FOLKLORE: ORALITY AND ETHNOGRAPHY

The contribution of oral culture in comprehension of any nation is equivalent to its written literature. The study of oral tradition is interlinked to the study of orality. Orality refers to the thought and verbal expression in societies where people are unaccustomed to the technologies of literacy viz. writing and print. At the same time, orality has a vast influence on and is in contact with every aspect of economic, political, institutional and social development of human societies. Due to the deficiency of technologies of writing in oral culture, literate cultures are habitual of taking them as lacking culture. Oral cultures are living and vibrant cultures and have their own significance. Moreover, orality lies at the heart of literacy as the expression of thought and action in all literate technologies as they ultimately depend on the human ability to learn oral languages and then translate sound into symbolic imagery. Walter J. Ong argues that “many of the contrasts often made between western and other views seem reducible to contrasts between deeply interiorized literacy and more or less residually oral states of consciousness”(29).

In a general sense, “Oral tradition” refers to the broadcasting of cultural material through vocal utterance which is a key descriptor of folklore. Oral tradition as an academic discipline includes both, the objects of study and the method, the method variously called as, “oral traditional theory”, “the theory of oral formulaic composition” and “the Parry-Lord theory”. In the study of orality, there are thoughts and verbal expressions in societies where most of the populations are unfamiliar with the technologies of literacy.

‘Lore’ is a general term which commonly defines both oral and written literature and includes the technique of writing as well as visual and performance arts which assist as additional extended expression. Since the dawn of language based human societies, oral lore has been the indispensable ancient and natural medium of communication and has been used by story-tellers in order to transmit the knowledge and culture from generation to generation. Thus oral literature is supposedly recognized to exist prior to the existence of recording of history in non-oral media including printing and writing. Hinge writes:
Oral tradition, oral cultures and oral lore is a way for a society to transmit history, literature, law and other knowledge across generations without a writing system; one set of criteria specifies material held in common by a group of people, over several generations, and thus distinct from testimony and history. (232)

There was an extending acknowledgement during the mid-twentieth century, about the implication or significance of telling a tale which carries the meaning of not solely reciting a memorized text but it also implies the creativity of extemporizing while using oral formulae and structural patterns. It is not completely regarded as free creation, as Vladimir Prop, a Russian scholar in 1968 argues: “it can be established that the creator of a tale rarely invents; he receives his material from his surroundings or from current realities and adapts them to a tale” (113). Carl Wilhelm Von Syndwo (1948), one of the greatest theoreticians in the history of folkloristic, distinguishes active and passive bearers of traditions and synthesizes the whole mechanics of folklore transmission:

Active bearers of tradition are those individuals who tell the tales and sing the songs. They may be contrasted with passive bearer … who merely listens to the performances of active bearer… If an active bearer migrated from a place before imparting his material, the folklore may die out in that place. If in the new place … the active bearer fail to continue his active role, the folklore may not survive … it is possible for passive bearers to become active bearers in the event of the death or departure of an active bearer in a community. But in any event … the number of active bearers is relatively small and … the transmission of folklore is carried out in regular leaps and bounds rather than by means of smooth regular wave in the form of a concentric circle diffusing outward from a center point of origin.(37)
It is the challenging task to theorize or make generalizations about oral heritage due to its multidimensional nature which offers different layers of meaning to different people. Oral heritage plays significant role in constructing collective knowledge and a sense of community and ancestral anchorage. It is the product of oral tradition and Ortiz in 1992 claims that it, “is inclusive; it is the action behavior, relationships, practices throughout the whole social, economic and spiritual life process of people” (628). Oral heritage supports the idea of we-ness as it is a fundamental part of one’s culture.

The insinuation of background information, explicatory comments, graphic items, and delineation of scenes and characters are innate characteristics of orality. The intermingling of these features gain importance as one move further in space and time from its original context. Thus the narrator inserts these significant interpolations to refine antiquated formulations, neglected practices, disappearing institutions and unknown persons and places. The purpose of the composer or the narrator is not only to keep alive the past historical records like the facts about ancient heroes and the general life in past but also the transmission and perpetuation of knowledge of traditional values and customs. Song analysis is a field that is rooted in oral literature and song composition is a vehicle for transmitting culture orally in the same way that performers transmit cultural knowledge. The songs exhibit the way of life and events of a particular era and also represent the relationship between the language and culture of a society. A song produced at a particular time through the medium of orality presents a perspective regarding the socio-cultural existence of that time. This adds to the encyclopedic nature of oral tradition which also acts as a model for action and validation for cultural norms.

The origin of music, and thus of folk music, has always been a subject of study with many challenges. The explanation of origin of folk music has been mythological according to antiquity. The Hindus believed that the origin of the music is the agency of divine; the Chinese, that they inherited the scale from a miraculous bird; The Nahua (North American Indians) that music came from the sun, the Javanese that it came from heaven.

Folk music is not present in written form but, it passes from generation to generation orally, and is varied from person to person. This “communal recreation” (4) is
a central characteristic of folk music. The other art forms like rituals, work and dance are accompanied by the folksong as its main purport. According to William C. Stafford:

The elements of music are in everything around us; they are found in the chirpings of the feathered choristers of nature; in the voices or calls of various animals; in the melancholy sounds of water fall, or the wild roses of the waver; in the hum of distant multitudes, or the concession of sonorous bodies; in the wind, alike when their dying cadence fall tightly on the ear as it gently agitates the trees of the forest as when the hurricane sweeps around, as in terrific accents betrays the voice of him, who Rides in the whirl wind, and directs the storm. (1-2)

Each folksong represents the adaptation of human being at the social level. Folk music or songs encompass both traditional song and the genre that germinated during the 20th century. Traditional folk music has been delineated in several ways: as music conveyed by mouth, as music of the lower classes and as music with strange composers. It has been distinguished from commercial and classical style. Folk songs came to be known as Rigsar in 1960. Songs and music are always considered as an inherent parts of culture not only as mere source of entertainment but also as refined work of art indicating the values and standards of the society. The most substantial trend in the development of songs is the abrupt break away from religious themes, which permeated most orthodox songs to temporal and rural involvements.

Folk music is argumented into various styles and one of its many melodious forms is Ballad, a song composed in a narrative style and quintessentially strong in its representation and reflection. Folksongs stretch to a diverse domain in their themes which may relate the work experience, personal relationships, life and death and patriotic feelings. Experiences reverberate through the folk songs while narrating or supporting a story. This is conveyed from generation to generation via oral tradition, the themes representing the life and concerns of the common people being perpetuated through oral
tradition rather than the written one. The task of interpreting lyrically expressed verses mirroring the cultural milieu of community is left to the singer. Some folk songs interpret the good life while delineating adversity at the same time and the others portray the death in themes of murder, natural causes, suicide, war and religion. The oldest theme in the folksongs is supernatural. Parental opposition to a love affair is also a major theme in these songs. Songs about war are fraught with death and dying and the lyrics portraying grief of those who are left behind. The horror and violence of the battle are often portrayed in folksongs. Reflections of the dying soldier are quiet affecting in folk songs. Songs concerning religion have three major themes. First, there are songs that provide a mirror for living prior to death. Second, the means of conveyances to the hereafter is occasionally a subject. Folksongs provide helpful insight into the cultural traits related to death and dying in a specific society at a particular point of time. They also allow comparisons of traits over a period of time. The provision of entertainment and knowledge at the same time makes folk music an integral part of any society with a music tradition. Different songs in the society are meant for different occasions and for different purposes.

Oral literature belonging to different countries may appear different at the surface level but its implications are the same. Although it belongs to different geographical regions, yet inherent spirit is universal. In India, the ballad form Raso was the form of poetry during the medieval period. During this time, men called bhat or bhut travelled around the countryside playing their harps and singing ballads in castles and villages. They sang the traditional folk ballads and also composed new songs for their listeners. Important events such as a great victory or the coronation of a king were described in the ballad form. This type of composition appears to have arisen spontaneously in almost all literatures, representing one of the early stages in the evolution of poetic art. Its origin is much in dispute, but it seems to have begun, as its name implies a song intended to accompany a dance. Hence, the term was applied to a spirited poem, and then to a poem in which a popular story was vividly and simply told.

Like other literatures, in Dogri too, poetry came to be written earlier than prose. Hence, poems were composed and sung much earlier than prose, even before any written
form of literature came into existence. The continuous and rich tradition of oral literature existed as an integral part of Dogra community’s day-to-day life. For centuries Jogis, Gardis and Dreases have been singing ballads called Lok Gatha which exists in two forms:- Barans and Karakas. They narrate the bravery and sacrifice of the great sons of the Duggar region and express its history, experience, values, beliefs, ideas, traditions, legends and mythology.

This chapter explores the fact that one of the reasons that folk presents a supplement discourse is because it is more ethnographically fabricated than any history. The composite elements of culture and ethnicity woven in the strands of folklore through orality lend a kind of ethnicity to the history it portrays. The present chapter seeks to situate the history embodied in the ballads and the baran at the intersection of orality, folk and ethnocentricity by tracing the ethnographic elements in the baran and ballads.

The Ballads of William Wallace and Barans of Mian Dido though ostensible portraying a historical period in the history of Scotland and Jammu respectively, are also compendiums of the Scottish and Dogra Ethnicity.

Ethnography is a study of social interaction, behavior, and perception that occurs within groups, teams, organizations and communities. Adam Franz Kollar first coined the term ethnography in his book as:

The science of nation and people, or, that study of learned man in which they inquire into the origins, language, customs and institutions of various nations, and finally into the fatherland and ancient seats, in order to be able to better judge the nations and people in their own times. (17-18)

The root of ethnography traces back in the studies of anthropology in the early 1900s, but the proper beginning of the term is in the twentieth century with the advent of two intellectual developments, one British and other North American. The first was the emergence of classical tradition of social anthropology in Britain, with people like Malinowski, Franz Boas, Radcliffe Brown and Evas Pritchard. The second development was in the work of the Chicago school in sociology which used observational techniques
to explore groups on the margins of urban industrial society in the 1920s and 1930s. Their focus was basically on the dispossessed, the marginal and the strange and applied to a variety of urban settings in their studies of social life.

The central aim of ethnology is to provide rich holistic insights into people’s view and action, as well as the nature of the location they inhabit, through the collection of detailed observation and interviews. As Hamersley states, “the task (of ethnographers) is to document the cultural perspectives and practices, of the people in these settings. The aim is to ‘get inside’ the way each group of the people sees the world” (512).

Historically, the ethnographic study involves the study of anthropology which includes the full comprehension of the behaviour of the people of their own world. It involves “being there” and “participant observing”, living amongst people in order to observe and analyze these behaviour and culture.

Ethnography is perceived as theory of description, and the description it provides is regarded as whole and complete. It also connects to the idea of holism where cultures are interconnected. Moreover, it is considered not only as descriptive but also theoretical in its mode. Ethnography is considered as a research tool for the appraisal of cultures and societies that form a fundamental part of the human experiences. It is the study of social and cultural phenomenon in action. It’s a research strategy in which ethnography includes various other disciplines like anthropology, sociology and education and as a practical research strategy it is helpful in marketing, management and public policy arenas. The wide range denotes the better understanding of desirable social and cultural change and growth. Certain historical circumstances like European Imperialism, American expansionist tendencies, etc. acted as the context of beginning of ethnography at the end of the 19th century and beginning of 20th century. Early ethnographic works were influenced by the dominant ideology of race, ethnicity and gender that regarded white males in position of power and privilege and others in a subordinate or marginalized position. It has thus becomes quite relevant in the present context where Mian Dido was struggling against the Sikh regime and William Wallace against the British.

Earlier anthropology and ethnography, intentionally or unintentionally reinforced the prevalent systems and structures of power. But recently, ethnography provides the
important insight into the suffering and disempowerment existing within the society and implicitly or explicitly gives critiques of dominant systems and their understandings.

These suppositions form the current understanding of ethnography. Early ethnography generally focused on the simplicity and primitiveness and the idea of easier ways to study human society and culture ignoring the complexity of human lives and groups. According to Malinowski (1922) “the insider’s perspective is the primary goal of ethnography” (7).

Ethnology comprises a particular discipline with the larger field of anthropology. In this discipline, the detailed study of the identifying features of a particular cultural or ethnic group is made and then these details are analysed to understand the contribution of different elements in changing the shape of any group. This study chooses a particular segment of human family and then its unique features are related with other ethnic cultural groups. The information regarding the group’s identity can be analysed based on the components like race, ethnicity or culture providing a unique identity to the group along with other elements like the origin of community, the distribution of its members and internal social structure. Other important elements which enrich the information of group are religion, language, economics and technology and add to it’s history since no historical account of any region divorced from cultural specificity be comprehensive or complete.

The ethnology study serves the purpose of highlighting and analyzing certain action or concept which exist as natural or a matter of common sense within a specified social structure. In the same manner, it also goes to find out the roots of those actions or ideas which are considered taboo within that social structure. It also attempts at reviving the chain of events that led to the information of these ideas. At its core, ethnology is about creating history of human family, and it also focuses on social and cultural aspect within a particular group. According to Alfred Reginald Radcliffe Brown,

Ethnology is faced with the dilemma that it must either give up forever all hope of understanding such things as myth or ritual, or it must develop
proper methods for determining as accurately as can be what meaning they have for the people to whose culture they belong. (247)

Thus, Brown has tried to develop proper methods for determining the meaning of different elements of culture in his ethnographic studies. Brown’s approach is structural-functional; thus, the meaning and function are two different but related things. Thus meaning of function in ethnology as Brown points out is, “the notion of function in ethnology rests on the conception of culture as an adaptive mechanism by which a certain number of human beings are enabled to live a social life as an ordered community in a given environment” (44).

This adaptation according to Brown has two aspects, external and internal. The external aspect is found in the relation of the society to its geographical environment. The internal aspect is seen in the controlled relations of individuals within the social unity. Brown has used the term, ‘social integration’ to cover all the phenomena of internal adaptation. The present chapter is based on the assumptions of ethnography given by Radcliff Brown as: Geographical and Geopolitical maps, Kinship charts, Religion, Interpersonal relationships, Space and Movements. These are the parameters of the present chapter. In this chapter, both the folk heroes Mian Dido and William Wallace are studied in according to the ethnographic element as embodied in their ballads and baran.

According to Robert Rotenberg Geographical and Geopolitical maps was one of the common features of the ethnography which broadly focus on far-flung and isolated places. Geographical maps were most useful in situations where certain features of the environment such as lakes, mountains, rivers, valleys, coasts and islands were quite prominent.

Geographical maps mostly focus on the physical features of landscapes whereas Geopolitical maps represents the myriad ways that humans impose political and social units and the boundaries on the landscapes, but these units and boundaries often reflect relatively arbitrary divisions of the physical landscape that are imbibed with historical and political significance.
The first map of Scotland depicts Wallace’s flight from Dundee with his mother across the Tay to Lindores by ferry, then on foot (disguised as a pilgrim) across the Ochill hills, probably along one of the well-trodden pilgrim routes, to Dunfermline. From Linlithgow he proceeded to Dunipace, finding shelter with an uncle there, then on to Elderslie where he left his mother before going to Corsby with his mother’s brother, Sir Ranald Crawford and then on to Riccarton into the safe-keeping of his father’s brother, Sir Richard Wallace. After a violent encounter with some of Lord Percy’s men while on a fishing trip to the River Irvine, Wallace flees again, this time to the Auchincrive estate where another Wallace family member sends food to him as he hides out in the Laglin woods. From there he makes two forays into Ayr, and is caught after killing a number of English soldiers, including Percy’s steward.

This is also exemplified by a ballad, which depicts the names of the place present in Scotland:

In till Dunde Wallace to scule thai send
Quhill he of witt full worthily was kend.
Thus he conteynde in till his tendyr age,
In armys syne did mony hie vaslage
Quhen Saxon blud in to this relam cummyng.
Wyrkand the will of Edward, that fals king. (Book 1, 155-160)
The second map depicted the English pursuit. Wallace during this period moving from Darioch to Blackford where he dismounts from his winded horse (originally Butler’s) to prevent the English from taking him. Through moor and heather he made his way to the Forth and, avoiding the English watch at Stirling Bridge, goes to Cambuskenneth where at a shallow place he waded across the river carrying his sword and clothes above his head. He then crossed the Carse of Stirling to the Torwood where he finned refuge with a local widow. Once recovered, he headed off with two of his sons to Dundaff where Sir John Graham joins him as he proceeded to Bothwell Moor. Next morning they went to Gilbank where they are sheltered by another of his mother’s brother until Christmas, four months later. From Gilbank he often visited Lanark on account of Marion Braifute. He set off from Gilbank to the Corehead where he meets up with his kinsmen Thom Haliday and Edwar Litill and plans an attack on Lochmaben castle. Left most of the men in the Knockwood, William Wallace and Kerle and the other two went to the town where the Keeper’s nephew insulted them. After taking revenge, Wallace returned to Knockwood, rallies his men and headed for a hill. Various skirmishes ensue as running battles take place between Lochmaben and the Corehead. He goes on to attack
Crawford Castle and then returned to Dundaff where he and his men enjoyed the hospitality of Sir John Graham.

The places are also depicted in the ballad of the William Wallace:

The Rukbe than he kept with great wrang
Stirlyng castell that stalwart wes and strang.
Quhen Wallace comes to southeroun suld nocht ken.
Erl Malcome baid in buschment out of sicht.
Wallace with him tuk gud Schir Jhone the Knycht
And a hundredth of wys wer men but dout,
Throuch Stirling raid gyff ony wald ysche out. (Book VII. 685-694)

The reference of the above ballad is the Rukbe that is another anachronism and is an allusion to Thomas Rokeby, Mayor of Stirling Castle in 1336-39, as suggested by McDiarmid, the Sheriff of Stirling, and probably the keeper of Stirling Castle at the time of Sir Richar Waldergrave.

According to Dorthy E. Smith, from the very beginning, kinship acts as the source of anthropological ethnography. Kinship served as the joining factor among communities as they lacked in formal political structures. The kin group is potential seat of socialization owing to which kinship influence governs everything from marriage to religious activities in communities. Kinship gives shape to reciprocal obligations, dispute resolution and the management of conflicts, the form of marriage and families and many other facets of culture. Kinship lies at the case of anthropological ethnography from the beginning due to kinship being the significant factor in the organization of the societies. In the absence of formal political structures, kinship appeared as one of the most important factor tying the communities together.

Social organizations and relationships are best represented by ethnographers by using kinship charts. Charts are the basic tools for recognizing the organizing principles of a social group or social interactions. Kinship charts are the principle elements of
ethnographies concerning group and situations where kinship is the organizing principle. Kinship is the basis for fundamental social units and relationships. The basic of kinship chart lies in biology but the challenge lies in figuring out these biological relationships and then translating them into cultural and social realities. Each kinship system depicts a cultural model about the relationship of individuals with one another and what are the social and cultural implications of those relationships.

Kinship chart of Scotland:

THE WALLACE FAMILY TREE
The Norman family de Galliars were in Kylc (East Ayshire) from c.1100 to c.1128. Sir Eimarus de Galliars is found in charters as a Norman knight in the service of David 1. He was granted lands in Kylc and changed his name to Walways. Married into a branch of the Croth Phorte, an ancient Celtic family. Mentioned in a Charter of Kelso Abbey in 1129.

B.c.1129 Sir Richard de Walveys
   Changed his name to Walveys c.1136
   In Herdardsen (Riccarton) East Ayshire

B. c1148 Sir Richard de Walveys
B. c1241

B. c1412 Sir Philip Walleyse. An agent for William the Lion King of Scots
   Changed his name to Walleyse

B. c1185 Sir Adam Walleyse
B. c1218 Sir Henry de Walways
B. c1214 Richard Wallace
Inherited Riccarton Castle
in Kyle.

B. c1226 Sir Hugh Walleyse
("Miles" of The Lord Duncan of Carrick)

B. c1264 Sir Richard Wallace
B. c1266 Sir Robert Wallace

B. c1268 Sir Adan Walleyse
Inherited Riccarton Castle

B. c1264 Sir Malcolm Wallace
Inherited lands of Eilderslie in Kyle.
Died at Loudoun Hill in September 1290. Earlier, in 1266, Sir Malcolm had married the Lady Margaret de Craufurd of Avelawen Castle near Gavestoun (Galloway, Ayshire, as it is known today).
Gavestoun means Wallace Town. She was the daughter of Sir Hugh Craufurd the hereditary Sheriff of Ay.

B. c1268 Sir Malcolm Wallace
Inherited lands in Elderslie.

B. 5th August 1270
Sir William Wallace
B. 22nd August 1285
Sir John Wallace
Executed in 1285

Sisters: 1. 8. 2
And there is mention of another son:
Sir Andrew Wallace
Kinship chart of Jammu:

In *Gulabnama*, there is not any reference of genealogy of Mian Dido. Diwan Kirpa Ram the writer of *Gulabnama* was more close to the events of 1820 A.D. But his *Gulabnama* was more of less a biography of Maharaja Gulab Singh and not the complete history of that time period of Jammu. He could not mention about the life of Mian Dido because he was killed by Gulab Singh’s men. In the English translation of *Gulabnama* Prof. Sukhdev Singh Charak has mentioned in a foot note about the Dido family. In the words of Prof. Charak: “Mian Dido is said to have descended from Raja Haridev of Jammu who ruled from 1650-1686 A.D. Haridev’s fifths son, Dalip Singh inherited the Jagir of Jagti. Fifth in descent from Dalip Singh was Mian Hazari, the father of Dido” (137-38).

Both the charts present the genealogy of the ruling states.

The term ‘ethnicity’ is usually used to define a group of persons sharing a common cultural heritage. The latter is made by common history, environment, territory, language, customs, habits, believes, in short, by a common way of life. Undoubtedly,
religion is an important component of cultural heritage. In some cases it is even presented as the most crucial factor in the formation of an ethnicity and consequently of a nation/community.

Religion plays a vital role in the life of both the folk heroes: Mian Dido and William Wallace. According to traditionalist Pontiflex in his website Pontiflex.roma.com, “William Wallace is catholic by religion” (1).

John Macaulay in his book *Brave Heart* describes the religious influence upon William Wallace. Wallace spent some time of his early life span in Dunipace in east Stirling Shire where he lodged with an uncle, who was a cleric at Chaperly of Cambuskenneth Abbey. His uncle inculcated in him moral maxims framed in Latin, and referred frequently to the great classical authors. The passionate love of liberty which was to be the essence of William’s upraised character and his illustrious career was believed to be inculcating in his soul by the priest. This is also illustrated by James Mackay in his book *Brave Heart*:

*Dico tibi verum, libertas optima rerum;*

*Nunquam servili sub nexus vivto, fili.*

My son, I tell thee Soothfastlie,

No gift is like to libertie;

Then never like in slaverie. (38)

This was a precept which remains firmly implanted in William’s mind till the end of his days.

On an occasion, irreverent humor and witty word play are enjoyed by Wallace and his uncle Aunchinleck as they prepare to mount a front- and rear guard attack on an army led by Bishop Bek near Glasgow. And this is clearly represented in the following ballad:

Uncle, he said, be besy in to war

Quhether will yhe the byschoppys taill upber,
Or pas befor and tak his benysone?
He answerd hym with rycht schort provision,
Unbyschoppyt yeit forsuth I trow ye be.
Your stuff sall first his byssyng tak of me,
For sekyrly ye servit it best the nyght.
To ber his taill we sall in all our mycht (24-31)

Wallace showed little respect for an English bishop, but his devoutness is nevertheless illustrated a number of times in the ballads, when he attended the mass, offers up prayers, and finally endures torture by steadfastly reading the Psalter. Though religion plays a dominant role but it is tinged by nationalism.

Another incident that depicts religious ethnicity is when William is prevented from carrying on after the betrayal of one of his noble friend. On August 22, 1305 Pontiflex writes:

William Wallace was tried at Westminster Hall in London and sentenced to death. On the Gallous, he confessed to the Archbishop of Canterbury and asked, as his final wish, to be able to pray the Psalter. He died disemboweled as he recited the penitential Psalms. (3)

The same was in the case of Mian Dido. He was from agrarian society and was deeply imbued in the local beliefs. The Baran below depicts that like Egyptian cults of goddess worship, the worship of the mother goddess was also prevalent among Dogras.

Hath baniye Mata de arzan karda,
Mata rakheyan, tu pat meri,
Mali dhar teri, bentha charane aai,
Beri pede ne sadde pesh aai,
Mata aakhdi – pith dasiye ni aayan

Oh, tu ladayan meri dhar de vich nai. (99)

The meaning of the above lines is: Mian Dido realized that he is being chased, as he had been surrounded by the Royal forces from all sides and there was no possibility of escaping. He left his wife and small children Basant Singh and Gusohon in the custody of the Priest (pujari) of the temple of Shri Mata Vaishno Devi and himself ferociously proceeded towards Sanji-Chat, where he saw a huge force. Very soon he realized that it was impossible to break the cordon.

This above baran is also supported by Kirpa Ram, he writes:

Mian Dido in exile resides with in family in the locality of Chariai, a region in Bhalwatta pargana which had been occupied by the said Mian. An army under the command of Mian Dharam Singh was sent there. Mian Dido gave up battle due to the presence of his family, Dido’s resistance was feeble. He took his family and went to Trikuta Mountains. (108)

Gulab Singh led his force to pursue Dido who had climbed Trikuta Hills of the famous Vaishno Devi Shrine. Significance of goddess worship in Dogra culture of the famous Shri Mata Vaishno Devi, it is worthy of note here that Shri Mata Vaishno Devi the goddess of Trikuta Hills is and has been the dominant deity revered by all the dogras across all the sections. The significance and social, ethnic, religious and political implications of the fact that Mian Dido sought refugee in the Trikuta Hills can be very well discerned from the religious habits of the people as described in the introduction.

Hence, both the folk heroes are influenced by their religious places; William Wallace by the church and Mian Dido by the Mata Vaishno Devi and the references of Trikuta Hills are reverential and are considered as the seat of divine. Religious inclinations give these folk heroes better acceptability amongst people to venerate them as folk heroes even as local deities.
According to John Wiley the continuous absence of human interaction, culture and society exists in enduring mental models and accepting standards of behavior, but culture and society always provides substance and significance as subject of study, the way interactive interpersonal relationships which give rise to structure, habits, ideas, conflicts, and the other things that makes culture and society complex and interesting, thus presents the culture and society in action. Since both the compositions are centered on one particular aspect of life of these heroes and that is their struggle against the oppressors, their interpersonal interactions can be studied only in their exchanges with their enemies. The ballad of William Wallace gives the interpersonal relationship between William Wallace and Lord Henry Percy and Baran of Mian Dido represents the interpersonal and interaction between Mian Dido and Maharaja Ranjit Singh.

He killed the fellow, and turned to the brave;
Then with an awful grace, he made a paw,
And out his sword with majesty did drae,
Which cleared his way, like a true friend indeed,
And quickly helped him to a sturdy steed.
Two forty fellows there, that grieved him most,
He doused their doublets rarely in their cost:
His anger kindled, to such height it grew,
With one good stroke the foremost there he slew.

(Book Third. 28-36)

This ballad presents Wallace entering secretly into Ayr (a former Royal Burgh in Ayrshire, Scotland. Ayr was the country town of the wider country of Aryshire until 1975 and it is now the administrative centre of south Ayrshire council area which is the unitary local authority) along with his followers. Then he slaughters Lord Henry Percy, who has got retired from Ayr the day before his death. Thus the immediate victory after this is to win the castle of Stirling which Wallace finds forsaken by the English.
In this ballad of William Wallace there is a clear description of culture, society and warlike behavior of Wallace. This ballad culturally represents the person as brave and majestic and also gives the cultural picture of Scotland in which a true soldier fights for his country. This ballad represents the strength of Wallace that ‘with one good stroke the foremost there he slew’ which depicts the Scottish culture and a valor of true soldier and shows how he kills a person with a single stroke of this dagger. ‘The true friend indeed’ in this ballad shows the social and moral characteristics of the Scottish people which again adds to the ethnicity of Scotland.

The Baran of Mian Dido presents the same interpersonal relationship between him and Sikh regime. The news of Mian Dido’s rebellious activities against the officials of Maharaja Ranjit Singh reaches Lahore Durbar. The Maharaja decides to check the increasing power of Mian Dido. He sends military force to suppress rebels and secure his submission. But the Maharaja’s force fails to make any head way. The failure of Maharaja’s military operations that were carried out in Jammu region has been recorded in the Rajdarshani. According to it, “Some sardars were sent by the Sarkar of Lahore at the head of as many as ten thousand jawans to quell revolts, yet lawlessness did not subside, rather the fire flared up the more.”(208). According to this baran:

Wai diyan Khabran geyan takht Lahore,
Mian Dido diyan Khabran geyan takht Lahore
Ye ralmal Faujan beriyan diya,
Hath ni aunda dido Jamwal. (69)

The essence of these lines may be translated as: “The Lahore government came to know about the activities of Mian Dido. It sent a huge force against him. But the Lahore army failed to capture Mian Dido.”

This Baran presents various geographical landscapes which show ethnicity of Jammu region. The place like Lahore, which was once the part of India, but after independence it became the part of Pakistan, adds social coherence to Baran. The last line ‘Hath nee aunda Dido Jamwal’ in which ‘Jamwal’, word represents the Rajput clan of
Jammu region. The essence of culture and bravery is well depicted in the last line of the given Baran. The Dogra Rajputs divides into two sub-divisions, viz, the ‘Mians’ and the ‘working Rajputs’. There is a third subdivision also who are considered as low class people and denied even for the title of Rajputs known as “Thakkars”. The Mians are those Rajputs who maintained their purity of blood and kept their social position intact by a strict adherence to the rules of their cast. The nomenclature of Mian is according to their territory, such as ‘Jamwal’ and ‘Jasrotia’ signifying connection with Jammu or Jasrota. They are very self-respecting and have great honour, they preferred to starve in silence rather than lower themselves to subordinate position. In other words of Sir George MacMunn, “The Mian Dogra was too blue in blood to touch the plough handle.” (115).

Wallace’s personal bereavement serves to deepen his resolve against his enemies, as righteous anger and desire for vengeance unite his personal and political motives which are clearly depicted in the following ballad:

The saklace slauchter of his birth and brycht,
That I avow to the Makar of almighty God,
That of that naciounce I shall never forber
Yhong nor ald that a bill is to wer. (6, 215-18)

The heroic deed of the Scottish hero is depicted in the ballad which shows him as a courageous and brave leader of Scottish nation:

Our all the toune rewlyng on that awne wis
Till mony scot thai did full gret suppris
Aboundandely Wallace among them yields.
The range of youth maid he to haif no dried…
Wallace returned as man of mekyll mayne.
And at a straik the formast has he slayne.
The tother fled and durst him mocht abide
Bot a rycht straik wallas him gat that tyd.

In at the guschet brymly he him bar (2, 25-65)

This was considered to be the first episode among three in which Wallace flexes his muscles against the English as he limbers up for organized resistance to occupational regime. Opportunities to display hero’s individual feats of combat were created which were similar to that of Bruce. Thus, Wallace in this ballad was presented as a great leader who did not bow before the English invaders and also has given the impression of true warrior. He wanted to rule his own country in his own way and this was also supported by custom of a tie a bucket on strong pole “And also be us a sport he tuk on hand. He bar a sasteing in a boustous poille” (2, 32-33). But when an English invader wanted to ruin that pole and attack the base of the custom of the Scotland, they had to face defeat.

The conflicting claims of war and love exercise in the young Wallace (5,611-48) when he is smitten by a young woman in Lanark.Apparently aware of the philosophy that love spurs a warrior on to the great feasts of prowers, Wallace declared to his friend Kerle that the case is rather different when the liberation of his country is at sake thus the following ballad represents his heroic deed and also his sacrifice for the sake of his country. As a champion of such a cause, he is of the belief that love will distract him from his mission of getting independence:

He that thinkis on his luff to speid,

He may de weill, if he has fortoun and grace.

Both things stand differently in this case.

A great kingdom with many enemies overrun

Richard hard to obtain amends from them

And at the same time perform the duties

Quhilk langis luff and his frevill chance. (5, 640-46)

He also know from the experience that how he had saved his life and also of his men due to the distraction of love, an earlier liaison with a paramour in Perth. But despite
his asseveration that love is “nothing but folyehness” (631), like Troilus, he finds the power of love irresistible once it has made its “prent” (606) on his heart. Unlike Troilus, he marries his beloved, and comes to regret that this is only because it costs her, her life.

Wallace’s sense of humor, as well as his keen sense of injustice, represents him as true warrior. When the captain of Lochmabon scornfully has the tails of Scottish horses docked, Wallace proffers a ‘reward’, introducing himself as ‘barbour of the best’ who has come from west ‘to cult and schaiff’ and ‘lat blud’ (5, 758-60) before he dispatches the captain and a companion with the sword. The description of Wallace is found in the many verbal exchanges that frequently precede physical encounters between the hero and his English enemies, where jokes are shared among them. For example, when challenged by the gatekeeper at Perth, Wallace gives his name as “Will Malcomsone” (4,368), which is Will, son of Malcolm.

According to Doreen Massey, Space and Movements are crucial components in the study of ethnography. In some cases, the particular characteristics of space help in attaining particular forms in culture and society. Movement is a key aspect of culture in general. This is represented in the ballad and folksong of William Wallace and Mian Dido respectively as can be seen in the subsequent analysis.

The ballads of William Wallace begin with the following quote:

Unto Dundee Young Wallace now is gone,
Sprightly and gay, as could be looked upon,
Well shaped and handsome, clever, neat and clean,
Clad with a garment of gemming green.
The Constable Old Selbie, lived hard by…
Selbie assaults him, and would it by force,
And so the plea went on from bad to worse.
Fast by the Collar Wallace did he take?
Made the Young squire tremble there and shake,
His dagger with the other hand drew out,

Inspite of all his men so throng about:

And boldly without fear or dread,

Upon the spot, he stucked young Selbie dead. (Harry 31)

This ballad of William Wallace is considered as the first confrontation of him against English for liberty of Scotland by killing English men Selbie, the son of Constable Dundee, this action encourages him as well as others. They all gathered and by Jeopardy and stratagems drive and cut off great numbers of the enemy; just for the liberation and freedom of his country Scotland.

This ballad of William Wallace represents the cultural behavior of a folk hero as perceived in Scottish culture. In this ballad there is detailed description of his physical personality, driving sense and also his behavior like his well shaped body, handsomeness, his cleverness, neat and clean which represents the cultural perception of a hero and also the behavior of the people living in that particular Scottish society. This ballad also gives a detailed description about the culture in which common men like Wallace carried a dagger as a weapon with them as the part of dress in Scottish Culture, and it is not conscious on the part of William Wallace.

The same kind of element is also present in the ‘Baran’ or Folksong of Mian Dido.

Beri tupde Jad-Fuhad,

Hath ni aunda Deedo Jamwal

O baddi-baddi mundiyan beriyaan diyan

Tangda mian garne de nal

Beriya apna manje da mulk sambhal

Kandi chode de. (156-157)

This ballad mentions the incident of the encounter of Mian Hazari, father of Mian Dido with the Sikh soldiers. Lahore durbar sent some Sikh soldiers to arrest Mian Dido,
at his village Jagati, but in vain. They only found his father and killed him out of frustration. Mian Dido asked them to clear out of his land, and mind their own “Lahore and Manja”. Mian Dido falls upon the enemy with his sword and strikes their heads in the Garna bushes.

This Baran represents the essence of Jammu region and also the aggressive nature of Rajput clan. Mian Dido’s Baran gives description about various places like Jad-Fuhad, Manja and Kandi. All these places have significant importance in the history of Jammu and also present the geographical landscape. The Sikh regime had captured these areas which became the reason of conflict between the Sikh regime and Mian Dido. Thus these places represent the cultural significance of landscapes. Kandi is the place where there is scarcity of water and stones are present. In this Baran, typical dogri word Garna is used which is basically a type of berry dark blue in colour and is available in the Kandi area of Jammu. Thus, this baran represent the geographical picture of Jammu region.

Both these heroes fight against the invaders. The ballads and baran of these heroes throw light on one thing that is similar in both of them, that they do not have any kind of caste or race based hatred against their invaders. Mian Dido and William Wallace only wanted freedom of their native place. Both the heroes are represented as warriors and sons but not a single ballad describes them as fathers and husbands. This represents their sense of duty over and above their own love for family.

The scopes of human movements are highly variable, but most human beings move through space in ways that are culturally influenced and it is clearly depicted in the above ballad and baran.

The features given by Radcliff Brown have been used to provide an ethnic specific framework to contextualize the two heroes. Whereas in the previous chapter an attempt was made to bring out the socio-historic context of the two regions, the present chapter was attempts to situate the two heroes in an ethnographic framework that is inextricably linked with orality and folklore and lends a kind of authenticity to the version of history it purport to present.