

**Manonmaniam Sundaranar University
Tirunelveli**

Ph.D. Course work in Folklore

S.No	Title of the Paper	Credits
1	Folklore Concepts	4
2	Folklore Theories	4
3	Folk Art & Culture	4
4	Material Culture	4
5	Folk Religion & Ritual	4
6	Oral History	4
7	Performance Studies	4
8	Culture Studies	4
9	Applied Folklore	4
10	Research Methodology for Folklore Studies	4
11	Mini - Project	4

PAPER - I

FOLKLORE CONCEPTS

Course Objective:

The course would provide a broader exposure to fundamental concepts of Folklore, its inter-disciplinary nature, history of international Folkloristics and history of Folklore in India and Tamilnadu

UNIT I: Discipline, Definition and Fundamental Concepts

Problems in defining folk and lore – Scope and relevance of Folkloristics discipline- The problem of nomenclature in Tamil Folkloristics - Multidisciplinary nature of Folkloristics; Classification of Folklore: Oral literature - Folk performances - Folk religion and ritual – Material Culture

Folklore, Tradition, Culture and issues of classicism; Salient features of Folklore: orality, memory, mnemonic devices, repetition, formulae, theme, motif, author, text, texture, context, form, content, meaning and inter-textuality; Genre: analytical and ethnic; Informant and co-researcher; Emic and etic perspectives; Version, variation, oicotype and archetype; other concepts: meta folklore, oral literary criticism, Aesthetics and Worldview

Prescribed Readings:

Leach, Maria. 1949: Standard Dictionary of Folklore Mythology and Legend, Fung and Wagnalls; Dundes, Alan. 1989: Folklore Matters, Knoxville: The University of Tennessee Press; Dorson, Richard M. 1972: Folklore and Folklife, Chicago: The University of Chicago Press;

UNIT II Folk Narratives:

Definition, Classification, text, structure, function and Performing context

Prose Narratives: Myth, Legend, Folktale

Verse Narratives: Epic, Ballad, Song

Fixed Phrase Genres: Proverb, Riddle and Phrases

Prescribed readings:

Bascom, R. William 1981: “The Forms of Folklore: Prose Narratives”, Contributions to Folkloristics, Meerut: Folklore Institute.pp.95-123; Degh, Linda. 1972: “Folk Narrative”, Folklore and Folklife, Richard M. Dorson (ed.), Chicago: Chicago University Press, pp.53-157 - Claus, Peter J. 1991: “Tale-Types and Motifs”, Folkloristics and Indian Folklore, Udupi: Regional Resources Centre for Folk Performing Arts, pp.74-94 Devy, Ganesh. N, 2008. The Oxford India Elwin: Selected Writings. New Delhi: Oxford University Press.

UNIT III Folk Religion, Ritual and Belief

Definitions of Religion: Sociological: Emile Durkheim and Max Weber; Anthropological: Max Muller, James Frazer, Levy Bruhl, Arnold von Gennep, Claude Levistrauss and Victor Turner; Psychoanalytical: Sigmund Freud, CG Jung and Jacques Lacan

Types of Religion; Religious traditions in Tamilnadu;
Folk religion and religion of elite; Great tradition and little tradition
Parochialization, Sanskritization and Universalization
Characteristics of folk deities: major deities - classification; regional, cultural, socio-
historical significance

Prescribed Readings:

Messenger, John, C. 1972. 'Folk Religion' in R.M. Dorson (Ed.), *Folklore and Folklife*, Chicago: University of Chicago. Dhananjeyan, A. 2012. *Kulakuriyiyalum meenavar vazhakkarakalum*. Chennai: NCBH; Pilavendiran, S. 2001. *Tamil Cinthanai marapu*. Bangalore & Chennai: Thannanane Pathippakam, pp. 64 - 113. Dharmaraj, T. (Tho.). 2006. *Sanankalin Samihal*, Palayamkottai: FRRC. Arunan, 2006. *Kolaikkalankalin vakku moolankal*: Nandan, Kathavarayan, Madurai Veeran, Muthupattan. Madurai: Vasanthan Veliyeetakam.

UNIT IV: Material Culture

Inter-disciplinary nature of Material Culture
Artefacts, Crafts and Museum objects
Every-day life objects; Vernacular Architecture
Musical Instruments
Dress & Ornaments
Food Studies

Prescribed Readings:

Glassie, Henry. 1999. *Material Culture*. Bloomington & Indianapolis: Indiana University Press; Gerritsen, Anne and Giogio Riello (eds.). 2017. *Writing Material Culture History*. New Delhi: Bloomsbury; Guha – Thakurtha, Tapati. 2004. *Monuments, Objects, Histories: Institutions of Art in Colonial and Post-colonial India*. Ranikhet: Permanent Black; Neil MacGregor, 2012. *A History of the World in 100 Objects*. London: Penguin

UNIT V Performing Arts

Definitions and concepts of Folk Performing arts: Performing and non-performing arts; special features of folk performing arts
Folklore as performance. Types of performance.
Classification of performing arts: Musical forms, Verbal arts, Dance forms and Koothu

Prescribed Readings:

Bauman, Richard, 1989: "Performance", *International Encyclopedia of Communication*, Dorson (ed) *Folklore and Folk life*, Chicago: Chicago University Press, pp. 253 - 280; *Aesthetics*, Austin: University of Texas Press, pp. 66 - 105.

PAPER - II FOLKLORE THEORIES

Objective:

To provide broader outline of Folklore theories and exposure to particular theories such as Mythological, Historical Geographical theory, Oral Formulaic theory and Genre theory.

UNIT I

a) HISTORIC-GEOGRAPHICAL THEORY or FINNISH THEORY

Life history of the Folk forms - Kaarle Krohn - Assembling the Variants - Labelling and arranging - Marking the date and place of recording - Placing literary versions in chronological order - Analysis of the genre into its principal traits - Counting frequency of occurrence of each possible handling of the trait – The construction of archetype - criticism - Russian criticism.

b) HISTORICAL RECONSTRUCTIONAL THEORY

Aim: Recapturing the vanished historical period: Grimm brother's Teutonic Mythology; George Lawrence Gomme: Folklore as a historical science; Kunio Yanagita and his followers; Peter J.Claus and his studies on Tulu Paddhanaas; New development of synthesizing folkloric and historical technique.

Prescribed Readings

Dorson, Richard M. (ed.), 1972: *Folklore and Folklife: An Introduction*, Chicago: University of Chicago Press; Linda Degh, 1969: *Folktales and Society: Story Telling Hungarian Peasant Community*, Bloomington: Indiana University Press; Krohn, Kaarle. 1986: *Folklore Methodology: Formulated by Julius Krohn and Expanded by Nordic Researchers*, University of Texas Press; Thompson, Stith, 1977: *The Folktale*, Berkeley: University of California Press; Thompson, Stith, 1955-58: *Motif-Index of Folk Literature 6 vols.* Helsinki: FF Communications; Shulman, David D. 1980: *Tamil Temple Myths*, Princeton: Princeton University Press; Maruthathurai, 1988: *Purana Ilakkiya Varalaru*, Chennai: Ainthinai Pathippakam; Aru.Ramanathan, 1988: *Varalaatru Nilaviyal Aaivumurai - Arimukamum Aaivukalum*, Thanjavur: Tamil Palkalai Kazhagam.

UNIT II: FUNCTIONALISM & STRUCTURALISM

a) FUNCTIONAL THEORY

Radcliffe-Brown's Structural Functionalism.

Malinowski's Theory of Synchronic Functionalism; Ideas of William Bascom and Linda Degh

b) STRUCTURALISM & SEMIOTICS

Ferdinand de Saussure, Viladimir I. Propp, Claude Levi-Strauss

c) Formalism - Bakhtin Circle

Prescribed Readings

Saussure, Ferdinand de. *A Course in General Linguistics*. Propp, VI. *Morphology of Folktales*; Levi-Strauss, Claude, *Structural Anthropology*. Radcliff - Brown, A. R, *Structure and Function in Primitive Society*. Malinowski, B. *Myth in Primitive Psychology*. Muthiah, I., *Payanpattu mozhiyiyal*. Tamilavan, *Structuralism*. Muthumohan. *Amaippiyal pin amaippiyal*. Dhananjayan. *Vilimpunilai makkal vazhakkarukal*.

UNIT III: ORAL FORMULAIC THEORY or PARRY-LORD THEORY

The Oral Formulaic Theory as presented by Lord - the oral composition of folk epics - compositional techniques - the use of formula - manipulation of formula system - scene building techniques - learning the themes. Critical Reactions.

Prescribed readings

Beverly J. Stoeltje, 1988: "Introduction: Feminist Revision", *Journal of Folklore Research*, pp. 141 - 154. —, 1988: "Gender Representation in Performance: The Cow girl and Hostess". *Journal of Folklore Research*, pp. 219-241; Richard Bauman, 1977: *Verbal Art as Performance*, Illinois: Wavel and Press. Stuart Blackburn, 1980: *Performance as Paradigm: The Tamil Bowsong Tradition*, University Microfilms International. Albert Bates Lord, 1976: *The Singer of Tales*, New York: Atheneum.

UNIT IV PSYCHOANALYSIS

a) PSYCHO-ANALYTICAL THEORY

Freud and their Folkloric interpretations.

b) Jung's School of Analytical Psychology, Archetype and Collective Unconscious.

Dundes' Psychological interpretations.

Prescribed readings

Jan Brunvand, 1978: *The Study of American Folklore: An Introduction*, New York: Ante Aarne, 1962: *The Types of Folklore*, Helsinki: FF Communication; Alan Dundes, 1978: *Essays on Folkloristics*, Meerut: Folklore Institute; Gershon Legmenn, 1978: *No Laughing Matter: An Analysis of Sexual Humour, Vos. 1 & 2*, Bloomington: Indiana University; Ramanujan, AK. *Indian Oedipus*. Vaidhyathan, TG and Jeffrey J Gripal. *Vishnu on Freud's Desk: A Reader in Psychoanalysis and Hinduism*.

UNIT IV GENRE THEORY

a. Folklore Theories of Genre.

Roger D. Abrahams: Simple and Complex Forms.

Dan Ben - Amos: Ethnic Genres and Analytical Category.

Lauri Honko: Real and Ideal Genre.

b. Tamil/indigenous categories of Genre

Prescribed readings

Dan Ben-Amos, 1976: *Folklore Genres*, Austin: University of Texas Press

Lauri Honko, 1989: *Folkloristic Theories of Genre*, Helsinki: Studia Fennica.

PAPER - III
FOLK ART & CULTURE

Objective:

This course aims to give deeper understanding about the concepts, Art and Craft and their relevance in Folk Cultural life practices

UNIT I: Art and Craft

Definitions, difference and classification; Inter-disciplinary background, Scope and

Prescribed Readings:

Nicholas Mirzoeff (ed.). 1998. *The Visual Culture Reader*. London: Routledge; Adamson, Glenn. 2010. *The Craft Reader*. Berg Publishers.

UNIT II: Folk and Popular: Art and Artistic Practices

High, Popular and Folk Art; Artists and their life

Prescribed Readings:

Adamson, Glenn. *The Craft Reader*. Berg Publishers; Kajri Jain, 2007. *Gods in the Bazaar: The Economies of Indian Calendar Art*. Durham & London: Duke University Press; Christopher Pinney. 2004. *Photos of the Gods: The Printed Image and Political Struggle in India*. London: Reaktion Books.

UNIT III: Folk Crafts and Craft Making Traditions

Crafts, Artisans, Traditional and Modern Craft Industries

Prescribed Readings:

T. Sanathanan, 2018. *Naveenathuvamum yazhppanathil kanpiyap payilvum*. Colombo:

UNIT IV: Vernacular Architecture

Essentials of Vernacular Architecture; Elements of Vernacular Architecture in contemporary Architecture

Prescribed Readings:

Henri Glassie, 1999. *Vernacular Architecture*. Pennsylvania: Material Culture of Philadelphia & Bloomington: Indiana University Press;

UNIT V: Folk Aesthetics

Aesthetics: Definition & Philosophical debates; Classification: Folk and Classical; Essential Aspects of Folk Aesthetics; Identifying elements of Folk Aesthetics in Classical texts and traditions

Prescribed Readings:

Muthiah, I. *Nattupura panpaattu marapu: marru marapu*. Jerrold Levinson (ed.), 2005. *The Oxford Handbook of Aesthetics*. Oxford: Oxford University Press.

PAPER - IV
MATERIAL CULTURE

Objective:

This course aims to give deeper understanding about the concepts, Art and Craft and their relevance in Folk Cultural life practices

UNIT I: Material Culture: Art and Craft

Definitions, difference and classification;
Inter-disciplinary nature of Material Culture
Artefacts, Crafts and Museum objects; Every-day life objects;
Vernacular Architecture
Musical Instruments

Prescribed Readings:

Glassie, Henry. 1999. *Material Culture*. Bloomington & Indianapolis: Indiana University Press; Gerritsen, Anne and Giorgio Riello (eds.). 2017. *Writing Material Culture History*. New Delhi: Bloomsbury; Guha – Thakurtha, Tapati. 2004. *Monuments, Objects, Histories: Institutions of Art in Colonial and Post-colonial India*. Ranikhet: Permanent Black; Neil MacGregor, 2012. *A History of the World in 100 Objects*. London: Penguin

UNIT II: Food Studies

Food: Types – Ritual, Everyday Life, & Medicinal; Food & Identity;

Prescribed Readings:

Colleen Taylor Sen, 2016. *Feasts and Fasts: A History of Food in India*. New Delhi: California Press.

UNIT III: Dress, make-up, costume and ornaments

Dress & Identity; Cosmetic Materials; Masks; Artisans of Ornaments

Prescribed Readings:

Susan J. Vincent, 2009. *The Anatomy of Fashion: Dressing the Body from the*

UNIT IV: Vernacular Architecture

Essentials of Vernacular Architecture; Elements of Vernacular Architecture in

Prescribed Readings:

Henri Glassie, 1999. *Vernacular Architecture*. Pennsylvania: Material Culture of

UNIT V: Craft industry: Traditional & Modern

Crafts, Artisans, Traditional and Modern Craft Industries; Craftsmen and their socio-

Prescribed Readings:

T. Sanathanan, 2018. *Naveenathuvamum yazhppanathil kanpiyap payilvum*. Colombo:

PAPER - V
FOLK RELIGION AND RITUAL

Objective:

To provide the students exposure to Folk Religion, deities and Ritual Performance

UNIT - I: Introduction to Folk religion

Religion: Definitions and Concepts; Types of Religion; Religious traditions in Tamilnadu;
Folk religion Vs. Religion of elite
Great tradition and little tradition
Parochialization, Sanskritization and Universalization

Prescribed Readings:

Messenger, John, C. 1972. 'Folk Religion' in R.M. Dorson (Ed.), *Folklore and Folklife*, Chicago: University of Chicago. Dhananjeyan, A. 2012. *Kulakuriyalum meenavar vazhakkarakalum*. Chennai: NCBH; Pilavendhiran, S. 2001. *Tamil Cinthanai marapu*. Bangalore & Chennai: Thannanane Pathippakam, pp. 64 - 113. Dharmaraj, T. (Tho.). 2006. *Sanankalin Samihal*, Palayamkottai: FRRC. Arunan, 2006. *Kolaikkalankalin vakku moolankal: Nandan, Kathavarayan, Madurai Veeran, Muthupattan*. Madurai: Vasanthan Veliyeetakam.

UNIT - II: Folk Deities and Religious Processes

Folk deity: death and deification - creation of the deity during worship and destruction (concepts of 'mulavar' and 'ursavar' in folk cult)

Forms of deities: 'pitiman' deities - folk deities and identity formation - contests and conflicts

characteristics of regional deities and classification

Religious processes: Worship patterns, pilgrimage, vows,

UNIT - III: Rituals

Myth, ritual and enactment

Ritual symbolism and social structure - the ritual process

Possession, divination and Animal Sacrifice

Prescribed Readings:

Turner, Victor, 1977. 'Ritual Symbolism, Morality and Social Structure among the Ndembu' & 'Betwixt and Between : The Liminal Period in Rites de Passage', *The Forest of Symbols*, Ithica: Cornell University Press, pp. 48-58 & pp. 93-111; van Gennep, Arnold, 1977. 'The Classification of Rites', 'The Territorial Passage', 'Individual and group' - *The Rites of Passage*, London: Routledge and Hegin Paul, pp. 1-40 & 189-194; Sivathamby, K. 2005. *Pandai Tamil Samukathil Natakam*. Chennai: NCBH

UNIT - IV: Mask, Ritual and Performance

Mask: concept and types - Ritual and Performance
Examples: Dusserah festival at Kulasekarapattinam

Prescribed Readings:

Sunadar, K. *Suyamukamum thirumukamum*, Madurai: Kaaron Neeron Pathippakam.

UNIT - V: Case studies

Mother goddess cult - Mariyamman, Ankalamman, Draupadi and Seven sisters cult;
Ayyanar cult: Pantheon deities;
Kootthandavar, Annanmar
Popular Religion (Islam and Christianity)

Prescribed Readings:

Blackburn, Stuart, H. 1988. *Singing of Birth and Death*, Philadelphia: University of Pennsylvania Press; Meyar, Eveline. 1986. *Ankalaparamecuvvari : A Goddess of Tamilnadu her myths and cults*, Wiesbaden : Frang Steiner Verlag; Beck, Brenda EF. 1982. *The Three Twins: The Telling of a South Indian Folk Epic*. Bloomington: Indiana University Press; Bayly, Susan. 1989. *Saints, Goddesses and Kings: Muslims and Christians in South Indian Society 1700 - 1900*. Cambridge: Cambridge University Press; Sivabramanian, A. *Durga Vazhipadu*. Frasca, Richard. *The Theatre of Mahabharatha*. Netunchezhiyan, K. Ayyanar Vazhipadum Asivakamum;

PAPER - VI ORAL HISTORY

Objectives

To enable the students to understand and handle Oral History as the “Voice of the Voiceless”.

To provide the students in different perspectives of Historiography

Unit I : Oral Tradition as History:

- a) Oral tradition as a source of history: Definition - Oral tradition as evidence.
- b) Dynamic processes of Oral tradition: Memorized speech, Accounts, Epic, Tales,
- c) Limitations and Uniqueness of Oral tradition: Chronology and interdependence -

Prescribed Readings:

Vansina, Jan 1985. *Oral Tradition as History*, Wisconsin: The University of Wisconsin

Unit II : Folk Tradition and History:

- a) Folk tradition as historical fallacy - Folklore as embellished history - Folklore as a mirror of history - Folk tradition as historical fact.
- b) Alternative Histories: Subaltern history - Oral history - ethno history - folk history.

Prescribed Readings:

Montell, Lynwood, 1996. Preface to The Saga of Coe Ridge, in David K. Dunaway and nanku vakai nilaipatukal, in *Puthia Araichi*, vol.5, pp. 69-103; Sundar, K. 2002.

Unit III: Typology and Ethnic history:

- a) Typology of Oral history: Oral autobiography - origins of place names - oral history of communities.
- b) Writing of Ethnic history : The nature of historical evidence - Types of oral documents - Oral history – Writing of ethnic history.

Prescribed Readings:

Mehaffy, George L., & Davis O.L.Jr., 1983. *Oral History: A Guide for Teachers*, Austin: University of Texas Press pp.41-68; Okihiro, Gary Y., 1996. *Oral History and the*

Unit IV: Oral History

Folklore & Oral History; Oral History as a Discipline

Prescribed Readings:

David K. Dunaway and Willa K. Baum (edited), *Oral History. An Interdisciplinary*

Unit V: Construction of History: Case Studies in Tamil

Pandit Iyothedhasar's construction of the history of Tamil Buddhism through folk religious and ritual practices: Amman Festival and Death Rituals; counter untouchability practices (saanikudam utaithal).

Sedal by Imaiyam; Kavalai by Azhagiya Nayaki Ammal; Dalit journals (ed. J Balasubramaniam)

Prescribed Readings:

Aloysius, G. 2000. *Iyothedhasar Sinthanaikal - Volume II*, Palayamkottai: Folklore Resources and Research Centre. Aloysius, G. Religion as Emancipatory Identity.

Paper VII

PERFORMANCE STUDIES

Objective:

To provide basic concepts of Performance, theoretical approaches to Performance and outline of Folk Performing Arts

To train the students in different Folk Performing art forms

UNIT I: Introduction

Definitions and concepts of performance - performer and audience - performance configuration - performance, context and text

Definitions and concepts of Folk Performing arts: Performing and non-performing arts; special features of folk performing arts

Folklore as performance. Types of performance.

Prescribed: Readings

Bauman, Richard, 1989: "Performance", International Encyclopedia of Communication, Vol.3, pp.262- 266; Finnegan, Ruth 1992: "Observing and Analysing Performance", "Concepts of Performance and Their Significance", "Audiences, Performers, Participants", "Other Components of Performances' in Oral Traditions and The Verbal Arts -A Guide to Research Practice, London: Routledge, pp.91111; Gassie, Henry 1972: "Folk Art", in Richard M. Dorson (ed) Folklore and Folk life, Chicago: Chicago University Press, pp. 253 - 280; Gunasekaran, K.A. 1993: naattupura nikazh kalaikal, Chennai: NCBH. Varun Pathippagam; Otten, Charlotte M. 1971: Anthropology and Art: Readings in cross-cultural Aesthetics, Austin: University of Texas Press, pp. 66 - 105.

Unit II: Theoretical Approaches to Performing Arts

Tolkappiyam - Meippattiyal: Literature as performance (traditional theories)

Performance theory; Koothu forms; absent audience

Crisis and Performance; Ritual, visuality and Performing arts; Carnival and comic; War and Performance Studies

Prescribed Readings

Frasca, Richard. *Theatre of Mahabharatha*; Bauman, Richard. Verbal Arts as Performance; Bauman, Performance, *International Encyclopedia of Communication*. Sundar, K. *Suyamukamum thirumukamum*. de Bruin, Hanna. *Kattaikuthu*. Dhananjeyan, A. *Vilimpunilai makkal vazhakkarakal*. Bakhtin, Mikhail. Rabelais and his World. Schechner, Richard. Performance Theory; Are there universals in Performance; Turner, Victor. Anthropology of Performance;

Unit III: Classification of Folk Performing Art forms in Tamil Nadu

Classification of performing arts: Musical forms, Verbal arts, Dance forms and Koothu forms; Other classifications: Ritual arts, Secular arts, etc. An overview of Folk Forms

Dance forms: kummi, oyilaattam, karagaattam, chakkaiyaattam, kuravan kurathi aattam, thevaraattam, `kaavadi, kazhiyalaattam, kolaattam, paraiyaattam, jamaa periyamelam, jimplaa melam, jikkaattam; Koothu forms: therukkoothu, Thanjavur Koothu forms, paavaikkoothu, isai naadagam.

Prescribed Readings:

Arivunambi 1989: thamizhagathiltherukkoothu, Puthucherry: Puthuvai Palkalaikazhakam; Gunasekaran, K.A. 1992: naattupura nadanangalum paadalkalum, Chennai: NCBH; Lourdu, S.D. 2000: naattaar vazhakkaatriyal, sila adippadaikal, Palayamkottai: FRRC; Ramanathan, Aru. 1997: naattuppuraviyal aaivukal, Chennai: Manivasakar Pathippagam, pp. 183- 212; Ramanathan, Aru. Nattupura Kalaigal; Ramasamy, Mu. 1983: thorpaavai nizharkoothu, Madurai: Publication division, Madurai Kamarajar University, pp. 1 - 192.

UNIT IV: Performance Traditions: Bardic Performance

Ballads and narrative performance: Manuscripts and Bards, leader and group; Villuppaattu (Bow song): Performing group - composition and Delivery styles - Manuscripts and Artistes; Udukkuppaattu: Re-enactment rituals - Magical verses - Ritual events; Kaniyan koothu: Ritual events.

Prescribed Readings

Blackburn, Stuart, H. 1988: Singing of Birth and Death, Philadelphia: University of Pennsylvania Press; Degh, Linda, 1972: "Folk Narrative" in Richard M. Dorson (ed.), Folklore and Folklife, Chicago, The University of Chicago Press, pp. 53-84; Gomathinayagam, T.S., 1979: thamizh villuppaattukal - oar arimugam, Chennai: Thamizh Pathippagam; Lourdu, S.D. 2000: naattaar vazhakkaatriyal Kotpaadukal, Palayamkottai: FRRC; Ramaswamy, M. *Tirunelveliyl Draupati manapankapatutthappatta pothu*;

UNIT V: Text, Performance and Audience

The Oral performance milieu: Verbal adjustments - formulaic structure - tune, rhythm, metre and tempo - prose style - performers and their audiences; Narrative and Ritual in Performance; transforming text into a performing text; Perceptions of text – sacred and secular

Recommended Readings

Asirvatham, John, 1985: thamizhar koothukal, Chennai, International Institute of Tamil Studies. Frasca, Richard Armando 1990: The Theatre of the Mahabharatha: Therukkuthu performances in South India, Honolulu: University of Hawai Press; Lourdu, S.D. 1997: naattaar vazhakkaatriyal, sila adippadaikal, Palayamkottai: FRRC; Maruthadurai, Aru, 1993: thamizhaga naattupura vazhibaattuk koothukal, Musiri: Aruna Publications. Murugesan, K. 2000: amaippiyal nokkil thamizhaga naattupura nadanangal, Thanjavur: Tamil University. Muthusamy, N. 1982: antru poottiya vandi, Sivagami: Annam; Thulasi Ramasamy, 1987: paavaikkoothu, Chidambaram: Manivasakar Publications. Sudhananda, Samuel. Attamum Amaippum. Madurai: Madurai Kamaraj University; Velusamy, N. 1986: karaga aattakkalai, Madurai: Thenmozhi Noolakam. Venkat Saminathan, 1985: paavaikkoothu, Sivagangai: Annam.

PAPER - VIII CULTURE STUDIES

Objective:

To provide basic knowledge in media and culture studies, particularly the interrelationship between popular culture and modernism, music, society and social media.

UNIT - I: Popular Culture and Modernism

Mass Culture - Free time and popular culture - Culture Industry
Frankfurt School - Gramsci, Althusser, Stuart Hall

Prescribed Reading

Adorno, Theodore, 1991. *The Culture Industry*. London and New York: Routledge, pp. 61-97, 187-197, 98-106; Baudrillard, Jean, 1998. *The Consumer Society : Myths & Structures*. London, Thousand Oaks, New Delhi: Sage Publications, pp. 151-158; Paddison, Mare. 1996. *Adorno, Modernism and Mass Culture: Essays on Critical theory and Music*. London : Kahn & Averile;

UNIT - II: Popular Culture and Society

Culture and Administration - New World Orders - Consumption and theories of consumption.

Women and Mass Media - Gender differences in media professionalism - Role of Women in Media

Prescribed Reading

Adorno, Theodore, 1991. *The Culture Industry*. London and New York: Routledge, pp. 107-131; Baudrillard, Jean. 1998. *The Consumer Society : Myths & Structures*. London, Thousand Oaks, New Delhi: Sage Publications, pp. 151-158; Chowsky, Noam. 1998. *World Orders, Old and New*, Delhi: Oxford University Press, pp. 4-8, 178-188; Blackburn, Stuart. 2003. *Print, Folklore and Nationalism in Colonial South India*. Delhi: Permanent Black; Venkatachalapathy, AR. Muchandi Ilakkiyam, 2004. *Muchandi Ilakkiyam*. Nagercoil: Kalachuvadu; Venkatachalapathy, A. R. 2012. *The Province of the Book: Scholars, Scribes, and Scribblers in Colonial Tamilnadu*. Ranikhet: Permanent Black. Fernandez, G.D. 1987. *Women in Media in Philippines, From Stereotype to Liberation*, Media Asia 14(4); Hobson, D. 1980. *Housewives and the mass media*, Stuart Hall, D. Hobson, A. Lowe and P. Willis (eds.) *Culture, Media, Language*, London: Hutchinson; Hatano, R., 1987. *Japanese Women in Media*, Media Asia 14 (4); Joseph, Ammu. 2000. *Women in Journalism, Making News*; Okibo, C. and S. Murphy, 1986. *Sex in Newsroom, Male-female Differences in Perception of Media Professionalism*, Paper at IAMCR, New Delhi; Sharma Srma, et.al., 1987. *Women and Media in South Asia*, Media Asia 14(4);

UNIT - III: Social Media in Contemporary Society

Social Media and journalism - news making, circulation, effect; social media and culture; social media and politics; social media and activism

Prescribed Reading:

Chaturvedi, Swati. 2016. *I Am a Troll: Inside the Secret World of the BJP's Digital Army*. Juggernaut Publication; Mandiberg, Michael (ed.), 2012. *The Social Media Reader*. New York and London: The New York University Press.

UNIT - IV: Textual Studies

Text, Semiotics of text: composition, structuration; politics and strategies: ignore, inclusive, exclusive, substitution;

Prescribed Reading

Foucault, Michel, 1981, The Order of Discourse, in Robert Young (ed.) *Untying the Text - A Post Structuralist Reader*, London: Routledge and Kegan Paul,

UNIT - V: Tamil Folk Narratives

Texts and Narratives; (to read or perform), historicity
Cultural Narratives in Tamil context: Oral, Written (frozen/live?), Performance narratives
Inter-text and textual variations: (Remembering traditions, Reading practices, performing practices)

Prescribed Reading

Velcheru Narayana Rao, David Shulman and Sanjay Subramaniam, 2003. *Textures of Time: Writing History in South India 1600-1800*, Permanent Black. Madurai Veeraswamy kathai: Vellaikugai (Arunthadhiyar magazine): Chithiraputhira nayinar kathai; Thomas Sebeok, *Signs: An Introduction to Semiotics*. Toronto, Buffalo & London: University of Toronto Press; Nirmal Selvamony, 1998. *Persona in Tolkappiyam*. Chennai: International Institute of Tamil Studies.

PAPER - IX APPLIED FOLKLORE

Objective:

To enable the students in diverse areas of Applied Folklore and the interrelationship between Folklore and Popular Culture

UNIT - I: Concepts of Folklore Process

- a) Folklore Process: Fresh Definitions of Folklore - The Folklore Process - The First Life of Folklore: 12 Stages of Folklore Process - The Second Life of Folklore: 10 stages of Folklore.
- b) Folklorism and Criticism.

Prescribed Readings

Bausinger, Hermann. 1986: 'Toward a critique of Folklorism criticism' in James R. Dow and Hannjost Lixfeld (ed.) *German Volkskunde* Bloomington: Indiana University Press, pp.113-123; Bendix, Regina 1988: "Folklorism" The Challenge of concept, *International Folklore Review*-6, pp.5-15; Honko, Lauri 1993: "Folklore Process" *A Paper presented in FF Summer School*, Turku, Finland.

UNIT - II: Folklore and Literature: Theoretical aspects

- a) Folklore and Literature: Folklore is indistinguishable from Literature - Elements of Folklore in Literature - The writers' imitation of Folklore.
- b) Folklore as the precursor of Literature: Inter-textual relationship of Folklore and Classical Literature; Role of Folk forms in the creation of Classical Tamil Literature; The influence of Folklore in Cilappatikaaram.
- c) Folk forms and Aesthetics

Prescribed Readings

Ramanathan, Aru. 1997: 'Thamizhilakkiyathil Naattuppura Ilakkiyathaakkam', *Naattuppura Iyal Aivukal*, Chennai: Manivaasagar Pathippagam - Subramaniam, P.R. 1968: 'Folklore As the Precursor of Literature' in *Four papers on Literature and Linguistics*, Madurai: Meenakshi Puthaka Nilayam. pp.13-27 - Taylor, Archer 1965: 'Folklore and the Student of Literature' in Alan Dundes (ed.) *The Study of Folklore*, Berkeley : University of California pp.34-42; TPM, Kanal Vari

UNIT - III: Folklore in Literary Forms or Ethnographic Literature

- a) Folklore in a literate Society: The Concept and ideology and the uses of the elements of Folklore in literary and art forms.
- b) Folklore in Fiction, Autobiography and Poetry: 'Koochai' by Cho.Dharuman, Karukku by Bama and selected poems by modern poets.

- c) Understanding of Ethnographic Literature (novels, short stories and poems); Problems in understanding of Ethnographic Literature

Prescribed Readings

Mody Boatright 1973: 'Folklore in a Literate Society' in Ernest B. Speck (ed.) *Mody Boatright, Folklorist - A collection of Essays*, pp.116-123 Austin: Texas Folklore Society - Vizhi Pa: Idhaya vendhan 2002. Dalit Azhakiyal, Chennai: Kaavya.

UNIT - IV: Popular Journalism and Folklore

- a) Popular Culture and Folk Culture - Journalism as popular culture - Popular employment of folklore in children's literature: adaptation of folksongs, folktales in children's literature (School books, comics, weekly supplements of dailies and weeklies and monthlies, publications for Non-formal education programmes etc)
- b) Ethnographic writings in Tamil (Ki.Ra.,Pa. Jayapragasam, Ira. Manikandan, Mana, Vata Veera Ponnaiah and others)

Prescribed Readings

Peter Dahlgren, 1992: 'Journalism as popular culture: Introduction' in *Journalism and Popular Culture*, New Delhi: Sage Publications. pp.1-23 - Colin Sparks, 1992: 'Popular Journalism: Theories and Practice', in *Journalism and Popular Culture*. pp.24-44 - Iain Chambers, 1986: *Popular Culture: The Metropolitan Experience*, London: Methuen. pp.3-14.

UNIT - V: Tamil Cinema, Theatre and Folklore

- a) Elements of Folklore in Tamil theatre – traditional, colonial, modern and contemporary forms of theatre
- b) Elements of Folklore in Tamil cinema– mythological, colonial, popular, nativity, neo-nativity and contemporary Tamil cinema

Prescribed Readings:

Theodore Baskaran, 1981. *The Message Bearers: The nationalist politics and the entertainment media in South India, 1880–1945*, Chennai: Cre-A; Theodore Baskaran, 1996. *The Eye of the Serpent: An introduction to Tamil cinema*, Chennai: East West Books. MSS Pandian, 2015. *The Image Trap: M.G. Ramachandran in Film and Politics*. New Delhi: Sage

PAPER - X
Research Methodology for Folklore Studies

Objective:

To train the students how to plan and prepare for Folklore and ethnographic Fieldwork
To equip themselves how to carry out fieldwork and what should s/he do during and after field work such as report writing and analyzing data

UNIT - I: Field Work: Pre-field preparation, informants and rapport establishment

What is Fieldwork? Difference in doing Fieldwork: Anthropology and Folklore
Available literature - existing records and films made in the regions. Selection of issues; 'Informant is not an object but a fellow human being'

Prescribed Readings

Goldstein, Kenneth S. 1964: *A Guide for Field workers in Folklore*, Pennsylvania : The
1986: *Folk Groups and Folklore Genres: An Introduction*, Longan utah: Utah State

UNIT - II : Collection methods Proposal for Collection project

Observation method - Kinds of context: natural, artificial and induced natural - what to
Types of folklore data - Primary and secondary - Field work and archival work
Collection project proposal - types of collection projects: survey, depth and local projects.
Problem statement and analysis.

Prescribed Readings:

Goldstein, Kenneth S. 1964: *A Guide for Field workers in Folklore*, (pp. 13 - 26; 77 -
Work for Beginning Folklore Students, (pp. 77-81)

UNIT - III : Ethnography

What is ethnography? - positivism and naturalism - reflexivity - ethnography as method
Writing ethnography - ethnography as text: organizing texts - historical method,

Prescribed Readings :

Hammersley, Martyn and Paul Atkinson, 1983 : *Ethnography Principles in Practice*,

UNIT - IV : Critical Ethnography

Issues and problems in ethnographic descriptions of culture
New Ethnography - Ethnography of Speaking - Critical Ethnography - New Trends in
Ethnography in Tamil Contexts - Colonial, Indologists, New Ethnologists, South

Prescribed Reading:

Valentine Daniel, 1984. *Fluid Signs: Being a Person the Tamil Way*. Berkeley, Los

UNIT – V: Understanding ethnographic works of Western and Tamil scholars

Reading selected writings of Missionaries and Colonial officials; Reviewing colonial
Reading selected writings of Tamil scholars - colonial and contemporary - western and

Prescribed Readings:

Edgar Thurston. 1907. *South Indian Castes and Tribes*. Madras: Asian Educational

PAPER - XI Mini Project

The research scholar needs to undertake a mini project and submit a dissertation, consisting a minimum of 50 pages, at the end of the second semester as informed by the guidelines of the University.