INTRODUCTION:

The title of the research is *Folk realisms in the contemporary Indian Literatures in the edited works of Kirin Narayan, Sadhana Naithani and Vivek Shanbhag*. The primary texts chosen for the study of Folk realisms are: *Old Deccan Days or Hindoo Fairy Legends, In Quest of Indian Folk tales* Pandit Ram Gharib Chaube and William Crooke and *Sirigannada Contemporary Writings in Kannada*.

A look at the evolution of human civilization depicts the symbiotic connection between the beginning of community living and folk lore. They seem to have emerged almost at the same time. This living together of people that gave rise to fellowship is also at the root of the necessity of sharing the experiences—cognitive, emotive and creative. Every form of folklore distinctly incorporates these three aspects of mind. These three aspects formulate the formation of belief systems and customs that are expressed as rituals and folktales that were stored as cultural codes. It is these commonly held customs and practices that create folk groups. As folklore is passed on from one generation to another, it acts as identity marker for the folk groups and a guideline of interaction —both inter and intra community.

This humble beginning of Folklore continues in the contemporary too. The forms of expressions have changed over a period of time for various reasons viz. evolutionary changes in the conceptualization of structure of society, technological progress, transgressions of boundaries due to power politics and most important, changes in linguistic abilities to represent their world views. Then, folklore, especially folk tale, is a conscious re-telling of experiences that shape individual’s perceptions of life. So, folk tales are neither just cautionary tales nor
mere narratives of experiences and the recording of it. That is, folktales also present an imaginative consciousness that connects apparently disparate aspects imaginatively in different situations in a unique manner, passing it on from one generation to the next through orality. So, the tales preserve and pass on a realism that is accepted and acknowledged by the community. (Jackobson 1966) This aspect of folklore—seeking the acceptance of the folk group—apparently is a universal feature. It is observed that scholars of Folkloristics do observe that folklore, though allows expressions of negative emotions like violence, anger, destruction etc, it does not allow these expressions to rule the reality either. This is an important characteristic of folklore that needs to be recognised and appreciated because it is this characteristic that also earned its condemnation and recognition as belonging to low culture.

Thus understood, it is of little wonder then, in the Indian context, the colonial folkloristic endeavor escalated after the First War of Independence of 1885. The colonial folklorists were constantly looking for the hidden purpose in the folktales and folklore. And this intention ruled the colonial folkloristic endeavor. Of course, the collection of folktales by Mary Frere in *Old Deccan Days or Hindoo Fairy Legends* was an exception as her purpose of collection was entertainment. Evidently, it was also possible because the conflict between the colonizer and the native was still simmering and had not yet surfaced. Anna’s anxieties of price-rise, gender discriminations in employment as well as payment, precedence to the written depict the common man’s concerns that were persistently neglected at this
stage of colonization. This was one of the ruling causes that triggered the anger of
the people against the colonial rule leading to the first war of Independence.

The change in the direction of the intention of folklore collection is
evident in Chaube and Crooke. The shift to anthropological information is evident
but still the echo of the mutiny and the fear of the folk are evident. It is in this
direction that Crooke’s involvement in the collection of folktales is different and
this difference, as recognised and argued by Naithani, is because of Pandit Chaube
who was passionately interested in studying his culture. The structure to do so was
provided by Crooke. And the politics of erasure, exoticization and survivance are to
be understood within this colonial folkloristic structure to move towards indigenous
researches.

However, it is important to recognise that the presence of folklore
lends a unique complexity to the comprehension of reality and its re-presentation in
oral as well as written literatures. The complexity is in the interactive space that is
facilitated by the co-existence of the oral and written consciousness. This
collaboration is visible if one were to compare the epics Ramayana and
Mahabharata in Sanskrit tradition (of course seen in written vernacular texts written
by scholars of both Sanskrit and vernacular and/or English viz. Rajaji Ramayana)
and the existing oral versions of these epics. At times, the two narratives are similar
and at times, diametrically opposite in thought and so, plot and characters. It points
to existence of alternative visions of the structure of society, epistemologies as well
as world views. The exciting aspect of Indian culture is perhaps this co-existence of
multiculturalism, rarely conflicting with each other; but, this does not rule out
prejudices or interrogations of each other. This intra-cultural interaction is apart from the innumerable oral epics that are passed on from one generation to the next, well known recorded history of folklore, especially folk tales date back to the Second Century BC-Panchatantra, Jataka Tales and Hitopadesha in the Ninth Century BC.

Yet, the establishment of Department of Folklore Studies in India is as recent as the twentieth century. It marks the beginning of new discourses in contemporary literary context. The establishment of Folklore Studies facilitates an interrogation of the relevance of region specificities that were dismissed to the recognition of its importance now. Two distinct projects emanate from the discipline of Folklore Studies. One of the projects is the collection of folk tales, folk practices and folk epics that re-tells the origin of its clan or humanity in their distinctive manner, and an ensuing discussion of the relevance of their persistent practice in the contemporary. And, as contemporary academic folklorists acknowledge, the manner of recording and documentation of folk tales as undertaken now dates back to colonial folkloristic endeavor that was rooted in anthropology. In the contemporary literary scenario, the documentation and collection of the oral epics and/or folktales gives a new direction to the discourse of the meaning of folkloristic endeavor. It also provides an opportunity to retrieve Folk realisms.

Vernacular folklorists have done laudable work in this direction of documenting oral epics. Some of the oral epics are recorded in vernacular languages and are published in vernacular languages as well as in English. One similar
endeavor in Kannada literary scenario is – *Strings and Cymbals* an English translation of Oral epics from Kannada by C N Ramachandran. *Hosamadiya Mele Chaduranga*, also by C N Ramachandran, is a translation of the major oral epics of the world into Kannada. The implications of publications such as these are two-pronged. First, works such as these points to the space that creates a transnational literary-folkloristic tradition. In this spatiality, a folk group is formed that recognizes the relevance of similar practices. This transnational folk group that functions with a folkloristic consciousness provides an opportunity to explain the rationality behind some of the folk practices that are studied by the folklorist. Also, in the contemporary, when translation plays a major role in the discussions of folk practices, this transnational folk group is the audience of the indigenous folklorist. It provides an opportunity to tell “stories”, an important method of registering indigenous voices and regional specificities to an audience that recognizes its relevance and significance. This is so, even with the understanding that it is not bound by Orality but by a discussion that is created by the publication of folklore. Most significantly, here, region and cultural specificities are retained.

The other stream begins a discussion of the implication of use of folk tales in the global space. Global space tends to homogenize and so poses a threat of erasure of region specificities. It is important to register specificities in this space as this is created by the economic superpowers that conflict with subalterns. This is also the place where spatiality could be constricted to binaries and/or creates exotic cultures that continue to feed the economic super powers. With respect to literary folkloristic endeavor, the aim of recognizing specificities
here is not to formulate counter discourses but to interrogate the socio-political issues. This position facilitates inter-disciplinarity and so, accommodates multidimensional perspectives. To tell our stories in this space that is constantly erasing specificities for cultural benefits can’t be undermined. It is impossible to ignore this prominent reality and the ensuing realism that dictates and sustains literary works that contribute to the global space in the contemporary globalizing scene.

In the Indian multicultural scenario, it is always acknowledged that folk and written literatures co-exist. The co-existence is identified in the fact that these two forms of literatures have maintained their differences and so, enabled conversations that emphasize distinctive character of the two forms of literatures, and appreciate the differences as well. The research identifies these distinctions but also recognises that the two forms do intersect as the written literatures use folktales and folk motifs. Also, in the contemporary literary scenario, the literary theories do influence the study of folklores. The recognition of this influence is important to counter Postcolonial exotic as well as to move toward regaining indigenous literary epistemologies as portrayed in these tales. So, a move towards understanding of folk tale in this spatiality is a means of comprehending the importance of re-presentations of region specific socio-political realisms that pervade the folklore-specially folk tales. This study is multi layered as over a period of time, the socio-political realities change constantly and consistently. The research emanates from and addresses this spatiality of Folkloristics.

Colonization of India, and the changed role of written literatures in the new situation, did sideline the significance of folklore discourses.
However, it is understood that folk traditions arise and leave a distinct impression upon the cultural scenario. In this context, an interrogation of the literatures that use folktales and the conversation that arise from the colonial folkloristic endeavor moves toward indigenous research. The reason now, of course, is the desire to find out ‘who are we?’ This recognition has its multiple implications to socio-political questions as signifiers of the indigenous systems that were prevalent. Folk tales are transmitted from one generation to another through orality. When it is thus transmitted, it carries cultural memories—as beliefs, rituals and/or as representations of spatiality. And the focus of this dissertation is to trace this spatiality through Folk realismss to understand the layered literary realisms that are re-presented in Indian literatures—folk tales and written narratives. In the contemporary, the relevance of retrieving the archived folk tales is recognised.

The research begins with two queries: why does a twentieth century writer use folk tales and folk motifs especially in written vernacular literatures? Which elements of folktales allow writers to adapt it in written literatures? There are two well understood ideas in the queries: that the written and the folk co-exist and the twentieth century writers’ conscious use of folktales and folk motifs. Yet, the significance of its conscious use in the twentieth century was elusive. Here, the perusal of secondary sources inspired to expand the vision of the research questions. Some of the secondary sources perused are —the folklores of Africa, *Negro Expressions* by Zola Neale Hurston, *Folk legends as Mirrors of Peoples' Experiences: The Virgathas of Kumaon and Garhwal* by Mily Roy Anand, *Translating the Oral: Translatability and Cultural Dynamics* by Kailash C. Baral,
Carnival and Dialogue in Bhaktin’s Poetics of Folklore, Subalternity and Language: Overcoming the fragmentation of Common sense by Marcus E Greens and Peter Ives, The Folk Model Of Language Gunter Radden.

Each of the secondary sources in their distinct manner establishes the relationship of the folk to their lore; and as the lore is passed on from one generation to the next through orality, the lore imbibe and carry the contemporary in them, along with the impressions from the past in the form of folk motif. This folk motif is rarely changed though the fringe details may change. It means that folk tale, rich in cultural specificities, is the direct expression of people’s experiences and so includes their thought and philosophy—that is, their world views. And so, the influences of folk tales on written literatures are a means of re-presentation of indigenous epistemologies. When writers use folk tales and/or folk motifs consciously, written literatures carry regional and cultural specificities that also give them a unique identity. That is, the writer consciously maps indigenous epistemologies in literature. The significance of mapping that takes place in the literary texts and the emanating discourses is well understood in the present transnational socio-political and literary demands. Thus, the queries drew attention to the complex role of Folk tales in the contemporary literary scenario. From this complex interaction between folk tales and written literatures arise a representation of Folk realisms in literatures.

However, even in the twentieth century, as the interest about Folklores surrounds collection of tales and folk arts, it is linked to the study of lore as examples of oral literatures. In India, this Euro-centric ethnographic endeavor
during colonization led to the collection and documentation of folk tales. The one exception, perhaps, is *Old Deccan Days or Hindoo Fairy Legends Current in Southern India*; the tales were collected by Mary Frere for entertainment. So, folklore was seen as the storehouse of indigenous epistemologies for the ethnographer. If one were to make meaning of indigenous people, it was considered essential to understand their folklore. The veracity of this understanding was experienced during the first war of Indian independence. It is said that the mutiny was so well executed because all the messages were passed on in the perfectly understood cultural codes by the sepoys. So, establishment of imperialism was inevitably linked to destruction of indigenous systems. This intention to collection and its use dismembered the folk tales and disrupted the discourses emanating from a co-existence of the written and the oral.

The colonial collection of folk tale that began as early as 1895—Mary Frere’s *Old Deccan Days or Hindoo Fairy Legends Current in Southern India*—continued to deprive the indigenous folklorist of recognition and benefit. Also, when the colonial folklorist collected the folktales, the power of telling stories went with the colonial folklorist. Once again, we were deprived of an opportunity to tell our stories. And re-membering of tales is empowering as it fosters our sense of history that is rooted with the experiences of the people, establishes indigenous comprehension of space that was destroyed during colonization. People relate to place through architecture to create their own history and space. This symbiotic relationship-of time, place and space- plays an important role in establishing indigenous epistemologies of everyday life. That is, any
conversation about power, gender, academics, history and language, is related to this comprehension. And folk tales and stories emerge from the experiences of the people arise from this understanding of spatiality. And so, each story—be it the oral folk tales or written literatures—is encapsulated in realisms of people and culture from their everyday life. The experiences and responses are comprehended as well as formulated from this worldview, privileging the voices of indigenous narrators.

The research hypothesis was formulated in cognizance of these realities that surround the contemporary literary scenario. *The writer mediates region specificities and cultural particularities as Folk realisms by the use of folk elements in the contemporary space.* So, Folk realisms is also understood as an imaginative narration to re-present people’s experiences as realisms in the contemporary literatures. Thus it is multi-cultural as well as inter disciplinary. And the study of Folk realisms draws from Folkloristics, Translation Studies and contemporary literary theories that are influential in understanding and formulating discourses.

**LITERATURE REVIEW**

The review of literature focuses on three main disciplines that shape the concept of Folk realisms. A research of Folk realisms demands to comprehend the vital contemporary discussions that have shaped the contemporary. Thus, the first set of books and articles that have influenced the understanding of Folkloristics and expanded the vision of comprehension are presented in the review of literature. Here, seminal works of Alan Dundes, Jack Zipes, Jack Goody and Indian Folkloristic Journals and articles are chosen to depict the comprehension of
transnational dimension of folklore, the kind of discourses that have emerged and influenced the current indigenous Folkloristic discussions.

Second set of books and articles that are chosen focuses on the theoretical background, especially Postcolonial Criticism. This is because though both *Old Deccan Days or Hindoo Fairy Legends* and *In Quest of Indian Folktales* move towards privileging indigenous folklorists and Folkloristics, both perspectives arise out of Postcolonial perspective of quest for a distinct identity and liberation from binaries. In this group is also included conversation on Translation Studies as the concept of Cultural Turn is important from the point of view of the research taken.

The final group of review of literatures is chosen to provide historical point of view. History, as seen with respect to the primary texts, forms an important framework. It is important to understand the historical background with specific reference to colonial rule and the ensuing changes that took place. Secondly, it is observed that vernacular literary histories record a different response to colonial literary influences. A perusal of this is essential for a discussion of Folk realisms. Thus, books that have contributed to an understanding of this angle are presented in the final part.

Alan Dundes’ *Interpretation of Folk tales* (1995 Indiana University Press) re-evaluates two important areas in the study of folktales. First, his identification of ‘folk’ as ‘we’ puts people back in their milieu; contextualises their lore to its place. This distinctive step situates the folk as people, contemporises and contextualises the folk and their tales in the present. Thus the folk tales are put back
on the map of the contemporary literature as meaningful and relevant in the transnational socio-political changes. With respect to western Folkloristics, this contextualization broke the binary debates of popular and high culture drew attention to the existence of another space of literature that differed remarkably in its intention and expression. It enables a conversation not in abstraction but in direct contact with its folk. This makes possible for comprehension and critique of the contemporary literary scenario.

Another significant contribution of Alan Dundes to Folkloristics is the psychoanalytical approach to interpret the folk tale. It recognizes the role of folk tale as an intelligent and symbolic expression of people’s thoughts, travails, emotions and wisdom. His essays provide the ground to envisage the key role that folk tales played in re-presenting the current socio-political, psychological and emotional responses to people, situations and ideologies. These discussions of folk and interpretation of tales have contributed to the formulation of Folk realisms. Thus, Folk realisms is, at its simplest level, a portrayal of reality by the community in the form a tale.

*Breaking the magic spell: Radical Theories of Folk and fairy tales*, written by Jack Zipes, was first published by University of Kentucky Press in 1979. The revised and expanded version is published in 2002. The Marxist reading of the history of evolution of the society highlights the role of folk in forming the culture and literature of the community. Also, it identifies the space occupied by its people in the community, which is similar to Alan Dundes’ conceptualization of folk. Jack Zipes observation in this context helps to visualize the transformation of
the community to the formulation of a society that consciously follows its hierarchy. It reveals an active link between the folk and the tale. But, the function of folk tales from its primary form as signifiers of rebellious thoughts and ideas are transformed to a mode of expression to control.

Secondly, Zipes’ interpretation points to the process of formation of fairy tales from folk tales to suit the voice of a specific class. The modifications indicate the transformation in the structure of the society from a folk group to the class conscious society. Even as this transformation explains some of the basic changes that were inculcated into the structure and the function of the folk tales, it also points to a prior organic connection between the folk and their tales. This illustration from the history of Germany can be extended to analyze the transformations that have taken place in most societies in recent times. This also justifies a re-examination of the modern and its influences, from the point of view of Folkloristics. It helps to identify the actual function of the folk tale by sifting the varied influences of the modern. Most significantly, the essays reveal a connection between the folk tales and the realities they re-present.

In the early twentieth century, Anthropologists and academic folklorists endeavor to study the tales in their place of origin. One such work is Jack Goody’s *Myth, Oral and the Ritual* (2010). It is a study of the Lodagaa Bagre myth. The study highlights the way the modern thoughts about tradition create biases in an understanding of the folk. The perusal of this book brings clarity in defining the differences between myth, oral and the ritual. It is important to remove the biases against the folk and make the field clear for a better
understanding of the folk tales. The ethnographic study of the Bagre Myth facilitates an interrogation of the Euro-centric understanding of tradition. In this context, the question shifts to ‘which are traditions’? In the contemporary literary scenario that gives precedence to multiculturalisms, the importance of asking a question that accommodates multi dimensional answers can’t be ignored. The answers provide a new perspective to the changes that have occurred in the contemporary scenario. Re-interrogating tradition with respect to Folkloristics helps to identify the boundaries that are transgressed when interpreting folk tales.

*Folklore as a Special Form of Creation* by Roman Jakobson and Petr Bogatyrev translated by John M. O’Hara and *Introduction* by Felix J Oinas has helped to articulate many thoughts that pervade the dissertation. Published in 1966, the influence of the structuralist approach is evident in the manner it approaches the question of folklore as a special creation. The highlight of the essay is its demarcating the discussion of folklore through Saussure’s Langue and Parole. And the writers present the argument that Langue is specifically oriented towards Folklore and Parole towards literature. Amongst the many comparisons that are made between Folklores and Literature, most comparisons understand the two disciplines as rival siblings; rarely are they talked of representing discourses in different manners. Also, this appreciation of folklore as Langue depicts the understanding of folklore as encoded form of literary expressions. This is one of the primary arguments of the dissertation as well; this is so because of the recognition of the multicultural dimension of India.
As the writers explore this orientation, the essay moves the conversation to a different direction. That direction points to the relevance of accepting and examining co-existence of two differently ‘oriented’ literatures. And this acceptance leads to identify important aspects of folk literatures that also distinguish it from written literatures. They are creativity and the acceptance of the lore by the folk. The discussion of the former especially has contributed to a better understanding of folk imagination that is presented in detain in the third chapter of the dissertation.

Of course, the essay does assay typical apprehensions that pervade the mid twentieth century about Folkloristics viz. the question of change, the possibility of the vanishing of oral traditions and keeping the sanctity of the border between the written and the folk. However, the article moves beyond its immediate period-specific anxiety in the end as it vehemently calls for an interrogation of that space where the folk and the written intersect to formulate a different conversation. This is exactly what is seen in Indian multicultural scenario of the co-existence of the folk and the written literatures; this is the space that the dissertation endeavors to interrogate for region specific identities of indigenous literatures. Thus, this article is identified as a crucial to the formulation of Folk realismss.

*Ambalike Hiriyanna’s Studies in Kannada folklore* gives a detailed discussion of the Kannada folklore scenario. It is published by Prasaranga, Manasagangothri, Mysore in 2003. The book is a collection of papers that were presented by Ambalike Hiriyanna at various seminars. But, put together as a book, it successfully begins a conversation towards the importance of writing
and researching about one’s folk culture. The chapters— *History of folkloristic studies, Feminist Trends in folktales, Power and Gender Politics in folk literature*— provide crucial information.

The writer recognises four categories in the chapter *History of Folkloristics in Kannada studies* as: “Missionary Period (1800-1900), Romantic-Nationalistic Period (1900-1950), Academic Pursuit (1950-1990) and Current Trends (1900 onwards)” (Hiriyanna 2003: 2) Evidently, the categorization of the periods in Karnataka follows the pan Indian pattern of folklore collection by the colonizer. Though in the first two periods is limited to the region specific folklore collection, the writer sensitively recognises the significance of establishing departments and institutions to promote folklore studies. This is an important move towards re-membering folktales and, interestingly, to promote a study of our culture through Folkloristics.

Though folklore has been marginalized, it has drawn the attention of the common man and the scholar to the significance of the folklore as it persistently presents liberation as an imperative right of the common man to perception, comprehension and re-presentation. In this direction, the chapters on feminist perspectives and power configurations in folk imagination have important bearing especially in decoding the folktales and writings in the third chapter of this dissertation in the analysis of stories with reference to Folk realisms.

*The Journal of Folklore Studies* and *the Journal of Indian Folk Life* offered many insights into the transnational position of Folkloristics and folklorists. In the present transnational political developments, the growth of the
urban space and the emergence of Diaspora too function as folk groups. This is a new complexion of the folk that raise pertinent but paradoxical questions about folk and their right to practice, participate and create tales that are modified versions of an earlier one. The very nature of the involvement of the folk in the creation folk tales, folk arts questions the right of the individual to use it for singular benefits. The global space encourages the formation and participation of a multicultural group. Similarly, in the urban space the folk activities involve diverse people as its members and practitioners of its lore. Here again, the social mores are formulated to suit the hierarchies.

The urban folklore processes are to be understood in this background of changing role of social hierarchies and mores. This change in the structure of the society introduces new complexities and places new challenges to the folk practitioner. Even as novel folk practices are formed, it also paves way for transmutation of the earlier practices. The problem is an irresponsible appropriation of folklores. It benefits neither the folk artist through an acknowledgement nor does it benefit the folk group. It is an anxious situation as it is becomes a part of mass reproductions. The aura of the folk tale arises from its community-its listeners, who are active participants. When the folk tales are appropriated for mass reproductions, it is deprived of its aura, causing disconnect between the folk and their tales/lore.

Another contemporary reality is also that people have had to use folklores out of its native surroundings. The transnational migrations due of political developments and for economic reasons, the function especially of the folk
tales are changed. These are important areas that need to be researched due to the conscious use of folklores—especially, folk arts—in the Postcolonial situations as enabling formation of identity in times of socio-political crises. *Folkloristics: an introduction* by Robert A. Georges, Michael Owen Jones (*1995, Indiana University Press*) *Black Short Fiction and Folklore* (African, African American, and Diaspora), *Traditional Culture* by Dorothy Noyes have contributed to the understanding of these issues.

The *Indian Folk life issue-3, Feb-2012* has contributed to formulate some important discussions that are taking place within Indian Folkloristics. It is important to realize that the practice of folklores in the place of its origin is not the same as practicing it in a global scene. In the latter space, the practice of folklore acquires a multidimensional aspect, minus the responsibility for the practice of it. With WIPO (World Intellectual Property Organization) including folklore under its protection, the question of the responsibility of the individual towards collective art form acquires new meaning. The mere presence of the individual does not get her/him the privilege of ‘using’ it. The change in the criterion of belonging to the folk comes with the responsibility of contributing to the folk.

*Post Colonial Exotic: Marketing the Marginal* by Graham Huggan published by Routledge 2003, takes the discussion of post colonialism and Postcoloniality ahead from the earlier discussions. Huggan argues for recognizing the importance of region specificities without which Postcolonial discourses would continue to cater to the West in the global space by exoticising Postcolonial literatures once again. In these discussions, meaning of both Postcolonialism and
Post coloniality is re-situated. Such contextualization points to a necessity of constantly being conscious of the changing contemporary socio-political and cultural scenario. In the background of such demands to reconfigure meanings, it is relevant to extend this reconfiguring to the study of Folkloristics. Also, discussions of Postcolonial exotic show the importance of giving precedence to indigenous literatures and their understanding of literatures.

The primary texts are about the collection of folk tales in oral tradition and folk representations in written literatures. Folklores are contemporary and this contemporaneity defies any kind of ‘freezing’ that takes place with theorizing. Thus the demand of Folkloristics is that it be understood in its entirety. In this direction, this book especially has supported to establish and extend Postcolonial discourses to this research.

_Something torn and New African Renaissance_ by Ngugi wa Thiong’o, published in 2009 is an inspiring work that draws on the significance of re-membering. Ngugi discusses the politics of colonization with reference to Africa and the colonizing methodologies. Though the prototype of colonization was Ireland, its experiments in the African continent were brutal. Remembering these experiments, Ngugi writes that dis-membering its people from their culture was essential to the colonial endeavor. And in this context, re-membering is discussed as an important concept to fasten the people to their land. Ngugi notes the role of memory and how the colonizers planted their memories by displacing the memory of the indigenous peoples’ practices and customs. The gruesome treatment of the Africans during colonization ensured erasure of memory of the African culture.
And for the Africa, to find its past is possible through re-membering. Interestingly, Ngugi connects the task of re-membering through politics—African National Congress, that connects people across ethnicities as African Renaissance. The research understands the importance of the concept of re-membering from this work.

Apart from inspiring insights into the importance of re-membering and dismembering, the book introduces the significance of the idea of ‘consciousness’-‘black consciousness’. It addresses the questions of identity in the face ‘apartheid’ that had to be countered. Discussions of these realities are important from two distinct perspectives. One, it draws attention to the trauma of identity markers and the significance of finding inner strength to counter political imperialisms. It’s in this direction that ‘black consciousness’ works—as strengthening the Africans as well as countering racism. Such an acceptance is an important step toward healing the trauma of colonization and as well as re-membering. Second, it is one of the books that passionately examine colonization— not in abstraction but in connection with the cultural practices of people. It is this approach that is distinctly indigenous. This book introduces the conversations of indigenous people and indigenous methods of re-membering. The book has contributed to the vision of the research in enabling an understanding of relevance of finding indigenous epistemologies and the importance of remembering practices.

Psychology and literature have interacted usefully at various points in time is known. In the contemporary, there are innumerable traumatic situations that societies have had deal with. But Elissa Marder notes in her important article
Trauma and Literary Studies: Enabling Questions that in understanding trauma, it is literature and literary theories that have played a vital role. She notes that recognition of trauma may occur only in recollection or ‘belatedly’. She writes: “[T]he impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located, in its insistent appearance outside the boundaries of any single place or time” (9).” (Marder 2006:2) In this context, she observes that literature and literary theories have helped a better understanding of trauma. Thus contextualized, it is the stories that narrate the emotional trauma. It is in reading these traumas recorded in stories that the past and so, the present, can meaningfully understood.

Recently, this technique is used in remembering practices to heal grief especially due to death. Loraine observes that the grief of death is precisely in its unquestionable finality. But, when the focus of the people is turned toward the fact that the relationship is re-lived every time the dead is remembered, the grief gives way to relief and joy of continuation of relationship with oneself. In psychological discussions such as these, narratives are understood to play an important role. It is the narratives that occasion the remembering and re-membering. When Old Deccan Days and In Quest of Indian Folk Tales are contextualized in this framework of reference, the relevance of storytelling and re-telling our own stories for empowerment pave way for better comprehension of significance of oral traditions.

Language plays a central role in the dissemination of the folk tales. In a multilingual scenario, translation is a natural mode of communication. The two disciplines are part of the contemporary multicultural and multilingual reality in
their endeavor to re-present space. *Translation Studies Reader* by Jeremy Munday (2001, Routledge Publication) helped to identify the important concept of ‘cultural turn’. This concept describes the importance of cultural practices that acquire visibility through translation. With the Postcolonial discourses, the multi-dimensional politics of power positions and culture are recognised and highlights the many aspects of living. *Postcolonial Translation Theory and Practice* by Susan Bassnet and Harish Trivedi, Routledge, 2002, has contributed to understand the Postcolonial perspective to translation studies.

Here, two important articles that have contributed much to the understanding of indigenous attitudes to translations must be mentioned. *Processes and models of translation: cases from medieval Kannada literature Translations Today* by T S Satyanath in Vol 3 Nos 1&2 2006 © CIIL and V B Tharakshwar’s *Translations into Kannada in the 10th C: Comments on Pre-colonial Translation* Translations Today Vol 3 Nos 1&2 2006 © CIIL. The focus of the two articles is on the multilingual scenario of Indian and the ensuing differences to translations in this multilingual scenario. The two articles fine tuned the understanding of ‘cultural turn’ that has emerged in the twentieth century. The conversation of translatability, the question of equivalence and visibility of translator that pervades the discussions of translation studies in the West, when studied from the point of Folkloristic translations as well as vernacular translations, reveals a different perspective and attitude to language. Evidently, the difference in the conversation regarding translations is arising because of multilingual and multicultural scenario that exists in India. This holds good for the time when English literatures were widely
translated into the vernacular literatures. Of course, these discussions of translation studies have bothered and are debated by translators in India and points to its influences in vernacular translations. However, studies of the kind that the two articles provide, points to a move towards privileging and foregrounding indigenous attitudes to language and translations are significant. This kind of freedom in usage is typical to multilingual scene and is visible in the three primary texts that occupy different time periods.

*Spatiality* by Robert T. Tally Jr is a seminal work on spatiality published in 2013. Spatial turn, as the author broadly refers to, is the mapping of social spaces through literature and literary theory. This referential perspective is crucial to privilege the literary cartography which recognizes writing as a form of creating spatiality. For this creation of space, imagination of the writer plays an important role in enabling a mapping of the contemporary literary discourses. Such writing does not disconnect history nor dissociate people from their place. This holistic approach to literary writings facilitates and provides an important framework for the research. Also, the idea of literary cartography and literary historiography is taken from this book.

*A Concise History of Modern India*, Second Edition, Cambridge publication, 2006, written by Barbara D Metcalf and Thomas R Metcalf is a crucial reference on History of modern India. The book begins with the discussion of socio-political administrative system in *Early India*, focusing on the Mughals and Sultans and the vision of administration. And as the book traces colonization, the damage to this vision of administration and the colonial interferences emerge
clearly. In its depiction of the economic and political developments, the hope for a better system in the twenty first century is visible.

The chapter *Revolt, the modern state, and colonized subject, 1848-1858* provided required factual information. The collection of folktales in *Old Deccan Days or Hindoo Fairy Legends* and *In Quest of Indian Folktales* happened during this period. *Old Deccan Days or Hindoo Fairy Legends* happened just before the revolt that shook northern India and *In Quest of Indian Folktales* happened just after the revolt. Framed within this historical reality, the folktales do reflect the changed scenario in the relationship between the colonial master and the native Indian. This factuality reflected in the relationship between Anna and Mary, Chaube and Crooke. A study of this chapter especially has helped to comprehend the realisms of Folkloristics better.

L S Sheshagiri Rao’s *Hosagannada Charitre* (Tenth Edition, 2013) is an important work on history of Kannada literature. The book traces the history of Kannada literatures from nineteenth century onwards to the twentieth century. The focus is entirely on the Kannada literary scenario, the Navodaya and the Navya movement and to the discussion of literatures that deal with regional concerns and representations. The perusal of the work has established the understanding that indigenous literatures comprehend history differently and represent it differently as well, establishing spatiality as a method of retaining and countering western methods of understanding, judging indigenous way of thinking and representing.

*Aadima Janapada* written by Dr Mogalli Ganesh published in 2014 is yet another interesting work in Kannada folklore studies. The writer objects to the
fact that in many ways, the literary discussions are undertaken within the safe
umbrella of western literary theories and/or literatures. In an attempt to retrieve our
own epistemologies, he notes that it is the study of folklore that makes it possible to
re-present indigenous region and cultural specificities. The book supports the vision
of the thesis in calling for both study and representation of indigenous world view
and epistemologies.

Apart from the print sources, web articles and scholarly journals, the
internet has become a means of establishing distant communication. There are
companies that provide on line information that showcase the work in the field of
Folkloristics, that understand and employ folk tales to heal trauma. One such
attempt is made by Vaayu Naidu’s storytelling company. In the tsunami that hit
Tamil Nadu in 2004, she recalls the efficacy of oral traditions-especially story
telling- in restoring confidence and healing the traumatic experiences of the
Tsunami. And the company continues to be involved in such activities. This is said
to note the fact of moving toward indigenous methods to re-member people to their
community.

A similar function of the folk tales is adopted by Kathalaya situated
in Bangalore. The vision of the company is to “to establish story telling as an
educational and communicative tool effect change in society”. The company trains
teachers in creative teaching through story telling with the aim of preserving oral
tradition; it also a step toward remembering the efficacy of storytelling in
community living. These contemporary practices strengthen the fact that listening is
an important feature of oral cultures. Both these companies facilitate
communication with its people through e-mails. Again, this is mentioned here to note the changes that are taking place in the global scene and the changing process of re-membering.

**RESEARCH METHODOLOGY**

It is imperative to identify the various schools of thought that have contributed to the formulation of the thesis. The research re-looks at many accepted understandings in the contemporary literary critical theories. For example, the euro-centric responses to folk tales as imaginative, fascinating, passed on from one generation to the next through orality, meant for the entertainment of children are dismissive of the indigenous world views that are infused in the tales and formulate epistemologies. Secondly, in the Indian literary context, writers have consciously used folk tales and folk motifs in written literatures; also, the fact that in India, the oral and the written have co-existed is repeatedly noted and celebrated as well. But, a study of the manner of co-existence of the folk motif and its use in the written genre facilitates a comprehension of the function of literature in the contemporary literary scenario is important.

Western Folkloristics understands that folktales are oral, told to children mostly and has a moral to it. But, for the indigenous people who embed the folk tales with region and cultural specificities, folktales play important functions as well. They carry cultural codes that are meant for guidance and are a means of communication as well since coded information is passed on from generation to generation. It also questions hegemony—of societal belief system, of gender, of power etc. And when indigenous people adapt folk tales in written literatures, it is
not dismembered but re-membered with greater complexity. This is true of folk tales retrieved by both Narayan and Naithani. Thus, folkloristic concepts like survivance, imagination, region-cultural specificities, story become important concepts that are re-looked and so, reconfigured. Thus, study of, and the use of concepts that are ignored and/ or dismissed due to colonial interferences from indigenous perspectives is an important step towards re-membering. This is possible only with a detailed study of Folkloristics.

Secondly, folklore and folk tales are transnational and create their unique sense of spatiality. The chief manner of dissemination is orality and as it travels, the motif and certain aspects of plot and character change. But, these changes reflect adaptability of the folktales even as it foregrounds and privileges experiential aspect of the people. That is, it is a confluence of aspects of life- be it history, language, power, gender. The two primary texts—Old Deccan Days or Hindoo Fairy Legends and In Quest of Indian Folk tales demonstrate this unique space as Narayan and Naithani edit and write their introductions. Sirigannada too creates spatiality unique to vernacular literatures. In this context, Spatiality provides necessary framework to trace literary cartographies discussed in literatures.

Translation Studies provide another important framework. Of course the research is not a study of the texts from the theoretical perspective of translation studies. Yet it is one of the important frameworks of reference for two distinct reasons. One, the folk tales, in orality, when it is collected and published, the language of the tales is ‘smoothened’ as Mary Frere observes to accommodate the reader. With the publication, the tales enter global space in two distinct manners.
The tales enter the written form and so the language changes to suit the reading public. The changes in language, or the use of a particular vocabulary, are not merely mechanical; they reflect the socio-political changes. A study of this process is understood better by translation studies. And also, as seen with respect to *In Quest of Indian Folktales*, the collected of folk tales are translated into a new target language—in fact a ‘foreign language’.

Secondly, *Sirigannada* is an anthology of contemporary literary writings in translations. Yet, the editor does not mention this; the difficulties of translations (untranslatability) or even the visibility of translators. This is an interesting aspect because recent discussions of translation in Kannada scenario have shown that translations meant not just an exercise in equivalence or a question of translatability. There was a greater freedom that was exercised by the translator when it was from one vernacular to another vernacular. There is an obvious difference in the discussions of translation from the European context to the Indian-vernacular contexts. A discussion of this is important for better comprehension of the primary texts as language is a means of depicting experiences. Of course, this is also a very important way in which the contemporary is formulated and so inevitable in the discussion of and formulation of Folk realisms.

**CHAPTER DIVISIONS:**

The background study in Folkloristics helped to trace the significant discussions that have shaped the contemporary discourses. But, with colonial folkloristic endeavor, the folktales were translated into a ‘foreign language’.
Transnationality is the precondition of folktales; but it was pushed to the global space. Of course, folk tales is surrounded by politics; but now it became the medium of politics—of information, of identity and of memory. Thus, in order to understand that Folkloristics has always occupied spatiality, one also needs to trace the history of collection of folk tales that contextualizes not just the tales but their collection as well. This leads to an understanding of one of the threads that leads to the formulation of Folk realisms in India and Indian literature in the context of History of India as well as its literary historiographies.

Secondly, the study understands the importance of interrogating the trajectory of colonial history, Indian Independence and Postcolonial discourses to the contemporary literary discourses. The importance of this trajectory is that it gives a holistic perspective to discourse the texts begin in the contemporary scenario with respect to Indian literatures. The divide between the oral and written literatures that came with the colonial rule needs interrogation and new epistemologies are requisite to comprehend this spatiality. In a predominantly oral country, the decolonizing method has to recognize that the two streams of literatures are not mutually exclusive. Since the primary texts are chosen from the discipline of Folkloristics and written literatures, this provides the ground that enables to test the hypothesis well.

The chapters are envisaged in keeping with these discussions. The first chapter What’s (Y)our Story? describes the primary texts. It is titled thus because the primary texts are essentially about stories; and just as the three editors have their own stories to tell, the indigenous folklorists and writers too have their
stories to narrate. Situated within these layers of stories are the collection of folktales and writings. Each layer of stories has a story situated within its realisms. Thus the apt title for the chapter was thought of as *What’s (Y)our Story?* It is devoted to a description of the primary texts *Old Deccan Days or Hindoo Fairy Legends current in Southern India* by Mary Frere edited with an introduction by Kirin Narayan, *In Quest of Indian Folk tales Pandit Ram Gharib and Chaube* *William Crooke* by Sadahana Naithani, and *Sirigannada, Contemporary Kannada Writings* Ed by Vivek Shanbhag. The Editors’ introductions do not just provide a rationale for the selection of stories in their anthology. *Old Deccan Days*, in fact, has four introductory notes—Bartle Frere’s introduction; Mary Frere’s Collectors Apologie; Anna Liberata’s Narrator’s narrative, preceded by Kirin Narayan’s Editor’s introduction. This reveals layered perceptions of realities differentiated by gender, position and time.

Naithani’s introduction varies radically from Narayan’s. The two texts, differentiated by almost thirty one years, depict the altered realities as the British consolidate their hold on the Indian land and people. Apart from this, the difference is also that the collected tales were lost-collected, translated, documented but unpublished. And unlike Anna whose contribution is acknowledged, Pandit Chaube was lost to the history of Indian Folkloristics. And to retrieve and remember the folktales and recognise the necessity of creating an identity for someone like Pandit Chaube demands an imaginative research. Thus, one of the reviewers of the book correctly calls it as a detective research. William Crooke collected massive number of folk tales with the help of Chaube. But it took exactly
one hundred years for the tales to be recovered and discussed. Thus Naithani’s introduction deals with multiple realities of collection of folk tales, their translation and systematic organisation framed within the literary theoretical perspective.

The editor’s note to *Sirigannada* by Vivek Shanbhag draws attention to an entirely different demand that emanate prominently from written literatures. This demand is to understand, and so, provide a panoramic view of the past decade. This re-presentation is contextualized within the contemporary influences of literary discourses. Thus the choice of the literary texts in the anthology clearly point to re-presenting the Kannada literary discourses to comprehend the contemporary literary scenario. It is visible in many aspects of the anthology viz. the fact that it does not stick to a genres presentation of texts; it ensures that the polyphonic environment that formulates the multicultural scene of the literary scenario is showcased.

The anthology begins to chart its discourse with the well known writer U R Ananthamurthy. And it does include writers who also followed the Navya traditions and critiqued it as well—P Lankesh, K P Tejaswi, Girish Karanad, Vaidehi, D R Nagaraj and others. At the same time, the editor has also chosen excerpts from the writings that carry elements of folk or adapt folk tales—Girish Karand’s play *Fire and Rain*, K V Akshara’s *Swayamvara* and Kambar’s *Shikhara Soorya*. Along with this, it also includes poems and excerpt from the autobiography *Ooru-Keri*. Thus this anthology provides space to probe the dialogue held between the folk tales in oral and written literatures. Seen from these perspectives, the anthology provides an opportunity to interrogate the space of co-existence of the folk and the written literatures.
These unique features of the primary texts open opportunities of introspection and interrogation of the intersecting spatiality of the co-existence of the folk and the written literatures. With the demarcation of this spatiality for research, it was understood that a description of the primary was both necessary and imperative. The descriptions of the primary texts facilitate demarcation of the spatiality of the texts as well as the discourses it facilitates within this spatiality. The descriptions help demarcate the space that recognise Folk realisms. However, it is relevant to understand that this represent neither a fragmented space nor an isolated spatiality because the primary texts address the intersecting space of written and folk literary discourses. Thus, the first chapter focuses on the conversations that are enabled from an interaction amongst the three primary texts and contextualising the primary texts within in the contemporary literary theoretical scenario. This background description is essential to establish the theoretical spatiality that arise out of contextualising the three texts and to discuss Folk realisms that is formulated in this context.

Chapter-2 **Towards Folk realisms** provides a working definition of Folk realisms. First, a brief outline of discussions of realism as understood and explored in the Western literary scenario is given. Second part of the chapter discusses the Folkloristic discussions of Realisms. Though India is acknowledged as the root of many folklore, the study of its folklore as part of literary endeavors and study of culture has emerged in the twentieth century. Here too reverberations of western comprehension of Folkloristics are prominent and also the collections of folktales are traced to Brothers Grimm. And colonial folkloristic endeavor, again, is
traced to the European Folkloristic endeavors. Also much of the beginnings of theoretical perceptions in the discipline of Folkloristics arise from the Western Folkloristics. Thus literature review provides a brief outline of the theoretical discussions as well. This conversation helps to demarcate the differences between the Western and indigenous perception of Folkloristics. It is ironical that an important discussion as this is to begin demarcating influences and differences to move towards indigenous Folkloristics to mark the beginning of a discussion of indigenous epistemologies that pervade the folktales. However, this brief outline is meant as a reference to its influences on Indian literatures during the colonial period. With reference to Indian Folkloristics, the reference also begins Postcolonial criticism of the colonial folkloristic endeavor that began during colonization. Thus, the chapter engages itself with the varied aspects of realisms from different perspectives.

As Realism is explained variably in different disciplines, it is invariably associated with an external object. Philosophy identifies existing ‘subjective’ and ‘objective’ realities by an individual. Such binary divisions as these in approaches to Realism, conflicts in comprehension and reaction are inevitable. Whereas realism represented through linguistic medium has different connotations for the writer, the translator and the reader. And from these discussions of realisms, the role of concepts like cultural turn, politics of translation, role of translator, concept of belatedness from trauma studies, memory in retrieving the tales and stories are examined within the frame work of discipline of Folkloristics. Intimately associated with people and life, constantly moving and changing, these accepted
concepts undergo a revision in meaning and re-vision of the meaning. Thus this chapter forms the core of the dissertation where the central idea—Folk realisms is shaped.

The third chapter—**Interrogating Folk realisms** sets up a conversation between the concept of Folk realisms with the tales that are collected and published as well as stories from *Sirigannada*. The ‘hypothetically’ derived definition of Folk realisms from the second chapter is analyzed in the context of collected folk tales and stories. Realisms as an important concept that provide the framework is analyzed with respect to the introductions by the editors as well as the folktales and writings. The concept of subjectivity is studied in the framework of Folk realisms. In the context of the present turbulent times, this query is important as it opens the forum for discussion about the identities and their relevance. Another element of Folk realisms is the region specificities in the narratives and the world views that lend the writings its uniqueness. So, the chapter examines the selected stories from the primary texts for interesting region specificities in presenting gendered realities, power structures and epistemologies. This analysis provides an extensive space for a better understanding of cultural subjectivity in the contexts of texts as well as cultural geography. However, writings from Karnad and Kambar have not been attempted here for two distinct reasons. One, the anthology has excerpts from the play *Fire and Rain* and *Shikharasoorya*. It is considered that to analyze them from the perspective of Folk realisms demand far greater space, which is beyond the space of research. Secondly, the anthology offers comparatively lesser known writers in comparison whose writings provide an
opportunity to study region specificities under Folk realisms. Instead, writings of Pratibha Nanda Kumar and Vivek Shanbhag are chosen for the study of Folk realisms.

Conclusion: Points to the relevance of this study to the discipline of Folkloristics and points to possible further research.

The relationship between the folklore and people is well established as is its relationship to realism. With the passage of time, changes in socio-political situations, the manner and survivance of folk has changed as well. Colonial folkloristic endeavor changed the already transnational feature completely in indigenous situations. With the dominance of written literatures and the colonial interferences during colonization submerged the importance of Folkloristics and their influences in shaping the contemporary realisms. In effect many indigenous epistemologies were archived and/or lost. With Postcolonial conversations, retrieval of folk tales, the focus on a study of vernacular literatures and the recognition of its influences in contemporary literary scenario in formulation of indigenous identity has once again put Folkloristics on the map of contemporary literary scenario.

Another significant aspect that has facilitated the emergence of Folkloristics as a discipline is the acceptance of the fact ‘folk’ is ‘us’ and so, folk tales as repertoire of the people’s epistemologies. In turn, the contemporary writer explores and re-presents the contemporary conceptualized in spatiality that lends a unique perspective and identity to vernacular literatures. Thus it also is a multicultural and polyphonic space. Of course, the emergence of folk is looked at
with lot of apprehension; it is also true that the contemporary is equipped to deal
with it, from within the compass of Folkloristics.

Thus, the concept of Folk realisms has arisen from these
contemporary conversations situated in the present socio-political and literary
scenario. It is envisioned with the understanding that it would encompass the above
discussions to re-present and represent the contemporary realisms as Folk realisms
in literatures.
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