INTRODUCTION

The beast lives unhistorically; for it goes into the present, like a number, without leaving any curious remainder. It cannot dissimulate, it conceals nothing; at every moment it seems what it actually is, and thus can be nothing that is not honest. But man is always resisting the great and continually increasing weight of the past ...

(Nietzsche 5)

The term history is derived from the Greek word ‘historia’ that means inquiry, interview, and interrogation of an eyewitness and the reports of actions. Thus, according to Aron in his book Introduction to the Philosophy of History, “History in the narrow sense is the science of the human past. In the wider sense, it is the studies in the development of earth, of the heavens and of species as well as of civilization”(15). Different critics give various ideas on the concept of history. According E.H. Carr in his book What is History says, “History has been called an enormous jig saw with a lot of missing parts” (13). In Droyren’s words, “… the historical records are incomplete” (97).

Moreover, according to G.Barcaclough: “The history we read though based on facts, is strictly speaking, not factual at all, but a series of judgment” (14). In total, it is the cumulative knowledge of human activities in the past. Barns also give two different senses of history, objective sense and subjective sense. The objective sense of history according to him is “all we know about everything man has ever done or thought or hoped or felt” (5). However, in subjective sense, “History may be regarded as a record of all that has occurred within the realm of human consciousness” (James Fieser 44) Hayden White is indisputedly the most important theorist of history. According to White,

History is a verbal prose structure in the form of narrative discourse, the content of which is as much imagined and invented as found. In the construction of the historical narratives, historian’s inevitably combines known facts with imagined whole. Thus, this implies that there is a
definite textualisation of historical “facts”, and there is no empirical
history possible outside the text. (Victor E. Taylor 392)

White then sums up his concept of history and says that almost all historical
writing is interpretive and that a primary form that this interpretation takes is narration.
He also gives some components of historical narrative (34).

- Chronicle
- Story
- Mode of emplotment
- Mode of argument
- Mode of ideological implication

In his essay *The Historical Text as Literary Artifact*, he proposes,

… Histories gain part of this explanatory effect by their success in
making stories out of mere chronicles; and stories in term are made out of
chronicles by an operation which I have elsewhere called “emplotment”.
And by emplotment I means simply the encodation of the facts contained
in the chronicle as components of specific kinds of plot structures, in
precisely the way that Frye has suggested is the case with “fictions” in
general. (16)

For an ordinary man, the term history entails a history of country, primarily its
political history, which mainly deals with the names of kings and monarchs and deals
particularly in detail with who succeeded whom and how at a particular point of time. In
the recent times it is mostly related with the constitutional changes and power politics
behind them. However, it is very difficult to define and describe the concept related to the
subject and nature of history. In order to get the comprehensive picture of any particular
period, it is very necessary to take religion, warfare, inventions, expansion of trade and other cultural and economic activities into account.

Juliet Gardiner describes history as ‘an unending dialogue between the present and the past’ (10). Whereas, Arthur Marwick shows three different levels of history in his works; firstly he has not described the entire human part as it actually happened, secondly he connotes man’s attempt to interpret the past and thirdly he depicts history as a scientific discipline. T.B. Macaulay, however, discusses history as reason and imagination and has the sole and absolute domination of both upon it. That is why history sometimes seems like fiction and sometimes like theory.

The origin of history can be traced back to the oldest document of ‘Eolithio’ or ‘Paleolithic ages’, but historiography came into existence only when the art of writing was mastered. The earliest historical material or inscriptions are chiefly devoted to the glorification of kings, military victories and monarchial achievements. In the ancient times, myths, folktales and panegyric songs were not considered to be historical narrations of that time. The earliest and the simplest form of authentic history is found at ancient Sumer and Egypt which consists of the list of dynasty. After that, the very first objective history was given by the father of history, Herodotus in fifth century B.C which is about the Persian war. It is from this point that history came to be viewed as a different discipline and was divorced from other narratives like the folktales and myth as the latter were being considered opposite to ‘truth and facts’. This changed the concept of history that begun to be considered as objective and different from fiction, based on the fact.

The related concept of historical progress came into being formulated by the Bible. It not only dealt with the basic concept of western literature and culture but also influenced the perception of human history. History according to the Greeks, Romans, and the Chinese was mainly a series of related developments, not entirely divorced from the myths and folktales, which imbibe practical and moral lessons for latter ages. However, Bible gave the alternate picture of history as the handwriting of God and the belief that the events of history are divine plans on which the world has to act and has decisive beginning, middle and the end. Thus, the Christian concept of history is a record of human struggle for attaining the divine goal but it underlies the modern belief in
material progress as well. With the advent of time this religious view led to secular, social and political history.

The theorists like Michel Foucault and Hayden White challenge the traditional concept of history which is just a repitition of destined events, which could not be affected by human powers and articulate it as casual, closed and linear. They are also of the opinion that history is necessarily a political act, that is empirical and discard the objectivity of history that deals with real life which can never be truthfully represented. According to Friedrich Nietzsche, “The historical sense in our times forms a sixth sense” (Shah 12). White and Ezra pound suggests, “Our knowledge of the past is married by ‘Omissions’ of the most vital facts” (12). Thus, Attridge defines history as:

… The complex of social and material forces which modify the individual and community in a succession of experienced presents and yet again as a Supra-individual, supra-communal, transtemporal continuum, genetically or teleological oriented. (12)

Both these definition and meaning of history challenge the very concept of linear, chronological history as sacrosanct. Michael Foucault also rejects the notion of history in his book The Postmodernism Reader: Foundation Texts on the grounds that “ the traditional devices for constructing a comprehensive view of history and for retracing the past as a patient and continuous development must be systematically dismantled” (79).

The subject of history in popular belief says that history is the life of nation. Historians often missed some of the events and circumstance that influenced the morals and the manner of the people, the transition of communities and silent revolutions, as they are not acquired by armies or enacted by governments. On the other hand the literary writers try to fill the gaps and fissures in history with the help of lively events. Leo Tolstoy believed that it is the duty of an author to captured the spirit of the past and then turn it into living document. According to him as quoted in Shah’s book History as novel:

As long as histories are written of individuals, only of Caesars, Alexander, Luthers, Voltaires and so forth who have taken part in given events and
not histories of all persons without exception who have participated in them, no description of the movements of humanity will be possible without the conception of some such force as compels men to direct their activities to a common end. (16)

On the other hand, history for R.G. Collingwood is both an act of recovery and a self-definition. Douglas Arched also refers to this agreement and propounds that the Historian does not bury himself in the past but reenacts it with a clear and animating sense of his presentness, wherein the assumptions and perceptions of past and present are set in interaction and lead to mutual illumination and definition. (16)

Thus, the writer who is dealing with history or historical events tries to reckon the truth in the form of diversion of that particular event. The main work of the historian is to deeply penetrate into the minds of the people under study and their perceptions.

The concept of history in India is not the same as that of Europe. The first reason behind this is that the western concept of history is linear while it is cyclical in Indian context. The most desirable and influential reason is that, India is a land of heterogeneous people and languages, which means it is a mixture of different communities, languages and varied cultural groups. Thus, in the western sense, there is no common language and there is a lack of any such nationalistic feeling and hence any linearity that might be construed as history in the western sense of the word. However, for a country like India, history is never a linear progression of events in chronological order or merely a retelling of great events, but it is a something else. It is also an account of the feeling of the people where they idealised historical heroes as gods and goddesses. Romila Thapar also shows these different types of history in Indian context and she says that in ancient India, the authors and philosophers use two different periods that is, the cosmological time and the lunar solar calendar which are based mainly on the paths of sun and moon. India lacks in the vaunted objectivity, which is the traditional historiography of western, but not the
historical knowledge (89). This is also reinforced by Levi Strauss who comments on the
traditional historiography of the west that, tradition and narrative historiography is
nothing but the myth of western and especially mourns, bourgeois, industrial and
imperialistic societies, it was nothing more than a question of paradigm (23).

*Itihasa* is the analogous word for history in Indian terms, *iti-ha-aasa* means so it
happened. This word clearly demonstrates two things; first, it deals with the past events,
and second, it is about careful scrutiny. The *Chhandogya Upanishad* abounds in many
references of *Vedic Richa* (mantras). One of the quotes from *Rigveda* gives the clear and
prominent picture of the political consciousness of India.

*Samano mantrah samiti samani*

*Samanam manah saha cittam essam*

*Chhandogya Upanishad. (20)*

Thus, the term samiti indicates to a popular assembly and the term mantra
suggests that popular assembly, which is used to indulge in deliberations addressing and
ensuring state policies. A diffused representation of political ideas and institutions of
ancient India constitute the *Rigveda*, whereas, the brahmana literature presents a distinct
account of socio-cultural data of the same. Together they provide a detailed description
about the relationship between the ruler and the ruled, the members of the royal family
and their position and art of war. These literatures are presented or existed in somewhat
1500 and 1000 B.C. The early *smrities* and *dharmasutras* have been written during a
period between 600 and 100 B.C. which play an important role in the study of Indian
politics by throwing light on the duties and responsibilities of the kings as the custodians
of law and social order. The canonical works of *Pali* like the *Tripitaka*, composed in
between 400-300 B.C., also encompass many references pertaining to political situations
and consciousness of India. Likewise, ancient Jain literature and *Shantiparva* of
*Mahabharata* confirm the belief that India had well developed policies and rules.

The study of original sources helps to support the argument that India never
believed in linear documentation of history unlike western counterparts and India has
multiple ways of depicting the events which includes seminal works like *Arthashastra*, 
which is the way of depicting history by dealing with political, economical, social, religious and military histories in different ways:

*Puranamtvrit aakhayikadahranam*

*Dharmastashtramrthshastra cetihas.*

*Arthshastra.* (25)

It means that the *Dharmashashtra, Varthshastra* and *Itihas* are discussed even in *Puranas*, they are interlinked and worth studying. The nature of narrating histories differs and it is more useful as far as historical evidences are concerned. In ancient India, history was presented by enmeshing it with myths and legends. Indians never considered history as science or an art as European did, but always developed it by adding myths and legends and rendering it timeless. For Indians history is not mere description of facts of past, but it is something more that can be seen in the following lines.

*Dharmath kam mokshanupadesa samnritam.*

*Purvvrutkathayuktamitihasm prachkshts.*

*Sanskriti-english history.* (26)

Which means history teaches us all about dharma (religion), arth (science of wealth), kam (action) and moksh (salvation). This makes history a significant source of knowledge and wisdom in the four fold path advocated by the scriptures. Moreover, it tells tales about the past. Thus, there is a clear-cut line of demarcation between the Indian and Western notion of history. All the ancient literature of India does not have the historical references in accordance with present day’s standards but imbibes histories in a broader sense and this contains oral literature that avails along with some of the socio-political conditions. Indian historians are never satisfied with the idea that history is a linear progression of events, a master narrative with a value of unity, homogeneity, totality, closure and identity because the minds of Indian are nurtured by the concept of karma and dharma.

Medieval period of India shows many references of objective history, these are travelogues of Magasthenes and Yuan Chwang, biographies of rulers and songs in their
praise by bards and court poets. Sanskrit literature during 11th to 15th century A.D. is enriched by historical *Mahakavya* (epics) like *Narasahasankacarita* by Parimal Podmagupta, *Rajtarangini* by Kalhan, *Prithvirajvijay* by Jayanaka, *Dryassaya Mahakavya* by Hemchandra Suri, *Madhvijan* by Gangaderi, and all these epics depict the major historical events of that time. During the 16th and 17th century biographies and autobiographies also served as an alternate source of history. Texts like *Baburnama* in 1560 A.D *Mirat-i-sikandari* in 1613 A.D. *Mirat-i-ahmadi* in 1760 A.D exemplify this. The Buddhist and Jain religious writings also provide a picture of the history of their time. With the advent of the Britishers or colonizers the course of writing history took a new turn and this ushered a new perspective to historiography. Thus, the western sense of history was considered as universally valid sense of history even in India due to their imposition of ideas and thoughts upon the people and because of the fact that Indian historians lacked in writing history as a discipline of historiography. According to Jasbir Jain,

> It is more important to pursue the parallel in the course of development rather than the differences, and trace the continuity with in Indian tradition, rather than concentrate on the influences which isolate and distance it from tradition. (27)

The argument regarding the writing of traditional history related to ancient India is quite contrary to what it is in west. However, there is no determined consistency of sequence as far as writing of Indian literature is concerned. The true spirit of the epoch finds its expression in the works of various writers in various languages like Vallathod, Kumaran Asan, Bhai Vir Singh, Gulam Ahmad Mahjoor, Rabindranath Tagore and Nazrul Islam. Though the Britishers endeavored a lot for revivification of sustained old values and tradition, all the writings of these writers are steeped in the ideologies of Gandhism and Marxism. The writing of these writers also echo the common urge of social reforms and a protest against colonialism. The love for history is just the counter attack to British rule with the help of literary tools. Thus, the nature and scope of history kept on changing.
The historians or the historiography cannot be comprehensive as the past events can be interpreted in multiple ways and that there are innumerable ways of demystifying the perceived truths. A single event has numerous connotations for different sets of people which makes it quite different or next to possible to present a single, comprehensive and accommodative version capable of assimilating diverse interests of people. Moreover, history in its ideal sense, details the activities of man, their customs, but at the same time it is observed that it fails to deal with social factors such as formation of classes’ despairs and aspirations under certain circumstances. Moreover in the absence of disintegrated recordings of the pasts the metafictional version can provide some alternatives which can help to probe deeper into the past.

Thus, history for many authors becomes a mirror house which reflects various images. These images vary according to the mirror and the angle. In other words, it is possible to have several images of the same event in accordance to the standpoint of the beholder. In this sense, other literary and non-literary text cannot replace history but they complement each other thereby helping the readers in understanding the past more comprehensibly. This creates space for folk to be analysed as a discourse that is parallel, at times counter and at times supplementary to mainstream history.

The study of folklore in Indian context started around the middle of nineteenth century through the theoretical propositions of German philologists named Karl Lachmann, Carl Albert, Richard Armstedt, Max Frankel, August Fick, and Hans Krahe with the British Colonial collectors who made their preservation. The accessible and widely known resources of Indian folklore were produced since the middle of nineteenth century and go up to the early twentieth century and evolved in the context of British colonial rule in India. German Indologist, Theodor Benfey in 1856 declares the Panchantatra and Jataka stories, as the oldest folktales of the world. The famous collectors of folklore are Mary Frere, Flora Anne Steel, Georgiana Kingscote, Richard Carnac Temple, Charles Swynnerton and William Crooke. They collected the folktales from different regions of India, which also included the vastly different communities and tribes.
The terms folklore needs to be viewed in the Indian context. Firstly, there is definitely recognition of folk (*loka*) category as this word has various qualifications with the prefixes *loka*, like *Lokacara*, which is used to indicate folk customs is different from *Sastracara*, which means rules dictated by scriptures. However, in the performing art especially in drama *loka dhram* means the folk style of performance, while, *Natyadharm* stands for those forms, which followed the path of the *Natyasastra*. The term *Desi* is used to designate regional, local or popular folk styles parallel to the margi or highway style, representing the all-Indian paradigms.

The various kinds of folklore of India occupy an important position in Indian culture since time immemorial. As Durga Bhagavat, the celebrated scholar of Indian society and culture points out: “India is a land which is known for its love for stories. From the very remote time Indians have looked upon stories and songs as special divinities …” (10). To exemplify this, voluminous and influential stories of folklore are produced by India. The first phase is marked by ancient collections like *The Panchatantra*, *The Kathasarit Sagara*, *The Hitopadesha*, *The Vetalapancavimsati*, and *The Buddhist Jatakas*. The second phase is marked by the shift of classical texts to field of collection done by British collectors, which includes the government officers, both civil and military, and even their wives, as well as Christian missionaries. In the third period, there is a combination of methods of field collection and philology; there is engagement of both the scholars of east and west which gives rise to a new kind of consciousness about the folk heritage, which finally raises the nationalistic spirit. The stalwarts like Rabindranath Tagore, Kaka Saheb Kalelkar, Zhaverchand Meghani, Ram Naresh Tripathi and Lakshminath Bezbaroa serve as an important source of inspiration for the collection and publication of hitherto neglected folklore genres.

In the fourth period, which began around the 1950’s, anthropologists and language specialists begin to record the major genres of verbal folklore in most regions of India. During this time, the primary role in the study of India included the field of folklore passed from Britain to America. Black Burnn and Ramanujan in his book *A Flowering Tree and Other Oral Tales from India* commented that after independence “the nationalistic movement suppers a new respect for, and interest in folktradition” (7).
From this time onwards, folklore was introduced as a subject in many Indian universities. Nobel laureate Rabindranath Tagore himself popularized folklore by creating folk songs and by promoting folklore in many ways. One of the ways was to provide space for a *Baul Mela*. ‘Baul’ refers to a form of mystical devotional music and to its wandering performers. Whereas, *Mela* (fair) continues to be an annual event where Bauls come, camp and perform.

The fifth and the current period of research in Indian Folklore started in the 1980’s. Extensive field researches, exploration of new fields, as well as the induction of new perspectives were the main characteristics of this period. From 1947, the field of Indian folklore has been explored and analyzed by Indian and International scholars, as by public and private agencies. The decades of 1970’s and 1980’s is embellished with contributions of many individuals. The Ford foundation planned a concrete effort in 1980’s where by five folklore collections and research centers were initiated in Udupi, Chennai, Jodhpur, Tezpur and Shillong. In the northern most regions of India, the situation of folklore is significantly different from that of the western, eastern and southern regions because the folklore of these regions reflects in performative practices, caste and class relationship and philosophical ideas as to how people of a multi-religious society accommodate and integrate differences.

Indian folklorists have been using the term *Lokvarta* instead of folklore. The term *Lokvarta* consists of two words, *Lok* and *Varta*. By *lok* it means the folk in the widest sense or common people in general, and the other word *varta* usually means the talks or the gossip or the wisdom of the people. Both these words are very old in Indian history. Words like *Lok* and *Parlok* have been used in the oldest religious and secular literature of *Vedas*, and the word *varta* too can be traced from the middle ages, where it is mostly found associated with saints and religious devotees. However, the joint use of these words as *Lok Varta* was used originally by V.S. Agrawala in 1920.

Folk in other countries is designated as common mass of people who live outside the civilized circles of the society. But it is totally different with special surroundings of the Indian people; the limitations of the term have not been accepted, simply because cities, towns, villages and rural areas remained as prominent factor in Indian society.
There are saints, intellectual persons and devotees from ancient times in this country who, though living in far-off hermitages in the forests, had considerable influence at the courts of the kings and at large gatherings of the village masses. Thus, the notion, Lok stands for the total cultural unit of the Indian nation.

Russian folklorist, Y.M Sokolov in his book *Folklore and Historiography* argues, “Folklore is an echo of the past, but at the same time it is also the vigorous voice of the present.”(28). Folklore is considered as one of the most essential factor which act as a feeder as well as a link in the missing events and facts of the history. It creates images of the historical aspects like wars, battles and the individual performances at great wars, saints and commoners. The historic renderings of the folklorists have not only become the part of literature but also, assist the historian to ascertain the facts which were lost in the vast parabola of time. Charan poets of Rajastan, Dresas of Duggar and Hurkias of Kumaon and Garhwal have contributed much in this field.

The term ‘folklore’ has variety of its versions in different language and it has both semantic and theoretical differences. The German *Volkskunde*, the Swedish *Folkminne*, and the Indian *Lok Sahtiya* all slightly differ from the English term “Folklore”. The term folklore cannot be summed up in any one definition. The reason behind the divergent view is that the concept about the nature of folklore itself has undergone considerable change over the years. The first of these definitions is by Archer Taylor who says that: “Folklore is the material handed down traditionally either by word of mouth or by custom and practice” (14). A more elaborate and illusive definition, given by W.R Bascom, says that “Folklore comprehends all knowledge that is transmitted by word of mouth and all crafts and techniques that are learnt by imitation and example as well as the product of such crafts”(14).As such it comprehends a whole range of material which includes,

Folk art, folk craft, folk tools, folk customs, folk belief, folk medicine, folk recipts, folk music, folk dance, folk games, folk gesture, and folk speech as well as those verbal forms of expression which have been called folk literature. (14)
Folklore is considered as history because folklore is as old as the human existence and its society. Folklore plays a prominent role in the form of knowledge, beliefs and customs in primitive and most ancient society of humans which has been handed down from generation to generation. As Bascom says,

Folklore … is one of the important parts that go to make up the culture of any given people … there is no known culture which does not include folklore. No group of people, however simple their technology, has ever been discovered which does not employ some form of folklore. (14)

Definitions of folk has all the things from a group as small as a village to an entire nation because it is consider as whole activities of human society. Occupational, ethnic and religious groups also come under folk whereas the ‘lore’ part of any definition determines the notion of “tradition” which typically imbibes folktale, folksong, custom, belief, etc. The material that makes up folklore is one thing and the study of this material is another. The study of folklore has it existence of around two hundred years whereas; folklore has always been the part of human culture since the very beginning of human society. Folklore is still present because it is present in the memory of man, handed down from generation to generation by word of mouth and through imitation if not by printed page.

Dorson in his article *Encyclopedia of the Folk Culture of Karnataka: Introductory articles*, aptly categorizes folklore into four categories. These are ‘oral literature’, the ‘material culture’, the ‘social folk custom’ and the performing ‘folk arts’. These four divisions are further classified into different subdivisions (28).

The first category is the oral literature, which comprises of folk narrative, folk songs or folk poetry with their subclasses. Folk narratives comprise myths, legends, folktales, proverbs and riddles. These are considered as orally transmitted folklore from one generation to another without knowing any authorship. Folk poetry includes various forms of poems embracing narrative folk poetry, folk epics and so on. In the second category there are material culture, which includes the “response to techniques”, skills,
recipes and formulas transmitted from one generation to another and conserve that
tradition and individual variation or verbal art. In short, it deals with the society’s art and
crafts. The third category regards the social customs and thus represents the relationship
between community and family in connection with villages, households, churches,
holidays, rites of passage like birth, incarnation, marriage, death and so on and thus
subsumes the customs and the beliefs of folk. In addition, the last category, of the
performing folk arts includes the genres like folk music, folk dance and drama.

Dundes in his book *The Meaning of Folklore* describes the four main functions of
folklore. The first function of folklore is of entertaining and amusing people mostly
during the leisure time, after a hard working day. In this way folklore performs its first
function to amuse both the teller and the listener or as Thompson says, “to relieve the
overpowering monotony of one’s life” (3). The second function which includes the
validation of cultures and institutions is in which rituals they are performed. The third
function is considered as an important and most significant one in the sense that most
folklore is intended for younger generation and through education, manners, customs,
beliefs, practices they are induced. Fables and folktales are meant to teach general
attitudes and principles whereas proverbs are used as a means to understand what is good
or bad. As Dundes puts it, “to warn the dissatisfied or over ambitious individual to be
content with his lot, to accept the world as it is and thus to conform to the accepted
patterns” (296).

Finally, folklore serves the function of maintaining stability of culture in the sense
in which it is present in the society. The genres of folklore put pressure and exercise their
influence over the members of society. They also maintain the continuity of the culture
from older generation to younger ones through education as their main vehicle. As
Willian Bascom in his article entitled *Four Function of Folklore* says:

Folklore operates with in society to ensure conformity to the accepted
cultural norms … There is no difficulty of course in finding instance in
folklore where laziness, complacency or the lack of ambition and
initiative are condemned, but are there any which suggest that the
individual destroy or even disregard the institutions and conventions of his society. (39)

Folklore represents the traditional elements of the way of life of the other group of people and naturally developing the creative expression as a part of the way of life. In the modern society people have lost their basic values, customs and culture and thus everyone is constantly struggling to find their existence in order to maintain the ethnic identities. Folklore thus provides a tool to discover the roots of distinctive communities and also to facilitate them. Folklore is more important in the present time because it is the amalgamation of the humanities, ethnography, history, linguistics or the history of literature. These all terms subsume under the umbrella term ‘Folklore’ which unveils many facts and thoughts.

Andre Varagnac describes the notion of folklore in his essay *Towards a Definition of Folklore in Context* as, “the actual customs, rituals and other observances are the representation of the mode of thoughts that underlies them” (6). Folklore has many connotations in the society because it is the amalgamation of various concepts and thus it act as the manifestation of an individual thought, which in turn helps in the illustration and perception of nature and social reality. Historically folklore gives greater importance to place or regions from where that particular folklore has generated and thus oral tradition act as a connecting agent for community. In folklore, the achievement of cultural knowledge and wisdom is handed down from one generation to another and thus it acts as perception of instruction. Contemporary society gave the idea of folklore because it is not an antiquity of the past but a manifestation of present. People produced folklore and it is about the people, to eulogise the images that is present in songs, proverbs and in many other things. Folklore unveils the area of special concern and the basic hindrance in understanding of one culture termed as ethnocentrism by anthropologists. According to this notion each path that one discern is ‘straight’ and ‘right’ whereas the way may be even ‘wrong’ or ‘unnatural’(10). The Greek historian Herodotus depicts ethnocentricism as follows:
If one were to offer men to choose out of all the customs in the world such as seemed to them the best, they would examine the whole number, and end by preferring their own; so convinced are they their own wages surpass those of all others. (88)

The main intention in the study of folklore is to perceive the suppositional assumption. Without the knowledge of customs, no one can select out of all the customs in the world. Evidently the point in collecting, classifying and transferring the customs and other forms of folklore are not inevitable to allow the investigator to choose a path of lift other than his own (90).

The definition of folklore in its cultural context is: “Folklore is not an aggregate of things, but a process, a communicative process to be exact” (Prop.9). Like other forms of art, folklore represents the form that is recognizably derived from life and its form represents the accumulation of particular text across time. According to Alan Dundes in his book The Meaning of Folklore, folklore is “a mirror of culture in which the basic personality of a person is depicted. It is not a provocation factor. It does not show the action of an individual” (53).

The imperfect kind of thinking of an individual exemplifies “cultural deprivation”. Acknowledgement of the usage of people’s life is an important component of anthropological utilization of culture rather than depicting the mandarin material in specific groups like opera and the great books, etc. Culture is indespensible to human beings, however in some cases people accept one culture in preference to another, thus, it is impossible for an individual to be “culturally deprived”. The conceivable arrangement of symbolism in a culture mirrors itself in its folklore. Folklore banks on the symbolic design of tending culture as a result of amalgamative fantasy. The culture that is present in the folklore clusters around the calendrical cycle and life cycle of the individual of a community. Folklore is the collection of the principal topics like exigency and anxiety in an analytic fashion. The ‘nativistic movement’ by anthropologist in culture resulted in ordinary for borrowing, and brings out the dominating cultural artifacts. High culture, popular and folk culture are three sections in cultural ambit of folklore. Of all these
cultures, the preserved and communicated culture by word of mouth is folk or traditional culture. According to Finnegan:

Folklore (or traditional and popular culture) is the totaling of traditional based creations of a cultural community in so far as it reflects of its cultural and social identity, its standards and values transmitted orally, by imitation or by other means. Its forms include among others language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts. (12)

According to Richard Dorso, “a cluster of skills take note of other discipline in folklore” (37). The literary use of folklore with anthropology dealt with the relationship between culture and history. The unique approach of the discipline and its rootedness in man’s life makes it an eminent branch of knowledge. National and class ideology are the backbone of folklore material by which history of a nation is constructed and reconstructed. Folklore studies have perpetually focused on the interrelationships between language, literature, philosophy and history in order to apprehend the past and so to contour the present simultaneously.

Folklore is the accumulation of beliefs, customs and traditions that people transfer from one generation to another. Folklore imbibes fairytales, legends, myths, dance, games, riddles and superstitions. The ‘folkloristic’ are the people, who critically give their arguments on traditional beliefs, myths, tales and practices of the people that are transmitted orally and thus elevated the term for the formal academic discipline to the study of folklore. The various scholars specializing in Folklore are: Alan Dundes, Waller Anderson, Richard Bauman, Fraz Boar, Zora Neale Hurston, Jan Harold Brunrand, Francis James Child, Henry Glassie, Dell Hymes, Karl Jung, Vladmir Propp, Slith Thompson, Barre Toelken and William Wilson. Dundes describes folklore in social context in his essay The Devolutionary Premise in Folklore Theory (1969) that folk is the representation of two or more persons who have same entity in common and convey their shared identity through traditions (3).
Folklorists have posted an ideal of ‘pure’ folklore which means traditional items of expression that have been transmitted solely by words of mouth, through the kind of face to face interactions which are the rule of this small ideal group. Frances Lee Utley has shown, concerning oral literature at least, that the one element of all the definition of folklore in the Funk and Wagnall’s *Standard Dictionary of Folklore, Mythology and Legend* is that, folklore is predominantly made up of items transmitted orally. Oral tradition is important in all societies, despite the reliance of some cultures on written records and accounts. These traditions account for the way things are and often the way they should be, and assist people in educating the young and teaching important lessons about the past and about life. Because many oral traditions are highly structured and are told faithfully without alterations, they can be as reliable as other non-oral ways of recording and passing on experiences. The force of oral tradition can continue through generations although small details in the telling may change. Jan Vansina defines oral tradition as, “verbal message which are reported statements from the past beyond the present generation. The definition specifies that the message must be oral statement spoken, sung, or called out on musical instruments only” (27). He further states that, “there must be transmission by word of mouth over at least a generation” (28). Thus orality is an inherent part of any folklore.

As discussed above folklore possesses a large body of heroic ballads and epic poetry. The concept of hero is a defining characteristic of this form of folklore. Hero in simple terms designates, “a model, a kind of ideal to be striven for, imitated to the best of one’s abilities.” (Dean A. Miller 1). The various uses of the word ‘hero’ carry a variety of significance, nameless person to a figure, who had attained a particular social status. In some cases ‘hero’ is defined as universally recognized character. The concept of ‘heroism’ comes forth in two different forms - as an ordinary man or as criminal or in other in the dubbed actions. Thus, it depends upon the behavioral category of the individual. People perceive hero and heroic actions based upon their own perceptions and that is what Robert Penn Warren observes when he illustrates heroes and their action that “To create a hero, is indeed, to create him itself” (30). Warren’s perspective is that to create hero is not merely to embody in a literary form a mirror image of the self at a given moment of time. Rather, hero possesses some personal traits and/or perform actions
that exemplify the conception of the ideal self from one vantage point on the world. Warren is also of the view that “The hero is not merely a projection of that pre-existing soul, the hero belongs primarily to the process whereby the soul emerges” (49).

In other words, heroes are the artifacts of creative process and act as a symbol for the society. Folk heroes sometimes act according to the norms of society and sometimes they create an alternate image in the society. Their actions vary according to their needs and the goals they have targeted are determined by historical and emergent realities of the society. Folk heroes bring change in the life of common people and they are the people who follow the socio-cultural maxim of the society. They are eulogized as role models by and for the member of the society. Folk heroes ethically maintained the culture and its stereotypes. Folk hero may be an ordinary man since his birth but becomes extraordinary person by facing the adversities of the society. The important fact is that a hero is always a man of the people.

People often have the concept that folk hero is a fictional individual but it is not always so. In fact the most influential folk heroes are real historical figures. The figures like Alexander the Great, Paul Revere, Samrat Ashok and many other folk heroes have created an everlasting impression on the minds of the individuals about their mundane existences with the help of legends that have been written on them and they have become mythological figure. Thus, focus is always on the deeds and character that made them an exemplary model among other members of the society. These elements are the prime focus of stories, fables and tales so that these forms of folklore act as a representation of the culture to which hero belongs. To this Eliade continues,

… Popular memory finds difficulty in retaining individual events and real figures. The structure by means of which it (popular memory) functions are different: categories instead of events, archetypes instead of historical personage, the historical personage is assimilated to his mythical model (hero, etc.), while the event is identified with the category of mythical action. If certain epic poems preserve what is called “historical truth”, this
truth almost never has to do with definite persons and events, but with
institutions, customs, landscapes. (43)

Folk hero is a type of individual whose status and position is based on personal
accomplishment or some actions which is acknowledged by others as revolutionary.
Many people perpetrate the acts of kindness or sharing but that alone does not make them
a folk hero. Folk hero is a hero who is recognized in society by his name, personality, or
by deeds. Folk heroes are real as well as mythological figures and are also considered as
historical figures. Their physical and personality attributes that are represented in the
stories may have fictional dramatization. Here are some personality attribute of a folk
hero as listed by Dean A Miller in his book *The Hero*

- Folk heroes are brave and usually violate the rules and faces opposition.
- They gain much revered position with their good deeds, traits such as gallantry
  and motivation to bring change.
- The folk hero usually takes on a role of leadership and protection.
- Folk heroes stand against the oppression and initiate the change that is mandatory
  for the society.
- Folk heroes are presented in the popular consciousness and their references are
  found in folksongs, folktales and other folklore; sometimes, they are also the
  subject of literature and some films. (46).

Folk heroes may commence their life as a normal person, but they alter it into
something extraordinary by considerable life events, often as an outcome to social
injustice or to natural disasters. One of the major paradigms of folk hero is the
admonisher of the common people against the oppression or corruption of the instituted
power structures. The member of this class of folk hero deviates from the set law and
thus are commonly known as ‘Outlaws’. A typical cultural hero is one who is considered
as the discoverer of the fire or agriculture, song, tradition, law or religion, and they are
important legendary figure and also the beginner of his ruling sovereignty. Cultural hero
facilitates human beings and provides them the path to secure the lives in this world. The
cultural hero initiates institutions for human beings and thus brings culture to people. Besides Outlaws and Cultural hero, Rebel heroes are also present. They are the heroes who are against the main authority and have certain goals like elimination of the authority. In this goal, it is Rebel’s dignity to feel a powerful sense of independence. Second possible aim is that of ensuing themselves to the authority. The third possibility is to establish them better than the authority. In this form, the Rebel tries to become stronger, more intelligent and even spiritual. In this type, Rebel is nothing more than what a contestant is and their life becomes a contest. Both the folk heroes of this thesis come under this category.

There is no description of cultures or languages of time and space that is not recorded in the forms of story and ballads. Folk heroes who struggle, love, play tricks, practice their various quests inevitably are considered as representative of many traditions and cultures. In heroic traditions of folkloric genre, folktale is considered as a medium, particularly in its forms of legend, wonder tale, migratory tale, anecdote and yarn. Many of the personages that are represented in folklore are historical characters. The heroes of folklore are often identical figures that are similar to their representation in their literary or popular culture. The qualities of these folk heroes are highlighted in tales and songs by folklorists to glorify the imperatives of manifestation and remonstration of a community. The notion of hero in a number of folk genres and in folktale is the canvas of heroic tradition and generally subsumes the profound cultural and social implication.

Struggle is the essence of heroism. A hero inevitably undergoes many adventures in his perilous path to break and cross the obstacles, overcomes difficulties by tackling his enemies or monsters, and greater fears and mighter power with a single strike of his sword. Folk heroes appear in various documents like mythology, history and religion. In addition, folk heroes not only dwell in folklore but they also loom in various facets in literature, art and in media. Heroes are ascribed both positive and negative characteristics. They also demonstrate a greater or lesser extent of deviation, anomaly, and often-downright contradiction. Their contradiction arises from the well constructed overview that heroes frequently enter in the conflict between ‘social groups’ and further focus between the impression of good and evil, right and wrong, legal and illegal. In other
words heroes are the figures, forever torn between the contraries of competing and conflicting aspects of a culture. In the heroism, there is anomalous and ambiguous ethnical space in which the “normal rules of behavior are suspended, thus allowing heroes to be heroic” (33).

Folk hero often defies the rule of everyday activities and anticipation in the societies and also transgresses the normal margins, boundaries and borders. They are brought forth by the tensions but they at the same time reinforce and define such margins produced by some political and authoritative agencies, folk heroes are inevitably “heroic” in the sense of bravery, strength, courage, cleverness, but sometimes get influenced by the threats of group values in past. The study of folk heroes reveal their historical embodiments in diverse form of oral expression; traditional genres, folktales, legends and folksong. The oral literature expresses the exploitiation of folk hero in his native society, these expressions act as a chronicle to construct past, from its traces found in diverse communities. Folk hero is perceived as a threat to the established group and for the individual who defies the norms and rules of the society. The authority or established institutions in a society is clinged in protecting and maintaining the traditions and culture of a society. Deborah Griggs in his essay “The Super Hero in the Heroic Tradition” has aptly highlighted,

The dynamic of the tradition has been reflected in the various transformations of traditional heroic figure as well as in the introduction of character types who seem new and whose behavior has come to be defined as both heroic and emulative. That is to say that the actions of these heroic figures are conceptualized as ways of maintaining certain values identified and understood as important within the community. (3)

It is difficult to establish the actual date and authorship of a folksong. An oral tradition is the main vehicle for the transmission of folksong. It represents the significance of culture to a certain group of people of any region. The functioning of folk songs often varies and has different perception for different kind of groups in their
internal interactive communication. People sing different songs with different companions, in different ages. Folksongs primarily serve as an object in manifestation of community life and secondary as a triumphant object. The historical messages contained within the ballads are passed from generation to generation. This means that all successive historical messages are lost except the last one which is recorded by the historian or the folklorists.

This thesis will attempt to show folk literature as an alternate to the main stream discourse of history, by using folk literature (ballads) of Mian Dido and William Wallace as the main source of comparison with the other official documents and will present a picture of the society of that time of Jammu and Scotland respectively at an angle to the established discourse.

The spirit of literature is one but it finds different expressions in different places among different societies. It is cast in the mould of custom and emotion with which people present it. It speaks their language which represents their customs, sufferings, grief and rejoices in their festivities. Thus, a world of literature, apart from possessing form and structure, also exists in time, space, history and society. To appeal to audience, a literary work must speak of concerns that readers recognize as relevant to their lives.

This thesis will situate both the folk hero Main Dido and William Wallace at the juncture between feudal forms and the emerging mercantile economy or capitalistic form of society in Jammu and Scotland. Both these regions underwent social upheaval. Both the heroes struggled for the independence of their respective regions and their ballads give panoramic view of the feudal society of Jammu region as well as Scotland. Scottish ballads present the British feudal structure with its inherent contradictions with history. A preliminary research into this subject reveals that histories do not narrate the complete reality. There are gaps and silences in the text which can be filled up through a proper study of both the folk and other forms of literature present at that time in comparison with the history.

History is an attempt to represent the past in a truthful way and make it useful for the society. History is supposedly true but Jan Vansina thoughtfully presents another stand as she says:
Oral traditions have a part to play in the reconstruction of the past. The importance of this part varies according to place and time. It is a part similar to that played by written sources because both are messages from past to the present and message are key elements in historical reconstruction … wherever oral traditions are extant they remain an indispensable source for reconstruction. They correct other perspectives just as much as other perspective corrects them. (199)

A historian must remain truthful to the past and useful to the society. But all historical traditions contain charlatans who pretended to act responsibly to advance the cause of the self. They distorted history only to gain rewards. In such circumstances the power of the patron became an agent of manipulating events. It dictated him what to include in the composition and what to exclude. Only those incidents which favored the powerful lords were included and the incidents which went against them were excluded or sometimes manipulated according to the lords in the official texts.

The line of argument will be developed by drawing in theoretical concept of Michel Foucault and George Lukas with reference to history as discourse and historical realism respectively. The concept of discourse as delineated by Michel Foucault when applied to the reading of the history as represented in the ballads reveals the role of power in constructing the narrative of these ballads. He defines discourse not only as:

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\text{… group of signs (signifying elements referring to contents or representations) but as practices that systematically forms the objects of which they speak. Of course, discourses are composed of signs, but what they do is more than use these signs to designate things. It is more that renders them irreducible to the language (langue) and to speech. It is this more that we must reveal and describe. (49)}
\]
Foucault traces the role of discourse in wider social process of legitimating power, emphasizing the construction of current truths, how they are maintained and what power relation they carry with them. He later theorized that discourse is a medium through which power relations produce speaking subjects. Discourse joins power and knowledge, and its power follows from the causal acceptance of the reality presented. He argued that power and knowledge are inter-related. Discourse is created and perpetuated by those who have power and means of communication. The baran and ballad of Mian Dido in Dogri and William Wallace in English truly represent the role of power. Both the folk heroes have been eulogized by the folk singers but represented as rebel in the discourse and the pressure and power of the rulers can be easily discovered. Hence, power is always present and can both produce and constrains truth. According to Foucault, truth, morality and meaning are created through discourse. Every age has a dominant group of discursive elements that people live in unconsciously.

Foucault very persuasively explains how power works and why some people perform very irrational acts. Within Foucault’s world view there is no absolute morality. Morality is created through exercise of power. Mian Dido and William Wallace were called bandits, outlaws and rebels. Power controls the process of composition by dictating what can be spoken of, where and when one may speak and who may speak. In his view, knowledge is inextricably connected to power.

George Lukacs developed his theory of historical realism in his book The Historical Novel (1962). His perception is grounded in his conception of totality in art. He lays emphasis on realism. In his view, a literary work ought to reveal underlying patterns in the social order and provide a sense of wholeness of existence with all its inherent contradictions, conflicts and tensions. Realism was not a question of a text’s ability to provide a surface authenticity or verisimilitude in terms of detailed physical description but rather to what extent the sense of underlying historical relations were depicted. Thus, he commented on writers/authors who were preoccupied with form, technique and literary innovation. He emphasizes the process of legitimating feudal societies which contributes “to eradicate from history the greatest historical events of the epoch,” (26). He further states:
… History is a silent, imperceptible, natural, organic growth, that is, development of society which is basically stagnation, which alters nothing in the time-honoured, legitimate institution of the society and above all, alters nothing consciously. Man’s activity in history is ruled out completely. (26)

With the help of these two critical thoughts, this thesis will discover the social, cultural and political history and present a clear picture which comprises ceaseless struggles, revolutions, successful or abortive uprisings.

**Review of literature:**

The review of literature is in two parts: available critical material on the ballads of both the region and official histories of the Jammu and Scotland.

Dogri has had a long, continuous and rich tradition of oral literature, which cannot be fixed in any time frame. It has always been there as an integral part of the Dogra community life, providing it with creative medium of self expression and enshrining its history and experiences. Dogri folk literature, especially the dogri ballads have fulfilled the functions of a living, vibrant literature for vast majority of Dogras for many generations. Some of it may have been lost in the flux of time but some of it has been collected and documented.

Dogri ballads that have been made available in printed form keeping pace with the current times still constitute only a small fraction of the rich ballad tradition. The work of collecting and preserving Dogra folk literature has been done at institutional as well as individual level. Among the organizations, the role of Dogri Sanstha, Jammu followed by Jammu and Kashmir Academy of Art, Culture and Languages and the Sahitya Akademi are very crucial. The other organizations which have also done some work in this field are the Dogra Mandal, Jammu; Dogri Research Institute, New Delhi; Bandralta Sahitya Mandal, Ramnagar; Bhadlai Sanstha, Bhaderwah and Hillman’s Cultural Centre, Bhaderwah. The government or autonomous agencies in addition to Jammu and Kashmir Academy of Art, Culture and Languages include Department of
Dogri and Center for Jammu and Ladakh Studies, University of Jammu, Information Department of Jammu and Kashmir, Radio Kashmir Jammu and Jammu Doordarshan. In addition, collections have been brought out and some analytic studies have been made by individual authors.

Dogri Sanstha took up the pioneering work of collecting and publishing Dogri folktales and folksongs as well as Dogri proverbs and idoms. Dogra Mandal, Delhi started the first journal of Dogri *Nami Chetna* in collaboration with the Dogri Sanstha, Jammu. Publication of the journal was later taken over by Dogri Sanstha, Jammu and it became its quarterly publication. Since then Dogri Sanstha has been publishing off and on, articles, books and special issues of its quarterly *Nami Chetna* concerning Dogri folksongs, folk ballads and folktales and other material pertaining to folkarts.

The Jammu and Kashmir Academy of Art, Culture and Languages (established in 1950s) with the active support of the members of the Dogri Sanstha, complemented and expanded the activities undertaken by the Dogri Sanstha with its much larger resources. In 1959, five selections of Dogri poetry, a quarterly journal *Sheeraza* (Dogri), an annual literary digest *Sarha Sahitya* and a large number of publications, including collection of Dogri writing, Dogri folksongs, folktales and translations into Dogri from other languages like Hindi, Bengali etc. were brought out. Among individuals who have done some specialized work, are Prof. Lakshmi Narain and Sansar Chand who have written *An Introduction to Dogri Folk Literature and Pahari Art* in 1965. This book contributes towards the study of folk literature, culture and history of duggar region. In 1965-66 the Akademi published a collection of Dogri folk ballads under the title *Dogri Lok Geet (Karakan-Baran)* Vol.II. Edited by Neelamber Dev Sharma and Kehari Singh Madhukar. The Jammu and Kashmir Academy of Art, Culture and Languages which stepped in with planned publication of Dogri orature had published seven collections of Dogri folksongs and four Dogri folktales by 1970.

The role of Prof. Ramnath Shastri in the field of Dogri literature in the formative years is immemorial. He gave a new direction to Dogri literary renaissance movement. The book entitled *Char Nama Vaar Shaksityan* by Ram Nath Shastri gives the description of Mian Dido’s life and represents him as a great peasant hero who rebelled against the
khalsa regime. The popularity of Mian Dido in Jammu society is analyzed from the fact that the folk songs written and sung by the common people and the people of Jammu region consider him as Robin Hood of their particular region. Several ballads were composed in praise of the chivalry of Mian Dido against the force of the Lahore Darbar determining his brave deed for the common people. Mian Dido was a peasant leader of the Jammu region, who raised the standard of revolt in the nineteenth century. The local people have a high regard for the rebellious activities of this local hero. He is celebrated as a source of regional pride and protector of the honor of indigenous people. He was of the opinion that Jammu should be ruled by the people of Jammu itself.

The contemporary historians such as Ganesh Das Badhera, the author of Rajadarshini and Kripa Ram’s book Gulabnama (a history of Maharaja Gulab Singh of Jammu and Kashmir) gives detailed history of Jammu with many social, political and cultural aspects of Jammu region. G.C Smith, the author of Reigning Family of Lahore records the failure of the Military actions of Maharaja Ranjit Singh against Mian Dido. According to Ganesh Dar Badhera, some Sardars were sent by sarkar of Lahore at the head of as many as ten thousand jawans to quell revolts (raised under the leadership of Mian Dido), yet lawlessness did not subside. Rather the fire flared up the more. Several ballads are composed in praise of the chivalry of Mian Dido against the forces of Lahore Darbar. Ashok Jeratha in his Dogra Legends of Art and Culture (1998) highlights the efforts of Mian Dido to save the poor from exploitation at the hands of moneylenders (sahukars). He is also projected as the eliminator of such evil practices as the dowry system. He is said to have saved some poor people from the clutches of moneylenders and punished the propagandists and practitioners of the dowry system.

The oral tradition of Jammu highlights the brave deeds of Mian Dido for the protection of the rights of the common people. These oral traditions are very meticulously studied by Prof. Ram Nath Shastri and preserved in his book Duggar de Lok Nayak.

The book written by Ashok Jerath entitled Namiya Dogri Baran deals with the dogri folk ballads of Mian Dido. Rajat Jayanti Abhinandhan Granth published by Dogri Santhan Jammu deals with various aspects of the life of Mian Dido. Mian Dido by Chanchal is a biography in dogri that embibes various facets of Dido’s life and also
includes folk ballads. A Drama entitled *Mian Dido* by Yash Pal Nirmal shows a particular part of his life and it is translated from Punjabi language. Various writers of Dogri literature like Nirmohi, Dr Lalit Magotra, Mohan Singh, Prof. Jigar Mohamad have written various articles and papers on Mian Dido elucidating his deeds and revolt for the sake of Jammu region.

William Wallace is a great folk and historical figure in Scotland and is considered as undisputed leader during the struggle of freedom of Scotland from English rule at the end of 13th century. He was born around 1270, near Ellerslie now known as Eldersile in Ayrshires, Scotland. He was the son of small landowner and a very sparsely known knight named Sir Malcom Wallace. At the time of Wallace’s birth, Alexander II held the throne of Scotland and his reign had seen a period of peace, economic stability and prosperity.

Wallace is popular among the Scottish and this popularity can be discerned by the various poems, songs and even ballads honouring the bravery of the hero of the Scotland. William Wallace, undoubtedly the most famous Scottish patriot of all, is a figure whose life is obscured with the passage of time. Little about Wallace’s life has been confirmed and still large parts of his life remained unveiled. Most of the information about his life can be obtained from the historical document out of which the most important and informative would be “*Blind Harry’s: The Acter and Deidis of the Illustrate and Vallyeant Campioun Schir William Wallace*”. Andrew Fisher in his book *William Wallace* believes that Wallace must have had some earlier Military experience, his campaigns against Edward I of England’s wars in Wales provided a good opportunity for a younger son of a landholder, who having no other prospects in life became a mercenary solider rather than becoming a monk.

*William Wallace: Guardian of Scotland* by A.F Murison gives information about the political life style of the patriot Hero. In this book, he expresses Wallace's aggression/hatred towards English and gives a detailed description about his family and his early years of Guerrilla warfare. This book also depicts Wallace as a guardian of Scotland, his life during the France visit, his leadership of the Barons, and his betrayal and death by the members of his own nation.
James Mackay in his book *William Wallace: Brave Heart*, tells about Wallace’s life and struggle, his enigma; the landless younger son of a minor nobleman who without power, privilege or patronage, rose to become the political leader of his country. The gratitude to Wallace which immediately got intensified by national sentiment lead his countrymen to exaggerate many of Wallace’s deeds that led to independence. On one side this book discusses him as a patriot, a hero and a martyr; and on the other, according to English as brigand, a traitor and bloodthirsty outlaw.

David R. Ross’s book *On the Trail of William Wallace* does not only deal with a lesson on Wallace from history but also depicts the reality, the origin, and the emotional situations around him. The book *On the Trail of William Wallace* offers a refreshing insight into the life and heritage of the great Scotch hero whose proud story is present in the hearts of all the people of Scotland. In trying to bring together the scattered reality of Wallace’s life, David Ross has weaved a subtle flow of new information with his own observations. His engaging thoughtful and at times amusing narratives can be read with the ease as that of a historical novel, complete with all the intrigue, treachery and romance that are required to hold the attention of the casual reader. This book also contains an impressive collection of local folklore and little known fact alongside the story of Wallace’s life.

Chris Brown, in his book *William Wallace* shows the life history of William Wallace and depicts his active opposition to the aggressive imperialism of England’s King Edward I. This work is derived from the myths which are still perpetuated today to produce a biography of Wallace, which is driven by contemporary medieval records rather than Victorian legend.

*Life of Sir William Wallace of Eldersite, Volume 2* by John Donalt Carrick deals with the life history of Wallace, which contains his appointment as Guardian of Kingdom, his battles, various exploits and his traits, execution, and the character of Wallace. *The life of Sir William Wallace: the Governor General of Scotland* by Peter Donaldson imbibes the life adventures and achievements of the celebrated Sir William Wallace, Governor General of Scotland and gives the history of life, adventures and heroic actions of that unparalleled Hero of Caledonia.
Sir William Wallace, the Scottish Hero: A Narrative of his Life and Action by John Selby Watson, is about the life of the Scottish Hero and his actions against the English Empire. Joseph Sterenson illustrates his life along with the time of his actions and deeds in his book Documents Illustrative of Sir William Wallace: His Life and Time. John Kidd in his collection of poems has written poems related to William Wallace life and about his wife in his book The Parting of Sir William Wallace and his Bride and other poems. The History of Sir William Wallace discusses about his parentage by Peter Donaldson. William Wallace: Brave heart by John Watney is the story of man who gave the Scottish people a sense of national rather than feudal loyalty and lit the fire in the heart of the people for Scottish Independence.

In the Footsteps of William Wallace: In Scotland and Northern England by Alan Young is a superbly illustrated journey through the landscape and events of the life of the iconic Scottish knight who was brought to life in the film Brave heart. This book draws on a wide range of contemporary and modern sources to look behind the figure of legend to find Wallace’s true character. It traces Wallace’s journey from his first victory as a ‘guerilla’ leader and military commander at Stirling Bridge to his painful death seven year later, including his “Invasion” of Northumberland and Cumberland.


A Wee Guide to William Wallace by Ducan Jones and Goblinshead is a Biography, which depicts William Wallace as Scotland’s greatest hero. This book describes his life and times, and provides information of 30 places and includes Maps, battle plans and photos. Freedom Fighter: William Wallace and Scotland’s Battle of Independence by Nardo describes William Wallace as a revered and as a beloved Scottish hero for more than 700 years. In his fight for independence of Scotland, Wallace became an outlaw and as a freedom fighter battling against English oppression for the sake of his own nation.
Fir Freedom: The Last Days of William Wallace by David R. Rose investigates the last days of William Wallace, the events that led up to his death, and their repercussions both nationalistic and patriotic, through Scottish History. The Early days of William Wallace is a lecture delivered at Paisley, November 16, 1875 (1876) by John Patrick Crichton. This scare antiquarian book is a work of cultural importance. The Forest Laird: A tale of William Wallace by Jack Whyte is a fiction about the outlaw William Wallace, hero of all the Scots and deadly enemy of King Edward. This book also discusses brutal sundering of his body as a form of revenge of the English. His exploits and escapades, desperate struggles and victorious campaigns and fierce patriotism that drove him to abandon the people he loved to save his country, are all imbibed in this book.

William Wallace is the first heroic figure from the Scottish wars of Independence, a man whose fame has reached far beyond his homeland. Wallace served as a subject for the Academy Award winning film Brave heart. In Forest Laird, Jack Whyte’s masterful story telling provided life into Wallace’s tale, giving the readers an amazing character study of the man who helped in shaping Scotland’s future.

The Metrical History of Sir William Wallace, Knight of Ellerslie Volume I is by Henry, commonly called Blind Harry. It contains the collection of ballads on the life of William Wallace that are gathered from among the folksongs sung about the hero. Blind Harry’s Wallace by William Hamilton is the original story of the real Brave heart, William Wallace. This book has framed the notion of Scotland’s national identity as no other book has ever done.

In her book Wallace: a Biography, Shepherd remembers Wallace’s famous injunction before the battle of Falkirk. The first section of this major biography deals with the history of Wallace and his times. The second section of the book studies the impact of the man and the myth on later generations.

Rebel: The Bravehearts Chronicle by Jack Whyte is a fiction which deals with the story of William Wallace in1305 A.D. It deals with the story an hour before dawn in London’s Smithfield prision. In a dank cell, the outlaw William Wallace waits to be executed at first light. He, in the cell is visited by a Scottish Priest who has come to hear
his last confession. The confession of his life is described as more exciting, violent and astonishing than the legend that survived.

*The Wallace* by Tranter is a fiction that gives the description of the ending 13th century when Scotland was suffering under the tyranny of English King Edward. The eponymous hero swears to rid his land of his cruelty and to restore Robert Bruce to the throne. *The Wallace* book by Edward J. Cowan is biography of William Wallace. This book describes his personality, ingenuity and ability that initiated a resistance movement, which ultimately secured the nations’ freedom and independence. Yet, Wallace was reviled, opposed and eventually betrayed by the nobility in his own day to re-surface in the epic poetry of the fifteenth century as a champion and Liberator. Eventually, his legend overtook the historical reality, a process that has continued for centuries as manifested in modern media and film.

**Methodology**

Comparative literature is a protean term and is fascinating, but troublesome at the same time. In order to comprehend the term “comparative literature”, it is necessary to analyse its nomenclature. Etymologically, the term comparative literature means “any literary work that compares” (Dhawan 9). Hence comparative literature is the assessment of literature across national boundaries, time periods, across languages, genres, across boundaries between literature and other arts (music, dance, paintings, etc.). Therefore comparative literature, being a very broad term is interdisciplinary and it is difficult to limit it to one definition. In the words of Rene Wellek and Austin Warren regarding the origin of the term,

Mathew Arnold, translating Ampere’s use of ‘Historie Comparative’, was apparently the first to use the term in English (1848). The French have preferred the terms used earlier by Villemain, who had spoken of ‘Literature Comparee’ (1829), after the analogy of Cuvier’s *Anatomic Comparee* (1800). The Germans speak of *Vergeleichende Literaturgeschichte*. Yet neither of these differently formed adjectives is
very illuminating, since comparision is a method used by all criticism and sciences, and does not, in any way adequately describe the specific procedures of literary study. (43)

F.C. Green’s *Minuet* (1935) compared the eighteenth century French and English literature highlighting not only parallels and affinities, but also divergences between literary developments of both the nations. Nevertheless, literary history is still devoid of formal views, methods and aims of comparative literature given to the opinions of those working on the subject.

Although the comparative literature as a distinct discipline in humanities is of recent origin, but as a critical exercise, it has been at work for more than two thousand years in Europe. A genuine comparative approach originated after Roman conquest of Greece in the first century B.C. after the interaction of Greek and Latin literatures. The most significant contribution towards comparative analysis was made by Longinus (1st and 3rd century). Rejecting the mechanical and formalistic methods of comparative analysis as given by Greek theorists, Dionysius and Quintilien, he cites examples from Homer as well as from the *Book of Genesis*. The main features of his approach are his focus on topological affinity, looking for certain universal features in literatures, inherent similarity in the creative process and expression and by discussing various writers like Homer, Plato, Demosthenes, Thucydides, including others, he makes us appreciate the spiritual connection between great minds. Dryden’s consideration of the ancient versus the modern in his *An Essay on Dramatic Poesy/Poesie* (1668) marked a significant step in the field of comparative literature. Robert Lowth, in 1753, made use of the comparative approach in his first lecture on poetry at Oxford. But it was in the nineteenth century that significant efforts were made in comparative literature in Britain. The term “Comparative Literature” is said to be first used by H.M. Posnett in Britain in 1886. However, the most fervent advocate of comparative approach in literature in Britain was Mathew Arnold, who used the term ‘Comparative Literature’ in one of his letters in 1848. He stated that “every critic should try and possess one great literature, atleast, besides his own; and the more unlike his own the better” (qtd. in Dhawan 22). He proposed a
“touchstone method” by taking hints from Longinus and in order to recognise merit of creative writers in terms of excellence in their work, he recommended, one must “have always in one’s mind lines and expressions of the great masters, and to apply them as touchstone to other poetry” (qtd. in Dhawan 22). Similarly, writers like Eliot and Ezra Pound including others also advocated comparative literature on certain grounds.

In Britain, it emerged as a reaction against narrow scholarship in the nineteenth century. Rene Wellek, Rene Eliemble and Harry Levin are the main theoreticians of comparative literature in Western literary history. Various other scholars have also presented their views on comparative literature. One view of comparative literature is the study of literature across boundaries of one’s own culture. Also, it is the study of literature on one hand and on the other hand, the study of arts or other beliefs or areas of knowledge. Henry Remark in his book, *Comparative Literature: Method and Perspective* (1961) proposed that it is a comparison of two literatures. In view of Lowry Nelson, it includes the study of whole literatures to the extent of the boundaries of our knowledge and life. Another critic Rolland Greene presents the relation of literary studies to the humanities through comparative methodology. He says when one compares literature; it does not limit itself to the primary sources, but goes beyond into historical, cultural, social, religious, lingual and traditional practices to find out the real similarities and dissimilarities. Another view by Sandra Bermann suggests that it can lead to new sort of global consciousness and will increase sensitivity towards language, culture and people. It acts as a source of bond between literatures of different culture and languages. The comparison is very helpful as one can obtain a deeper and clearer knowledge as compared to the thing which is studied in isolation.

Comparative study traditionally possesses four well known components: folklore, influence of sources, genres and themes. Writers were influenced or have borrowed in almost all ages and this can be established through comparison. Indian poetician Rajasekhara gives the concept of *Nastyacaurah Kavijanah* maintaining that it is not that poets are not thieves. Similarly, for Mazzini, a developed, cultivated literature without being influenced by any foreign literature is unimaginable. Jean Marie carre, the first president of International Comparative Literature Association, treats comparative
literature as a branch of literary history which is associated with ‘factual contacts’ between literatures, sources, influences and lines of writers belonging to different literatures. The most important thing to understand is that the influence or impact is a matter of both giving and receiving not only at surface end, but it takes place deeply at the core and needs to be discerned with intensity.

As a consequence of British rule in India, British scholars realised the rich tradition of India in the field of literature, poetics and philosophy. Being a multicultural and multilingual country, India emerged as a significant platform for comparative, literary and linguistic studies resulting in translations and comparative evaluations of Indian classics by the European scholars. However, the credit for being the first real practitioner of comparative literature in India goes to Bankim Chandra and his essay on “Shakuntala, Miranda and Desdemona” in 1873, which was probably the first comparative study in India. Having widely read European and Sanskrit literature, he came out in defence of imitation in 1874 supporting the view that literature cannot flourish in isolation and is unfragmented by languages and nationalities (Sisir Kumar Das 25). The term ‘comparative literature’ in India was first used by Rabindernath Tagore in 1907 in an essay called Visva-Sahitya (World Literature). He preferred a universal view of literature to a regional or parochial one. Sri Aurobindo, too, wanted the synthesis of Indian and European approaches, but from “the standpoint of Indian thought and knowledge” (Makarand 32).

Before understanding comparative literature in Indian context, it is important to gain an idea of Indian literature in a multi-lingual and multi-cultural setting. The basic argument defining Indian literature is that in spite of its being written in many languages, it is one literature. It is further supported by another view that “What ultimately gives unity to a literature is not the language in which it is written, but the entire cultural context in which it grows and develops” (qtd. in Das 160). V.K. Gokak, in his book The Concept of Indian Literatures refers to “the surprising uniformity in the matter of the choice and treatment of themes” among Indian regional literatures (qtd. in Das 160).

The perspective framing this thesis is Comparative Literature. The thesis will attempt to make a comparative analysis of the two folk heroes; Mian Dido and William
Wallace. William Wallace and Mian Dido both have been analysed seperately by various authors. But so far, no attempt has been made to study the ballads in a comparative manner. This thesis will discuss the cultural coherence and contradictions in the ballads and history respectively belonging to two different regions. The focus will be on the study of ballads parallel to the history and an attempt will be made to locate hidden history of the regions as no culture can be understood without taking into account the history of that culture. This research will also discover the contrasts and similarities with regards to the two folk heroes in order to bring out the silences and absences in the history.

Comparative Literature is a kind of world religion. The underlying suggestion is that all cultural differences disappear when the literature of the two different regions are compared. Comparative Literature in India is directly linked to the rise of modern Indian Nationalism and native literatures have been used to assert national cultural identity. This thesis will try to contribute to and establish the identity of Dogra culture.

A comparative perspective enhances awareness of one’s own tradition and openness to the traditions of other countries and in other languages. Comparastists are comfortable with the theme and forms which may involve literary representation of natural phenomenon and men’s reaction to them; or be interested in recurring motifs in literature and folklore or recurrent situation: the eternal triangle, the oedipal situation, or literary representation of the types- professional groupings, social classes, races etc. Thematic studies enable one to examine and contrast the spirit of different societies and epochs as well as those of individual talents. It is fascinating to see how the problems facing the groups, classes and societies become embodied in literary figures with the life and will of their own. This research hopes to meet the contemporary needs by providing the context and background from sociological perspective. Such research will take into account History, Geography, Ethnography, Sociology and Culture of Jammu along with a similar study of Scottish Region.

Chapter plan:

The first chapter entitled “Socio-historical context: Jammu and Scotland” explores the Jammu and Scotland on the basis of Socio-historical context and also traces
the folk influences in the construction of society as well as history of any region and how each serves as the vehicle for the other.

The second chapter “Folklore: Orality and Ethnography” traces the evolution of Orality and Ethnography that helps to study the archaic expression, forgotten practices, vanishing institutions and unfamiliar persons or places. This chapter seeks to situate the history embodied in baran and ballads at the intersection of Orality, Folk and Ethnocentricity by tracing the ethnographic elements in baran and ballads. An attempt has been made to portray the historical period in the history of Jammu and Scotland through baran of Mian Dido and ballads of William Wallace respectively which are also compendiums of the Dogra and Scottish ethnicity.

In the third chapter “Folk hero as historical personage: Mian Dido” there is description of Mian Dido in history along with oral tradition embodied in Baran. For the officially accepted history Gulabnama is used which is juxtaposed against the Baran to highlight the differences and sameness. This chapter also investigates the heroic struggle of folk hero Mian Dido and his role in the history of Jammu region which has not been recorded by either the local chroniclers or in travel accounts, because of the prevalence of the feudal mentality. These oral traditions not only typify the history but also corroborate briefly the literary sources. The role of Mian Dido that is depicted in the oral tradition and the history of Jammu demonstrate the concept of regional identity that is deeply embedded in the political consciousness of the people.

The Fourth chapter “Dynamics of History & Folk: William Wallace” gives the description of William Wallace in the different histories by English authors like: John of Fourdun’s: Chronicle of the Scottish Nation, David Liang and Andrew of Wyntoun’s: Orygnaie Cronykil of Scotland, Frank Clunes: The Scottish Martyrs, Burtons’s: Scotichronicon and places it besides his description in the ballads to establish folk narrative as alternate history.

In the Fifth chapter “Folk hero as archetypal figures: Comparison of Mian Dido and William Wallace” the two folk heroes are studied as archetypal heroes drawing from the theories of Carl Jung and Joseph Campbell.
The study is very much relevant today as cultural materialists are revisiting history of societies to locate the origins of the present day political uncertainty and turmoil the world is experiencing. Literature as cultural history encapsulates the tales and other oral forms to present the unabridged history. The folk literature narrates that story which otherwise the author may subvert to legitimize the power structure of the society.