Subject	Paper No and Name	Unit No and Name	Chapter No and Name
History	Paper II : Cultures in the Indian Subcontinent	Unit 2	Lesson 5.2: Folklore

Author and Reviewer Details

	Author	Reviewer
Photograph		
Name	Shubhankita Ojha	
College/Department		
Contact No.	+919810957969	
e-mail id	shubhankita.ojha@gmail.com	
Date of Submission		
Date of Second submission (pl add if any more)		

Table of Contents

5.2: Folklore

In scholarship and popular thought, India has usually been identified with its classical traditions and culture. But as Stuart Blackburn and A.K. Ramanujan say, "there is another harmony, sometimes in counterpoint and sometimes autonomous, found in India's folk traditions". These folk traditions are to be found in the form of myths, ballads, rhymes, proverbs, songs, rituals. Folklorists in India have paid more attention to the conventional genres of folklore. One of the reasons for that could be that the other genres served neither the purpose of colonial administration nor nationalists. Nevertheless, most of these for example legends are genres that occupy an important place in Indian folklore system because it interconnects high and popular religion and describes popular views about nature, places, local history, social heroes and saints. Each genre is related to others, fitted, dovetailed, contrasted— so that we cannot study any of them alone for long. The same tale-type may function as a folktale at home, a ritual tale or a myth with ancient classical texts attesting it. The present chapter shall seek to uncover some of such genres which are also part of the larger tradition of 'folklore' in India.

5.2.1: Folklore: The Beginnings

The study of folklore became extremely crucial in the latter half of nineteenth century at the time when folklore theory was being developed worldwide. Infact the importance of Indian folklore to the European narrative can be gauged from the fact that in the nineteenth century the mythical image of India was a major source for European, particularly German romanticism. In the initial period, Indian folklore research was dominated by philologists and linguists working in Sanskrit, Persian or Arabic with little, if any, direct knowledge of India. In the second period, the emphasis shifted away from classical texts to the field collection of materials in the modern languages of India. By the early twentieth century, extensive collections and descriptions of nearly every genre were published by British government officials and missionaries living in India. Two men in particular, both civil servants, were responsible for leading the study of Indian folklore into international academic circles. One was William Crooke who studied the North Indian folklore extensively and published his two volume *An Introduction to the Popular Religion and Folklore of Northern India (1894)*. The other was R.C. Temple who published three volumes of *Legends of the Punjab (1884-1900)*. Along with such works, more collections of folktales were published. The very first true collection of Indian folktales, *Old Deccan Days* by Mary Frere, was published in London in 1868 but then translated into Gujarati and published in Bombay in the same year. The third period of Indian folklore research joined the methods of the preceding two: philology and field collection. One major piece of research was W.N. Brown's study of the relationship between Sanskrit story, material and "modern" Indian folktales. Though Brown's analysis has limitations of its own since he talks of the possibility of literary versions taken from oral sources, but only in the pre-literate past, it nevertheless, opens up an interesting discourse on the parallels between classical and the popular. The field collection of oral traditions was not much pursued until the 1940s, which marks the fourth period of Indian folklore study.

Folklore studies developed considerably in this fourth period following the second world war. In particular, the nationalist movement spurred new respect for and interest in folk traditions. But 'folklore' first had to emerge from indecent tales and improbable legends into a more credible source for constructing cultural identity. The search for ancient origins and the desire to present a "pure" heritage, which accompanies such nationalistic movements everywhere, cast this research in a decidedly antiquarian and chauvinistic mould. The Tagore family was linchpin of the connection between folklore revival and early Indian nationalism. Throughout the 1870s, they staged melas, which included the display of folk arts and crafts, folk theatre and popular songs. Rabindranath collected what he considered to be disappearing folk genres— ballads, nursery rhymes, legends and myths. Folklore was revived and rewritten by intellectuals as an act of restoration, to preserve a national identity in an era of foreign cultural domination. By the 1960s, folklore journals appeared in local languages and in English, research institutes sprang up and degree courses in folklore were established. Nevertheless, the portion of research devoted to folklore even in this period was still small and usually subordinated to the purposes

of literary studies. It is the fifth period which began in the late 1970s and continues till date which has been interesting. New materials are being studied from new perspectives and being interpreted in their performance context.

5.2.2: Oral Narratives and Legends

Legends as a genre show extreme diversity. There are different types of stories ranging from family narratives to supernatural experiences of incidents, miracles, saints' life stories and short narratives about local history. Legends are micro-stories and not mega narratives like myths or epics. The geographical spread of India's numerous oral epics on the basis of area can be divided into three: the local, sub-regional and supra-regional. However, to examine the geography of oral epics in relation to statistical considerations of distance and territoriality has limited uses. As Rustom Bharucha says, some of these oral epics extend their geographical limits to 'supra-regional' levels, assuming 'pan-Indian' identities in the process, the 'deification' of the epic hero so palpable at local and occasionally regional levels (as in the case of Pabuji of Rajasthan) gets systematically diffused. Another context in which such oral epics become important is the fact that there are both direct and indirect relationships between the oral epics and the classical epic stories. The legend of Pabu himself is closely associated to that of Rama and hence has links with the Ramayana. Also what is important to understand is the fact that while many Rajasthani warriors and kings have been commemorated by classical stories, myths etc., it is Pabu from an ordinary Rajput background who is worshipped as a god. Similarly, many classical heroes are literally absent from folk memory and ritual. Quite obviously then, it is not so much Pabu's achievements in the epic but his capacity to intervene in everyday life which makes him so memorable and hence the oral epic different from the classical one.

The critical role of the performance event to any understanding of folk literature has also been recognised in recent folklore studies. Susan Wadley talks of a folk genre throughout northern India from the deserts of western Rajasthan eastward to the hills of Chattisgarh known as Dhola-maru. It is variously called as a love lyric, ballad, legend, romantic lay, a folk opera or an epic. In its simplest form, Dhola is a song of an absent lover sung to several distinct melodies and metrical forms. Also the way the Dhola-Maru narrative is combined with the Nal-Damayanti story, it suggests that Folk epic is a compilation of loosely knit parts or episodes, rather than a single extended narrative. As in here, two distinct narratives found in the same regions of northern India, the text of the genre is enlarged and an epic created.

Qissas of Punjab which referred to any of a series of epic length verse romances are another genre through which legends are constantly revisited. Of all Punjabi qisse, the tale Hir-Ranjha has perhaps enjoyed the greatest popularity historically. Though there are several renditions of the narrative, it is Waris Shah's which is the most famous. It exemplifies how the narrative tradition was not a rigidly defined one. However, apart from being a simple love story contributes to an understanding of aesthetic and religious culture of Punjab as also the several purposes the tale serves.

The tale of Hir and Ranjha

Source: http://toplovehistory.blogspot.in/2011_06_01_archive.html

The tale of Hir and Ranjha is a simple love story. The main protagonist is Dhido, a young man referred to in the narrative by the name of his kinship group, Ranjha. Ranjha is the son of a landowner in the village of Takht Hazara in the Punjab. Upon his father's death, Ranjha's brothers cheat him out of a viable parcel of their father's land and this prompts Ranjha to leave home. His epic journey takes him in search of a renowned beauty named Hir. Through trials and tribulations Ranjha makes his way to Hir's village, Jhang, where the two fall in love. Conspiring to keep Ranjha close-at-hand, Hir arranges or him to become her father's cowherd. While Hir and Ranjha believe this ruse will keep their relationship a secret, they are eventually found out by Hir's parents who immediately force her into a marriage with someone they consider more suitable. Sometimes this tale ends with Hir and Ranjha reunited and living happily ever after. More often, however, the tale ends in tragedy as Hir and Ranjha die for their love. The Hir-Ranjha narrative has been important to Punjab's culture since at least the sixteenth century. There are evidences of Hir Ranjha compositions being produced during Mughal emperor Akbar's reign. Since then poets and authors have been engaging with issues germane to their day while composing within the conventions of this narrative tradition.

Source: Mir, Farina. "Genre and Devotion in Punjabi Popular Narratives: Rethinking Cultural and Religious Syncretism", Society for Comparative Study of Society and History, 2006.

Farina Mir in her analysis of the Punjabi qissa tradition which had roots in the Perso-Islamic literary tradition, explores how allusions to saint veneration in the Hir-Ranjha narrative provide a language to articulate a shared notion of piety, and its attendant

devotional practices. References abound on the meeting of Ranjha and the *Panj Pir*, and it illustrates both the privileging of saint veneration above other forms of religiosity and the allusion to a set of beliefs, to forms of piety, that do not conform to the injunctions of religion as practised by the dominant forces in society. "Literary representations in Punjabi popular narratives such as Hir Ranjha suggest that people participated in saint veneration without recourse to or invoking pre-existing religious identities. The practice involved the reinterpretation of piety and constituted beliefs that stood alongside formal categories of religious identity, without necessarily being in conflict with them. The repeated depiction of this form of devotional practice in the most ubiquitous Punjabi cultural form suggests the importance of this social formation in Punjabi popular imagination, and in Punjab's religious and cultural history".

According to Komal Kothari, in Mathura, Brindavan, Bharatpur and Alwar, the Hir Ranjha story is sung for not spreading the cattle epidemic. There is a particular disease that affects cattle, buffaloes and horses, in which the foot splits into two. This is the area of the cows, the area of Krishna. But for curing the cows today, Krishna is not the effective god. It is rather Ranjha who was Mahiwal, which means mahish pal, the buffalo-keeper. He is also depicted as a flute player like Krishna.

5.2.3: Folk Songs and Music

There has been a recent concern in folklore studies with performance which allows us to move beyond the texts. In case of folk music our concern becomes not merely the texts but the tunes attached to those texts. According to Wadley, a folksong performance is a discourse (a linguistic event), a tune (a musical event), a text— often poetic or narrative or both (a literary event), and a performance (a cultural event). The meaning of a folksong performance cannot be understood as any of these singly, although the norm in studying South Asian folk traditions has been to consider only the text— and then not as literature, but as a cultural statement, ignoring the fact that the cultural statement embodies tune, linguistic structure and performance. Apart from the various classical music forms, there also exists a folk form which is a direct and spontaneous expression of the people. The musical life of a community is integrally related to all aspects of the social, cultural and material life of that community. Apart from being influenced by the social aesthetic, music is also influenced by cultural beliefs about things like gods and goddesses who like or dislike certain kinds of music or instruments, or about the appropriate instruments or tunes for a given season or life situation. Musical performances are related to the social configuration of a given society— the large kettle drums played by court musicians for Mughal emperors or the small drums played by the untouchables for the goddess at a South Indian temple are both parts of musical situations in which a social order constricts and defines what is acceptable as a musical performance. Every season and every festival, every occupation and social occasion, has its heritage of folk songs, in which rhythm is invariably well marked and the song is sung to a recognized tune. *Chaitee*, *Sawnee* and *Kajari* in Uttar Pradesh catch the seasonal

moods of summer and the rains. *Sohar* in Uttar Pradesh and *Holar* in Punjab awaken warmth and joy in the hearts of the countrywomen everytime a new child is born. *Birha* and *Bideshia*, *Jhoori* and *Mohna*, with their sad vibrating notes, are the deeply passionate songs of love, tragic and unhappy but abounding in immortal love.

The north Indian folk song genre dictates specific textual patterns, rhythmic patterns and themes and its associated connotations. For example, many song genres are sung only in certain cultural contexts by specified individuals such as the marriage or birth songs of women or *barahmasi* of men. Wadley deals at length with two musical genres of Karimpur, that of *Malhar* and *Savan* both celebrating the month of Savan, and shows how they have a major musical trait that marks them off from other musical traditions. No drums are played or permitted. Now drums are in the Indian tradition and in a number of musical cultures associated with calling the gods. Women in the case of Savan months say that the goddess (Parvati) herself has gone home to visit her father and is not there to hear their drums. Hence, no drums should be played this month. Here a social aesthetic, grounded in a complex set of cultural beliefs about the rains, the gods, and women's roles, constrains the musical event— a song— by denying drums. At the same time, it allows that musical event new possibilities, for without the drums, the women can structure rhythm as they wish. Social structure also affects the potential musical event in north India which is largely oriented around the hierarchies of caste. Women are seen as the upholders of tradition and for them caste restrictions on leisure time or ritual and social activities are further enhanced by purdah. These social constraints on shared interactions influence musical events in much the same way that language is influenced so that musical dialects are formed. Though the texts of these songs portray similar themes, they are fundamentally different in their 'performance'.

Lacking both the restraint and dignity of the classical varieties, and also their graces and ornamentations, Indian folk songs which are always simple and precise, adorned with homely similes and metaphors, are still rich in sentiment and powerfully expressive of feelings.

5.2.4.: Folk Rhymes

The Condensed Milk Doll

A king gives his beloved younger queen gorgeous jewellery and a sari that, as it turns out do not fit her. To his neglected elder queen the king gives a monkey, which soon comes to love his adoptive mother. The monkey arranges to have the impoverished living conditions of the neglected elder queen improved when he gulls the king into believing that she will bear a son. The younger queen attempts to poison the elder queen but fails. After the supposed birth, the monkey continues to gull the king by saying that seeing

the child will be so inauspicious that it will make the king blind, and thereby is able to keep the king from wanting to see the putative son until the child is ready to be married. Ten years later, when the boy is supposed to be ready for marriage, the elder queen wishes to confess the fraud. The monkey, however, sends the king off to the bride's father's kingdom to await the arrival of the young groom, and then orders the elder queen to mould a doll out of condensed milk. The party of the supposed bridegroom pitches their camp at Dignagar, near the temple ground of Shashthi, the goddess of childbirth and children. The monkey has the guards chase away the village girls so that they cannot make their daily offerings. Shashthi becomes hungry, but because there are no offerings to eat, she eats the doll instead. After Shashthi eats the doll the monkey blackmails her into giving him one of her own boys in exchange. As a result, the king has a heir, the elder queen has a son and daughter-in-law, the prince inherits the kingdom, the monkey becomes his prime minister, the daughter-in-law wears the gifts that did not fit the younger queen, and the younger queen dies of spite.

Source: Sircar, Sanjay. "Shasthi's Land: Folk Nursery Rhyme in Abanindranath Tagore's 'The Condensed Milk Doll'", *Asian Folklore Studies***, Vol. 57, No. 1, 1998**.

Modern fantasy draws its sustenance from traditional fantasy. Sanjay Sircar's analysis of one of Abanindranath Tagore's nursery rhymes "The Condensed Milk Doll" is an excellent depiction of how the reception, recording and the propagation of the 'folk' takes many form in the urban modern world. "Doll" was written by a city-dweller in a city for middle class urban children and nostalgia for the peasantry, the countryside and folk culture often characterizes the sensibilities of the Bengali literati. So Dignagar, outside Shashthi's land and Shashthi's land itself, at a time when ethnic cultural nationalism was a strong reaction to British colonialism, constitute a celebration of the Bengal country people, and their customs of bathing, making sweetmeats, celebrating marriages, and fishing. Abanindranath can be credited with associating Shashthi with traditional folk nursery rhyme, which thus becomes part of a whole network of romantic imagery dealing with the divine, childhood, nature, special state of consciousness, and folk culture. Abanindranath consciously replicates or refracts a phenomenon of folk orality. There are also traces of folk religion evoked at several points in the rhyme. The possibilities of divine intervention in conception, the offerings of the village women to Shashthi, and the affectionate use of the figure of this Hindu Goddess as a fairy-tale figure rather than a dignified mythical one. Shashthi, like humans, needs food and water, so when the monkey blackmails her by saying that he will let the whole world know of her theft, and threatens her by saying he will throw her idol into the pond to punish her, she trembles as is quick to strike a bargain with him.

5.2.5.: Riddles

Most of the folk related studies have been limited to the genres of folksongs and oral epic etc. Riddles too need to be seen as important contributors to what is known as the folk culture. The riddle as a form of folklore has recently been a subject of considerable interest among folklorists, linguistics and specialists in area studies. The use of riddles on ceremonial occasions is described in the RigVeda, which dates from before 1000 B.C. The tradition of an association between riddles and religion continued well into the eleventh century. There has been great literary use of riddles in India. In the epics, for e.g., the Mahabharata and Ramayana one finds hundreds of riddle verses. In the Mahabharata it is explained why riddles are scattered throughout the work. Supposedly, at the author's request, Brahma asked Ganesha to act as a scribe for the epic. Ganesha agreed, on the condition that the author would dictate fast enough so that he would at no time have to stop writing. VedVyas, the author, agreed to this, but countered with the stipulation that Ganesha should understand every word he wrote. The author periodically posed riddles, and while Ganesha pondered they had time to compose new verses.

The primary function of riddling in villages combines competition and entertainment. The formal opposition in the riddle structure corresponds to a similarly patterned contradiction in the social structure.

Example:
Hari hari kyari   (green, green field) *motiyo ki bari*   (jewels of garden) *canda ki bahan o* (sister of moon and) *suraj ki sari*   (sister-in –law of sun)
Source: Dundes, Alan and Vatuk, V.P. "Some Characteristic Meters of Hindi Riddle Prosody", *Asian Folklore Studies*, Vol.33, No.1, 1974.

The above riddle explains how it often talks of the givens in a society. The image of the glistening dew as a garden of jewels is a striking one. By calling the dew 'sister of the moon' and 'sister-in-law of sun', a clever comparison is made between the dew's appearance vis-à-vis these celestial bodies and some stereotyped kinship patterns. Just as sisters may be freely seen by and with their brothers, the dew can be seen with the moon. However, since a man has a joking relationship with his wife's sister— it may cause gossip if he is seen too much with her. Likewise, the dew is not seen with the sun.

5.2.6: Theatre

Inorder to grasp the changing and layered world of nineteenth century songs and performance, it is important to look at theatre as well. Like other narratives, folk

theatre too has a deep-seated pattern close to ritual. As A.K.Ramanujan says, Ritual and theatre, as public genres of cultural performance, the former religious and the latter aesthetic in intent, overlap in many ways. Notions of possession and tragedy are some of the important characteristics of ritual also present in folk theatre. It is often said that Indian literature has no "tragedy" as a genre. This would be true of Sanskrit drama but certainly untrue of Indian folk literature and epic texts like *Mahabharata*. Various forms of tragedies and their pacification by rituals was a central theme of most of the ritual tales. Theatre while adopting this theme in particular, also became a site of numerous and far reaching innovations in the nineteenth century. According to Francesca Orsini, in terms of social and spatial location, the theatre moved from courtly and folk contexts into parallel and commercially organized urban and itinerant theatre companies (Parsi theatre and nautanki in North India). New technologies of stage machinery "changed the conditions of performance" and produced a new melodramatic mode defined by a structure of excess or extravagance at the level of scenography, stage, effects, music, sound, language, suspense and colour. Here ofcourse printed books had a big role to play. Agha Hasan Amanat's *Indarsabha* , a crucial work in the "migration" of the theatre from the courtly milieu of the nawabs of Lucknow to the larger public domain was the first where this relationship between theatre, songs and print was established. In the words of Kathryn Hansen, it was an original text that assimilated Urdu *ghazals*, Braj Bhasha *thumris*, and Avadhi folk songs to a narrative base drawn from several popular *masnavis*.

5.2.7: 'Baba Taraknath' and the interplay of tradition and modernity

Bengali folk culture has retained popularity and vitality because the age old themes of the tradition are given expression in modern forms and through media of communication which reach the general populace. The contemporary versions of folk tales are woven into the patterns of tradition while still reflecting the uniqueness of the living cultural environment of those to whom the tradition speaks. Traditionally, the stories, poems, recitations, plays and songs which embodied the folk themes of Hindu Bengal were carried to the villages by wandering bards, the renowned singing Bauls, travelling theatre companies (jatra), and by other artists who specialised in performing the oral traditions of the region. One very significant modernisation of the Bengali folk tradition has been the emergence of a regional folk cinema. One such film entitled 'Baba Taraknath', directed by Ardhendu Chatterjee, which was by far the most successful of this sort of religious film in recent years, well illustrates the interplay of the processes of tradition and change in contemporary Bengali folk culture.

'Baba Taraknath'

The film begins with the story of Mahamaya, a childless woman who goes to the Bengali pilgrimage centre of Tarakeshwar to undertake dharna for relief of her barrenness. Dharna is a ritual practised at Tarakeshwar by a category of pilgrims who hope to win an extremely urgent or miraculous intercession from the shrine deity, Baba Taraknath, by means of austerities. Mahamaya's fast is rewarded by a vision of Siva of whom Taraknath is one manifestation, and her wish for a child is granted. She soon gives birth to her only daughter, who she names Sudha. She is right from her childhood religiously minded and devoted. Amar, son of the local landowner, who is school educated and modern laughs at Sudha and her rustic faith in the divine. But soon the two become friends, a romance is born, and they are eventually married. Amar becomes a scientist, doing research on venomous snakes. Sudha remains a true devotee of Baba Taraknath. The family priest visits the young couple one day and casts their horoscopes. He says that Amar was destined to die of snakebite. Sudha is devastated but Amar laughs it off as utter nonsense. He refuses to honour her wishes to quit his research. Unfortunately, the prediction of his death is fulfilled and Amar actually dies. Sudha and the audience are swept up in deep sorrow for the handsome, strong, good-natured Amar. While preparations for the cremation begin, Sudha still holds out one hope for her husband: Baba Taraknath. She marches determinedly towards Tarakeshwar. Her faith tested and proved, she confronts the stone image and demands to know if it is alive to her prayers. Slowly from inside the hollow core of the linga, a snake emerges. It slithers down over the stone, down and across the floor of the temple to the spot where Amar's lifeless body has been laid. It strikes at Amar's body and in a moment, an eyelid of Amar flutters.

Source: http://www.bollywoodvinyl.com/baba-taraknath---bengali-film---brand-new-lp-1050-p.asp

'Baba Taraknath' draws on existing folk ideas about Tarakeshwar especially concerning the miraculous healing power of the shrine deity and also another important and well known legend of Bengal, the popular classic Bengali folktale of Behula and Lakhindar. The film neatly fuses elements of the medieval story with the contemporary setting and fame of Tarakeshwar. In several ways, the film itself has affected the folk culture it draws on and depicts. Trying to capitalize on the great popularity and success of the film, jatra companies have begun to stage their own live versions of the story of Baba Taraknath. Another noteworthy effect of the film has been on the pilgrimage of Tarakeshwar itself. The shrine priests say that traffic to the temple doubled or tripled following the release of the film. The film has become a new part of the legend of Tarakeshwar. The film provides a good example of the complex interactions between traditions, media of expression, behaviours and innovations which bear on a folk tradition. The film is a modern story set in urban Bengal, yet the core of the story— its themes, motifs and central message— is deeply rooted in the traditional folktale of the pilgrimage centre and the ancient epic of Ketaka-dasa. This modernisation of tradition is incorporated into the flesh of the ongoing tradition, to become the new tradition.

Summary

- An understanding of the folk traditions is as important as classical traditions and culture for academic research today.
- The second half of the nineteenth century saw a major development of interest in folklore studies worldwide.
- Chauvinistic nationalism which called for a cultural revivalism was the most important reason for it.
- But apart from nationalists, British civil servants like Crooke and Temple and Christian missionaries were responsible for studying the folklore of India and publishing texts on them.
- The most recent shift in folklore studies has been to study the 'performance context' of folklore.
- Folk Oral narratives, myths, legends have a direct relationship with classical epics and yet they differ in the issues they address.
- Popular narratives also account for popular beliefs running parallel to formal categories of religious identity.
- Modern fantasy draws its sustenance from traditional fantasy. Cinema, theatre and rhymes belong to this category which has not caught the fascination of scholars uptil recently. In recent years, however, they have become important genres for the portrayal of interplay of tradition and modernity.

Exercises

Essay questions

1.1   Account for the importance of folklore to cultural studies.
1.2   Trace the beginnings of the study of folklore.
1.3   What do you understand by the 'performance context' of folklore?
1.4   What is meant by 'modernisation of tradition'?

Objective questions

Question Number	Type of question	LOD
1	Match the following	

Question

Match the following:	
a) William Crooke	**i)** *Legends of the Punjab*
b) R.C. Temple	**ii)** *Tales and Poems of South India*
c) Mary Frere	**iii)** *An Introduction to Popular religion and folklore of Northern India.*
d) E.J.Robinson	**iv)** *Old Deccan Days*

Correct Answer / Option(s)	a) and iii)
	b) and i)
	c) and iv)
	d) and ii)

Justification/ Feedback for the correct answer

William Crooke and R.C. Temple were two towering figures of Indian folklore research in the nineteenth century. They were both civil servants. Crooke edited his two volume *An Introduction to Popular religion and folklore of Northern India(1894)* while Temple worked with an important genre of legends in his *Legends of the Punjab(1884-1900).* Mary Frere's Old Deccan Days was the first true collection of Indian folktales published in London in 1868. In the 1870s, E.J. Robinson, a missionary, published *Tales and Poems of South India.* All the four texts occupy a position of eminence in folklore research of the nineteenth century.

Resource/Hints/Feedback for the wrong answer

Other combinations are false due to reasons mentioned above.

Reviewer's Comment:

Question Number	Type of question	LOD
2	True or False	

Question

True or False?

- The new found interest in folklore in the nineteenth century was a result of Indian nationalism and hence a contribution solely of the nationalists.
- Legends are same as myths or epics.
- The text is the key for an understanding of folk traditions.
- The formal opposition in the riddle structure corresponds to a similarly patterned contradiction in the social structure.

Correct Answer / Option(s)	- The new found interest in folklore in the nineteenth century was a result of Indian nationalism and hence a contribution solely of the nationalists. : False - Legends are same as myths or epics : False - The text is the key for an understanding of folk traditions : False - The formal opposition in the riddle structure corresponds to a similarly patterned contradiction in the social structure : True

Justification/ Feedback for the correct answer

The nineteenth century revival of folklore was a result of pioneering efforts made first by British civil servants and missionaries themselves as part of a worldwide interest in the subject.

Legends are small micro-stories dealing with diverse subjects and they also have a very 'regional' appeal attached to them.

The 'performance' of the folk is equally important as the text for an understanding of folk traditions.

A riddle adheres to the pre-existent social structure and always works within this structure.

Resource/Hints/Feedback for the wrong answer

Ofcourse the role of Indian nationalism and cultural revivalism was noteworthy in the development of the 'folk' as tradition, the contribution of western scholars who began what came to be known as folklore research in India cannot be rejected.

Epics are mega narratives while legends are micro-stories and engage with diverse fields like family narratives, individual's miraculous stories etc.

The meanings of folklore has to be understood both as a text and in its 'performance' context. An attempt to understand it in terms of one robs it of its objectivity.

Reviewer's Comment:

Question Number	Type of question	LOD
3	Multiple choice	

Question

Choose the correct answer:
- The study of folklore began in the latter part of the (a)sixteenth century (b) seventeenth century (c)eighteenth century (d) nineteenth century
- Which story in Bharatput and Alwar is evoked to stop the spread of cattle epidemic? (a) Dhola Maru (b)Pabuji (c)Heer Ranjha (d) Nal- Damayanti
- What makes Pabu a hero in the epic of Pabuji for which he is revered even today? (a) his warrior image (b)his ability to intervene in day-to-day matters (c)his ascetic image (d) none of these

Correct Answer / Option(s)	
	• The study of folklore began in the latter part of the (a)sixteenth century (b) seventeenth century (c)eighteenth century (d) nineteenth century Answer: (d) • Which story in Bharatput and Alwar is evoked to stop the spread of cattle epidemic? (a) Dhola Maru (b)Pabuji (c)Heer Ranjha (d) Nal- Damayanti Answer: (c) • What makes Pabu a hero in the epic of Pabuji for which he is revered even today? (a) his warrior image (b)his ability to intervene in day-to-day matters (c)his mythical links with Lord Rama (d) none of these

	Answer: (b)

Justification/ Feedback for the correct answer

The worldwide interest in folklore in the latter part of the nineteenth century and European romanticism were a major reason why folklore in various parts of the world became a crucial subject of study.

In Bharatpur and Alwar, Ranjha is associated with Mahiwal or the buffalo keeper and hence the story of Heer Ranjha is recited and it is believed that this would stop the cattle epidemic.

Though Pabu has mythical links with Rama and also was a warrior hero, the real reason why he is popular is his capacity to intervene in the problems of everyday.

Resource/Hints/Feedback for the wrong answer

Reviewer's Comment:

Glossary

Ubiquitous: Seeming to be in all places.

Putative: Generally thought to be or to exist, whether or not this is really true

Antiquarian: Connected with the trade, collection or study of old and valuable or rare objects from the distant past.

Further readings

Blackburn, Stuart. *Print, Folklore and Nationalism in Colonial South India*, Permanent Black, 2003

Blackburn, S. and Ramanujan, A.K.(ed). *Another Harmony: New Essays on the Folklore of India*, OUP,1986

Dundes, Alan and Vatuk, V.P. "Some Characteristic Meters of Hindi Riddle Prosody", *Asian Folklore Studies*, Vol.33, No.1, 1974.

Bharucha, Rustom. *Rajasthan: An Oral History, Conversations with Komal Kothari*, Penguin Books, 2003

Kothari, Komal. "On Folk Narratives", *Indian Folklife*, Vol.3, Issue 3, Serial no.16, July 2004.

Sircar, Sanjay. "Shasthi's Land: Folk Nursery Rhyme in Abanindranath Tagore's 'The Condensed Milk Doll'", *Asian Folklore Studies*, Vol. 57, No. 1, 1998.

Mir, Farina. "Genre and Devotion in Punjabi Popular Narratives: Rethinking Cultural and Religious Syncretism", Society for Comparative Study of Society and History, 2006.

Morinis, E.A. " 'Baba Taraknath': A Case of Continuity and Development in the Folk tradition of West Bengal, India, *Asian Folklore Studies*, Vol. 41, No.1, 1982.

Orsini, Francesca. *Print and Pleasure: Popular Literature and Entertaining Fictions in Colonial North India*, Permanent Black, 2009

Wadley, Susan.S. " 'Dhola': A North Indian Folk Genre", Asian Folklore Studies, Vol.42, No.1, 1983.

Wadley, Susan.S. *Essays on North Indian Folk Traditions*, Chronicle Books, New Delhi, 2005.