

Documenting creative processes of folklore: desert voices

Welcome address: Komal Kothari

It is a big opportunity for me to welcome Arunaji, Henry Glassie, Lee Haring, Pravinaji and all other friends who have come over from all parts of the country and a few of them from outside the country also. It was in Shillong a year back that a workshop on *From Fieldwork to Public Domain* was held and it was decided at that point that next time we would meet in Jaisalmer. It was something, which we were doing in Shillong, was totally east and now what we are trying to do is totally west. What we were doing in the hills, now we will be doing the same type of exercise in the desert. So, this type of a workshop is practically to conceive a sort of an in-house, in-depth discussion about the possibilities folklore presents to human society. We will be here for another two weeks and will try to come in contact with people who are involved in creating lot of artefacts, lot of life objects, lot of life material through which they pass and we will try to look into it and that will give us opportunity to go among the people, stay with them, try to understand them, try to understand their creative processes as that is what is required.

6 We would welcome people from Jaisalmer who would be ready to exchange or know about the processes with which the folklore discipline is attached in one way or the other. They are welcome to join us at any particular moment. But let me hope that I should be able to take lot more time later on and I welcome you all and it is a great opportunity to have met here in the desert, which as you see, has its own silence but silences also have lot of meaning. Let us try to get the meaning out of silence. Thank you.

Chief guest address: Aruna Roy

I would like to thank NFSC and the Rupayan Sansthan for inviting me today. I am particularly glad to be with Komalda, we all affectionately call Komal Kothari, Komalda or Komal kaka in Rajasthan depending on our ages. It has always been a privilege to be wherever Komalda has worked, in whatever form. He has always been with us whether we have worked with political activism, with social activism, with folklore, with folk musicians or getting folk people together. He has always had a great sympathy for people who struggle against oppression, who struggle for justice. So I feel privileged to be with you all here today and honoured that Komalda has thought me good enough to inaugurate this session. So I would like to, with all my humility, say that I come here to share my thoughts, not with the arrogance that they may be right ones, but feeling that I owe a great debt of gratitude to Komalda and his various folk artists and friends who have always found

time for us. So I think it is necessary in this world to find time to communicate with each other from our very different worlds.

I work with an organisation that is extremely small, which is based in central Rajasthan called the *Mazdoor Kisan Shakthi Sanghatan*. It is a small organisation, which is a non-party people's organisation. In India today, because all systems have failed us, whether it is the political system of parties or whether it is the system of trade unions, for poor unorganised people living in the villages of Rajasthan and elsewhere in India, we feel it is extremely important to understand that in democracy politics is everybody's business; to re-shape democracy, to make it our democracy, make it participatory democracy and make it something that will fulfil our dreams, our needs and our vision.

It is true that we in our specialisations have different areas of interests—some look at folklore, some look at folk tradition, and people like me who work with rural people have, in a certain sense, to look at them holistically, though I may have to concentrate on their participation in political processes, to see that they have more power to decide for themselves what kind of world they want to live in. And I think if we look at the earth and its enormous resources and the way it is going today, and the way people's initiative, small processes, small groups of traditions that exist, are all being steamrolled into one standard uniform culture, then we are all important in our different ways, to see that all these individual small traditions exist, and they not only exist but have a right to exist. And in that right to exist they make their expression an important form of expression to communicate, to entertain, to teach and also to form a big political statement on the need for existence of sub-cultures.

We cannot have one uniform culture all over the world. We have institutions in India, which are specialised institutions for higher culture, which exist, but I do not think that there are many institutions in this country, which exist for the smaller cultural groups. *Rupayan* has made a substantial difference to this perception. If you look at the crafts, if you look at singing traditions, if you look at creative traditions in India, we could see they have been expressions from people whom we call *Dalits*, whom we call *Dastakars*, whom we call the lower strata of our caste-ridden society. It has been important therefore to not only look at the expression of these various communities but also to give them some place in our social fabric, to give them some importance, to also accept that they have a right to live other than the expression of their medium.

I do not know how many of you are familiar, who have come from abroad, but those of us who live in this country well know that when the performance takes place we accept, for that particular moment, the equality of the performer with us, but when it comes to feeding, when it comes to living, we always differentiate between ourselves and them. One of the fundamental things that the Rupayan Sansthan has done is to break those differences. And I think it is a major contribution that it has made to our lives in Rajasthan.

In India, we have a country divided by many things, we are divided by language, we are divided by tradition, different kinds of tradition, different kinds of cultural patterns and though in a sense we are one country, it is these differences that make this country really a rich tradition, a rich heritage, a rich cultural texture. There are attempts today, even from amongst us, to make us a uniform whole. Politically we talk of one Hinduatva, of one Hindu party. It is wrong, in my opinion, to talk about culture in those terms. I think in the course of the fifteen days that you will meet here you will see and understand the kinds of different textures and different kinds of cultural forms that exist. But I will make a plea and the plea that I will make for you and I know that you are interested but I would still like to make a plea that in our work I have found when we talk about political alternatives today in this country or alternatives of social reform, I find that the middle class is really pulverised.

I think no great major ideas have emerged from the middle class in the last 50 years. They have only rehashed various things. If you look at the political status of India today, I do not think we can claim any great contribution to the nature of politics or the nature of economics of this country. It is important at this juncture, for people like me and many of my friends in this country, to look at and understand the nature of knowledge that exists amongst people whom we dismiss generally as illiterate. I think though literacy is an extremely important tool for development, it is a tool which is important, for it is a living skill and here come my friends who are the greatest performers, who may be illiterate, but who in their performance, in their knowledge of musical notes, in their knowledge of various things, have the greatest understanding of mathematics in the understanding of beats, they have the understanding of rhythm which originates from an understanding of timing, which originates in mathematics. We have the most marvellous weavers in this country who weave the most exquisite fabrics in which the precision in terms of mathematical calculation exist.

Pravina Shukla: Keynote address



Inaugural function

We damn the whole lot as illiterate, we damn them as non-creative, we damn them as people who do not know anything, and I think we do the greatest harm to them and to ourselves.

The oral tradition that exists in Rajasthan, I am sure it exists in all parts of India, has contributed enormously to our understanding of us, to the understanding of tradition and to the understanding of knowledge. Though I extol tradition as extremely important, I would also like to bring to bear upon us the negatives of tradition. In Rajasthan, we have also seen a woman burnt at the stake not very long ago with her husband's body in a funeral pyre when the Roop Kanwar's *Sati* took place. We also see all kinds of atrocities on women in the name of tradition. I am not saying that tradition, in and of it, is wonderful. I am saying tradition is a mixed bag, just as development and modernisation is a mixed bag, so one is not talking of one versus the other, one is talking of preserving those forms of tradition and those forms of modernisation which are for social justice and equality, which also perpetuate culture in the form that we want to define it. I am not willing, and I am sure most of you are not willing; to let the electronic media or newspapers that are now in the hands of multinational corporations define what culture should be. I think we have a right as people in a living society to define what culture we need to subscribe and I will be very interested to know what comes out as a result of your fifteen days' deliberation on it.

I have just come back from Brazil and where, World Social Forum held an alternative social summit to the economic summit held at Davos. In Davos, the WTO met to see how the world could be standardised, how everything could be under the normative pattern of one group of people who decide how the world will work economically. As an alternative, the World Social Forum which organised itself in Brazil invited people who are not in the mainstream of decision-making today but who are the large majority of this earth's population.

The meeting discussed what kind of alternative modes could prevail in the world to decide and protest against the standardisation and steamrolling of economics and of culture. If you look at the way multinationals are coming in, it will not only be in the selling of soap and the selling of tea and the selling of goods, it will also be in what we will read in the newspapers, what we will read in magazines, what will be shown on the television, and its going to be a big struggle for all of us who support the marginalized, so-called marginalized groups of people, whether it is the peasant or whether it is the

folklorist, whether it is the singer, whether it is the performer, against this massive inroad and the amount of money that is being spent on it is colossal. But we people who are on the other side have one great advantage and that is the numbers that we are. We are enormous numbers of people and they are very few if you look at the comparison in terms of numbers.

The problem is that in India, and I am sure in the rest of the world but I only know India well, the people who protest are few, the people who promote those things are also few, the large numbers of us do not say anything, we keep quiet. Here in Rajasthan, there is a favourite phrase, whenever I went to the village and talked about things which were community properties, which were community heritages, which were community things, there was a famous saying especially in economic terms when you talk about government spending, they used to say *badhbadoji, badhbado, maru tho ko na* - it isn't mine, let it burn. I do not think I will take much time but I will just mention it because that is the reason why I am here with you all today, and our campaign for right to information and transparency of government funds and of all people dealing with public money has now become a national issue.

8 It is one way in which we can make the government accountable to its people and we can make the people responsible for political action in a democracy. In a democracy people cannot just cast a vote and say that the five years between one vote and the next is the responsibility of the politician we sent to power and the bureaucrat who looks after us. We have realised that in a democracy if we want real power, we will have to speak, we will have to monitor. We will have to have continuing accountability of the government to us. We have to make the people's voice stronger. I come to you with a final plea that ethics whether it is in the business of public life and politics or ethics in the question of cultural choices is not in the depiction or just in the mode of depiction or the purity of the depiction of a certain form.

Many years ago, I had the good fortune to study dance at Kalakshetra in Madras, and I know what it means to have a purist form because in the school that I studied in, we were not even allowed to see performances of *Bharatanatyam* by people who are not considered pure dancers. And the people who came and taught us the dance form were in the pure tradition, in which there was no interpolations of any cinematic mode, of any modern mode but came in the true tradition of what the *Bharatanatyam* system was. We did not hear any classical music in which there was any infiltration of any other thing. I am not talking of purism, which in itself has its own value. I am talking about ethics of the people who perform. I think the lives of those people, the kind of life they lead economically, and the kind of life they lead socially are as important as the forms that they project.

I will just end with a simple quotation not from one of the great people in the world we know but from Lal Singh who is a comrade and a friend of mine, who works with the *Mazdoor Kisan Shakti Sangathan*. So when we were invited to speak in an institution in Jaipur which organises training for people in the civil service, they invited me and they invited another person who is also bilingual, both English and Hindi speaking, and we took with us three farmers and workers. After all, my organisation translates into a workers' and peasants' organisation and I am neither a worker nor a peasant. So they thought that Lal Singh had just come as a sort of a *totem* to say that, you know, there are peasants and workers we work with. As usual, they gave me fifteen minutes to speak but they said to me at three minutes that time was up. So Lal Singh said to them he needed only one minute.

When Lal Singhji was given that one minute to talk, three minutes to talk, he said I would speak in one minute, that's all I need. And what he put succinctly in that one minute, it will take me half-an-hour to explain with all my verbosity. So like all other cultural folklorists, our peasants are also people who are gifted with the gift of language, of thought and I will translate what he said in Hindi. With all these to-be bureaucrats and civil servants sitting in front of him, he said to them; *we wonder if we do not have the right to information and transparency whether we poor will exist in India at all. You as people who are going to sit and rule over us as a state, you wonder if you give the right to information, whether you will be in control or not, whether you will sit on that chair or not literally, because your power will be distributed, because once you share information, you share power and you will lose your seat and your control over power. But actually what we should all do is to collectively think whether the country will exist or not exist if there is no transparency or right to information, if there is no ethics in public life.* So, friends, I come to you with all humility to share the few thoughts. Thank you.

Keynote address: Henry Glassie

It is a great delight for me to be here. I have spent many years of research in Bangladesh, visited Pakistan, toured in Tamil Nadu, this is my very first visit to north India, therefore I pretend no expertise, I know nothing at all about your place, I come here humbly to learn from you. Not to teach but to learn. I need, in expressing my delight, to thank a friend who have made my visit possible. In M. D. Muthukumarasamy, an old and dear friend, a great folklorist, a man with whom I feel great kinship and who have made this conference possible. We need to remember Sharada Ramanathan of the Ford Foundation in Delhi who has provided support to NFSC. I consider it a great honour to be here with my colleagues, the great Komal Kothari and my colleagues from America, my old, close beloved friend Lee Haring and Pravina Shukla who teaches with me at Indiana University.

I come in the very beginning to make a fairly simple set of propositions. Here is the first one: I teach you a little bit about the history of our discipline. We can divide its history into three great phases. The first one is the European phase. In the European phase, folklorists were primarily interested in history. Their eyes were turned backward, they were concerned with distant times, distant places, the movement of ideas, and the movement of peoples and as they looked backward, they first discovered something about their national heritage. But the more the folklorists concentrated on their national heritage, the more the Germans were interested in Germany, the more that the Irish were interested in Ireland, the Italians in Italy, they began to discover the proposition of the international. They lost their concern with national destiny and began to think, however humbly, however crudely, and from whatever superior perspective that they adopted, they began to think about an international view, an international view that through various serious research ultimately brought the folklorists into an understanding of one great land mass that lay on the west in Ireland and on the east in India and the great Thomson in his day titled the most important chapter of the most important book, *From India to Ireland*. Note the way in which the folklorist's interest in the origins of folklore in India that then moved westward was precisely counter to all the forces of colonialism. The forces of colonialism were suggesting that all ideas were moving from Europe to Asia; the folklorist was arguing that all the great ideas had in fact moved from Asia to Europe.

Humble, small, marginal, of no great importance, the little discipline of folklore took as its task, from the very inception, to countering the proposition of colonialism by arguing in behalf of the world moving against the sun and all of the ideas moving with the course of the universe from east to west. In its first days, its European century, folklore was primarily concerned with the past and as it was concerned with the past, it was primarily concerned with the reconstruction of a history that would be for modern people a better, more democratic, more comprehensive history than the history that was written in history books. It started this discipline of folklore in pure opposition to the force of history, the force of history being that force that supported colonial endeavours, that supported oppression, that supported division, that attempted to work against the entire notion of democracy. In its first century, folklore was committed to an understanding from the past about possibilities of a democratic future.

In its second century, folklore shifted from Europe to the United States, and in shifting from Europe to the United States folklore began to be concerned not so much with the past as with the present. As it reconstructed itself as a view of the present, folklore lost the value structures that had committed folklore to a countering of colonialism; it began to look at the possibilities of a universe made up of equal civilisations, of equal cultures, of cultures each of them with their integrity, of cultures each of them with their power, of cultures each of them with their beauty. Folklore then became the celebration of the integrity of distinct cultures, the ways in which small groups of people had through speaking well, through making well, through thinking well, had constructed for themselves ways of life that answered their needs, that fit their ecology, that fit their hopes for the future. In a sense, in its second century, its American century, folklore devalued values, deconstructed historical propositions and moved towards the notion of a universe made up of separate societies, each with its own integrity, and each with its own purpose.

We are, you and I, involved in a very powerful historic process because we are at the very dawn of folklore's third century. Its first century was a century of Europe and history; it was a century of looking backward in order to reconstitute a history that could be useful for the future. In its second century, its American

century, folklore is primarily oriented to the present, looking out upon the present and fragmenting the globe into a thousand, thousand small societies, each of them with their beauty. We are now standing at the very beginning of folklore's third century, which will be not its European, not its American century but its Asian century. We are at the very dawn of folklore's Asian

century and folklore's Asian century will not be a century that orients to the past, it will not be a century that orients to the present, it will be a century that orients itself to the future, that begins to look forward and to imagine how all of that learning that we have developed about history, all of that learning that we have developed about culture can be put into action. No longer will we suspend judgement; we will be obliged to make judgements. No longer will we be involved in pure research, we will be involved in impure research and impure research that allows us to rethink the entire proposition of scholarship, the entire proposition of science and allows us to realise that what we should be doing is putting into play, applying, ameliorating, making the world better for the world's people by using pure research to develop means by which we can

Aruna Roy: Chief Guest



Komalda: Welcome address



Lee Haring: Keynote address

improve the lot, not only of the poor, but of the rich, the way that we can improve the lot of all the people who live on the world.

During its American century what folklorists did was to dismantle the value structures by which history was constructed and attempt to eliminate values on behalf of equality. What I would like is to think about it as something beyond equality, beyond something egalitarian, something that might even propose the frightening notion of a new aristocracy, a new aristocracy of the mind, of the heart, of the soul, a new aristocracy that might allow in its Asian century for folklorists to solve the problems that the West has not solved – the problem of gender, the problem of class, these are the problems that lie before us; we have failed, it is my hope that with God's power that you will succeed. So my mission in coming to you is to help the transition from the century of America to the century of Asia. And in this mission what I imagine is a change in folklore, a change in folklore as you just heard the notion that we might reshape democracy, I would imagine us reshaping the entire proposition of ideology and in that reshaping what it is my hope that can happen is that Asian scholars who receive from western scholars all of those things that westerners have learnt and then not only adjust those things to a new territory but completely rebuild the discipline of folklore. I am here to give you the discipline of folklore with my blessing and my hope that you will do a better job with it than we did. We brought it to a certain point but at this point we in the West have failed.

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My first statement of my mission is that what I am here to do is to learn from you and to hand to you all of that which is of value in the discipline of folklore so that you can reconstruct the discipline and not only make it fit for Asia but so that Asians can now begin to lead the entire world, to do folklore better than we did folklore, to do better than the Europeans did folklore, to take folklore to new glorious heights in which pure research will be dedicated not merely to the accumulation of knowledge, but pure research will be dedicated to the solving of serious problems. There are serious problems that lie before us and the folklore can be the very means, it being so crucial to the way human beings construct their lives, the folklore can be the very means by which you construct a new discipline and you can, I wish, you can lead the world better than we have. America presumptuously calls itself the most powerful nation on the face of the earth; I see America as a great giant that does not know yet that it is dead. It is still stumbling around on the face of the earth as though it had energy. America's energy lies entirely in the past; Europe's energy is not even a dream in the mind of a dying soul. The whole hope of the future, in my opinion, lies with you in Asia. I am very delighted to be able to; I wish to surrender to you such virtue as remains in the discipline of folklore. My first mission is to give you folklore and

my second mission is to follow you into the future, not to lead you but to follow you. My third mission is to hope that with you we can dismantle this monstrous neo-colonial proposition called globalisation; globalisation that can seem like a positive force, globalisation which is nothing but colonialism in a whole new, more insidious guise. What I would like to do is to say to you first of all, as an American, for heaven's sake, do not follow America. For heaven's sake, please begin to lead America. America needs your direction and folklore needs your direction too.

What we need to do is to work against the proposition of globalisation on behalf of freedom, on behalf of justice. Folklore is not marginal to those endeavours. Our understanding of folklore is absolutely dead central to those endeavours; there will be no possibility for us understanding the world unless we study closely, so closely the people who have mastered tradition, that we do not consider those people to be our equals but we humbly accept those people to be our superiors and at last we learn to follow them and their wisdom into the future. I am, I repeat, delighted to be here. I am looking forward to these two weeks with you; I am excited in the ways in which I will be able to learn from you but more importantly what I would like us to do is to be able to develop between ourselves, among ourselves with all the powers that lie behind us in our civilisations, to be able to develop for the world a better model of what the future can be like. The European century was about history and the past, the American century was about the present, the Asian century will be about the future and whether the future will be better than the past is largely up to you. I say at the end of this little rant that I am perfectly happy, delighted to be following you into the future, pleased to be here, I thank my friends.

Keynote address: Lee Haring

Dear colleagues and members of the workshop, I take a moment now to express to you my immense gratitude for the invitation to me to travel here to Rajasthan and to be among you for the two weeks in this workshop. It was a year ago that I was privileged to attend the Twentieth Indian Folklore Congress held at Patiala. There I met many Indian folklorists and was impressed by the great importance that the study of folklore holds in the past and present and future, as my dear friend Henry Glassie has said, of this great country. It was an American anthropologist, Milton Singer, who pointed out, almost fifty years ago, India's strong interest in the recovery or reinterpretation of India's traditional culture. Singer also gave us this challenge, I quote, *and the professional student of culture and civilization may contribute something to this inquiry through an objective study of the variety and changes in cultural traditions*. That is the contribution we all hope to make through this workshop.

Writing about African-American blue songs, the great novelist Rod Ellison remarked that any viable theory about part of a culture obligates us to fashion a more adequate theory of the whole of that culture. Blues, he wrote, cannot be isolated from other kinds of music, whether African-American or other, cannot be isolated from other kinds of American expression or other parts of American culture. Ellison's logic if we take it to a global scale implies the reverse as well. Any viable theory of world culture in our time obligates us to assemble facts about local cultures, more facts indeed than globalisation theorists usually acknowledge. Folklorists are uniquely positioned to direct attention to local cultural situations. And that is a large part of our study in this workshop – identifying the new genres, tools and insights that arise in the studies, the central task of folklore is to take its place where it belongs at the centre of the human sciences. I am glad to be with you as a new millennium begins. Last year, many people celebrated an ending as though it were a new beginning. But new beginnings are always possible for us. I try to start over each morning, so I greet you with gratitude and excitement, and I wish all of you, all of us, a happy and fruitful time of working together.

Keynote address: Pravina Shukla

Good Morning. I am going to keep my comments very brief because you have lots of opportunity to hear me talk in the next two weeks. First of all, I want to thank M.D. Muthukumaraswamy for being here. It is a very important personal pleasure for me to be here in India, participating in this workshop. I am also honoured as a new professor to be in the company of my heroes, people who have proven and inspired me in folklore. I see my presence here at this folklore conference/workshop as symbolic. I see myself imbibing the connections between India and America. I am of Indian heritage, my parents are from India; I was born and brought up abroad; I have done fieldwork in both India and Brazil, where I grew up. So I study both the new world and the old world, both areas of my background, countries and cultures that make up who I am today. I think what we have to do is take the abstract of what Henry and Lee talked about and make it concrete.

We need now, we continue to need, compassionate understanding outside those perspectives. Still, we also need perspectives that bridge, a friend of mine just recently called me, saw me as a bridge between east and west, between Asia and America or Europe. I think we need the perspectives of the bridge, people who are both insiders and outsiders simultaneously, which I consider myself. And then we need to add the important insider's perspectives to this. That would be you talking about studying India. All three of these perspectives are needed for us to come to a better understanding of the dynamics of Indian folklore. I do not think we are using the insider's perspective, I say yours, the kind of bridge perspective, I say mine, the

outsider's perspective, I say theirs. One is not better than the other, one is not replacing the other in this chronology of centuries; I think we need all of them simultaneously. As I hope for the future in making this abstract specific, we are currently in the final stages of developing international folklore connection between Indiana University and India. We have Indian scholars and contemporary folklore theory. Henry Glassie and I would be the co-directors of that. This is an official connection; in the meantime while this happens we can engage in all kinds of unofficial connections. It is a pleasure to be here, I look forward to getting to know you. Thank you.

Vote of thanks: M.D. Muthukumaraswamy

Aruna Roy, the Chief guest of this function, Henry Glassie, Lee Haring, Komal Kothari, Chand, Bhandari, the Director of the Folklore Museum, Jaisalmer, and distinguished members from Jaisalmer and distinguished participants, it is my pleasure to thank you all for coming over here. This has been a very difficult workshop for us to organise, in the sense that we are sitting there in the city of Chennai and then we are organising something in Jaisalmer. This workshop would not have been happened without the collaboration of Rupayan Sansthan headed by Komal Kothari and his staff. They made all the local arrangements here and we were coordinating between the international faculty, the participants who applied to us and also with so many other people. One of the major tragedies that happened on January 26, the Indian Republic Day, the major earthquake in Gujarat, that set us really in a bad mood and many participants wondered whether we would be able to hold this workshop. The tragedy was colossal and the whole nation went through depression. On TV, the images shown were depressing and it was purely because of the encouragement I received from Komal I went ahead with all the preparations. I am also glad for all the participants who enquired with us whether this workshop was to happen in the first place, who believed my assurances and then came over here.

I would like to make a few comments about this workshop and its organisation and also thank all the colleagues who are to participate. We began the planning for this workshop in December 1999 when I invited Glassie to come over for our Shillong workshop. But at that time he could not make it because he had some other commitments in Bangladesh and then we began a conversation about this workshop and purely due to Glassie's commitment to the Asian century of the future that we were able to put together a curriculum, put together the faculty and I am grateful to Henry Glassie for being associated with me and then guiding me for the workshop for nearly one and a half years. That kind of a preparation went into this, all through emails: of course email is a blessing. Email and internet have revolutionised information sharing.

That brings me to the idea Shrimathi Aruna Roy brought to us today, the right to information, the right to have the transparency installed in government, non-government and other organisations. National Folklore Support Centre receives a grant from the Ford Foundation. We at NFSC believe that the funds available to us from the Ford Foundation are public funds. It is a public fund we are handling and NFSC stands committed to the accountability of receiving public funds. At NFSC I strive hard to keep the centre, egalitarian. We have no hierarchy in the organisation; we have only roles to play, and we have only work to accomplish. And I have distinguished, hard-working colleagues with me, Venugopal, Jasmine K. Dharod and Athrongla Sangtam and Murugan. Then we have the blessing of working with the colleagues from Rupayan Sansthan, Kuldeep Kothari and Rajinder.

All of us are participants, we are students of folklore, we are here to learn and as organisers we have second roles to play. We are here to learn from you and also learn from the place, Rajasthan. Another thing I would like to talk about is the kind of faculty we have in the presence of Lee Haring and Shukla. I entirely agree with Glassie when he says the future of folklore as a discipline is in the hands of Asian scholars. I hesitate to say Indian scholars because we planned to have South Asian and South-East Asian participants for this workshop. Unfortunately when we initially conceived of this workshop, we conceived of it only as a national workshop. Then we thought we have a larger connectivity with the South Asian and South-East Asian countries and we needed participants from there also. But we could not provide them with the travel funds and Glassie said he would relinquish his travel funds to give that to candidates from Bangladesh or other Southeast Asian countries. We found although we are very eager for a conversation with our colleagues in the South Asian and South-East Asian countries, communications between us are dismal. So giving

information was difficult, we could get only very few applications and once we asked them to come over, they had difficulty finding travel funds. This is one of the problem we need to take into consideration in building up an Asian century for folklore. However we were able to get three scholars, Phuong Lethi from Vietnam, Tulasi Diwasa and Bandhu from Nepal. The structure of the curriculum, the course, we thought, should address transnational ways of seeing folklore. Transnational in the sense how cultures mingle and how cultures offer ways of all the time creating new possibilities, all the time creating possibilities of genre, possibilities of life forms, possibilities of expression, the possibilities of wisdom.

Without expression, there is no possibility of wisdom. Without wisdom, there is no possibility of learning and without learning there is no possibility of building a nation of democracy and the nation of democracy depends on learning from the people as we all agreed and then for learning from the people, we need tools, we need theoretical tools, we need people who have studied them. So we have Lee Haring and Pravina Shukla, both of them are experts in studying how cultures mingle and how new possibilities emerge. These are very important to us in the context of globalisation as Glassie mentioned, in the context of grassroots expression as Aruna Roy mentioned and then in the context of listening to the silences as Komal Kothari mentioned. So along with distinguished faculty I think we also have distinguished participants for this workshop; most of them are senior to me in this field and I look forward to a great listening and great learning experience with all of you. We, I hope, to spend fruitful time here in Rajasthan; let us explore Rajasthani culture also when we are here for the next fifteen days. With that, I thank every one of you, I thank the Ford Foundation, I thank my colleagues, I thank my colleagues at the Rupayan Sansthan, and I thank our learned teachers.

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Workshop Participants and Faculty



Standing (from L to R): Murugan, Nima, Geeta, Muthu, Pravina, Lakshmi, Jasmine, Simon, Khubchandani, Kuldeep, Aruna, Jayathirtha, Tulasi Diwasa, Sawai, Phuong Le Thi, N.K. Sharma, Moji Riba
Sitting (from L to R): Bandhu, Gayatri, Komalda, Munira, Guy, Shikha, Athrongla, Ashok Alva

Field visits

Date	Place
6 February	Jaisalmer fort, Jain temples, Haveli sculptures and khadi bhandar
8 February	Kalakar colony to Kherati Ram Bhatt's place where the whole process of puppet making and a puppetry show were performed
9 February	Folklore museum and Garisar lake
11 February	Visited Bharna and Gazi Khan's Institute, listened to folk music concerts, went for camel safari and visited the sand dunes
13 February	Visited goldsmith B.D. Soni's work place and observed the various stages of making jewellery
14 February	Visited Hamira village for traditional pottery and later to Gazi, Anwar and Zakar 's place where they sang folk songs and visited the traditional fair related to mother goddess Kale Doongri
16 February	Visited village Khuldara, abandoned villages by Pallival Brahmin community and later went to the sunset point

Evening performances

Date	Artists	Description of performance	Contact Address
Feb 5	Child Artists: Yassin, Mehboob, Abdul Rashid, Sikander, Kutla, Shankara, Kheta, Darra, Roshan	Folk Songs	C/o Kheta Khan Manganiyar, Village Post Hamira, Dist- Jaisalmer, Rajasthan. Ph: (02992) 51285
Feb 7	Rukma Devi	Solo artist (song)	Payachi, Rajasthan, Near Hotel Dhola Maru, Jaisalmer, Rajasthan
Feb 7	Kherati Ram Bhatt	Puppetry	Katputliwala, House no. 47, Kalakar colony, Jaisalmer, Rajasthan
Feb 9	Ghewar, Anwar, Barkat, Gazi	Folk Songs (Hamira)	Village Hamira, Dist. Jaisalmer, Rajasthan
Feb 11	Ghazi, Sagar, Perupa, Buchi, Mehra, Mayat, Anwar, Gazi, Gazi Barner, Satar, Barkat	Folk songs (Bharna)	Village Bharna Dist. Jaisalmer Rajasthan
Feb 12	Sukmi Devi, Suva Devi, Satar Khan (Dholak)	Kalvelia Dance	Sheshnath Lok Kalakar House no. 55, Sanjay C Colony, Pratap Nagar, Jodhpur, Rajasthan
Feb 13	Anwar, Gazi Bharni, Ghewar, Barkat Khan, Mehra	Folk Songs	Village Hamira, Dist. Jaisalmer, Rajasthan
Feb 14	Chanda, Kamala, Narayan Das, Rukmani, Gaffur	Teratali Dance	Gaon Dhol Tehasil Gokurda, Dist. Udaipur, Rajasthan