

1:1 Introduction:-

In this research “The socio politic of Sri Lankan Hip Hop in mass communication perspective” will be discussed .Today’s mass media has a greater influence to the society, culture and life styles of people. Mass media introduces new cultures and life styles of people. Mass media introduces new cultures and life styles for the audiences. Besides that, most of developing countries undergoing the western media missions of liberalization and Consumerism. Most of life styles that introduce by media are highly consumerized.

But in the other hand, the mass media institution is part of the structure of society, while the ideas, images and information disseminated by the media are evidently an important aspect of our culture.

After 1990s Sri Lankan audience were exposed to mainstream western medias through the local T.V stations that sell their air time to those main stream western medias and directly through the satellite connections. Media principles of the government were loosened after 1990s. Therefore private television and radio channels were emerged rapidly in the country. These private media channels were broadcasted lots of western media productions and local productions that were imitations of such western productions. There must be significant changes of behaviors, values and attitudes of the audience that were exposed to those medias. But there were very few research has done to find out the impact, of those western media productions and their local imitations, on local audience.

There is a wide spread belief, nearing on certainty, that the mass media are opinion and of effects on behavior. Our minds are full of media derived information and Impressions. We live in a world saturated by media sounds and images, where politics, government and business operate on the assumption. Few of us can not think of some personal instance of gaining significant information or of forming an opinion because of the media.

Much money and effort are also spent on directing the media to achieve such effects, especially by way of advertising and public relations, and it is hard to believe that this would happen without conviction that it works, more or less according to plan.

That media have effects is not in doubt, although it is difficult to establish when and to what degree an effect has occurred or is likely to occur. One can the

largest category of media content can probably be labeled as 'entertainment' and it is the main reason why media are so popular. We are reminded by Zillmann and Bryant (1994) that entertainment also has many effects beyond the unintended negative consequences so often studied and that entertainment is also an effect in itself, intended as such by producers and audiences. Music, in particular, has also been credited with a number of effects, especially on moods and dispositions and on arousal of emotions to experience sadness, happiness, anger, relief, excitement, fear, etc. (Knobloch and Zillmann, 2002)

Relatively little attention has been given to music as a mass medium in theory and research, perhaps because the implications for society have never been clear, and neither have there been sharp discontinuities in the possibilities offered by successive technologies of recording and reproduction / transmission. Recorded and replayed music has not even got a convenient label to describe its numerous media manifestations, although the generic term 'phonogram' has been suggested. (Burnett, 1990; 1996) to cover music accessed via record players, tape players, compact disc players, VCRs (Video Cassette Recorders), broadcasting and cable, etc.

The recording and replaying of music began around 1880 and records were quite rapidly diffused, on the basis of the wide appeal of popular songs and melodies. Much radio content since the early days has consisted of music, even more so since the rise of the television. While there may have been a gradual tendency for the 'phonogram' to replace private music-making there has never been a large gap between mass mediated music and personal and direct audience enjoyment of musical performance (concerts, choirs, bands, dances, etc). The phonogram makes music of all kinds more accessible at all times in more places to more people, but it is hard to discern a fundamental discontinuity in the general character of popular musical experience, despite changes of genre and fashion.

There have been big changes in the broad character of the phonogram since its beginnings. The first change was the addition of radio broadcast music to phonogram records, which greatly increased the range and amount of music available and extended it to many more people than had access to gramophones or jukeboxes. The transition of radio from a family to an individual medium in the post-war

'transistor' revolution was a second major change, which opened up a relatively new market of young people for what became a burgeoning record industry. After that the development of the portable tape players, the Sony walkman, the compact disc and music video has done significant changes for music as a mass media, still based mostly on young audience. Music as a mass media have significant radical and creating strands which have developed despite increased commercialization (Firth, 1981). The growth of music downloading and sharing via the Internet has increased and seriously challenged the power of music rights holders.

In the recent history the cultural significance of music has received attention. It's relationship to social and political events has been recognized. A number of researches has been done in western countries to research the social and political potential of the music as a mass media. Since the rise of youth based industry in the 1960 s, mass mediated popular music has been linked to youthful idealism and political concern, to hedonism, to – drug taking, violence and antisocial attitudes. In another side it has been linked to the counter cultural movements that was begun in 1960 s in United States, like the civil rights movement, black rights movement and the feminist movement.

Music has also played a leading role in various nationalist independence movements in countries like Ireland and Estonia. Music was a main cultural pillar of the counter-cultures of hippies and Rastafarians. Punk rock, reggae music and Hip – Hop music represents the music related counter cultures /sub-cultures.

Aside form this, most popular music has continued to express and respond to rather enduring conventional values and personal needs. In this case conducting a research to find out the impact of some kind of a music style for Sri Lankan audience is important for mass media studies in Sri Lanka. In the field of mass media studies in Sri Lanka, has done not any research to identify the social impact of any Sri Lankan music style. Hip Hop music was introduced to Sri Lankan audience through the electronic media about a decade ago. The term it self is a new one to Sri Lankan vocabulary, therefore the word Hip Hop is not appear even in the Malalasekara English–Sinhala Dictionary. In the Cambridge Advanced Learners Dictionary, Hip Hop is described as “a type of popular music in which the subject of the song is often politics or society and the worlds are spoken rather than sung”. Hip Hop is not just a music style, but a life style, a fashion and is a way of living for the marginalized groups and immigrants in it's origin country, United States.