3.0. Field work is the meeting ground of the collector and the informant. The collector confronts with the source of his data which are in the custody of living and lively bearers. The collector wants to get hold of the songs from the bearer. Though it is a transaction, it is of very special kind. In the transference of the data the collector wants to take them without entertaining any false hope in the mind of the informant that his is a transaction and his possessions are of commercial value. If an informant begins to think like this he would take a different attitude towards his possessions in order to make them more valuable. In all probability he would like to perform a piece with certain amount of artificiality. Artificiality means the loss of the intrinsic qualities of that piece.

3.0.1. If the collector is properly trained then the data can be elicited with least, if not no, artificiality. The training would help him to save time and obtain maximum informations with minimum efforts. Here field guides and manuals are of immense help - since they carry the codifications of the experiences of previous collectors.

3.0.2. The private and protean nature of folklore make the collectors to take frequent trips to the same or different places. The dearth of basic informations about the bearer, text, and context in the published collections would
3.0  Field work is the meeting ground of the collector and the informant. The collector confronts with the source of his data which are in the custody of living and lively bearers. The collector wants to get hold of the songs from the bearer. Though it is a transaction, it is of very special kind. In the transference of the data the collector wants to take them without entertaining any false hope in the mind of the informant that his is a transaction and his possessions are of commercial value. If an informant begins to think like this he would take a different attitude towards his possessions in order to make them more valuable. In all probability he would like to perform a piece with certain amount of artificiality. Artificiality means the loss of the intrinsic qualities of that piece.

3.0.1 If the collector is properly trained then the data can be elicited with least, if not no, artificiality. The training would help him to save time and obtain maximum informations with minimum efforts. Here field guides and manuals are of immense help – since they carry the codifications of the experiences of previous collectors.

3.0.2 The private and protean nature of folklore make the collectors to take frequent trips to the same or different places. The dearth of basic informations about the bearer, text, and context in the published collections would
certainly raise many doubts. Only a field work could remove the doubts.

3.0.2.1 Apart from getting the basic information, one may be benefited in many ways by his field knowledge:

(1) To know the making of a poem or general poetics, which would give some insight into the problem of 'origin of poetry'.

(2) In a more specific way, field is the laboratory of the folklorist. An investigator may test his generalization by checking statements with informants and with the new data. As put by W.J. Samarian: "Field work is also an antidote for excessive theorizing. Theorizing becomes excessive when the same problem or the same data are looked at again and again at the expense of ignoring other significant issues."²

(3) An accurate field report of the folklorists could certainly help the fellow-field workers as well as the investigators of other disciplines, Linguistics and Anthropology. (In a country where sources are severely limited to do field work, one could follow the foot-step of Emeneau. He constantly made use of his field data of Kota and Toda for the description and analysis on language, culture and lore.³
TIRUNELVELI DISTRICT

Points
1. Viravanallur
2. Munaijipatti
3. Tiruchendur
4. Srivaikuntam
5. Melapaavoor

Taluks
A. Tirunelveli
B. Nanguneri
C. Tiruchendur
D. Srivaikuntam
E. Kovilpatti
F. Sankaranayinar Kovil
G. Tenkasi
H. Shenkottai
I. Ampasamudram
3.0.3 As a self-trained enthusiast (opposed to untrained enthusiast), I spent between June and July, 1966 (37 days in all; from 3rd of June to 9th of July), in Tirunelveli District, Madras State. Since I belong to that district, I can claim that I know fairly well the dialect of the district which could pose little problem to my understanding. My delivery and receptive control in that dialect is quite normal, even though I spent many years in various parts of Madras State and the neighbouring State, Kerala.

3.0.3.1 My analysis is concerned with the description of two folk genres, namely Lullaby and Dirge. Primarily I wanted to survey the two genres in my field work. By this survey project I thought my secondary aim - to check the genuineness of printed folksongs of Tirunelveli District by others - would also be fulfilled. I also wished to record a few songs in situ. I had in my mind to collect relevant informations on the following:

(1) The context in which the two types of songs have been sung.
(2) The bearers of these songs - how they learn and spread.
(3) Their aesthetic attitude towards them.
(4) Their beliefs on child birth and death of persons.

3.0.4 Out of the 9 taluks, selecting one or more point for a taluk, I covered 5 taluks only. The district map, showing the taluks and the points, is attached separately. I had chosen P-1 as my head quarters.
There is a high school and a recently started Arts College. There is one permanent theatre. The place is a well-known Hindu pilgrim centre. The temple, near the sea shore, has Lord Subramanya as the presiding deity.

People earn by supplying and selling the products according to
the temple's and pilgrim's requirements.

3.0.4.4 One can reach P-4 either by train or bus.

The population is 12,590. There is one high school for the boys and yet another for girls. There is also an Arts College. A permanent theatre screens films. The place is also a noted Hindu pilgrim centre. The two schools of Hinduism—Saivism and Vaishnavism—flourish here. The main occupation of the villagers is agriculture, since the river Thamparaparani flows nearby.

3.0.4.5 P-5 can only be reached by a bus. Until recently to reach the place one had either to walk or to take a bullock-cart for 3 miles from the nearest bus-stop or railway station. The population is less than 3,000. There is only an upper primary school. There is no theatre here. A few houses are electrified. The occupation is paddy and other crop cultivation.

3.1.0 The two types of songs belong to women's lore i.e. they are considered as women's songs. Hence I had to move with ladies who were by nature very shy and retiring. The social custom in a village, excluding the Brahmin community, is to keep the girls, after puberty, in their houses, severely restricting their movements. In such houses, a stranger's presence may cause inconvenience to the members. This factor
along with coy and domesticity of the non-brahmin ladies, necessitated me to approach them through a familiar and affable person.

Those who acted as mediators belonged to either one of the following categories:

1. Relatives (in P-1 my mother; in P-2 my sister-in-law)
2. A middle-aged woman of some sociability
3. A defective man - who would move and mingle with the women folk (in P-4 and P-5)
4. A grown-up boy, of that house where my presence creates uneasiness (in P-2 and P-5), to whom I had given instructions to operate the Tape Recorder.

Because of my mediators, I was welcomed cordially in all the houses. Though I was immensely benefited by the squire (defective-man), at times I found it difficult to check him. Among Peechi of Padmanabamangalam and Palavesa Konar of Sadaiyappapuram, the latter had an unflinching enthusiasm in hearing his voice from the recorder. This led him to dictate other informants whom he brought for my sake. Except the two other mediators were less aggressive. Parvathi of P-5 devoted most of her time in finding suitable informants for me. For that she never hesitated to go around the village many times in a day. Shenbagathammal of P-1, who helped me in finding suitable informants and also brought some of her old note books, refused to sing throughout my stay.
3.1.0.1 I preferred to introduce myself as one who had come here to take down some of their songs, like 'oorarattu' (the native word for lullaby) and 'oppu' (dirge). Intrigued by this, they would immediately ask 'what for'. Anticipating the other question, 'what kind of study is this', I prepared a stock-reply: "You are singing in one way; people of other parts are singing in a different way. I wish to know all the songs". They were satisfied by the answer because I saw many people nodding their heads in approval. Frequently I heard them saying: "Yes, yes it is true. When I was in that village I heard one lady singing a lullaby. It was a different one". In P-5, I was asked to illustrate my point with one or two examples.

3.1.0.2 Little persuasion is needed to make a lady to sing a lullaby. After her initial shyness was over, a lady would soon recollect a song and be ready to sing. In order to inspire them and to prime their memory I made them to hear a lullaby from my recorder. This technique proved to be effective. Once under way a few of them kept stimulating themselves in an endless flow.

Many ladies were seen closing their eyes, nodding their heads and muttering a word and humming the tune. These are the sure signs announcing that their creative talent or imitative capacity had been aroused. To many ladies, hearing
a song itself had served as the proper atmosphere. In P-3, Isakkiyammal began to sing a lullaby only after putting her child in a cradle and swinging it. This was the induced natural context of the song. Of course the clinging sound of the cradle chains disturbed the recording.

3.1.0.2.1 It is extremely difficult to make a lady to sing a dirge. The basic reason is that the dirge is a part of the death ritual. It is to be sung at the time of a death. In other times, women can totally refuse to sing or feel extremely delicate. Folk beliefs vary in singing a dirge in normal times or out-of-context. A few of my informants said that it is tabooed to sing. Others said, though it is not tabooed, it could bring misfortune if a dirge has been sung out-of-context. But on the proper occasion of the song the collector cannot record or hear clearly the songs because of wailing, screaming and breast-beating of the mourner and the relatives.

Even if somebody (most of them widows) came forward to sing a dirge, it was very unlikely for them to sing without shedding tears. They may begin with a clear voice, but in the middle their voice, trembling with emotion, will gradually sink. In P-1, Sithai, a widow (her husband died some 20 years ago) could not control her emotion. On the contrary, a few informants when singing a dirge may become
wild and let a terrible scream. That embarrassed not only me but also the owner of the house in which the recording was taking place. The violent voice contrasted oddly with her gentle and sober features. Very rarely one can meet an informant who could recite a dirge with a poise and ease.

3.1.1 There is no specific time to sing a lullaby. If a child cries the mother puts the baby in a cradle and swings it; if the baby prevents the mother from doing her duties she wants to put the child in the swing. The mother begins to sing when the child does not sleep at once. In a house where female members are more, the frequency of mother's singing is less. She who swings the cradle, or who substitutes the mother's role sings. Normally the substitutes would be the baby's grand mother, or maternal or paternal aunt or elder sisters. When the mother or the substitute knows that the child is asleep, they stop their singing and leave the place. Usually there will be no audience except the child. But every member of the house willingly listens to a song if it catches their attention.

Almost all the ladies whom I interviewed told me that they would sing lullabies without a specific time if a lady does not choose the right words, the audience may comment and laugh at the inappropriate holds among themselves. The mother continues to sing if she failed to pick up the right words.

A lullaby has a definite beginning but it may end abruptly. This explains the obligatory introductory formula and the optional closing formula. The length of a song is determined by the time the baby takes to sleep.
Lullaby is a daily affair; it would continue up to the second year of the child. Once the child is accustomed to sleep on the floor or cot, lullaby will not be heard in the house.

3.1.1.1 The context of the dirge shows many contrasts. Dirges could be sung in a specific occasion — when some one dies. The atmosphere is very tense. The principal mourner, in most cases, is unaware of what she does. The neighbours and the relatives also take part in the tragedy. There are audiences, who pretend to be in grief but in fact observing and to a greater extent prying.

A widow mourns over her husband's death body till it is removed from the house. After the body's disposal a widow has to observe mourning rites for 16 days. During these days she will be joined by her relatives in the morning and the evening to sing. This is called 'anti alukai' (mourning in the morning) and 'canti alukai' (mourning in the evening). After the departure of the relatives the widow may mourn whenever she feels to do so.

Almost all the ladies whom I interviewed told me that they would take extreme caution in singing a dirge. If a lady does not choose the right word for the occasion the audience may comment and laugh at the inappropriate words among themselves. The mourner herself would feel embarrassed if she failed to pick up the right words.
3.1.1.1.1 By 'right words' they mean the appropriate refrains. The refrains serve to identify the relationship of the deceased to the mourner. Kanthammal of P-l gave a list of such refrains. According to her, a lady in a nucleus family will have to choose the apt refrains for the occasion.

For Husband

1. atikaari = governor
2. ciimai atikaari = governor of the city
3. celvati (celva+atipati) = possessor of wealth

Mother

1. enna petta ammaa = mother you gave birth to me
2. enna pettaal = she who gave birth to me

Father

1. enna petta aiyaa = father you gave birth to me
2. enna pettaar = he who gave birth to me

Mother-in-law

1. attai = aunt
2. maamiyaar ammaa = madam, mother-in-law
3. enna teetiya ammaa = madam, you had chosen me (for your son)

Father-in-law

1. enna teetiya ciimai atikaari = city governor, you had chosen me (for your son)
2. enna teetiya celvati = possessor of wealth, you had chosen me (for your son)
**Sister**

1. *em poravi ammaa* = lady, born with me  
2. *em poravi raacaatti* = queen, born with me  
3. *em poravi paappaatti* = darling born with me  

**Brother**

1. *em poravi raacaa* = king, born with me  
2. *em poravi ciimai atikaari* = city governor, born with me  
3. *em poravi celvati* = possessor of wealth, born with me  

**Sister-in-law (Husband's elder sister)**

The same refrains of mother-in-law.  

**Brother-in-law (Husband's elder brother)**

The same refrains of father-in-law.  

**Sister-in-law (younger)**

*tooliyaar ammaa* = lady, my companion  

**Brother-in-law (younger)**

1. *tankatturai aiyaa* = remarkable gentleman  
2. *cinnatturai aiyaa* = young gentleman  

The word 'ammaa' literally means 'mother'. But it is also used for respect in some context and simply for 'lady' in some context. In other context it does not mean anything. So also the word 'turai'. Ordinarily it is used for a foreigner. But it gives no special meaning when it collacates with other words, as shown under brother-in-law. **
The above list shows a parallelistic tendency. Elder sister-in-law and brother-in-law are equated with mother-in-law and father-in-law. The words 'climai atikaari' and 'celvati' are applicable to all the elder persons by changing the relationship indicators. The mourners' anxiety for not to be ridiculed by others and the embarrassing situations arise out of disguise, make them to be discreet in selecting the refrains.

3.2.0 Bearers have to be seen in the light of the combination of their three qualities, viz. improvisation, reproduction and renewing. Oral composition in most cases a curious admixture of reproduction and retelling. One could see the creativity and memorization substituting one another in an oral performance. This is revealed by the fact that no two performances are indistinguishably identical or unrecognisably dissimilar. Though it is a blend a harmony has always been maintained. Of course the harmony varies according to the individual's creative and imitative talents.

3.2.0.1 I classified my informants on the basis of their ability in handling the text and the tune.

1. Text-bound: many informants belong to this class; they would utter the words distinctly and rarely forget or falter words or lines. They knew their texts faultlessly.
3.2.12. Tune-bound: A few informants took more time to finish a lullaby because of their elaborateness in tune. In order to suit the tune, the vowels, especially the final long vowels, will be lengthened extravagantly. This extra length causes some inconvenience in deciphering the word. The elaborate tune very cleverly masks lullaby in a house. I would stop a moment and the loss of words.

3. Text-Tune fit: Very rarely one can come across a person who perfectly matches the text and tune. Very rarely one can come across a person who perfectly matches the text and After that I won't forget it. If I forget a word here and there, I myself supply them.

3.2.0.2 There are some folk genres common to all castes; some are not. Though India is being watched by cultural change, the caste system still persists. If the castes are placed on literacy scale, they can be grouped as follows:

Group I - Brahmins
Group II - Karkarthar, Vellala, Mudaliyar
Group III - Konar, Thevar, Asari
Group IV - Barbar, Doby, Harijans

The genre lullaby permeates all the communities. The other type, dirge, is unknown to the Brahmins. Though lullaby is present among Brahmins many of the songs are on the childhood of Gods (Krishna and Rama). A lullaby collected by me from a brahmin informant proved to be the lullaby of Periyalvar, a Vaishnava saint-poet of 7th Century A.D.
3.2.1 When asked how they learnt these songs the informants replied in two ways:

1. From their grand-mothers or from their mothers.
2. By listening and keeping it in memory. In P-3, one of my informants narrated thus: "Suppose when I am going to fetch water, if I hear a lullaby in a house, I would stop a moment and lend my ear to that. I will catch it in my mind and will repeat it one or two times. After that I won't forget it. If I forget a word here and there, I myself supply them."

They learn the dirges by listening while attending the death ceremonies. Since one's participation in another's grief is obligatory there are ample opportunities to listen. Again there are some professional mourners in some villages. They are ready to come and sing dirges if they are invited. On such an occasion women intently listen to the songs of the professionals in the hope of picking up some new ideas.

3.2.1.1 There is a strong tendency to preserve the songs by writing them down among the ladies of G-I and II. In my field work I happened to see many note-books of various size (40 pages note-books to 2 quires) in which lullabies, dirges, marriage songs (nalunku)\textsuperscript{10} prayer songs (vilakkku paatalkal)
songs for clapping-hands, dance (kummi)\textsuperscript{11} and songs for
stick-dance (koolaattu)\textsuperscript{12} were written down. One informant
in P-1 (Shenbagathammal) brought a note-book, containing
variety of songs, which were written down by her in her teens.
Now she is 50 years old. My investigation of the note-book
proves that what she said was right. A brahmin lady of
P-4 (Gomathi) who claimed herself as a close relative of the
20th Century poet-patriot Bharathi, took out one or two note-
books which contained many nalunku songs. Another informant
in P-5 (Sithai) when asked to sing a lullaby, went to the
attic and came down with a note-book.

3.2.1.1.1 It is also interesting to note that one
publishing company - Srimakal Company - had brought out many
lullabies and dirges in printing from 1920 atleast. (Because
I found an impaired printed publication of this company kept
inside the note-book of my P-1 informant). I got hold of a
few of their recent publications. The details of the four
copies are:

1. pillai taalaattu (Lullabies) Price Re.0.10 (Pages 8)
2. pañcarattina oppaari (Dirges) Not priced (Pages 8)
3. putiya naviina oppaari (New Dirges) Not priced (Pages 5)
   (Composed by Ekambaram)
4. navaraca oppaari (Varieties of Dirges) Not priced (Pages 7)
   (Composed by R.T. Thankamuthu Das)
Though the entries 3 and 4 bear the seal of authorship, the songs were not different from the genuine folk dirges. The cheapness of the publications made the ladies to buy, read and repeat. These publications helped them to prune and polish their own composition.

Briefly there are four sources from which women take their lessons on song making:

1. By referring to those songs which they have written down
2. Through reading some published songs
3. Learning directly from their relatives
4. Listening to gifted people or professionals.

1 and 2 are mostly practised in G-I and II, and 3 and 4 are frequently used in G-III and IV. But all the four doors are open to a literate woman.

Songs which were preserved in note-books serve as a source of inspiration. Inspired by it, one may sing a song in her own way. Though they looked at their note-books, the ladies never reproduced them exactly. Put it differently, the written songs, like the gifted people, are sources of inspiration and a frame of reference. Active bearers' creativity never confines itself to an earlier recorded version.

3.2.2 The two types of songs are exclusively sung by women, but there are some men who take keen interest in
singing these songs. Male singers are not allowed to sing in the natural contexts of the two genres. In other words men could not be seen swinging the cradle or wailing at the side of the deceased. If any one attempts to do so people would laugh at him because his actions are not in accordance with the folk ways of the society. Palavesa Konar of P-5, learned many lullabies from the women folk of his village. In P-1, Arumugam (washerman caste) sung many dirges. Many ladies of his caste recognised him as a specialist in dirges. I was assured by a woman of the same caste that what all I gathered from Arumugam would not differ from the dirges of her own or her caste.

3.3 Everybody is willing to tell us who is gifted and talented in singing songs and telling tales among their caste. I had been instructed to meet 'that old lady' or 'this lady' of unfathomable repertory. Largely we may say that a repertoire has got recognition among their group.13

Ladies do appreciate good songs. They have the ear for it. But when asked why they consider a particular song good, they replied:

"karuttoota irukku" = It is very meaningful
"icaiccu collutaa" = She sings harmoniously
"keekka nulla irukku" = It is pleasing to hear
"oru tappu illaama collutaa" = She sings without any error
A mellifluous voice, with a steady flow of words will immediately arrest the attention of the audience. Good songs are as infectious as diseases.

3.3.1 The word 'icaiccu' could be heard very frequently. Kanthammal of P-1 told me that 'icaiccu collutaal' is definitely needed in a dirge. Her explanation of harmony, with illustration she explained, contains two concepts: rhyme and pattern. A stanza of a dirge, in most cases, has monorhyme (alliteration). The second stanza will also have another alliterative pattern. The rhyming device should not be disturbed. My informant illustrated the point with the following example:

St.I
iikkatikka cammatiyeeen
  (I won't allow the fly to bite you)
eemanukkoo cammaticceen.
  (whether I permitted Yama to come)
(ii and ee will rhyme since both are front vowels)

St.II
kaattatikka cammatiyeeen
  (I won't allow the wind to blow)
kaalanukkoo cammaticceen.
  (whether I permitted Yama to come)

"If anybody sings", my informant explained, "something like:
kaattatikka cammatiyeeen
  (I won't allow the wind to blow)
eemanukkoo cammaticceen
It is very ridiculous. It is not appropriate."
The rhyme gives not only a harmony to the song but it also aids the people to remember the patterned composition of songs. Innovation is gradual and would soon be patterned.

3.4 I elicited some beliefs on and about children - time of birth, preference of sex and stars - from Sithai of P-1. These beliefs show the likes and dislikes on such matters.

3.4.1 Time

There are 27 stars. When a child is born the astrologer will be called on to prepare a horoscope for the child. He prepares it by observing the time and star of the child. Among the 27, there are some stars which are auspicious and some are not.

(1) A child should not be born at mid noon or mid night.

(2) Child should not be born in the month of cittirai (April) with cittirai as his/her star.

(Because cittirakuptan, the faithful servant of Yama, was born in the above combination.)

3.4.2 Sex

Daughters should be born in odd numbers in the sequence of birth. (First born a girl, third again a girl, fifth a girl and so on up to 10.) The negative and positive opinions of the above beliefs are:

(1) Fourth born girl will ruin the house.

(2) Fifth born girl will bring gold to the house.

Fifth born boy will make all the wealth vanish

(3) Sixth born girl brings either prosperity or poverty.

(4) Seventh born girl - you won't get anything even if you beg.
(5) Eighth born girl - she desecrates everything wherever she goes.

(6) Tenth born girl - she will make the wealth fly as cotton.

Regarding a twin the belief is that both should be of the same sex.

3.4.3 **Stars**

There are 27 stars. When a child is born the astrologer will be called on to prepare a horoscope for the child. He prepares it by observing the time and star of the child. Among the 27, there are some stars which are auspicious and some are not.

A boy or a girl should not be born in Swati star. For boys, the preferable star is 'parani'. The saying is: "He who is born in parani will rule the earth". The following stars are not considered good for boys:

(1) keettai - "Grandfather will die if he hears that his grandson's star is keettai"

(2) cittirai - "Father will be seen in the street" (he will become a beggar)

(3) rookini - "Not good for the uncle"

For girls, the star 'avittam' is preferable.

avittam - "Gold will be found even in the bucket which contains husk".
The star which is not good for the girls is 'puuraatam'.

puuraatam - "She herself is an orphan. Moreover she gave birth to a daughter with puuraatam star".

Women rejoice over the birth of boys rather than girls. A mother of seven boys does not feel unhappy; but a mother of seven girls will sink in her sorrows. There is no separate lullabies to girls. A boy's lullaby will be modified for the girl child. It is the son who has to perform all the mourning rites to his father and mother. The saying: "I have no son to lit my funeral pyre" carries a lot of poignancy in this culture.

3.5 Throughout my field work I never had any serious trouble (but had delicate problems) on payments to the informants. Whenever I tried to give some money to them, to my embarrassment, they refused to accept it. I think this is due to (1) my short stay in every village, (2) informants are not deprived of their daily wages since most of them are housewives and (3) none had the idea that their materials could be exchanged for money. My informants are satisfied to see that their voices were recorded. The chance to hear his/her own voice played back on the recorder served as a psychological gratification. This was considered more
valuable than monetary aid. Only in P-1, I heard through my mediator that a professional singer was willing to come and sing for some money. I did not see the singer because my mediator got angry on her for demanding money. Apart from this, the informants, the mediators and the house owner whose electricity I used, always declined to accept money or gifts. 14

3.6 To the analyser - collector, folklore is his prime source of high value. For the people it is their way of life. In their day-to-day life songs were sung; tales were told; riddles were put forward. People forget a few but recreate and resurrect many. Proverb is the most frequently heard folk genre. In their conversation, in their compromise and in their instruction, proverbs come spontaneously. The riddle - session is a best recreation to children. Whenever a few children got together, they began to puzzle others. They learn new riddles from some grandmas who are their point of reference and touch-stone.

3.6.1 Children distinguish the genres in their own way. Once I asked a 10 year old girl how she found out that it is a proverb not a riddle. A quick reply came: "riddles will end with a question. At the end of the riddle the word 'enna' (what) wis there."
3.6.2 A good rapport, when once established, would bring out many hidden things. My informant – mediator in P-5, once approached me and said "Sir, I want to say some songs privately. I don't want to say in the presence of ladies". So I took him one day and he reeled off to me love songs and riddles which are outwardly describing some sexual act but the answers would be quite unexpected and decent.15 It is true human presence mold some recitations; it is also true that the absence unfold a few pieces.

3.6.3 In P-2, I met a middle-aged Harijan. He is known to the villagers as an unstable man. I soon found him to be a man of some progressive ideas and political views. From him I learnt another important use of folklore – "Folklore for social injustice and protest". He sang a ballad-like song in which he portrayed the sufferings of the Tamil people who migrated to Bombay to earn their bread.

3.7. With patience and understanding a field investigator could unlock the folk treasure. He will be richly rewarded if he takes a sympathetic attitude. The most unforgettable experience happened to me in P-3. An informant, with her child on her lap, was singing a lullaby and it was being recorded. At that time, her child let a wild cry. Immediately the informant gave her breast to the
child and made the child to suck. She went on as if nothing had happened. I was stunned to see the earnestness of delivery and the utmost care shown to me and to my recording by the tutelary genius.

See A Guide For Field Workers in Folklore, pp. 24-25.

Murray's terminology is found in A Guide For Field Workers, p. 3, f.n. 7.

Special techniques are needed to collect different genres of different cultures. It is left to the collector's discretion to pick out the suitable technique to elicit the genre of his choice.

Goldstein's classification of contexts includes two levels: Natural and Artificial. See A Guide For Field Workers, pp. 80-82. But he also recognizes Induced Natural Context (p.87) which in his opinion 'vastly superior to artificial contexts for recording' (p.87). The artificial atmosphere in my field work is sometimes at the behest of my informants.

The words - 'anti' and 'canti' - denote evening. It is not known how 'anti' comes to mean morning. Literally 'anti' means twilight. Possibly from 'morning twilight', 'anti' comes to mean morning, the day break.
REFERENCES

1. The purpose, problems, and requirements of the collector are the deciding factors for any type of collecting projects. K.S. Goldstein conceives three types of collecting projects:

   (a) Survey Projects: a sampling of the folklore repertory of one or more areas, cultures, groups, or individuals.

   (b) Depth Projects: the intensive collecting of all kinds of folklore data from one or more communities, groups, or individuals.

   (c) Local Projects: collecting one or more kinds of folklore data from one's own family or from neighbours.

   See his A Guide For Field Workers in Folklore, pp.24-25.

2. Field Linguistics, p.4

3. Emeneau's Kota Texts contains a grammar, linguistic analysis of a text, twenty-six myths and tales and a list of motifs found in the Kota tales.

4. M.A. Murray's terminology is found in A Guide For Field Workers, p.3, f.n. 7.

5. Special techniques are needed to collect different genres of different cultures. It is left to the collector's discretion to pick out the suitable technique to elicit the genre of his choice.

6. Goldstein's classification of contexts includes two levels: Natural and Artificial. See A Guide For Field Workers pp.80 – 82. But he also recognizes Induced Natural Context (p.87) which in his opinion 'vastly superior to artificial contexts for recording' (p.87). The artificial atmosphere in my field work is sometimes at the beset of my informants.

7. Both the words - 'anti' and 'canti' - denote evening. It is not known how 'anti' comes to mean morning. Literally 'anti' means twilight. Possibly from 'morning twilight', 'anti' comes to mean morning, the day break.
8. Tamil Lexicon tells us that 'paappaatti' is a colloquial form of 'paarppapi' which denotes a brahmin lady. Since brahmin is considered as a superior caste, the folks bring the brahmin caste as comparison to their objects of admiration.

9. Von Sydow speaks about two types of bearers: active and passive. He who improvises the text is called an active bearer; he who simply reproduces the text as he learnt is called passive. See his 'Folktale study and Philology'. Among active-bearers there may be different types, as conceived by the Russian folklorist Azadovsky, like: "the specialist in the obscene, the precisionist anxious to relate every detail of the tradition accurately, and the embroiderer who fills in the structure of the tale with the realism and pathos of everyday life". See Richard Dorson's 'Oral Styles of American Folk Narrators' in Style in Language, p.28

Some one has observed the artistic talents of Negro storytellers thus: "This talent lies not in imaginative invention of a new story, but in imaginative presentation of an old one"(in Richard Dorson's Buying the Wind, Introduction p.3)

10. Sung in the occasion of a marriage in which the bride and the bridegroom daub each other with sandal and other things. The songs are jocular in vein.

11. Dance with clapping of hands to time and singing.

12. A game in which children sing and dance in a ring, marking time with beats of short coloured sticks.

13. Richard Dorson had an interesting acase: "Although Jim uttered his tales with great assurance, none of his kinfolk and townsmen thought of him as a storyteller, except one neighbour woman whom he habitually visited to pour out his troubles". See his 'Oral Styles', p.36. It is also likely that a reputed informant may turn out to be a dud.

14. Goldstein has sensitively stated that even a gift instead of payment will be taken as another attempt at making payment by a proud person. The gift also should be given as nicely as possible. For this he provides an interesting incident: "George Pullen Jackson used to carry around several bags of
tobacco, which he then fobbed off on an informant by indicating that he really didn't have any use for all of it and would the informant be good enough to relieve him of some of it." (A Guide For Field Workers, pp.169 - 170).

15. Every field worker and collector should remember the piece of advice of Herbert Halpert before publishing their field data: ".......the collector must have in mind his responsibility to his colleagues in folklore, since tactless publication, like tactless behaviour in the field, may make it impossible for another folklorist ever to collect in that area". (in 'Folklore and Obscenity: Definitions and Problems', p.193.
# DETAILS OF INFORMANTS

## POINT 1

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Name</th>
<th>Age</th>
<th>Caste</th>
<th>Education</th>
<th>Travel</th>
<th>Repertory</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Arumugam</td>
<td>40</td>
<td>G.IV.2</td>
<td>-</td>
<td>-</td>
<td>Dirge Lullaby</td>
<td>Text bound; fluent; hermaphroditic; talent recognized by women.</td>
</tr>
<tr>
<td>3</td>
<td>Kanthammal</td>
<td>58</td>
<td>G.II.1</td>
<td>-</td>
<td>To many places of the State</td>
<td>Lullaby</td>
<td>Text bound; informative.</td>
</tr>
<tr>
<td>4</td>
<td>*Kuppammal</td>
<td>40</td>
<td>G.I</td>
<td>-</td>
<td>To many places of the State</td>
<td>Ballads</td>
<td>Familiar in Karnatic music; sung Periyalvar (7th Century A.D.) lullaby.</td>
</tr>
<tr>
<td>5</td>
<td>Ponnammal</td>
<td>26</td>
<td>G.II.1</td>
<td>-</td>
<td>-</td>
<td>Dirge Lullaby</td>
<td>Not gifted.</td>
</tr>
<tr>
<td>6</td>
<td>Sithai</td>
<td>56</td>
<td>G.II.2</td>
<td>-</td>
<td>To many places of the State</td>
<td>Dirge</td>
<td>Tune bound; shed tears when recited dirge.</td>
</tr>
</tbody>
</table>

* She is native of Arikesavanallur which is only 1½ Miles away from P.I; interviewed when she was in P.I.
<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Age</th>
<th>Class</th>
<th>SL.C</th>
<th>Occupation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.</td>
<td>Chinnattaay</td>
<td>40</td>
<td>III.2</td>
<td>S.S.L.C.</td>
<td>To other districts</td>
<td>Lullaby Primary School teacher; refined language; not dependable.</td>
</tr>
<tr>
<td>9.</td>
<td>Kamala</td>
<td>26</td>
<td>I.I.1</td>
<td>S.S.L.C.</td>
<td>Native of Trivandrum, Kerala</td>
<td>Lullaby Not learned the local lullabies; the same lullaby collected in Trivandrum.</td>
</tr>
<tr>
<td>10.</td>
<td>Kanthimati</td>
<td>27</td>
<td>II.2</td>
<td>-</td>
<td>Educated To many places</td>
<td>Lullaby Text bound; good voice; preserved songs by writing in many notebooks.</td>
</tr>
<tr>
<td>11.</td>
<td>Muthaiya</td>
<td>40</td>
<td>IV.3</td>
<td>-</td>
<td>Bombay</td>
<td>Ballad Love songs Sympathiser of a political party; narrated the sufferings of hut-dwellers (Tamilians) in Bombay.</td>
</tr>
<tr>
<td>13.</td>
<td>Sankara Vadivu</td>
<td>60</td>
<td>II.2</td>
<td>-</td>
<td>-</td>
<td>Dirge Remembers the texts well; reliable.</td>
</tr>
<tr>
<td>14.</td>
<td>Subramaniya Pillai</td>
<td>60</td>
<td>II.2</td>
<td>-</td>
<td>Calcutta</td>
<td>Tale Narratives from written sources; overt expression felt.</td>
</tr>
</tbody>
</table>
15. Isakkiyammal 38 G.III.1 - - Lullaby Tune bound; sung in artificially created context.

16. Saraswathi 30 G.IV.1 - - Dirge Lullaby A widow; not fluent.

17. Shenbagathammal 33 G.III.1 - - Lullaby Not dependable.

18. Gomathi Rajangam 42 G.I. Educated To many Nalunku Sophisticated; showed many note-books in which songs were written down.


20. Nellaiyammal 38 G.III.3 - POINT 4 - Dirge Lullaby Text bound; emotionally neutral.

21. * He is native of Padmanabamangalam which is a mile away from P.4; recorded at that village.
POINT 5

(Three nearby villages visited; P.5.1 - Melappavoor; P.5.2 - Sadaiyappapuram; P.5.3 - Melakaram.)

P.5.1

20. Muthammal 45 G.II.2 - Dirge
   Text bound; shed tears.

21. Nellaiyammal 38 G.III.3 - Dirge
   Text bound; unemotional; faltering memory.

22. Parvathi 55 G.III.2 - Dirge
   Reproduced the tuneless texts with hesitation.

23. Sanku Ammal 45 G.II.1 - Lullaby
   Tune text matched; fluent; falters occasionally.

P.5.2

24. Sithai Anni 43 G.II.3 10th Standard Lullaby
   A good voice; showed many note-books where songs written down
<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Age</th>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>25.</td>
<td>Nagammal</td>
<td>40</td>
<td>G.III.1</td>
<td>-</td>
</tr>
<tr>
<td>26.</td>
<td>Palavesa Kon</td>
<td>40</td>
<td>G.III.1</td>
<td>To other States</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lullaby</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Average.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lullaby</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>A squire; highly informative.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Dirge</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Love songs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ballads</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Proverbs</td>
</tr>
<tr>
<td>27.</td>
<td>Piramu Ammal</td>
<td>60</td>
<td>G.II.2</td>
<td>-</td>
</tr>
<tr>
<td>28.</td>
<td>Vellaiyammal</td>
<td>45</td>
<td>G.II.2</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Proverbs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Often uses proverbs; quick witted.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lullaby</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Average.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lullaby</td>
</tr>
</tbody>
</table>