CONCLUSIONS

The research first began with the observation of the relevance of folktales and/or folk motif in the written literatures. The research grew in complexity with the understanding that interrogating the spatiality of the multicultural fabric of Indian literatures is an important research area. The spatiality is expressed and explored differently in vernacular literatures, as written literatures employ folktales and/or folk motif to explore and re-present the contemporary. This unique feature of Indian literatures contributes to the formulation of indigenous identities in the global space as well as begins afresh a literary discourse within contemporary indigenous literatures. The study of the primary texts Old Deccan Days or Hindoo Fairy Legends edited with an introduction by Kirin Narayan, In Quest of Indian Folktales Pandit Ram Gharib Chaube and William Crooke by Sadhana Naithani and Sirigannada by Vivek Shanbhag, along with the secondary sources helped to envision the concept of Folk realisms.

The primary texts are unique from many perspectives. The anthologies are not, strictly speaking, genre based. They occupy different temporal spaces, addressing the demand of contemporary literary discourses. The texts present complexity of Indian experiences rooted in multilingual, multicultural scene in both Indian literatures. A study and understanding of
this complexity is requisite to formulate the contemporary indigeneity. This demands interdisciplinary discussions to understand the multicultural region-specific portraiture of everyday life realities encased in the realisms of people as portrayed in their literatures. This is an important recognition in the contemporary literary scenario as it interrogates the place of indigenous literatures in the contemporary global scene.

This necessary discussion addresses two distinct part of contemporaneity—first, the indigenous literatures and people; second, begins a discourse of region and cultural specificities in the face of homogenizing influences of global literatures and/or addressing the postcolonial exoticization of indigenous literatures. Such discussions emphasize the role of indigenous literatures and the theoretical frameworks that emerges from the study of indigenous literatures to privilege indigenous literatures and its epistemologies. In this direction, re-membering of tales and writings provide the much necessary framework that recognises unique spatiality of Indigenous literatures and the theoretical framework under which it is possible to probe and present the literatures in contemporary literary scene.

Such an understanding of the contemporaneity of literatures—in terms of everyday life realities and their representation in literatures—leads to the formulation of the concept of Folk realisms. Folk realisms, seen in the context of the above discussions, endeavors to comprehend multidimensional experiences that pervade Indian literatures. Folk realisms is preferred concept of Folk realities because the tales are a rich
resource of realisms that en-frame the everyday life of common man. It is this recognition of larger realisms that is presented in the form of realities in the folktales; perhaps, this understanding could be extended to written vernacular literatures as well. Such an approach is evident in the way colonial interferences and influences were dealt with. This is seen in the manner the vernacular literatures have managed, especially, British literary influences even during the colonial period. Secondly, the colonial period influenced a shift in the focus of vision and role of literatures. This is evident in Munshi Premchand’s call of literatures that reflect *Jeevan ki Sacchai*. Third and most important, in the contemporary discussions of indigenous literatures, the central role of region and cultural specificities are recognised. An in depth study of this is enabled in the framework of the definition of realisms rather than realities. These concerns and consciousness have prompted the definition of Folk realisms. So, “Folk realism is defined as an indigenous epistemology that maps region and cultural specificities, narrates realities encapsulated in contemporary everyday life as experienced by the folk.”

Realism, as the history of literary studies trace, accepts divergent interpretations that associated it with disciplines like psychology, anthropology and ethnography too discusses ethnographic realities. This is different from indigenous understanding of realism and literature, especially with respect to Folkloristics. Folk literatures are connected intimately with the lives of people as it arises out of their intimate experiences. Thus, their realisms pervade the literatures. So, Folk realisms are to be understood in the
contemporary context of conversations regarding indigenous literatures and researches. This placement of indigenous literatures brings the story back on the map of literary scene. As discussed in the context of Folkloristics, it is the stories that hold the epistemologies, world views and the emerging realisms of people. Thus, the stories are not merely for entertainment; they are a part of cultural memory of people. The narration, then, is not only a method but a symbolic and imaginative representation of the way they perceive realities.

In this understanding of the centrality of stories in indigenous literatures, close reading emerges as an important research method. It is close reading that facilitates an unwavering attention to narration of stories and from this emerges the indigenous artistry of storytelling that weaves disparate realities into a single fabric of realisms. In a multicultural scene, the narration presents nuanced perceptions of the role of emotions that keeps alive the many voices and keeps alive the polyphonic structure of the multicultural nation. It is by listening to these voices and thoughts that the meaning of indigenous literatures and researches can fully be realized. Similarly, narrative fissure is another reading method that has helped the research in identifying divergent voices in the narrative. This is an important method that opens possible paths that need to be discovered to uncover the design in the narrative. *Narrative Fissure Reading and Rhetoric* by Nita Schechet interrogates the resistant and complicit readers. She identifies the resistant reader as a reader who resists the narrator and the suggestions of the narrator; a complicit reader is one who follows the narrator. The research follows the complicit reader technique in
close reading to reconstruct and re-member the indigenous literatures. That is, just as stories, narrations are important features of indigenous literatures, is relevant to identify reading methods that identifies significances of narratives.

Since the research examines the intersecting space of folk and written literatures in the context of Indian literatures, the interrogation of the primary text through the lens of Folk realisms has strengthened the understanding of the influences of the past better while facilitating to address the contemporary literary demands. An examination of the definition of Folk realisms with respect to the tales and writings from the primary texts points to interesting possible future research interests. For example, the question of subjectivity, it is known, has evolved over a period of time revealing different dimensions of and to female subjectivity. In the twenty first century, a renewed understanding of subjectivity is important. This is so because indigenous researches and indigenous literatures have revealed different faces of subjectivity as each indigenous people’s perspective of gender configurations are different and so are subjectivities. Thus a study of indigenous roots of feminism is important to address the identity of women in the twenty-first century.

Another important discourse is the different role of translations in indigenous literatures. Of course, within in the discipline of translation studies, cultural turn is recognised as an important concept. Cultural turn emerged also from with the understanding that the translations per se in indigenous literatures are different from the European context. The concept
enabled to map not only the differences with respect to indigenous and European translations but also to interrogate and recognize plural aspects of translations in indigenous contexts. The folktales that were translated and the writings in translation depict changes in realities that were/are taking place revealing indigenous attitude to languages. This difference in usage of language especially in the multilingual scene of India reveals interesting experiments in translations. That is, the concept of cultural turn is to be explored further for a comprehension of realisms that emanate from this study.

Ien Ang in her article From Cultural Studies to Cultural Research in the Journal of Cultural Studies Review observes the importance of cultural research in the twenty-first century. The article identifies the contemporary call for recognizing the researches that study indigenous perceptions in literatures. Research, traditionally, pertained to a study of a chosen topic with respect to the chosen primary texts. With changing perceptions in literary studies and research, the importance of researches and research findings are recognized. Cultural Research itself is an important area that could develop research methods that are different from the traditional ones. Just as it is important to shift from homogenizing conversations about literatures, it is important to recognize different research methods that aid indigenous researches. This was one of the primary difficulties that the researches that identify unique primary texts face. In such instances, interdisciplinarity offers itself as an alternative method. But in India, where multiculturalism and multilingualism is a precondition rather than a new
process, interdisciplinary approaches accommodate new perspectives as well as new dimensions are added to it within indigenous researches. Since Folk realisms emerge from indigenous researches, it is possible to suggest that the concept could be developed to interrogate literatures that arise from multicultural scenario.

The research has identified six important concepts that contribute to a better understanding of indigenous realisms. But there are concepts like author, postcolonial identity, role of region and cultural specificities in formulating and sustaining indigenous identities, survivance, translation and visibility of the translator that need to be understood in indigenous situations. It is seen that memory—cultural memory—plays an important role in preserving world views and epistemologies of indigenous people.

In the fact of writings achieving a hegemonic status during colonial rule, it is understood that it is oral and folk literatures hold vital information about various indigenous systems. Recognition of that is imperative in the contemporary query for identities and reaches selfhood. This contextualization makes possible for important revisions that emphasize indigenous perspectives in each of these concepts. From this perspective, Folk realisms do present different opportunities to explore and present indigenous literatures in their independent, individualistic spatiality. In this context of the interrogating the folk traditions, it is understood that there is a definite comprehension of the difference between the urban and rural folklore.
In this direction, a two-day seminar is planned where the concept of Folk realisms are to be discussed. The preliminary preparations are begun. The first step is to collect folktales and songs from different parts of South Karanataka viz Tumkur, Bangalore. This involves a large number of people. It is planned to talk to the people and request them to share their lore. A number of folktales and folk songs are already recorded, along with relevant details of the people, place and the context of the tales and songs.

The next step is to invite the folklorists and have a conversation with them. The conversations are directed towards understanding how people comprehend and communicate realisms through their lore in the twenty-first century. It is proposed to be dated in the near future. Since it involves a large number of people and requires meticulous documentation, technology comes in handy in this respect to record their voices is to privilege orality which is an important move to remember.

The twenty-first century is surely moving in a different direction in terms of the conversations of literatures that are generated. In such a context, re-membering to take forward the conversations, exploring possibilities to bring realisms of peoples is an important as well as imperative step.
Work Cited:


**BIBLIOGRAPHY:**
Primary Texts: