

Guest Editor's Note

Human language began with oral expression. Living amidst the bounties of Mother Earth in the lap of Nature human beings learnt to converse in their own ways as diverse as their habitats. The languages grew in the form of sounds as people used these sounds for expressing various feelings, ideas and thoughts. Script came very late in human history. Even after that several communities continued to follow the oral tradition in their speech and also in composition of their tales, songs, proverbs, sayings, quizzes and puzzles etc. The folklore comprises primarily of the oral literature spread not only across India but across the world especially among the indigenous people.

The beauty of folklore lies in its simplicity. It is the creation of not an individual but the entire community. Therefore the text of such oral rendering gets improvised with every rendering. More often than not folklore is performance based. It is often a group activity and is enjoyed by the performers as well as the audience. Music and spectacle in Aristotelian sense are also essential components of folklore. Unlike the classical literature, folklore does not have mega - narratives. Even when the folk use tales from the epic tradition they transform them in such a way that they become a part of their own world of simplicity and directness. The formality is liquidated and a perfect informal form is superimposed.

Since the life of the folk is deeply embedded with Nature, their literature too enshrines the values that emerge from a life integrated with it. Abrona Lee Pandi Aden's paper mentions Lepcha myth of creation which locates the genesis of the Lepcha tribe in the mighty *Kongchen Kongchlo* or Kunchenjunga. It is very interesting that the folk of Odisha similarly consider mount Niyamgiri as their presiding deity and follow what they believe are the commandments of the mount Niyamgiri which literarily means a mountain who lays down the codes of conduct. The folklore reflects the ordinary and the commonplace, not the high and lofty. The incidents, characters and the treatment are all realistic and find reflection in the language of the masses. Dr.H.S.Randhawa and Miss Shipra Joshi in their paper on Uttarakhand Folk Songs and Tales mention songs about women going to fetch water and the beauty that lies in the way coyness in the conduct of the lady finds expression in the song. Besides the human, animal, birds and supernatural elements also play a part in folktales. Dr. Mrudula Lakkaraju's paper titled "Anime, a Component of Japanese Folk Culture: The Analysis and Appreciation of *Grave of fireflies*" depicts the story of the post world war II Japan through an animation film. The main characters Seita and Setsuko are two young children. Interestingly enough their spirits are also seen acting in the folk tale. Dr.Karan Sigh Yadav has talked about the ways in which folklore subverts the dominant ideologies and hierarchies in a society. He has chosen to write about a folk deity of Rajasthan Pabuji and the tradition of "Par (Phad) Gayan in Rajasthan. In his analysis he remarks that the entire performance of Phad Gayan which is also called "Phad Banchna" (Reading of Phad) through its multilateral narrative subverts the traditional hierarchy of a feudal society. Dr..A. Linda Primlyn in her paper talks about the American folklore which, she says, draws from history and legend. In America, however, there have been two streams of literature- one, that of the native red Indians

and the other that of European settlers. It might be debated whether the settlers' literature would also be treated as folk literature. Dr. C.L. Khatri has reproduced the categories in which Magahi folk songs can be classified. Though no such classification is foolproof yet it conveys at least one fact that folk songs reflect almost all aspects of people's life. Dr. Shaheena Tarannum in her paper "Mapping Odisha's Indigenous Theatre" talks of the dominance of the elitist theatre in Odisha which led to the rise of indigenous forms as a reaction against it. Rashmi Jain talks of the drama of Rabindra Nath Tagore as a synthesis of myth, legend and folklore. Dr. Manoj Kumar in his paper talks of the ices of the marginalized sections of the society which otherwise go unheard. Transformation Myth in Garo Culture is a very interesting paper by Sanatombi K Sangma who talks of the Garo myth of the transformation of human beings to animal forms. Shalini Mishra has made an attempt to explore feministic reflections in the folk tales of Uttarakhand in her paper. Dr. Brian Mendonca talks about the songs in the popular imagination of Goa which invite the listener to lament the fate of a woman. These songs have as their themes, love, longing and loss in which the woman bewails her fate. Through the example of the Konkani film *Nachom-ia Kumpasar* (2015) Dr. Brian Mendonca talks about the forbidden love between a married man and a young Konkani singer in the Bombay of the 1960's. The Konkani *mando* 'Tujea Utrar re Patienum' is about longing, absence and separation.

This number of Dialogue dedicated to the discussion of folklore is an attempt to bring centre stage the long drawn tradition of folk lore in India and abroad. It is also an humble effort to warn the world of the homogenizing effect of globalization and state sponsored chronic capitalism which threaten the very existence of this rich tradition. Folklore is a treasure of not just one country or one language but belongs to the entire humanity. If we preserve it, we save our future, but if we allow it to be destroyed by dominant languages and cultures the humanity would be poorer.

Let me thank Prof. S.C. Hajela for giving me the honour of editing this number. I hardly deserve it. The success if any, is due to the whole hearted cooperation of the esteemed contributors of this number of Dialogue. I bow down to them and Prof. Hajela in gratitude. If there are any lapses I owe the entire responsibility and shall feel honoured if the readers could share their views with me

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