

**NORTH-EASTERN HILL UNIVERSITY**

**REVISED SYLLABUS OF M.A. (FOLKLORISTICS) COURSE**

**(As Per NEP 2020)**



**2022**

**DEPARTMENT OF CULTURAL AND CREATIVE STUDIES  
SCHOOL OF SOCIAL SCIENCES  
NORTH-EASTERN HILL UNIVERSITY  
MAWKYNROH-UMSHING  
SHILLONG-793022, MEGHALAYA**

## **Introduction:**

The word 'folklore' was first used by the English antiquarian William J. Thoms in a letter published by the London Journal *Athenaeum* in 1846. Folklore is inclusive of stories, music, dance, legends, oral history, proverbs, jokes, popular beliefs, customs, and so forth within a particular population comprising the traditions (including oral traditions) of a particular culture, subculture, or group. In addition, folklore encompasses medical, supernatural, religious, and political belief systems as an essential, often unspoken, part of expressive culture.

Folklore is a describable and transmissible entity which can contain religious or mythic elements. It equally concerns itself with the sometimes mundane traditions of everyday life and frequently ties the practical and the esoteric into one narrative package and has often been conflated with mythology and vice versa, because it has been assumed that any figurative story that does not pertain to the dominant beliefs of the time is not of the same status as those dominant beliefs. Narratives are accounts of a sequence of events, usually in chronological order and they comprise the oral history of people.

The academic and usually ethnographic study of folklore is called folkloristics. The term derives from a nineteenth century German designation of *folkloristik* to distinguish between folklore as the content and folkloristics as its study, much as language is distinguished from linguistics. In scholarly usage, folkloristics represents an emphasis on the contemporary social aspects of expressive culture, in contrast to the more literary-historical study of texts. Folkloristics is especially relevant in the context of North East India, as the culture and folklore of this region is predominantly oral in character.

It is proposed to prepare the students in folkloristics as a subject of study. This will entail, primarily, a study of the different theories of folklore. Folklore itself will include folktales, fairytales, folk music, folk dance, folk theatre, spectacles, traditional and sometimes modern festivals. Students will also be given a broad-based study of disciplines such as Anthropology, Psychology, Linguistics, Literature, History, Sociology, Semiotics, Performing Arts and Visual Arts. They will also be expected to recognize, identify and analyze urban folklore and folklorismus. Students will also be trained in the collection of folklore material in the field using the latest audio visual gadgets. They will then be taught how to collect, store, categorize, and classify the material using digitized methods.

**Eligibility Criteria:**

Candidates with Bachelor's degree or equivalent in any discipline from a recognized university or institution are eligible for admission in this course. Preference will be given to candidates in folkloristics/folklore studies/culture studies. All other eligibility criteria shall be adhered to as specified by the university ordinance.

**Duration:** The course shall be of two years duration.

**Medium of Instruction:** The course will be imparted in English language.

**Total Seats:** 30(thirty)

**Credits and Evaluation:** The course is of four-semester and two-year duration based on the guidelines of NEP 2020. Evaluation is based on continuous internal assessments, end-semester examination, dissertation and viva voce examination.

- **1 Credit = One Unit =25 Marks**
- **4 Credits = Four Units = 100 Marks**

## Revised Syllabus Structure of M.A. (Folkloristics) as per NEP 2020

**Total Marks: 2200**

**Total Credits: 88**

**2-Year (4-Semester) Course**

**Evaluation: 25%: 75%=1:3**

**Mid-Term, Internal = 25%**

**End-Term, External = 75%**

<b>FIRST SEMESTER</b>				
<b>Course Code</b>	<b>Title</b>	<b>Type</b>	<b>Credit</b>	<b>Marks</b>
CCS (CC)-500:	Introduction to Folkloristics	Core Course (CC)	4	100
CCS (CC)-501:	Folklore Theories	Core Course (CC)	4	100
CCS (DSEC)-502:	Introduction to Semiotics	Discipline-Specific Elective Course (DSEC)	4	100
CCS (DSEC)-503:	Folklore of Northeast India-I	Discipline-Specific Elective Course (DSEC)	4	100
CCS (GEC)-504:	Media and Folklore	Generic Elective Course (GEC)	4	100
<b>Total</b>			<b>20</b>	<b>500</b>
<b>SECOND SEMESTER</b>				
<b>Course Code</b>	<b>Title</b>	<b>Type</b>	<b>Credit</b>	<b>Marks</b>
CCS (CC)-505:	Folk Literature-I	Core Course (CC)	4	100
CCS (CC)-506:	Urban Folklore	Core Course (CC)	4	100
CCS (DSEC)-507:	Material Culture Studies	Discipline-Specific Elective Course (DSEC)	4	100
CCS (DSEC)-508:	Public Sector Folklore	Discipline-Specific Elective Course (DSEC)	4	100
CCS (CC)-509:	Research Methodology and Proposal Writing	Core Course (CC)	4	100
CCS (SEC)-510:	Introduction to Visual and Performing Arts	Skill Enhancement Course (SEC)	4	100
<b>Total</b>			<b>24</b>	<b>600</b>
<b>THIRD SEMESTER</b>				
<b>Course Code</b>	<b>Title</b>	<b>Type</b>	<b>Credit</b>	<b>Marks</b>
CCS (CC)-600:	Ethnomusicology	Core Course (CC)	4	10
CCS (CC)-601:	Language, Culture and Society	Core Course (CC)	4	100
CCS (CC)-602:	Narratology	Core Course (CC)	4	100
CCS (DSEC)-603:	Folk Literature-II	Discipline-Specific Elective Course (DSEC)	4	100
CCS (DSEC)-604:	Folk Custom, Belief and Religion	Discipline-Specific Elective Course (DSEC)	4	100
CCS (DSEC)-605:	Folklore of Northeast India-II	Discipline-Specific Elective Course (DSEC)	4	100
<b>Total</b>			<b>24</b>	<b>600</b>
<b>FOURTH SEMESTER</b>				
<b>Course Code</b>	<b>Title</b>	<b>Type</b>	<b>Credit</b>	<b>Marks</b>
CCS (CC)-606:	Dissertation/Project Work	Core Course (CC)	20	500
	Dissertation/Project		16	400
	Viva Voce		4	100
<b>Total</b>			<b>20</b>	<b>500</b>
<b>Grand Total</b>			<b>88</b>	<b>2200</b>

## FIRST SEMESTER

**CCS (CC)-500: Introduction to Folkloristics**

**Credits: 4 Marks: 100**

**Objective:** This course intends to familiarize the students with the discipline of folkloristics, its evolution and growth, its constituents and the areas of academic convergence. The course also focuses on contribution of select folklorists and the history of folklore studies in India including the Northeast region. The course further aims at acquainting the students with the interdisciplinary nature of folkloristics and its relationship with other disciplines.

### **Course Contents:**

**Unit I:** Concept, definition and meaning of folklore; brief history of folklore studies in the West: from antiquarianism to folklore: antiquarianism, Romantic Movement, popular antiquities, popular literature, industrial revolution; collection of folklore; history of folklore studies in India.

**Unit II:** Folk and Lore: Pre-industrial culture, *vulgus in populo*, peasantry, pre-literate, illiterate, non-literate, contributions of various scholars to folklore studies: Johann Herder, Grimm Brothers, KaarleKrohn, Andrew Lang, Martha Warren Beckwith, Mary Alicia Owen, C. W. Von-Sydow, A. K. Ramanujan, Elias Lonrot, Stith Thompson, Vladimir Propp, ethnocentrism, the Ralph Steele Boggs - Bruno C. Jackovella 1948 Debate.

**Unit III:** Evolutionism and folkloristics: Charles Darwin, E. B. Tylor, J.G. Frazer, Wayland D. Hand, E. S. Hartland. Folklore and Folkloristics: post-folk-lore coinage period, Reinhold Kohler, Charles G. Leland, Yuri Sokolov, Ake Hultkrantz.

**Unit IV:** Folklore and related disciplines: folklore, history, linguistics and anthropology; folklore performing and visual arts; folklore and literature; folklore, sociology and psychology.

### **Suggested Readings:**

B, Toelken. 1996. *The Dynamics of Folklore*. Utah: State University Press.

Claus, Peter J. and Frank J. Korom. 1991. *Folkloristics and Indian Folklore*. Udupi: Regional Research Centre for Folk Performing Art, Mahatma Gandhi Memorial College.

Clements, W.M (ed). 2006. *The Greenwood Encyclopedia of World Folklore and Folklife Connecticut*. Greenwood: Greenwood Press.

Dundes, Alan. 1978. *Essays in Folkloristics*. Meerut: Folklore Institute.

- \_\_\_\_\_. 1980. *Interpreting Folklore*. Bloomington: Indiana University Press.
- \_\_\_\_\_(ed).1965. *The Study of Folklore*. Eaglewood Cliffs: Prentice Hall.
- Dorson, Richard M (ed.). 1980. *Folklore and Folklife: An Introduction*. Chicago: University of Chicago Press.
- George, Robert and Jones, Michel Owen. 1994. *Folkloristics: An Introduction*. United States: Indiana University.
- Green, T.A (ed). 1997. *Folklore, Encyclopedia of Beliefs, Customs, Tales, Music and Art*. England: ABC-CLIO.
- Handoo, J. 1989. *Folklore an Introduction*. Mysore: CIIL.
- Handoo, J. 2000. *Theoretical Essay in Indian Folklore*. Mysore: CIIL.
- Bendix, Regina.1997. *In Search of Authenticity: The Formation of Folklore Studies*. Madison: University of Wisconsin Press.
- Blackburn, S. and A.K. Ramanujan. 1986. *Another Harmony: New Essays on Folklore of India*. Berkeley and Los Angeles: University of California Press.
- Datta, Birendraath(ed). 1994. *A Handbook of Folklore Material of North East India*. Guwahati: ABILAC.
- \_\_\_\_\_ and Singh S. K. 1993. *Rama – Katha in Tribal and Folk Tradition of India*. Calcutta: Seagull Books.
- Elwin, Verrier. 1991. *Myths of Middle India*. New York: Oxford University Press.
- Handoo, J. 1998. *Folklore in Modern India*. Mysore: CIIL.
- \_\_\_\_\_. 2000. *Theoretical Essay in Indian Folklore*. Mysore: CIIL.
- Propp, V.J. 1984. *Theory and History of Folklore*. Minneapolis: University of Minnesota Press.
- Campbell, Joseph. 1959. *Masks of God: Primitive Mythology*. New York: Viking Press.
- Datta, Birendranath. 2002. *Folklore and Historiography*. Chennai: NFSC.
- Dundes, Allan.1980. *Interpreting Folklore*. Bloomington: Indiana University Press.
- Georges, A. Robert and Jones, Owen Michael. 1995. *Folkloristics, an Introduction*. Bloomington: Indiana University Press.
- Handoo, J. 1978. *Current trends in Folkloristics*. Mysore: University of Mysore.
- Heald Suzette and Deluz Arian (ed). 1994. *Anthropology and Psychoanalysis*. New York: Routledge Publication.
- Islam, Mazrul. 1985. *Folklore, the Pulse of the People*. Ranchi: Dept. Of Anthropology, Ranchi University.

- Kaushal Molly. 2001. *Chanted Narratives, The Living 'Katha-Vachana' Tradition*. New Delhi: IGNCA.
- Lal Sahab Srivastava. 1974. *Folk Culture and Oral Tradition*. New Delhi: Abhinav Publications.
- Muthukumaraswamy, M.D. (ed). 2006. *Folklore and Discourse*. Chennai: NFSC.
- Propp, V. 1958. *Morphology of folktale*. Austin: University of Texas Press.
- Propp, V. 1984. *Theory and History of folklore*. Manchester: University of Manchester Press.
- Strauss-Levi, Claude. 1963. *Structural Anthropology*. New York: Basic Books.
- Thompson, Stith. 1955. *Motif Index of folk Literature (6 Volumes)*. Bloomington: Indiana University Press.
- Vansina, Jan. 1985. *Oral Tradition as History*. Madison: University of Wisconsin Press.

### **CCS(C)-501: Folklore Theories**

**Credits: 4Marks: 100**

**Objective:** This course will familiarize the students with the systematic study of folklore as phenomena and the several academic engagements initiated by scholars to study the different folklore genres using a range of theoretical approaches. While some theories emanate from the discipline itself, others have sprung from the interest the scholars of various disciplines have shown in folklore and their readiness to apply the methodologies of those fields of inquiry to folklore. This course will make the students aware of the advanced folklore theories developed during the 20th Century.

### **Course Contents:**

**Unit I:** Psychoanalysis and folklore; feminism and folklore: feminist approaches to folklore studies; monogenesis and polygenesis theories in folklore studies.

**Unit II:** Finish method; contextual theory, functionalism and folklore; semiotic theory of Roland Barthes, A. J. Greimas and the Prague School.

**Unit III:** Structuralism and post-structuralism, application of structuralism to folklore studies, structural analysis of culture, society, language and mythology; structural analysis of Vladimir Propp, Claude Levi-Strauss and Noam Chomsky; post-structuralism: concept, types and characteristics/assumptions; contributions of Roland Barthes, Jacques Derrida, Julia Kristeva and Jaques Lacan; emergence theory of structuralism.

**Unit IV:** Performance Theory: Concept of performance; characteristics of performance; performance and performing art; skills for effective performance; Western theory of performance: Performance theories of Richard Schechner, Richard Bauman, Victor Turner, Keir Elam and Umberto Eco; Indian theory of performance: general aspects of Natyashastra.

**Suggested Readings:**

- Ben-Amos, Dan. 1982. *Folklore in Context*. New Delhi: South Asian Publishers.
- Dorson, R.M. (ed).1980. *Folklore and Folklife: An Introduction*. Chicago: University of Chicago Press.
- Foley, John Miles. 1990. *Traditional Oral Epic*. California: University of California Press.
- Freud, Sigmund. 1960. *Jokes and their Relation to the Unconscious*. London: Penguin Books.
- Handoo, J. 2000. *Theoretical Essays in Indian Folklore*. Mysore: Zooni Publications.
- Lacan, Jacque. 1995. *Four Fundamental Concepts of Psychoanalysis*. New York: New York State University Press.
- Levi Strauss, Claude. 1972. *The Savage Mind*. London: Oxford University Press.
- Propp, V. J. 1968. *Morphology of the Folktale*. Austin: University of Texas Press.
- Hollis, Susan T. 1993. *Feminist Theory and the study of Folklore*. Illinois: University of Illinois Press.
- Bauman, Richard (ed). 1992. *Folklore, Cultural performance and popular entertainment*. New York: Oxford University.
- . 1984. *Verbal Art as Performance*. Prospect Heights: Waveland Press.
- Claus, Peter J. and Frank J. 1991. *Korom. Folkloristics and Indian Folklore*. Udupi: Regional Research Centre for Folk Performing Art, Mahatma Gandhi Memorial College.
- Dorson, Richard M (ed). 1980. *Folklore and Folklife: An Introduction*. Chicago: University of Chicago Press.
- George, Robert and Michel Owen Jones. 1994. *Folkloristics: An Introduction*. U.S.: Indiana University.
- Handoo, J. 1989. *Folklore an Introduction*. Mysore: CIIL.
- . 2000. *Theoretical Essays in Indian Folklore*. Mysore: Zooni Publications.
- Islam, Mazrul. 1985. *Folklore, the Pulse of the People*. Ranchi: Dept. of Anthropology, Ranchi University.



- , 1998. *Theoretical Study of Folklore: Context, Discourse and History*. Dhaka: Bangla Academy.
- Jhingan, P. 2009. *The Khasi Theatre-a semiotic study of the Nongkrem Dance*. New Delhi: Academic Excellence.
- Levi Strauss, Claude. 1978. *Myth and Meaning*. London: Routledge and Kegan Paul.
- Propp, V. 1984. *Theory and History of folklore*. Manchester: University of Manchester Press.

**CCS (DSEC)-502: Introduction to Semiotics**

**Credits: 4 Marks: 100**

**Objective:** This course aims at providing the students with the basic knowledge of semiotics as a concept and method of analysing folklore, oral narratives, folk visual and performing arts. Semiotics is the study of symbolic systems and their meanings. The symbolic systems may be verbal or non-verbal, including social institutions, artistic performances, creative forms, etc. The study of symbolic systems draws on a wide range of disciplines such as linguistics, folkloristics, arts and philosophy. It will help the students to understand the semiotic method for collection and analysis of folklore in its entirety.

**Course Contents:**

**Unit-I:** Semiotics: definition, meaning, traditions, methodologies; relation to linguistics and folkloristics; nature and scope of semiotics; signification and communication, nonverbal communication; design for a semiotic theory; models of sign: Saussurean model, Peircian model, Hjelmslev's framework; signs and things: naming things, referentiality, empty signifiers.

**Unit-II:** Analyzing Structures and codes: Horizontal and Vertical axes, Syntagmatic Dimension, Conceptual relations, Spatial Relations, etc.; Paradigmatic Dimension; Semiotic Square, Signs and Myths, Types of Codes – perceptual, social, textual, Performance, etc.

**Unit-III:** Semiotic Methods and Applications: Aesthetics of Reading; Generic identity of the literary work and its design; theoretical tropes: metaphor, metonymy, synecdoche, irony, semiotics of poetry, prose fiction and drama; Media Semiotics – advertisements, newspapers and magazines, media and television, cinema; Semiotics of Performing Arts.

**Unit-IV:** Philosophy of Language: theoretical concepts/issues, nature of language; nature and reality; language and thought/knowledge.

**Suggested Reading:**

- Barthes, R. 1983. *Mythologies*. St Albans: Granada Publishing Limited.
- Barthes and Stephen Heath. 1978. *Image Music Text*. London: Fontana.
- Bignell, Jonathan. 1997. *Media Semiotics: An Introduction*. Manchester University Press.
- Bogatyrev, Peter. 1938. 'Semiotics in the Folk Theatre' in Matekja and Titunik.  
\_\_\_\_\_. 1940. 'Forms and Functions of Folk Theatre' in Matakja and Titunik.
- Bouissac, Paul. 1976. *Circus and Culture: A Semiotic Approach*. Bloomington: Indiana University Press.
- Chandler, Daniel. 2002. *Semiotics: The Basics*. London: Routledge.
- Corti, Maria. 1976. *An Introduction to Literary Semiotics*. Bloomington: Indiana University Press.
- Eco, Umberto. 1984. *Semiotics and the Philosophy of Language*. Bloomington: Indiana University Press.
- \_\_\_\_\_. 1976. *A Theory of Semiotics*. Bloomington: Indiana University Press.
- Elam, Keir. 1980. *The Semiotics of Theatre and Drama*. London and New York: Methuen.
- Garvin, Paul L (ed.). 1964. *A prague Csholl reader on Esthetics, Literary, Structure and Style*. Washington: Georgetown University Press.
- Guiraud, Pierre. 1971. *Semiology*. London: Routledge.
- Gill, H. S. 1996. *The Semiotics of Conceptual Structures*. New Delhi: Bahri Publications.
- Hawkers, Terrence. 1977. *Structuralism and Semiotics*. London: Methuen.
- Innis, R. E. 1985. *Semiotics: An Introductory Reader*. London: Hutchinson.
- Jakobson, R. 1987. *Language in Literature*. Harvard University Press.
- \_\_\_\_\_. 1960. 'Linguistics and Poetics', in Thomas A. Sebeok (ed.). *Style in Language*. Cambridge Mass: MIT Press.
- \_\_\_\_\_ and Halle, Morris. 1956. *Fundamentals of Language*. The Hague: Mouton.
- Jensen, K. B. 1995. *The Social Semiotics of Mass Communication*. London: Sage.
- Jhingan, P. 2009. *The Khasi Theatre-a semiotic study of the Nongkrem Dance*. New Delhi: Academic Excellence.

Kelkar, A. R. 1980. *Prolegomena to an Understanding of Semiotics and Culture*. Mysore: CIIL.

Merrel, F. 1985. *A Semiotic Theory of Texts*. New York: Mouton de Gruyter.

Peirce, Charles S. 1931- 58. *Collected papers*. Harvard, U.P: Cambridge, Mass.

Saussure, Ferdinand de. 1966. *Course in General Linguistics*. Wade Baskin. New York: McGraw-Hill.

Sebeok, T. A. 1994. *Signs: An Introduction to Semiotics*. Toronto: University of Toronto Press.

### **CCS (DSEC)-503: Folklore of Northeast India-I**

**Credits: 4 Marks: 100**

**Objective:** This course is aimed at providing the students an overall knowledge of the folklore of respective states of Northeast India in general. The course also enables the students to study the different genres of folklore in respect of the particular state. It will also create awareness amongst the students of their own folk practices in their community and in their state. The course will enable the students to appreciate the rich cultural diversity of the region.

#### **Course Contents:**

**Unit-I:** Folklore of Assam: land and the people: history and origins of oral traditions of different communities; different genres of narratives, folksongs, beliefs, religious and social practices; material culture: terracotta, puppetry, weaving; performing folk arts: Bihu, Oja-pali and Kherai.

**Unit-II:** Folklore of Meghalaya: land and the people: history and origin of different communities; oral tradition: different genres of narratives, folksongs, folk poetry, beliefs and social practices; material culture: megalithic culture, metallurgy, and craft work Performing folk arts: Nongkrem, Wangala and Behdeinkhlam; performing folk arts of smaller tribes of Meghalaya.

**Unit-III:** Folklore of Arunachal Pradesh: land and the people: history and origin of different communities; oral tradition: different genres of narratives, folksongs, folk poetry, beliefs and social practices; material culture: weaving, craft, architecture; folk performing arts: Mopin, Ronghun and Boori But.

**Unit-IV:** Folklore of Mizoram: land and people: history and origin of different communities; oral tradition: different genres of narratives, folksongs, folk poetry,

beliefs and social practices; material culture: weaving, bamboo craft, architecture; performing folk arts: Chapcharkut, Pawlkut, Mimkut Kawngpuiisiam.

**Suggested Readings:**

- Bareh, Hamlet. 1985. *The History and Culture of the Khasi People*. Guwahati: Spectrum Publications.
- Bhushan, Chandra. 2005. *Assam: Its Heritage and Culture*: Delhi: Kalpaz Publications.
- Chowdhury, J.N. 1993. *The Khasi Canvas*. Calcutta: Jeetra Offset.
- Datta, Birendranath, Nabin Chandra Sarma and Prabin Chandra Das (eds).1994. *A Handbook of Folklore Material of North-East India*. Guwahati: ABILAC.
- Dorson, M.Richard (ed). 1980. *Folklore and Folklife: An Introduction* Chicago: University of Chicago Press.
- Gait, Edward. 1926. *A History of Assam*.: Guwahati: Lawyer's Book Stall.
- Sen, N. Shadap. 1981. *The Origin and Early History of Khasi Synteng People*. Calcutta: Firma KLM Pvt. Ltd.
- Chowdhury, Kamal Narayan. 2001. *Folklore in North-Eastern India*. Calcutta: Punthi Pustak.
- Hobsbawn, Eric J and Ranger Terrence O. 1992. *The Invention of Tradition*. Cambridge: Cambridge University Press.
- Handoo, J.1989. *Folklore an Introduction*. Mysore: CIIL.
- Khiangte, Laltluangliana. 2008. *Mizos of North-East India: An Introduction to Mizo Culture, Folklore, Language and Literature*. Aizawl: L.T.L. Publications.
- Raatan,T. 2006. *History, Religion and Culture of North-East India*. Delhi: Isha Books.
- Sen, Soumen. 2004. *Khasi-Jaintia Folklore: Context, Discourse and History*. Chennai: National Folklore Support Centre.

**CCS (GEC)-504: Media and Folklore**

**Credits: 4 Marks: 100**

**Objective:** This course aims to enable the students to learn the different types of media as modern forms of communication and familiarize them with the relationship folklore share with various forms of media communication. It enables them to understand the various forms of folklore used by media as catalysts for mass production and helps them gain insight of the operational dimension of the traditional folk media vis-a-vis modern media.

## Course Contents:

**Unit-I:** Media and communication: definition, meaning, characteristics and types; mass media and mass communication; traditional media and modern media; types of mass media: print media and electronic media, popular media, transnational and global media; folklore as media.

**Unit-II:** Folklore and radio: dissemination of folklore through radio; folklore and radio interface; folklore and radio advertisements; folklore and television: dissemination of folklore through television; Impact of television on folklore: is television killing folklore? local cable and satellite T.V.; folklore and T.V. advertisements;

**Unit-III:** Folklore and Print Media: Dissemination of Folklore through print media; The Newspaper and Magazines and Folklore; News reporting and folklore; folklore and electronic media, folklore and the internet; folklore and gaming, animation, cartooning and video; folklore and social media.

**Unit-IV:** Folklore and Cinema: Dissemination of folklore through cinema; Creation of Folklore through cinema; Folklore and Public domain; Folklore and Indian cinema; narrative analysis of film; folklore and cinema in Northeast India.

## Suggested Readings:

Acharya, R.N. 1987. *Television in India*. Delhi: Manas Publications.

Barnow, Eric & S. Krishnaswamy. 1980. *Indian Film*. New York, Oxford, Delhi: Oxford University Press.

Bausinger, Hermann. 1990. *Folk Culture in a World of Technology*. Bloomington: Indiana University Press.

Datta, Birendranath. 1999. *Folklore Foragings in India's North-East*. Guwahati: Abilac Book.

Dorson, R.M (ed). 1978. *Folklore in the Modern World*. Paris: The Hague Mouton.

Ganesh, S. 2001. *Studies in Modern Mass Media and Communication*. New Delhi: Radha publications.

- Malhan, P.N. 1985. *Communication Media, Yesterday, Today and Tomorrow*.  
Publication division, Ministry of information and Broadcasting Govt. of India.
- Pati, Jagannath. 2004. *Media and Tribal Development*. New Delhi. Concept  
Publishing Company.
- Snow, Robert. P. 1983. *Creating Media Culture*. California: Sage Publications.
- Dégh, Linda. 1994. *American Folklore and the Mass Media*. Bloomington: Indiana  
University Press.
- 1989. *Folktales and Society: Story-telling in a Hungarian Peasant  
Community*. Bloomington: Indiana University Press.
- Dunlop, O.E. 1962. *Communication in Space*. New York: Harper.
- Geoffrey Nowell-Smith (ed). 1996. *The Oxford History of World Cinema*. New York:  
Oxford University Press Inc.
- Handoo, J. 2000. *Theoretical Essays in Indian Folklore*. Mysore: Zooni Publications.
- Harold Jan Brunvan (ed). 1996. *American folklore: An Encyclopedia*. New York and  
London: Garland Publishing, Inc.
- Kuppuswamy, B. 1976. *Communication and Social Development in India*. New  
Delhi: Sterling Publishers Pvt Ltd.
- Lapsley, Robert & Westlake Micheal. 1988. *Film Theory: An Introduction*. London:  
Manchester University Press.
- Nelmes, Jill (ed). 1996. *An Introduction to Film Studies*. London, New York: Oxford  
University Press.
- Pareira, J. Myron. 1994. *Our Second Skin and Other Essays on Communication and  
Culture*. Indore: Satprakashan Sancharkendra.
- Tudor, Andrew. 1973. *Theories of Film*. New York: Viking Press.

Vijaya, N. 1975. *The Role of Traditional Folk Media in Rural India*. New Delhi: Geka Books.

## SECOND SEMESTER

**CCS (CC)-505: Folk Literature-I**

**Credits: 4 Marks: 100**

**Objective:** The course aims to acquaint the students with the different genres of folk literature and enables them to identify, characterize and analyze the genres scientifically. Folk literature, also known as oral literature, expressive literature and verbal art, is the most widely studied component of folklore because of the attention it receives from collectors and scholars alike. It constitutes those genres of folklore that are quickly and readily identified by listeners and readers all over the world, be they voiced, sung or spoken examples of traditional utterances.

### Course Contents:

**Unit-I:** Folk poetry and folk song: composition, rhetoric, prosody, versification, tune, melody, rhythm, harmony.

**Unit-II:** Folk/oral epic: oral formulaic theory, mental text, quest theme study.

**Unit-III:** Myth: creation myth, charter myth, etiology, myth analysis.

**Unit-IV:** Legend: quasi-historical genre, foundation legend and urban legend.

### Suggested Readings:

Brown, M.E and B.A. Rosenberg (eds). 1998. *Encyclopedia of Folklore and Literature*. England: ABC- CLIO.

Gates, Henry Louis, Jr. 1988. *The Signifying Monkey: A Theory of African-American Literary Criticism*. New York: Oxford University Press.

Goswami, D.D...*Myth and Reality*....

Hughes, Langston (ed). 1994. *The Negro Artist and the Racial Mountain. In Within the Circle: An Anthology of African American Literary Criticism from the Harlem Renaissance to the Present*. Durham, N.C: Angelyn Mitchell, pp. 55–9 Duke University Press.

Ruth, B. Bottigheimer (ed). 1986. *Fairy Tales and Society: Illusion, Allusion, and Paradigm*. Philadelphia: University of Pennsylvania.

Wallace, Michelle. 1990. *Who Owns Zora Neale Hurston? Critics Carve up the Legend. In Invisibility Blues: From Pop to Theory*. London: Verso. pp.172–86.

**Objective:** The course is framed to make the students understand the dynamism of folklore and its adaptability to contemporary times. It addresses the increasingly critical issue of examining the changing trajectory of folklore from a discipline which was thought to be concerned with the bucolic and the 'backward' to being a discourse which is firmly ensconced in contemporary culture.

**Course Contents:**

**Unit I:** Urban Legends: Concept and meaning, revenant narratives, ghost-lore, coke-lore, KFC, chain letters.

**Unit II:** Lore of place names: Study of place names, geo-political attributes of place names; contested spaces and folklore.

**Unit III:** Computer, Cyber and Cellular Lore: Folklore of computers, blogs, face-books, the riddle-joke,

**Unit IV:** Joke: Aristotle, Sigmund Freud, Theodor Lipps, Jean Paul Richter, perception of humour and jokes, stereotypes, anecdotes and witticism, slurs and insults.

**Suggested Readings:**

Ben-Amos, Dan. 1982. *Folklore in Context Essays*. New Delhi: South Asian Publishers.

\_\_\_\_\_. 1976. *Folklore Genres*. Austin: University of Texas Press.

Dundes, Alan. 1965. *The Study of Folklore*. New Jersey: Prentice Hall.

Freud, Sigmund. 1966. *Jokes and Their Relation to the Unconscious*. London: Penguin.

Brunvand, Jan Harold. 1996. *American Folklore- An Encyclopedia*. New York: Routledge Publishing.

Dorson, Richard M (ed). 1978. *Folklore in the Modern World*. Mouton: The Hague.

Lipps, Theodore. 1897. *Grundtatsachen Deseelen*. Bonn: Lebns.



**Objective:** This course aims to provide an overview of material culture studies in general. It enables the students to acquire basic knowledge and understanding of the artifacts and cultural patterns. The course further enables them to gain knowledge of folk science/wisdom and technology of various communities. Finally it enables the students to familiarize with the importance of material culture in the Northeast region.

**Course Contents:**

**Unit-I:** Material culture: definition and meaning; characteristics; material and nonmaterial culture; the concept of physical folklore, tangible heritage, human ideas; formation of a material environment, mediation of social relations by objects; its distinction from verbal and social cultures; material culture and folk techniques.

**Unit-II:** Folk art and craft: Art of clay modelling: soil identification, survey and classification; molding, casting, glazing, firing, relief design and cord impress making; puppetry; types and puppet making, tools and materials manipulation and control to create gestures and actions, basketry; types and uses, materials and technique, designs and decorations, folk architecture; weaponry, tools and implements; folk art and craft of Northeast India.

**Unit-III:** Folk textile and costume: beliefs and narratives associated with traditional textiles, determination and expression of identity, weaving; spinning, dyeing and knitting processes, textile design; identification of motifs, dress and ornaments.

**Unit-IV:** Culinary and cuisine: food habits and food ways: preparation, sharing/serving, consumption and preservation of food; fast food and slow food; sacred food and ordinary/regular food; daily food and food on special occasions; foods of Northeast India; food as expression of cultural identity; connecting people and places; food habits, manners and mannerisms; food taboos and restrictions; food symbolism and meanings. The concept of normal form; type sets and sub-typesets; formation, creation, expansion, subdivision, redefinition, merging and elimination; re-conceptualization of type sets in culinary culture.

**Suggested Readings:**

Basinger, Herman. 1990. *Folk Culture in a World of Technology*. Bloomington: Indiana University Press.

Cardew, Michael. 1969. *Pioneer Pottery*. London: Longmans Publishing.

Cheung, C H Sidney and Tan Chee-Beng (ed). 2007. *Food and Foodways in Asia: Resource, Tradition and Cooking*. London and Newyork: Routledge

Civitello, Linda (ed). 2011. *Cuisine and Culture: A History of Food and People*. Canada: Wileys and Sons.

----- . 1998. *Folk Painting in Assam*. Tezpur: TezpurUnizersity Publication

Datta, Birendranath, Nabin Chandra Sarma and Prabin Chandra Das (ed.). 1994. *A Handbook of Folklore Material of North-East India*. Guwahati: ABILAC.

Datta, Birendranath. 1986. *Folk Toys of Assam*. Guwahati: Directorate of Cultural Affairs, Assam.

Dorson, Richard M (ed). 1972. *Folklore and Folklife: An Intoduction*. London: The University of Chicago Press.

Ford, Kara Leigh. 2021. *Pottery for Beginners: Projects for Beautiful Ceramic Bowls, Mugs. Vases and More*.United States: Page Street Publishing Co.

Ganguli, Milada. 1993. *Naga Art*. New Delhi: Oxford & IBH Publishing Co.

Ghosh, Sampa and Utpal K. Banerjee. 2012. *Indian Puppets*. New Delhi: Abhinav Publications.

Glassie, Henry. 1999. *Material Culture*. Bloomington: Indiana University Press.

----- .1999. *The Potter's Art*.Bloomington: Indiana University Press.

----- . 2000. *Vernacular Architecture*.Bloomington: Indiana University Press.

Handoo, Jawaharlal. 2000. *Theoretical Essays in Indian Folklore*. Mysore: Zooni Publication.

Long, Lucy (ed). 2015. *The Food and Folklore Reader*. Bloomsbury Academic

Sarma, Rabindranath. *A Folkloristic Study on Significant of Dress of the Boro Women in the Changing Social Context*, Unpublished thesis of Gauhati University.

### **CCS (DSEC)-508: Public Sector Folklore**

**Credits: 4 Marks: 100**

**Objective:** This course will familiarize students with the similarities in people's expressive behaviour. This will provide vital clues in learning how individuals learn, imitate and perpetuate selected forms and examples of expression. The course will also take into account the public display and demonstration of folklore and its responses to political and ideological discourses and also the impact of market forces on the production and processes of folklore genres. It will also call to attention the perception of folklore as

exotic and fantastic and how this shaped the evolution of folklore since its coinage in 1846.

### **Course Contents:**

**Unit-I:** Cultural conservation: meaning of conservation, types of conservation, cultural heritage, types of heritage, heritage issues, illicit trade of antiquities and public policy pertaining to culture.

**Unit-I:** Folklorismus: meaning of folklorismus; forms and types of folklorismus: old vs. new, clean vs. spoiled; folklorismus in Indian context; folklorismus and culture by the pound; folklorismus and cultural display; commodification of folklorismus by film industry; role of folklorismus in the re-invention of folk traditions: first-hand traditions, second-hand traditions, third-hand traditions and fourth-hand traditions.

**Unit-III:** Fairs, festivals, parades, picnics, games, rallies, *chaupal*, *mela*, *darbarshnong* and event management; civil society; the public space; the breaking of hierarchies; the articulation of aspirations; constitution of identities; establishment of inter-cultural contacts and cultural borrowings.

**Unit IV:** Jurgen Habermas, public sphere and folklore: the role of folklore in shaping discourse; mobilizing public opinion and effecting a transformation in the civil society; organization of public space and contribution of folklore towards its creation and generating public opinion.

### **Suggested Readings:**

Carey, James W. 1992. *Communication as Culture: Essays on Media and Society*. London: Routledge.

Dewey, John. 1927. *The Public and Its Problems*. New York: Henry Holt and Co.

Durkheim, Emile. 1953. *Sociology and Philosophy*. New York: Free Press.

Georges, Robert A and Michael Owen Jones. 1995. *Folkloristics: An Introduction*. Bloomington: Indiana University Press.

Gerts, Cliord. 1973. *The Interpretation of Cultures*. New York: Basic Books.

Lippmann, Walter. 1922. *Public Opinion*. New York: Macmillan.

Malinowski, Bronislaw. 1962. *Sex, Culture and Myth*. New York: Harcourt, Brace and World.

Shils, Edward. 1959. 'Mass Society and its Culture', in N. Jacobs(ed). *Culture for the Millions*, Princeton: D. Van Nostrand,

Williams, Raymond. 1958. *Culture and Society 1780-1950*. New York: California University Press.

----- . 1966. *Communications*. London: Chatto and winders.

**CCS (CC)-509: Research Methodology and Proposal Writing Credits: 4 Marks: 100**

**Objective:** Research is a systematic investigation to establish facts or principles or to collect information on a subject. The students will be taught the fundamentals of research methodology which will include selection of a research topic, formulation of research problem, research design, research objective, case study application, methods of data collection and interpretation of data.

**Course Contents:**

**Unit I:** Research: definition, meaning and types; theory and research; research methodology and methods; scientific method; concept and hypothesis, research design; statement and analysis of the problem, analysis of the problem in folklore research; pre-field preparation and review of literature in folklore research/studies.

**Unit II:** Designing research; methods of data collection: interview method, observation method, questionnaire and schedule; historical methods, cultural studies methods, literary studies methods, ethnographic/field study methods, semiotic methods.

**Unit III:** Research proposal writing: format/outline and guidelines of research proposal; Report writing: outline and guidelines, features of writing good research report.

**Unit IV:** Indexing and classification; audio-visual methods; processing and digitization of material and field data in folklore research.

**Suggested Readings:**

Bartis, P. 1980. *Folklife and Field Work: A layman's Introduction to Field Techniques*, America Folklife Centre.

Camp, Charles (ed). 1989. *Time @ Temperature: A Centennial Publication of the American Folklore Society*. Washington DC: American Folklore Society.

- Kothari, C.R. 2004. *Research Methodology: Methods and Techniques*. New Delhi: New Age International P. Ltd.
- Dorson, Richard M (Ed). 1980. *Folklore and Folklife: An Introduction*. Chicago: University of Chicago Press.
- Goldstein, K. S. 1964. *A Guide for Field Workers in Folklore*. Pennsylvania: Folklore Associates Inc.
- Jackson, B. 1987. *Field Work*. University Of Illinois Press.
- Lance, David (ed). 1983. *Sound Archives: A Guide to Their Establishment and Development*. International Association of Sound Archives Special Publication 4.
- Montuschi, Eleonora. 2006. *The Objects of Social Science*. London and New York: Continuum.
- Young P. V. 1966. *Scientific Social Surveys and Research*. Eaglewood Cliffs: Prentice Hall.

**CCS (SEC)-510: Introduction to Visual and Performing Arts Credits: 4 Marks: 100**

**Objective:** The objective of the course is to familiarize the students with various aspects of the visual and performing art forms and enable them to understand and appreciate different visual art traditions and performing art trends of Northeast India and different parts of the world.

**Course Contents:**

**Unit-I:** Concept of visual art: definition and meaning; types and characteristics; concepts of art and aesthetics; definition and meaning of folk, primitive and modern visual Art; history and development of different Indian and Western visual Art traditions.

**Unit-II:** Important folk visual art traditions of India and the World; important folk visual art traditions of Northeast India with special reference to Meghalaya.

**Unit-III:** Concept of performing art: definition and meaning; types and characteristics; definition and meaning of folk, traditional and classical performing arts; history and development of different Indian and Western performing art traditions.

**Unit-IV:** Important folk performing art traditions of India and the World; important folk performing art traditions of Northeast India with special reference to Meghalaya.

**Suggested Readings:**

- Elwin, Verrier. 1959. *The Art of North-East Frontier of India*. Shillong: North-East Frontier Agency.
- Heinrich, Zimmer. 1968. *The Art of India Asia*. New Jersey: Princeton University Press.
- W.G. Archer. 1959. *India and Modern Art*. London: Ruskin House George Allen and Lenwin Ltd.
- Bauman Richard (ed). 1992. *Folklore, Cultural performance and popular entertainment*. New York: Oxford University.
- Data, Birendranath (ed.). 1990. *Traditional Performing Arts of North-East India*. Guwahati: Assam Academy for Cultural Relations.
- Gupta, Shyamala. 1999. *Art Beauty and creativity*. New Delhi: O. K. Pint
- Jhingan, P. 2009. *The Khasi Theatre: A semiotic study of the Nongkrem Dance*. New Delhi: Academic Excellence.
- Vatsayana, Kapila, 1976. *A study of some radiation of performing Arts in eastern India. Magic and Disc polarities* Assam: GHY University Publication.
- Vatsayana, Kapila. 1978. *Tradition of Indian Folk dance*. New Delhi: Indian Book Concept.
- Das, Varsha. 1992. *Traditional Performing Arts*. New Delhi: Willy Eastern Ltd.
- Datta, Birendranath (ed). 1994. *A Handbook of Folklore Material of North East India*. Guwahati: ABILAC.
- Handoo J. 2000. *Theoretical essays in Folklore*. Mysore: Zooni Publication.
- Singh, Nilakantha. 1993. *Fragments of Manipuri Culture*. New Delhi: Omsons Publication.

## THIRD SEMESTER

**CCS (CC)-600: Ethnomusicology**

**Credits: 4 Marks: 100**

**Objective:** This course intends to acquaint the students with the concept of ethnomusicology as a discipline. The inclusion of world music cultures will enable them to have an understanding of the evolution of various music cultures of the world. It will acquaint the students with diverse cultural and music traditions prevalent in India, especially in the Northeast so as to enable them to absorb the ethnomusicological perspectives.

### Course Contents:

- Unit-I:** Concept of ethnomusicology: ethnography: theoretical principles used in ethnomusicology.
- Unit-II:** Study of world music cultures: Asia, America, Africa and Europe.
- Unit-III:** Ethnomusicology in India: Special emphasis on Northeast India: socio-cultural aspects and transcription.
- Unit-IV:** Research methodology in ethnomusicology.

### Suggested Readings:

- Durga, S.A.K. 2004. *Ethnomusicology: A Study of Intercultural Musicology*. B.R. Rhythms. New Delhi
- Durga, S.A.K. 1991. *Research Methodology for Music*. Madras: Centre for Ethnomusicology Publications.
- May, Elizabeth (ed.) 1980. *Music of many Cultures*. Berkely.
- Nettl, Bruno. 1964. *Theory and Method in Ethnomusicology*. London: Macmillan Company.
- Syiem, Lapyshai. 2005. *The Evolution of Khasi Music: A Study of the Classical Content*. New Delhi: Regency Publications.
- Titon, Jeff Todd (ed). 1996. *Worlds of Music: an Introduction to the Music of the World's People*. New York: Schirmer's Books.
- Giri, Helen (ed.). 1994. *Lest we Forget*. Shillong: Seven Huts Enterprise.
- Handoo, Jawaharlal (ed.). 1998. *Folklore in Modern India*. Mysore: CIIL.
- Khongwir, C. 'Khasi Folksongs and Music', Unpublished article. Centre for Literary and Cultural Studies.
- Prajnanananda, Swami. 1973. *Music of the Nations*. New Delhi: Munschiram Manoharlal.

Ranade, Ashok. 1992. *Indology and Ethnomusicology, Contours of the Indo- British Relationship*. New Delhi: Promilla and Company.

**CCS (CC)-601: Language, Culture and Society**

**Credits: 4 Marks: 100**

**Objective:** The objective of this course is to help the students to study various conceptual and theoretical aspects of language, culture and society so as to develop more appropriate understanding of folklore studies and its relationship with the structure of society and culture and the factors and processes of cultural and social change.

**Course Contents:**

**Unit-I:** Language and its nature: scientific study of language; level of linguistic analysis, elements of socio-linguistic and ethno-linguistics, Language in society and culture, Dialect, Registrar, standard and non-standard dialect, Link languages in a multi-lingual setting: Pidgin and Creole; Language families of world and Indian perspectives, Languages of Northeast India, major Languages of Northeast India; Nagamese.

**Unit-II:** Society and culture: relationship between society and culture; various definitions, meanings and interpretations of culture; culture and civilization; simple and complex culture; popular culture, mass culture; anthropological and sociological approaches of culture; fundamentals of culture: culture traits, culture complexes, cultural universals; cultural relativism; cultural pluralism; multiculturalism; ethnocentrism.

**Unit-III:** Factors of culture change: Internal and external stimuli: diffusion, acculturation, integration and assimilation process; culture stock; identity crisis; search for roots and revivalism; meaning and significance of tradition; great tradition and little tradition, tradition and innovation; tradition, change and development; tradition and identity; tradition and modernity.

**Unit-IV:** Society: structure and change: modernization, globalization, sanskritization, universalization, parochialization, westernization.



## Suggested Readings:

- Jhingan, Prabodh. 2004. *Reduplication in Khasi Language*. Shillong: Unit for Literary and Cultural Studies, NEHU.
- Handoo, J and Kvideland R (ed). *Folklore in the Changing World*. Zooni Publication: Mysore, 1999.
- Handoo, J and Kvideland, R (ed). 1999. *Folklore: New Perspectives*. Mysore: Zooni Publication.
- Handoo, J (ed). 1999. *Folklore in Modern India*. Mysore: CIIL.
- Handoo, J. and Siikala, Anna-Leena (ed). 1999. *Folklore and Discourse*. Mysore: Zooni Publication.
- Handoo, J. 2000. *Theoretical Essays in Indian Folklore*. Mysore: Zooni Publication.
- Handoo, J; Honko, L. and Foley, J.M (ed). 1999. *The Epic: Oral and written*. Mysore: CIIL.
- Handoo, J. 1978. *Current trends in Folklore*. Mysore: University of Mysore Press.
- Hymes, Dell. 1964. *Language in Culture and Society*. New Delhi: Allied Publishers Pvt Ltd.
- Beals and Hoijer. 1977. *An Introduction to Anthropology*. New York: Macmillan Publishing Company.
- Grierson. 1967. *Linguistic Survey of India*. Delhi: Motilal Banarasi Das.
- Herskovit, M.J. 1955. *Cultural Anthropology*. New Delhi: Oxford and IBH Publishing Company.
- Keesing and Keesing. 1971. *New Perspective in Cultural Anthropology*. Holt, Rinehart and: New York: Winston.
- Levi Strauss, C. 1968. *Structural Anthropology*. London: Penguin Books.
- Singer, M. 1972. *When a Great Tradition Modernizes*. : New York: Praeger Publishers.
- Srinivas, M.N. 1966. *Social Change in Modern India*. Bombay: Allied Publishers.

**Objective:** The objective of this course is to enable the students to acquire basic knowledge and understanding of the study of narratives. It aims at providing the necessary skills and knowledge required for the analysis of the narrative structure, especially the oral narratives.

**Course Contents:**

**Unit-I:** Narrative discourse: narration, narrator, narratee, plot, characterization, flashback, crisis, suspense, denouement, resolution, climax, first, second and third person narratives; the order of discourse: Michel Foucault- authorship and humanism, author-function, authorship and death.

**Unit-II:** Deconstruction: Jacques Derrida; western metaphysics on translation; ethnocentric and logocentric arguments.

**Unit-III:** Narrative imagination and grammar: new cultural history, Hayden White, metahistory; emplotment; history and language.

**Unit-IV:** Psychodynamics of Orality: Walter J. Ong: Orality and literacy; Sound-Memory-Repetition: the features of oral thinking pattern: the differences between orality and literacy.

**Suggested Readings:**

Culler, Jonathan. 1983. *On Deconstruction*. London: Routledge and Kegan Paul.

Foucault, Michel. 1981. *The order of discourse, in untying the Text- A post structural Reader*. London: Ed. Robert Young, Routledge and Kegan Paul.

Ong, Walter J. 1982. *Orality and Literacy*. London: Routledge.

Ricoeur, Paul (ed). 1989. *Greimas's Narrative Grammar, in Paris School Semiotics-I*. Amsterdam: Paul Perron and Frank Collins, John Benjamins Publishing Company.

**Objective:** This course aims to acquaint the students with different genres of folk literature. Folk literature is the traditional name for oral literature which includes spoken, sung and voiced forms of traditional utterances. This course will enable the students to learn the specific folk-narratives and study their structures, meanings and applications. These narratives have significant functions in societies serving as important devices for imparting knowledge.

## Course Contents:

**Unit-I:** Tale: folktale, fairytale, trickster tale, numbskull tale.

**Unit-II:** Proverb and riddle: binary opposition study; ethnography of speaking folklore.

**Unit-III:** Ethno poetics: Jerome Rothenburg, Dennis Tedlock; tale performance.

**Unit-IV:** Folk and colloquial speech: slang, creolization; tongue-twister; diglossia and heteroglossia.

## Suggested Readings:

Propp, V. J. 1968. *Morphology of the Folktale*. Austin: University of Texas Press.

Kaushal, Molly. 2001. *Chanted Narratives, the Living 'Katha-Vachana' Tradition*. New Delhi: IGNCA.

Kharmawphlang, Desmond. L. 2006. *Khasi Folksongs and Tales*. New Delhi: Sahitya Akademi.

-----, 2007. *Orality and Beyond: A North East Indian Perspective*. Kolkata: Sahitya Academy.

----- (ed.). 2003. *Folklore in the Changing Times*. Bhopal: Indira Gandhi Rashtriya Manav Sangrahalaya Publication.

## CCS (DSEC)-604: Folk Custom, Belief and Religion

**Credits: 4 Marks: 100**

**Objective:** The objective of this course is to provide an overview of folk custom, belief and religion in general and to enable the students to acquire basic knowledge and understanding of folk customs, folk beliefs and practices and folk religion. It also aims to enable them to gain knowledge of the different types of folk customs, ethno-medical beliefs and folk religion and critically analyze these elements of different communities under study.

## Course Contents:

**Unit-I:** Folk custom: definition; meaning, nature and scope of custom and folk custom: distinction between custom and folk custom, characteristics of folk custom, functions of folk custom: types folk custom: folkways, mores, ceremonies, fairs and festivals, customary law, tradition, rites and rituals, superstition, omen and magic.

**Unit-II:** Folk belief: concept and history, nature and scope of folk beliefs, types of folk beliefs: cult, taboo and magic, practice and representation of folk belief; relationship of folk belief narratives with politics, ideology and society.

**Unit-III:** Ethno-medical beliefs and practices: concept, nature and scope; folk medicine and tradition healing; modern medicines and folk medicine; application of folk medicine and belief system in tribal and non-tribal society.

**Unit-IV:** Folk religion: Definition, meaning and characteristics of folk religion; denomination and sect; origin and development of folk religion; distinction between religion and folk religion; types of folk religion, folk religion and magic, theory and types of magic; systems and functions of folk religion; religious dualism and folk religion.

### **Suggested Readings:**

- Birendranath Datta, Nabin Chandra Sarma and Prabin Chandra Das (eds.): 1994. *A Handbook of Folklore Material of North-East India*. Guwahati: ABILAC.
- Dorson, Richard M (ed). 1972. *Folklore and Folklife An Introduction*. London: The University of Chicago Press.
- Goswami, Praphulladatta. 1983. *Essays on the Folklore and Culture of North-Eastern India*. Guahati: United Publishers.
- Green, T.A (ed). 1997. *Folklore, Encyclopedia of Beliefs, Customs, Tales, Music and Art*. England: ABC-CLIO.
- Handoo, Jawaharlal. 1989. *Folklore: An Introduction*. Mysore: CIIL.
- Sen, Soumen. 1985. *Folklore in North East India*. New Delhi: Omsons Publication.
- Bhagavath,Durga. 1958. *An Outline of Indian Folklore*. Bombay: Popular Book Depot.
- Brunvand, Jan Harold (ed). 1996. *Encyclopedia of American Folklore*. New York: Routledge Publication.
- Dutta, B.N. 1999. *Folkloric Foragings in India's North East*. Guwahati: ABILAC.
- Ember and Ember. 1977. *Introduction to Anthropology*. Englewood: Prentice Hall Cliffs.
- Frazer, J.G. 1955. *The Golden Bough*. London: Macmillan.
- Honko, Lauri. 1988. *Tradition and Cultural Identity*. Turko: Nordic Institute of Folklore.
- Singh, M.Kiti. 1993. *Folk Culture of Manipur*. Delhi: Manas Publications.

Tribhuwan, Robin David. 2003. *Fairs and Festivals of Indian Tribes*. New Delhi: Discovery Publishing House.

**CCS (DSEC)-605: Folk of Northeast India-II**

**Credits: 4 Marks: 100**

**Objective:** This course is aimed at providing the students an overall knowledge of the folklore of respective states of Northeast India. The course also aims to enable the students to understand the different genres of folklore in respect of the particular state. It will also create awareness amongst the students of their own folk practices in their community and in their state. The course will enable the students to appreciate the cultural diversity and rich cultural heritage of the region.

**Course Contents:**

**Unit-I:** Manipur: Land and the people: The People, History of the different groups, Social and Linguistic groupings / affinities; Narratives: Oral Tradition; The different genres of folk narratives; rites of passage; life cycle, social and religious; Material Culture: Arts and Crafts, Agricultural, Fishing, Hunting Implements, Weapons, Musical Instruments, Shawls and Sarongs; Festival: Lai Haraoba, Yaosang, Kut Festival, Seed-Sowing Festival and other festival items such as the feast, dress code, music, dance and theatre.

**Unit-II:** Nagaland: Land and the people: The People, History of the different groups, Social and Language groupings / affinities; Narratives: Oral Tradition; The different genres of folk narratives. rites of passage; life cycle, social and religious; Material Culture: Arts and Crafts; Agricultural, Fishing, Hunting, Weapons, Musical Instruments, Shawls and Sarongs; Festival: Sekrenyi, Aoling Monzu, Moatsu, Tuluni, Ngada, Tokhu Emong, Tsokum, Monyu, Hornbill Festival and other festival items such as the feast, dress code, music, dance and theatre.

**Unit-III:** Tripura: Land and the people: The People, History of the different groups, Social and Language groupings / affinities; Narratives: Oral Tradition; The different genres of folk narratives; rites of passage; life cycle, social and religious; Material Culture: Arts and Crafts; Bamboo craft, Weaving, Agricultural, Fishing, Hunting Implements, Weapons, Musical Instruments, Shawls and Sarongs; Festival: Garia Puja, Kharchi Puja, Unakoti Mela, Kharsi and other festival items such as feast, dress code, song and dance, social customs and practices.

**Unit-IV: Sikkim:** Land and the people: The People, History of the different groups, Social and Language groupings / affinities; Narratives: Oral Tradition; The different genres of folk narratives; rites of passage; life cycle, social and religious; Material Culture: Arts and Crafts; Agricultural, Fishing, and Hunting Implements, Weapons, Music Instruments and Apparels; Festival: Losoong and Tse-ChhuChhams, Saga Dawa, Drukpa Tseshi, The Kalchakra; Feast, Dress code, song and dance; social customs and practices.

**Suggested Readings:**

- Ao, Temsula. 1999. *The Ao-Naga Oral Tradition*, New Delhi: Basha Publication.
- Baveja, J.D. 1982. *The World of Naga: New Horizons of North East*, Guwahati: Western Book Depot.
- Datta, Birendranath, Nabin Chandra Sarma and Prabin Chandra Das (eds). 1994. *A Handbook of Folklore Material of North-East India*. Guwahati: ABILAC.
- Constantine, R. 1981. *Manipur-Maid of the Mountain*. New Delhi: Lancers Publishers.
- Ghosh, G.K. 1992. *Tribals and their culture in Manipur and Nagaland, Vol. 3*. New Delhi: Ashish Publishing house.
- Goswami, P. 1983. *Essays on the Folklore and Culture of North Eastern India*. Guwahati: Spectrum Publication.
- Goswami, Praphulladatta. 1983. *Essays on the Folklore and Culture of North-Eastern India*. Guwahati: United Publishers.
- Horam, M. 1977. *Social and Cultural Life of Nagas*. New Delhi: B.R. Publishing.
- Hudson, T.C. 1911. *The Naga Tribes of Manipur*. Delhi: B.R Publishing.
- Hutton, J.H. 1921. *The Angami Nagas*. London: Oxford University press.
- Kumar, B.B. 1993. *Folk-lore and Folk-lore Motifs*, New Delhi: Omsons Publication.
- Maitra, K.S. 1991. *Nagaland, Darling of the North East*. New Delhi: Mittal Publication.
- Murasingh, Chandrakanta. 2007. *Tales and Times of Tripura Hills*. Delhi: Sahitya Akademi.
- Panchani, C.S. 1987. *Manipur-Religion, Culture and Society*. New Delhi: Konark Publishers.
- Sen, Soumen. 1985. *Folklore in North East India*. Guwahati: Omsons Publication.
- Shimray, R.R. 1986. *Origin and Culture of the Nagas*. New Delhi: Samsok Publication.
- Singh, M.K. 1993. *Folk Culture of Manipur*. Delhi: Manas Publication.

- Singh, Prakash. 1995. *Nagaland*. New Delhi: National Book Trust.
- Tamsang, L. 2008. *Lepcha Folklore and Folksongs* Delhi: Sahitya Akademi.
- Acharyya, N.N. 1985. *North East as viewed by Foreigners*, Guwahati: Omsons Publication.
- Bhagavath, Durga. 1958. *An Outline of Indian Folklore*. Bombay: Popular Book Depot.
- Datta, Birendranath. 1999. *Folklore Forgings in India's North East*. Guwahati: ABILAC.
- Dorson, Richard. M. 1972. *Folklore and Folklife an Intoduction*. London: The University of Chicago Press.
- Handoo, Jawaharlal. 1989. *Folklore: An Introduction*. Mysore: CIIL.
- Johnstone, James. 1971. *Manipur and the Naga Hills*. Delhi: Vivek Publishing House.
- Rustomji, N.K. 1973. *The Enchanted Frontier*. Calcutta: OUP.
- Tribhuwan, Robin David. 2003. *Lepcha Folklore and Folksongs*. New Delhi: Discovery Publishing House.

#### **FOURTH SEMESTER**

**CCS (CC)-606: Dissertation/Project Work**

**Credits: 20 Marks: 500**

**Objective:** The aim of this course is to develop research interest in students and to enable them to learn the necessary skill, knowledge, techniques and tools for writing the dissertation for the requirements of the Master's degree. Students will have to select topic for dissertation from any subject or field related to the syllabus. The selected topic for dissertation should preferably include fieldwork. The evaluation of this course is by dissertation and viva voce examination.

**Course Contents:**

**Dissertation/Project**

**Credits: 16 Marks: 400**

**Viva Voce Examination**

**Credits: 4 Marks: 100**

\*\*\*\*\*