

Folk lore - Wikipedia

Dr. Sahasrabuddhe Anil Nagesh - The Folklorist

Ex. Principal, Pemraj Sarda College, Ahmednagar, Maharashtra, India.

Ex. H.O.D. (Marathi) Pemraj Sarda College, Ahmednagar, Maharashtra, India.

Dr. Sahasrabuddhe Anil is specially known as the Folklorist, Novelist, Critic, Philosopher, Poet, Story Writer, Essay Writer and the Guide for Ph.D. His special field of study is Folk-lore & Literature of Sant (Marathi).

As the Folklorist - the books written by him are

1) Lok-Sahitya-Vichar - Savita - Aurangabad, 1990.

2) Lokbandha - Dastane Ramchandra & Co., Pune 1995.

3) Loksahitya Sanshodhan Paddhati (Methodology of research in Folk-lore) - Dastane Ramchandra & Co., Pune 1997.

4) Lokashitycha Anvayarth - Dastane Ramchandra & Co., Pune 2003.

5) Loksahityachya Abhyasatil Chakave & Utare - Dastane Ramchandra & Co., Pune 2010.

The Thesis written for Ph.D. Pune on the Subject - 'Chalisingaon Dangan Parisar - Vangmayin, Cultural & Lenguastik Study' is the wellknown field-work study in the faculty - as the faculty - as the tribble field work - research.

'Lok Sahitya Sanshodhan Mandal', Aurangabad awarded the Book 'Lokbandha' with Sanshodhan Puraskar - 1997.

Highlight of his study is as follow -

1) In the book 'Lokbandh' Dr. Sahasrabuddhe Anil introduced the now concept of 'Lokarth' in folklore area. Which convers as the concepts about folk-elements.

\* The conclusions of the research is as follows -

Loka -

1) In Indian tradition the term 'Loka' is used to refer to an individual as well as a group of men or even the totality of mankind.

2) The group of men, referred to as 'Loka' has similar specific social and cultural traditions. We can use the term 'Loka' in conjunction with adjectives and refer to specific kinds of 'Loka' such as e.g. Indian-Loka, Hindi-Loka, Thakur-Loka, Moon-Loka, etc. These kinds are not different from the totality of 'Loka'. They are parts of it.

3) 'Loka' is the universal expression of the principal of 'Atman'. Thus in the philosophy of the Lork Krishna Vaidik and non-Vaidik are not opposed to each other but are parts of the same 'Loka'.

4) Wherever in the known and unknown parts of the Universe, groups of men live socially and cultural together. They are included as parts and parcel of universal 'Viratapurusharupaloka'.

5) The terms 'Folk' and 'Loka' have strikingly very similar meanings.

6) The word 'Loka' is significantly used the term 'Loka-Sahitya' which is used for the term 'Folk-Lore'.

7) Marathi scholars have tried to define the term 'Loka' in the term 'Loka' in the term 'Loka-Shaitya' by laying stress on common historical and cultural heritage, traditions, aesthetic sense and community of feelings.

8) The 'Loka' expresses and represents three dimensions which permeate each other. They are (1) Ghatakaloka (an individual in society) (2) Angaswarupaloka (a socio-cultural group) and (3) Viratapursharupaloka (Total human kind). Normally we study Angaswarupaloka Ghatakaloka represents Angaswarupaloka. On the emotional level (the level of feeling) the Ghatakaloka and Angaswarupaloka express and represent Viratapursharupaloka.

9) We are naturally curious about the genesis of 'Loka'. Quite possibly Loka is the cumulative effect of Time, Geographical situation Environment, Language, Circumstances, Social and cultural traditions etc. There can be various kinds of Loka. (Loka can be of various kinds.)

10) The 'Lokabandhas' sustain Loka. This sustenance is basic to the Ghatakaloka, Angaswarupaloka, and Viratapursharupaloka.

11) Concept of Loka is more comprehensive and wider than the concepts of group of ladies, group of gents, group of people, a group, a group of name language speaking people, caste, religion, nation class etc. All these can be part and parcel of Angaswarupaloka.

12) It is necessary to know the concept of Loka for the proper understanding of Folk-lore, Arts and Sciences.

### **Lokabandha**

1) Loka comes into existence because of Lokabandha.

2) The term 'Lokabandha' is more comprehensive in meaning than the term 'Lokatatwa' and 'Lokadharma'. Hence our insistence on using the word 'Lokabandha' as the technical term in the thesis.

3) The word 'Bandha' in 'Lokabandha' should not be taken literally. It is rather figurative in meaning. It is what constitutes the Loka; this is its fundamental function. As constituting 'Loka' we experience the following qualities of 'Bandha' systematizer of the Loka with fluency, flexibility, changeability, capable of evolution, and growth, expandability, fundamentality and eternity.

4) 'Lokabandhas' as expressed in Loka by their day to day manner of behaviour, in the form of rituals, signs, symbols, images-in their linguistic forms.

5) Contextuality of Angaswarupaloka is the constitutive power of Loka. This contextuality is 'Lokabandha'.

6) 'Ghatakaloka' represents 'Angaswarupaloka'. In the innermind (unconscious mind) of Ghatakaloka there is constant struggle between the two levels of mind - those are Ghatakmind (individuality).

Angaswarupaloka mind (collective mind). In this struggle the cultural, physical and hereditary aspects of Ghatakaloka are vividly involved. This struggle can be expressed in the life of Ghatakaloka and Angaswarupaloka. It is strengthened by 'Lokabandha' on the level of 'Loka' and it creates Ghatakaloka's personality in Angaswarupaloka. For one's dignity and personality and honours in Angaswarupaloka every Ghatakaloka is always trying for.

7) The generous and genius or seers in Angaswarupaloka always try to find out and express the ideal ways to life, sublimating the various aspects of Nature (Prakruti), always taking into consideration the three dimensions of Loka, namely, Ghatakaloka, Angaswarupaloka. Those ideal ways of life are Culture, Civilisation Religion or Ideal life way. Those ideas ways to life are about all the aspects of life.

8) Lokabandhas sustain Loka. The basic lokabandhas can be about any or all of the following food, creativity, fear, a folk-instinct or group-instinct, spirit (the principle of Atman) of the universe. All these 'Basic Lokabandhas' are, at the best, conjectures founded on the study of human sciences such as Anthropology, Psychology, Philosophy, Language and Linguistics, Folk-lore, History etc.

9) Lokabandhas are the creations of sympathy (fellow-feeling), sense of pure beauty or pure delight and the creativity of mind of Ghatakaloka and 'Angaswarupaloka'. This is an instinct gifted by the universal spirit (principle of Atman). According to Indian Philosophy it means of experience and to enjoy the whole world (universe) by mind with the co-operation of Pancha Jnanendriyas and Pancha Karmendriyas.

10) Basic Lokabandhas can be changed or reformed according to Circumstances or environment, Time and Geographical situation and re-expressed in present. So we can find roots (germs) of Basic-Lokabandhas in them. We can experience the cycle of Lokabandhas and Loka.

11) The creation of Lokabandhas is the self-dependant spiritual expression of Angaswarupaloka.

12) Creation of Lokabandhas is the process which originates from the starting point of 'Loka' (life of Loka) and sustains 'Loka' in its existence for all the time- past, present and future. We can experience the Life Stream of 'Loka' by 'Lokabandhas'.

13) In the 'Angaswarupaloka' the creativity of mind expresses the 'Lokabandhas' in the form of Folk-Lore, according to various facets of group-mind in the folk-life. In order words, the whole life of 'Loka' is expressed in the form of folk-lore.

14) The forms of feelings, sustaining Loka in existence are 'Bhavabandhas'. To experience them concretely the mind (of Angaswarupaloka and Ghatkaloka) creates the imaginary forms and begins to use them. The traditional uses of these Imaginary forms are Motifs. The sustaining 'Loka' in existence are called 'Lokabandhas'. To express the Lokabandhas the creativity of Loka-mind uses so many mediums. These mediums emerge from spiritual aspects of mind- Co-feeling, Sense of pure beauty or pure delight and creativity. These mediums are in the forms of signs, symbols, Images, metaphors etc. They are about object, pictures dramatic forms, rits & rituals, or signs. In short, the Lokabandhas are expressed in Folk-lore.

15) Feelings (Affects) to - Bhavabandhas to - to Imagination to - Motif = all these are implicit in lokabandhas. Lokabandhas are expressed about all the things which come within the scope of consciousness of 'Loka' from time, space, universe (world) and the life of mankind.

16) The languages must have evolved through the mediums which have been used to express the Lokabandhas. The reason must be that major part of Lokabandha is created through the language forms.

17) The seers (genius and generous) from Angaswarupaloka create ideal Lokabandhas.

18) There is enough reason to believe that Language, Philosophy, Arts, Fine Arts, Sports, Games, Sciences have come out from Lokabandha.

19) Extreme selfishness on many occasions vitiates Angaswarupaloka.

This leads to apparent divisions in Angaswarupaloka. But this is temporary, In time, Lokabandhas reassert themselves to restore order.

20) The Literature is the artistic Creation of a literary genius or an artist (he is always a Ghatakaloka), done in accordance with Lokabandhas. In Angaswarupaloka Literature is created spontaneously in accordance with Lokabandhas. The best literary criticism is the one which incorporates Lokabandhas.

(Translated by Prof. D. N. Goviklar, retired Prof. of Philosophy, in mutual consultation with consultation with the author.)

II) In the Book Lok. Sahitya Sanshodhan Paddhati. He mentioned the Methodology to study the Folk-lore doing field-work.

The next main part of the Book is Mythakas. He discusses the Mythology in this part. He introduced the Instinct of make believe to myths. He describes the tradition of Mythus & Myths according process. He mentioned the causes to make believe the Mythod he had given 51 norms of Myths as follows. The kinds of Myth are given as follow.

III) As a critic He defined the best way its literary. Criticism is the lokbandh criticism of the Folktypal criticism. Theconcept of the criticism & the experiment of it are given in the books - 'Lokabandha' & Loksahitya Sanshodhan Paddhati.

IV) In the book 'Loksahitya Vichar'. The discussion on What is Folklore and how to collect & study

it.

V) In the book 'Lok Sahityacha Anvayatha' it is discussed. How to interpret the folk-lore in the relation to day to day life.

VI) In the book Lok Sahityacha Abhayasatil Chavake are refined by the discussion. It guides to understand the universality of Folk-lore.

VII) The novels, Dangni, Ahiakul, Matanngi, Satyanarayan Thapade Patil and Agustya are the examples of the uses of folklore as the style.

Q. What is 'folk-lore' (By Dr. Sahasrabuddhe Anil)

A. : Folk-lore is the lore of the folk. The traditional collective minded group of human beings (people) is the folk. The elements of living binding and races the collective mind of the Folk. The folk elements that the 'Lokbandhas' as Dr. Sahasrabuddhe calls it. The expressions of the Lokbandhas exist as folk-lore. Thus the folk-lore is the orcel cultural traditional of life style with every present referance according to place, time & circumstances. Class or Mass, educated or non educated, Urban rural any cast or any tribes that is any collective minded group of people is. Folk and it carries folk-lore. Folk-lore is the knowledge of living collectively so it includes the knowledge - wisdom, rituals all arts aptitudes and languages of folk. Therefore the folk-lore is the primitive or raw material to be refined by scholars in pure sciences fine arts or the faculty, religious. In this way people live the folk-lore.

