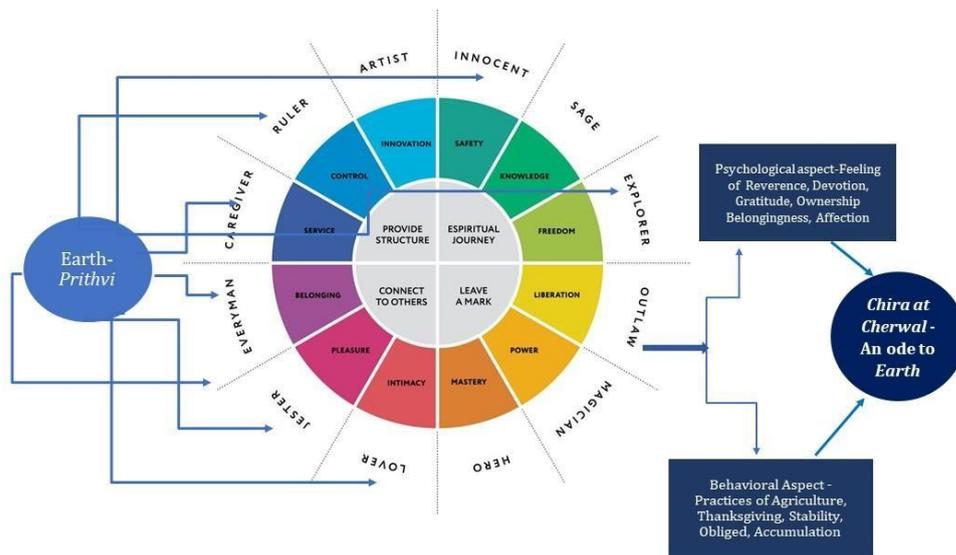


Figure 7: Prithvi represents the archetypes that induce emotions represented in Chira at Chrewal as Reverence & Gratitude

d) Purvaiya songs of Bhatiyali tribe: ode to Vayu

Based on this property Vayu in folk culture is also seen as a messenger from the East, that is *Purv*, and there are famous folk songs called *Purvaiya*. A community of West Bengal called the *Bhatiyali* tribe masters *Purvaiya* songs. Being the community of *Naaviks* or boatmen, every day while rowing the boat they face the Eastern wind, which takes the boat in her direction. Most of these songs are often very melancholic. The *Purvaiya* songs are sung where the *Vayu* is seen as a messenger also because of its traveling property. The famous track called “*Chal Ri Pawan Puraviya*” created by famous Indian composer R D Burman was taken from *Bhatiyali* music.

Pipra ke patwa sarikhe dole manwa, a beautifully composed folk number was the attraction of one of the old Indian films that mentioned wind as a pal who brings happy news from near ones. The caring, loving, source of life is seen as an inseparable friend, shown in Figure 8.

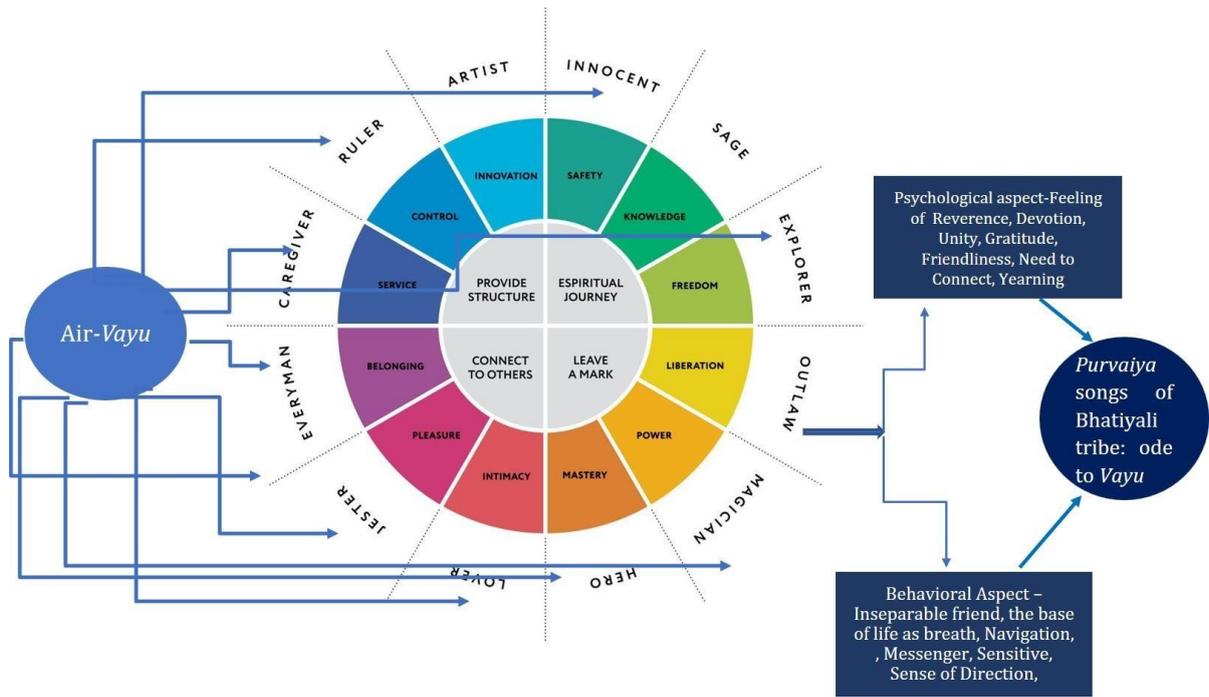


Figure 8: Vayu represents the archetypes that induce emotions represented in Purvaiya songs as Base of Life, Messenger, and Friend

e) Rabindra Gaan – an ode to Akash

The much-appreciated soulful song created by the great poet Shri Rabindranath Tagor called *Aye Akash Amar Mukti*, which means I shall liberate in the sky, is deeply ingrained in the fact that the physical being has to perish one day, go into the soil and then fume back to the sky, the ultimate liberation.

The Akash tattva is also worshiped as *pitra* (during *pitrapksha*, a fortnight dedicated as an inauspicious period during which offerings are made to Lord Sun and Space to release the souls of the ancestors). The sky is worshipped as the host to all major cosmic forces, as the water is offered to the Lord Sun and Moon facing the Sky during the holy period of the Chhatth festival and Poornima (full moon night). These celestial bodies are integrated into the Sky, any form of worship of these is paying reverence to the father, the *Dyaus*. Figure 8 represents the archetypes of *Dyaus* influencing the *Rabindra Gaan*.

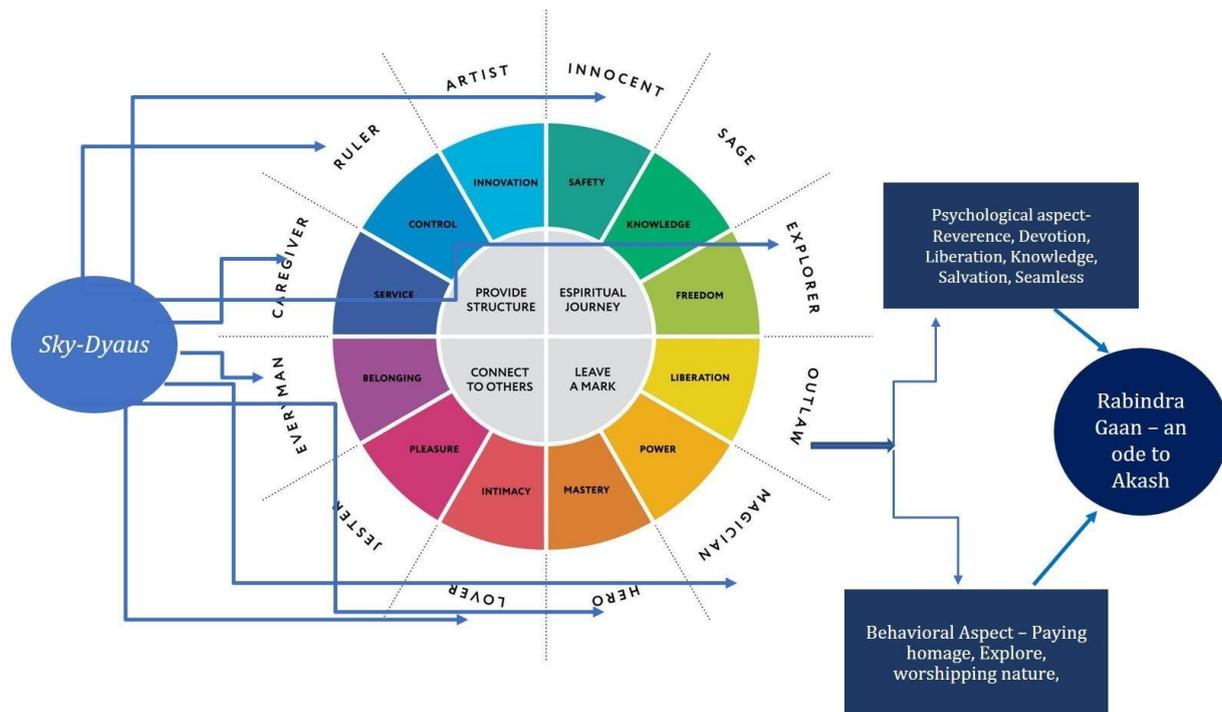


Figure 8: Dyaus represents the archetypes that induce emotions represented in Rabindra Sangeet as a song of liberation

III. Human abuse of *Panchtatva* leading to Climate change and media concerns

Devastation due to *Agni Tatva*

Agni, according to one *Rigveda* hymn attributed to the sage Vasishtha, also has a darker side. Similar in nature to the 'flesh-eater' demons, the *rakshasa* devours his victims without mercy. When humans attempt to curb the Ruler, Magician, and Hero Archetypes of *Agni*, catastrophic effects it is seen, one such event is the wildfire. Westerling (2016) elaborates on an empirical study that says that the frequency and magnitude of the large annual wildfire in the western countries have continued to increase massively since the 1970s. And the areas burned in these large fires have also increased. The increasing global temperature has induced unnatural wildfires detrimental to all living beings, killing the vegetation and becoming a major source of carbon emission. This is leading to glacier melting and obvious climate change. There is an obvious snow-free season and a deficit of moisture in the air due to deforestation. The magnitude of these wildfires is going to increase multifold

in coming times, as per Forbes data.

The massive emergence of social media has made it viral, making many people aware of it globally. Wildfires at some points in time were seen as a natural and beneficial phenomenon to rejuvenate forests killing under-growths and giving better growth to bigger trees that were fire-resistant. In an article to the Arizona Republic in 2020, the author Debra Utacia Krol mentioned that the scientists and cultural evangelists from the west have now realized and have been appealing to people to not prohibit but live in harmony with every natural entity that the divine has created.

Devastation due to *Jal Tatva*

Both flood and drought are great natural calamities brought by excess and scarcity of water respectively. Recently coastal storms have been of great concern for the states and environmentalists. The massive expansion of human habitation even in the remotest areas of the costs for residential, touristic, or business purposes has affected the oceanic ecosystem. The rising temperature and melting of glaciers, contamination of water bodies, deforestation, filling up water bodies with debris, the list is endless of human greed for space, and when it comes to occupying one of the most widely spread elements of nature as the earth consists of 97% water and only 3% land, the ecological imbalance is inevitable. As per an online report of the world bank, the farmers of Andhra Pradesh are likely to get more dry regions due to an increase in temperature every year because of climate change. Dry regions would reduce production of crops. This is one state that sees farmers' suicides because of the droughts and low or no produce.

Devastation due to *abuse of Prithvi Tatva*

The deeper drilling, mining explosions, manipulation of land areas for urban development, massive deforestation, and constant use of agricultural lands for higher crop yields has led to natural calamities like earth collapse, unexpected landslides, and earthquakes.

Till now media documents the greatest of catastrophes like the landslide of the Vajont Dam that occurred on the night of October 09, 1963, in Italy. The deep, gigantic dam created a major depression after it was constructed, in a detailed article in the science section of the revered magazine Forbes, (Bressan, 2017) gives a scientific explanation of the landslide created by the regularly increasing underneath movement of the earth due to the pressure from the reservoir, sweeping away the population of the five villages situated at the foothills of Monte Toc, in just fifteen minutes, more than 2000 people transcended from sleep to death. Media houses like BBC remember this and the lost lives in the documentary, while the whole phenomenon is recreated in a documentary film called *L'immagine dell'orrore* in 2001.

Devastation due to *abuse of Vayu Tatva*

Air pollution, aerosols in the air, ozone layer depletion, aircraft ways, sky rising buildings, carbon emissions, the list is endless to evaluate the abuse caused to the most important element that is the base of our existence, our breath.

The results have been devastating with increasing acid rain, cyclone, breathlessness, birds getting homeless, an increase in atmospheric heat, and climate change.

As per the report of Firstpost and Citizen matters (Ghosh, 2019), there is a rapid increase in the acidic content in the rainwater droplets now. Reported in the year 2016-17 itself

in Guwahati alone, 64% of the rainwater had acidic content, on research the IITians of Guwahati confirmed the sources of contamination were man-made as Sulphur Dioxide and Oxides of Nitrogen coming from industrial and vehicular promotion and burning of

Coal was the main source of pollutant mixing up with the seawater turning it acidic. The researchers suggested that since the source of pollution was man-made, there is a scope to mitigate the acidic property by strong environmental measures.

Devastation due to *abuse of Dyaus Tatva*

As described in an article in UCAR, Centre for Science Education, lightning is the process in which the negative electron accumulated at the base of ice clouds in the sky gets attracted to the accumulated positive protons at the surface of the earth. Only if the insulating property of the air that offers resistance to electrons from crossing it is weak enough, the electrons of the ice clouds fall and collide with the protons resulting in the massive emission of light and current. The collision also increases the temperature of the air around with a loud noise called a thunderstrike.

The lightning and thunder strike that used to be a natural phenomenon once are now accelerating at an alarming rate because of human intervention with the natural balance of the five elements. The climatic changes and increasing global heat in combination with toxic chemicals in the upper atmosphere are aiding the process of lightning and thunderstorms. As per the media reports from the *Aljazira* and the *Hindustan Times*, there has been a rapid increase in the number of deaths due to lightning.

IV) New media promotes folk songs to mitigate the impact of Climate Change.

The new age media is the latest rage after mobile telecommunications. The one commodity that has taken the world by storm gets a new life with the advent of social media. As per the concept of viral marketing, the new age media has been an efficient and cost-effective way to get the ideas sold across. At a much nominal value, this media can propagate the content in larger communities because of absolutely no cost involved in making it shareable by anyone on the platform. This quality of new media has revitalized the word-of-mouth publicity aspect of mass communication, renamed or.

The new media has the protentional to give real-time results and soon create a

conversion of content as viral one, creating a community of masses with similar interests, motivation, desires, and thought processes.

Although the paper is discussing a topic that is quite grave compared to most of the content which is floated and spread over the social media, it makes absolute sense for the researcher to quote the recent path-breaking success of two folk-based songs that caught the immediate attention of the audience across the globe irrespective of their varied segmentation in terms of socio-economic, geographic, linguistic, religious, educational or any other variable setting them apart from one another. The songs like '*Bachpan ka Pyar*' sung by a small school kid from the rural area of Chhattisgarh (the song was composed by Gujrati folk singer Kamlesh Barot) and Bangla song '*Kacha Badam*' sung and composed by a street hawker selling groundnut, garnered immense success of songs with the rising popularity, high engagement rate and influencing value. Both these songs have their origins in folk culture and have an honest and raw representation of the ideas conveyed in the lyrics which may not be comprehensible to many communities across the globe. The efficacy of these folk songs lies in the concept of universal unconscious thoughts that are common. The messages of folk songs convey the archetypes of love,

intimacy, pleasure belongingness, power, freedom, etc. that establish emotional connections, through melody, and noncommercial representation of culture.

The media uses the key influencers and engagers to send across basic archetypal content to sensitize people to the horrors of man-made calamities. The archetypal content of new media uses the magnitude of the devastation as the symbolic representation to stimulate the basic explicit unconscious emotion of Fear. The archetypal content in new media as folk songs is the symbolic representation of reverence for *Panchtatva* that induces universal explicit emotions of the love for nature.

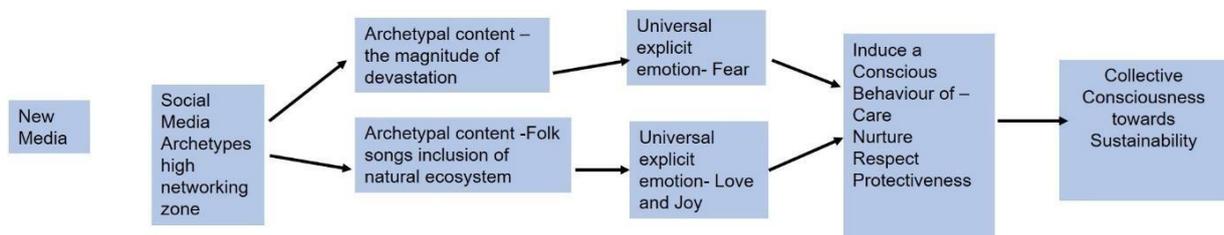


Figure 9: New Media archetypes that induce universal explicit emotions through content and evoke behavioural responses in communities contributing to a sustainable society

The tribes on social media are called netizens, the moment they like, share, or interact with the social media content of their interest in any form, they immediately become a cluster graduating to communities. These uniform unconscious age-old emotions of fear and love together create a collective consciousness toward a sustainable society.

Conclusions

The origin of the universe beyond the Big Bang is untraceable within the purview of scientific researchers. The oldest Vedic texts lay the foundation of the universe's composition of five elements. Agni is mentioned as the firstborn in the oldest scripture the *Rigveda*. The Vedic scriptures also revere the elements and characters as the powerful divine entities ruling the Universe. This lays the foundation for the Theory of Archetypes which are a symbolic representation of the basic characters, thoughts, and hidden yet explicit universally present

unconscious emotions. Ancient civilisation traces back to the stone age establishing the fact that the homo sapiens evolved and started civil life after discovering the most primitive energy Fire (*Agni*). The various civilizations of the world revered the five elements as their source of survival and worshipped them. The passing on of the concept of archetypes created a symbolic representation of the divine entities in different texts, scriptures, fables, and most popularly in folklores. Modern human practices have been abusive enough to bring in Climate Change converting the natural calamities into man-made ones. The introduction of new media has given voice to every user that helps them generate their content, follow their interests and create a community eventually of like-minded people. The video of man-made devastation can stir the underlying emotions of fear. 'The fear of natural calamity is universally taken as an expression and interpretation of fear of death (Elfenbein & Ambady, 2003)'. irrespective of cultural differences, new media has brought the communities closure, the hidden unconscious emotion of love for music and folk simplicity has made folk origin content viral and some phenomenally successful songs are the examples to mention.

This thematic analysis of the Vedic scriptures, archetypes originating from them, unconscious universal emotions induced by the archetypes in folklores, and new media archetypes connecting the detrimental Climate Change repercussions and remedial measures in nature inclusive folklores indicate the use of folklores to achieve a sustainable society, shown in Figure 10

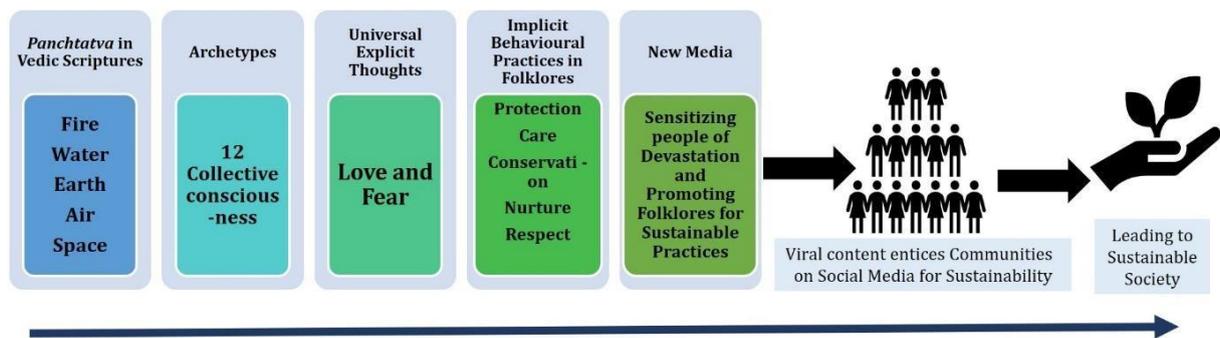


Figure 10: New media uses the archetypal content of Climate Change events and folklores with origin in Vedic Scriptures e WOM contributing to a sustainable society

The research has emphasised the need to have a more subdued and emotional approach toward nature. It is needless to say that the five elements are protective layers and base for the civilisations living on this planet and each folk song dedicated to nature strikes that emotional chord much needed to conserve them for the generations to come by, that is sustainability.

Limitations:

The limitation of this research is that the topic of abstract omnipresent powers is difficult and infinite to fit in the frame of a research paper. The limitation of science opens Pandora's Box of human emotions although that has empowered the folk songs to carry their legacy as strong cultural ambassadors. The folk songs also need proper archiving with authentication. This will help further research in this direction. The paper also leaves scope for an empirical study of the penetration and influence of folk songs on the motivational aspect of the new media audience. There is a vast scope for further correlating the archetypes with different folk songs with the help of psychographic research done on the rural audience.

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