

**A Study of Folktales: Fisherwomen as Narrators from Erstwhile
East Godavari District of Andhra Pradesh**

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BY

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I, **VAHINI BILLU** hereby declare that this thesis entitled “**A Study of Folktales: Fisherwomen as Narrators from Erstwhile East Godavari District of Andhra Pradesh**”, submitted by me under the guidance and supervision of **Prof. J. Bheemaiah** is a bonafide research work. I also declare that it has not been submitted previously in part or in full to this University or any other University or Institution for the award of any degree or diploma. I hereby agree that my thesis can be deposited in Shodhganga/INFLIBNET.

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Further, the student has the following publication(s) before submission of the thesis/monograph for the adjudication and has produced evidence for the same in the form of acceptance letter or the reprint in the relevant area of her research.

A. Published in the following Journals:

1. Billu, V. (2019). Oral Narratives As A Pedagogic Tool For Language Learning In Indian Context. *Think India Journal*, 22(10), 7065–7071.
2. Billu, Vahini. “Oral Narratives and the Cultural Identity of Fisher Folk from Emic Perspective.” *Lokaratna*, XV, no. 1, Dec. 2022, pp. 74–85, <https://folklorefoundation.org/lokaratna/>.

B. Presented in the following Seminars:

1. Presented a paper in ‘XXVI All India Conference and National Seminar on Folklore’ entitled, “Folk Songs of Fishermen Community from East Godavari District” at School of Folklore Studies , University of Calicut on Feb 15-17, 2019.

2. Presented a paper in three-day International Conference on ‘Globalizing South Asian Regional Literature: Social and Cultural Perspectives’ entitled, “Oral Expressions and Ritual Process of the Fishermen Community: A Study of Kola Sambaram” organised by Centre for Comparative Literature, University of Hyderabad, Sep 14-16, 2022.

Further, the student has completed following courses in the Centre for Folk Culture Studies;

Sl.No.	Course No	Name of the Course	Credits	Pass/Fail
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3	FS-803	Folk life and Culture Performances	4	PASS
4	FS-804	Folklore-Field Methods	4	PASS

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This dissertation is dedicated

to

Krantijyoti Savitribai Phule

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Chapter 1

Introduction

Folktales deal with a major portion of oral narratives. The term "folk" comes from the German word Volk, which means "people." Folk tales deal mostly with the stories of the people. Sometimes elements of supernatural power, animals, birds, and trees find a place in the tales. Most of these tales are transmitted from one generation to another through oral tradition. The authorship of most of the tales is unknown. Wadley remarks that "Telling of a folk 'story' is ultimately three things: 1. Discourse (linguistic event) 2. Narrative (literary event) 3. Performance (cultural event)" (196)¹. She also highlights the significance of the context in which the story is told that includes the knowledge of the cultural framework shared by the story teller and the audience.

In ancient days when the rural population was many people after finishing their daily chores used to gather at some place and used to share their experiences on that day. When elements of supernatural beings are presented as a part of narration people used to listen with rapt attention. The experiences which were interesting and creative were repeated many times for the sake of the audience. The experiences in meantime became stories. These stories reflect the very heart of the people who made them. At the same time, they used to amuse the audience and provide them relief from their daily chores. In this context, Ramanujan observed that "A folktale is a poetic object that carries some of its cultural context within it; it is also a travelling

¹ Blackburn, Stuart H., et al. "The Katha of Sakat: Two Tellings." *Another Harmony: New Essays on the Folklore of India*, University of California Press, Berkeley, 1986, p. 196.

metaphor that finds a new meaning with each new telling...one should bear in mind that these tales are meant to be read for pleasure first, to be experienced as aesthetic objects” (11)².

For centuries, folklore and folktales have assimilated into every culture. The nation of diversity, India, has a wide variety of tales and short stories to choose from when it comes to folklore. Indian storytelling dates back to the Vedic era when epics like the Ramayana and Mahabharata were written. In the guise of supporting tales, they are full of fables and moral lessons. The epics provide us with a perspective from which to live. Numerous mythological traditions and stories that come from all areas of life are found in Indian folklore. The extraordinary "Panchatantra" to "Hitopadesha," from "Jataka to Akbar-Birbal," are only a few of the intriguing tales. The genre of folktale collection first appeared in India in the late nineteenth century.

The stories transcend time. The urge to tell a narrative and the want to listen to it has made stories the natural companion of man across ages (53)³. Human beings are brought up and are living in a world of stories. It is in a way imagination is constructing the world around him. He shapes the world according to what he has heard. Stories are born out of the creative weaving of the human mind and they can grab the attention of the listener in all senses. Tales with little modification can adapt themselves to any cultural system. In general, the word

² Prasad, Leela, et al. *Gender and Story in South India*, State University of New York Press, Albany, 2006, p. 11.

³ Dorson, Richard M. *Folklore and Folklife: An Introduction*, University of Chicago Press, Chicago, 1982, p. 53.

narrative has a connection with the verb ‘narrate’. We all human beings tend to explain the situations or events in our life to others. It is an unconscious part of our daily routine. It represents internalized world of others. It provides deep insight into human thought’s ability of self-shaping and the power of creating stories. Stories are nothing but a combination of social and culturally shared beliefs and actions. An individual’s story unconsciously presents the socio-cultural situations in which he is living. This in a way leads to the study of cultural and social aspects of the society in which the narrator is living.

Paul Ricoeur considers narratives as the core of self-interpretation. He believes that human beings make sense of their lives by unfolding the stories of the past which make them move toward the future. By believing in the larger scope of stories and histories he can attribute meaning to his life very easily⁴. The role of the narrator plays a major role in narrating a tale. The narrator is a narrative voice that tells the story in the first or third person. He is present sometimes as a character and in some cases, his omnipresence is felt. The self of the narrator reflects consciously or unconsciously as a part of the narration. The narrator while narrating need not necessarily present his experiences as it is. He/she presents the aspects and issues which she feels are important at that time. So unknowingly perspective of the narrator reflects in the narration. Narration is also affected by cognition, age group, and gender of the narrator.

Gender and its role play a vital role in narrating as well as interpreting the tale. Motifs change with gender. The world of women is not same as the world of men. There exists a lot of ideological differences between both genders in dealing with the same subject. For instance,

⁴ Huttunen, Rauno, et al. “Charles Taylor and Paul Ricoeur on Self-Interpretations and Narrative Identity.” *Narrative Research: Voices of Teachers and Philosophers*, SoPhi, Jyväskylä, Finland, 2002.

snakes are frequently depicted in stories with male protagonists as rivals, whereas in stories with female protagonists, snakes are often associated with a welcoming atmosphere. In women-centered tales, we find a lot of attachment to the natal home and their relationships with the family members whereas in male-centered tales we find a bit of patriarchal ideology and responsibilities carried along with it.

Women's narratives seem to share the general function of recapitulation that is commonly found in fictional narratives. The tales are the recreation of women's fantasies that deny the restrictions of reality, family and custom. In other words, women release their suppressed desire in tales. Women enjoy power through enactment. Ramanujan views women-centered narrative as "one that is narrated by women, is shared among women, is about women, or is a varying combination of these" (5)⁵. By performing and narrating tales women are playing the role of acting as well as passive bearers of tradition. Non-professional tale tellers tend to be predominantly women. They are passive-bearers of cultural traditions. The need for stories to be told necessitates their telling. They feel suffocated, and occasionally they even pass away without the transfer of the story. Untold stories sometimes transform themselves into physical objects and take revenge. E.g.: A Story and Song. Classical texts require recitation because they have an effect. Texts can be enchanted or useful. Their reading serves an external goal, and their effectiveness is typically tied to family or Vedic ritual, in contrast to women's tales, where a story is an aspect of existence that cannot be overlooked, murdered, or wished

⁵ Prasad, Leela, Ruth B. Bottigheimer, Lalita Handoo, et al. "Anklets on the Pyal: Women Present Women's Stories from South India." *Gender and Story in South India*, State University of New York Press, Albany, 2006, p. 5.

away. It demands to be recounted and kept alive, and it has a life of its own⁶. The knowledge that they share is fore fronted by gender.

Sometimes while hearing the same narrative from different genders, we get a completely different perspective on the subject. Male narratives, just focus straight to the point and we get very few hints about the cultural and social background of the society, whereas in women's narratives we find a lot of descriptions and elaborate explanations of the same narrative in a different matter. We find a lot of ritual and ceremonial descriptions in women's narratives. This gives us a lot of scope to study the cultural system and rites of passage of the particular community to which she is belonging. As a part of my research, I would like to observe how women were presented in tales narrated by women as well as men. The study also focuses on ideological differences present in both forms of narration. Some parts of the research can also focus on the study of the cultural system to which the narrator is belonging to.

Andhra Pradesh is home to diverse communities of fishermen. Some of the major fishermen subcastes are Agni Kula Kshatriya, Bestha, Bastar, Gangaputra, Gangavar, Gondla, Jalari, Koracha, Nayyala, Pattapa, Palli, Vadavaliya, Vaddi, Jala Kshatriya, Vanyekula Kshatriya (VanneKapu, Vanne Reddy, Palle Kapu, Palle Reddy). Among these sub-castes Agni Kula Kshatriyas, Jalari, Palli, and Vaddi communities are found commonly in coastal areas of Andhra Pradesh. But in government records, all these subcastes referred to as one single community Agnikula Kshatriya this is following the Puducherry decree 1929 “all the

⁶ Appadurai, Arjun, et al. *Gender, Genre, and Power in South Asian Expressive Traditions*, Motilal Banarsidass, Delhi, 1994.

fishermen communities of Madras Presidency are to be referred to as Agnikula Kshatriyas” (71)⁷.

Most of the fishermen confine themselves to their traditional occupation of fishing while some engage themselves as agricultural laborers, palanquin bearers, village priests, and so on. They follow mostly Hindu fold and their setup is mostly patriarchal. They wear sacred thread and men try to imitate the dressing style of Brahmins. They usually marry cross cousins as it benefits them a lot, in forming fishing communities. Widow remarriage is not allowed and divorce cases are usually solved in their community meetings. They are non-vegetarians but abstain from eating beef. Men usually go for fishing and women take care of selling the catch and preserving it. Women in the fishermen's community get a lot of chances to interact with different communities as a part of their daily routine. Most of their customs and traditions are available orally very few details about them are available in recorded form. This gives us a lot of scope to explore their oral tradition and customs.

Significance of the Topic:

Tales are an inseparable part of our tradition for a long time. They represent cultural, social, and traditional aspects of the community to which they belong. Most of the folktales are orally transmitted from one generation to other and they are trying to guide the younger generations about the moral and ethical stands they should take in their growth as an individual. By collecting and studying folktales the study aims at bringing the oral narratives into written

⁷ Sarma, B. Subhramanyeswara. “Konaseema Jalari Paatalu Oka Pariseelana.” *Telugu university*, 1990.

form. By recording folktales, we can carefully study the cultural variations that a particular tale has gone through oral transmission. By analyzing folktales, we can also interpret the lives of cultural communities present in the tale.

In Indian tradition, we find women mostly narrating tales to the younger people of the family. They are traditional bearers of transforming knowledge orally from one generation to another. The majority of women's stories are based on narratives that are created, owned, and narrated by women. Women use oral narratives as a source of releasing their repression. They use tales as a medium to move away a while from bondages, limits, and responsibilities. This unconsciously reflects the personal self of the narrator. By studying tales told by them we can study the personal self of the women narrator. Women's narratives reflect a complete combination of tradition and culture within the context of folklore performance. Kanaka Durga remarks that "Women's personal narratives are primary sources for reflecting on gender issues. The stories offer how women negotiate their exceptional gender status both in their daily lives and over the course of their lifetimes" (88)⁸. The study here will be concentrating on studying the social and cultural aspects of the society and community in which the tale is told. It will also focus on collecting tales that were narrated by men as well as women on women's life. The aspect of gender will be observed carefully and highlighted as a part of the study. The ideological differences which come out as a part of the narration will also be analyzed carefully. By analyzing folktales, we can also interpret the lives of cultural communities

⁸ Prasad, Leela, Ruth B. Bottigheimer, Lalita Handoo, et al. "Transformation of Gender Roles: Converging Identities in Personal and Poetic Narratives." *Gender and Story in South India*, State University of New York Press, Albany, 2006, p.88.

present in the tale. As very few details are available on the fishermen's community in East Godavari, we can study the cultural and social setup of their community through the context of tales. We can also evaluate their practices and customs through the analysis of tales.

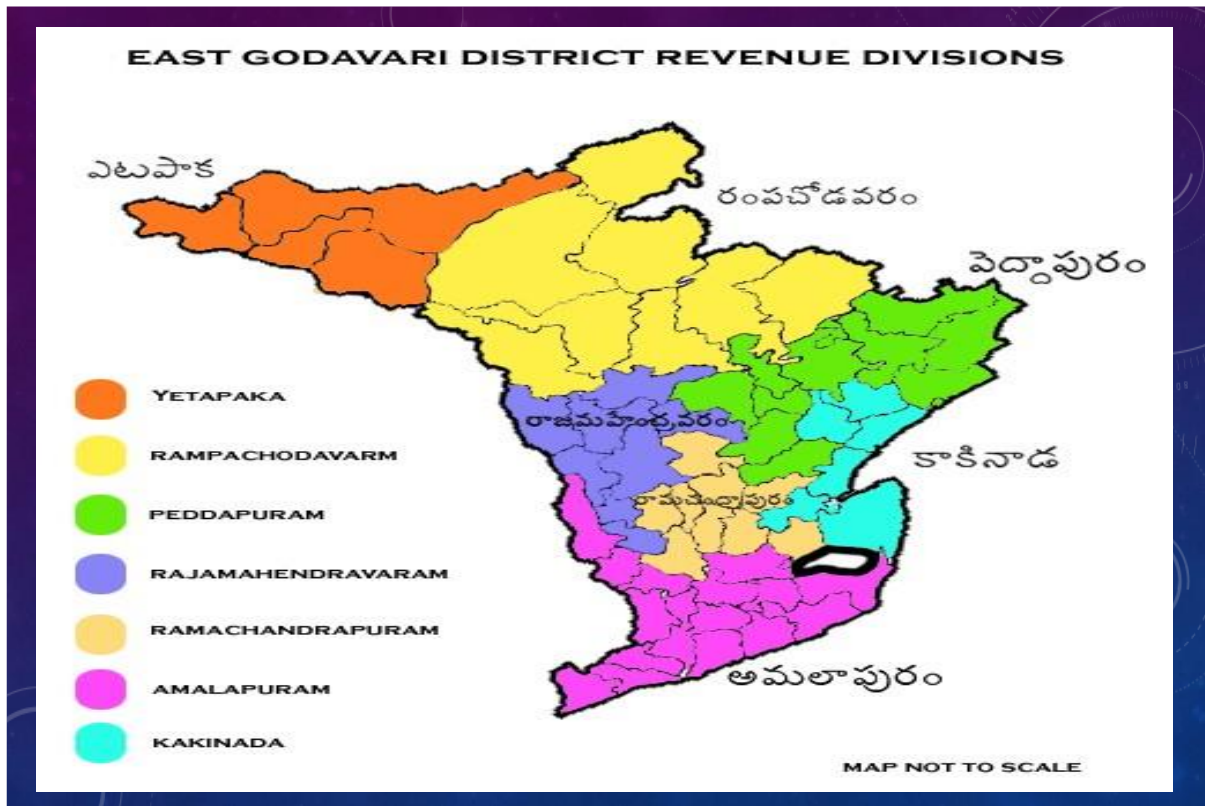
Nature and Scope of the Study:

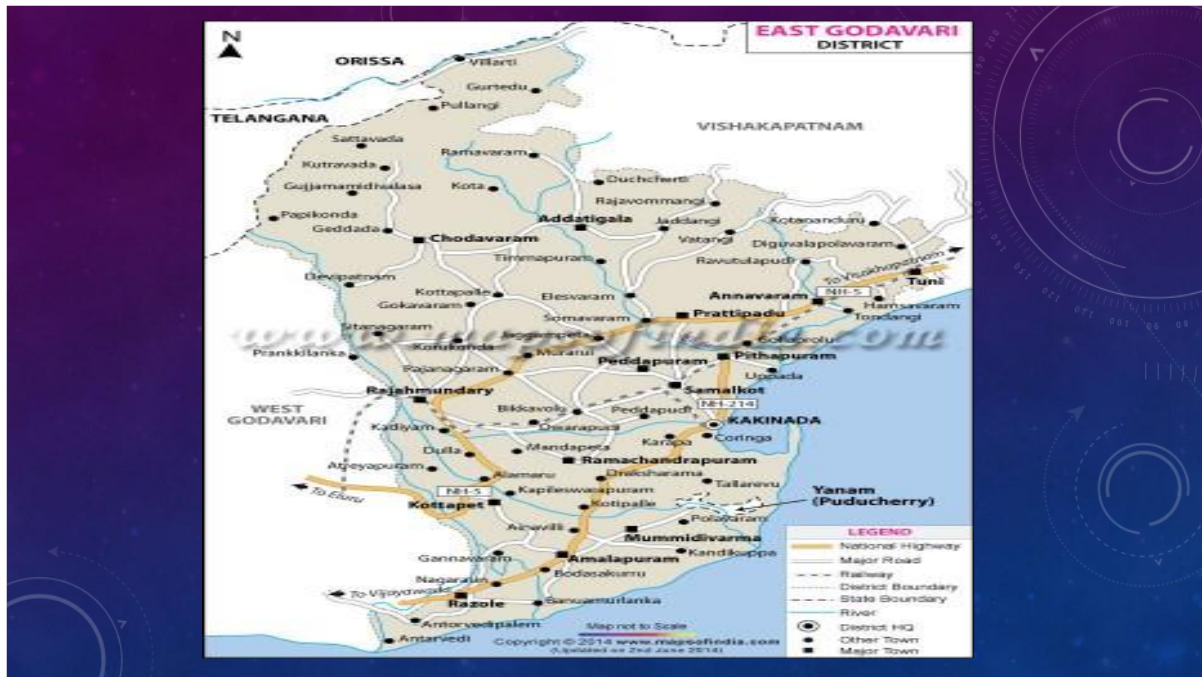
The study was mainly based on folkloristic perspectives. Folktales and other oral narratives were collected from the field. As there is very little data on the fishermen community in East Godavari the research also intended to collect ethnographic details about the fishermen community by analyzing tales and other oral traditions. Folktales and other oral traditions were collected from the field and their customs and practices were evaluated based on the oral literature. The research also focused on the collection of versions and variations and gender differences. It also analyzed how women are presented as a part of the narration by both genders.

Study Area:

Geographically, the study region includes the East Godavari district. It will pay particular attention to the mandals of Konaseema, which have a sizable community of fishermen. As its name suggests, the East Godavari District is intimately linked to the Godavari River and takes up a significant amount of the delta region. It is a coastal district in the Andhra Pradesh state with Kakinada as its administrative center. The Bay of Bengal surrounds it on its east and south, the district of Khammam on its west, and the district of Visakhapatnam on its north. 12,607 square kilometers make up the East Godavari district. The district is divided into 7 revenue divisions, each with 65 mandals: Amalapuram, Etapaka, Kakinada, Peddapuram,

Rajahmundry, and Ramachandrapuram. Most of the fishing communities are in the revenue divisions of Kakinada and Amalapuram. It might be because there are so many water bodies and a long, wide coastal line. There are 48 villages in Kakinada and 42 in Amalapuram, and practically all of them are inhabited by Pallis or Agnikula Kshatriyas.





Survey of Previous Literature:

The literature survey includes a review of books on folklore, narratives, gender, and research methodology. Along with the books, some articles were also reviewed.

Books on Folklore:

Ben-Amos, Dan. *Folklore Genres*, University of Texas Press, Austin, 1981.

The essays in *Folklore Genres* show how folklore genre studies have developed while also addressing literary, anthropological, and taxonomic issues. The study's overall focus is on genre theory's historical development and concept. The literary-focused articles view folklore forms as intricate, symbolically rich representations rather than as literary genres' forebears. It is well recognised that a story seldom captures what is being told as it is being told, and that the written word is only a weak imitation of the spoken word. The essays in this collection help

readers understand folklore genres as logically connected conceptual categories in culture as well as oral literature forms as multifaceted symbols of communication.

Dorson, Richard M. *Folklore and Folklife: An Introduction*, University of Chicago Press, Chicago, 1982.

This book can be said as the basic book for understanding the concepts of folklore. It gives the reader a comprehensive understanding of the forms of folklore. It also describes briefly the methods of folk life study. The book majorly concentrated on the various forms of folklore and their functions. It also speaks about what makes a folklorist different from an anthropologist or historian. Fieldwork plays a major role in influencing the work of a folklorist. He has to penetrate deep into the field. The use of archives into which manuscripts and taped results of field recordings are collected and the vast exposure to such unpublished resources brings all the differences. Folklorists should take the aid of indexes to classify and organize their material. The book next focuses on the major theories folklorists are using for collecting data. It gives a brief description of the Historical-Geographical method, ideological, functional, psycho-analytical, oral-formulaic, cross-cultural, folk-cultural, and contextual theories. Dorson in his book broadly classifies folklore study into four categories: 1. Oral folklore 2. Social folk custom 3. Material Culture 4. Folk Arts. The book further speaks about the subcategories and their role in folk life.

Gennep, Arnold Van. *The Rites of Passage*. Routledge, 2004.

Rites of passage often refer to an action that signifies a sacred transition. These rituals can be both physical and philosophical, though the former is more common. Rituals are broken

down by Van Gennep into three sub-categories: rites of separation, rites of transition, and rites of integration. These three phases do not always accompany ceremonies, and not everyone performs all of the rites. The book then goes on to describe the traits of each subcategory and all the various rituals and ceremonies that are regarded as rites of passage.

Propp, Vladimir. *Morphology of the Folktale*. Univ. of Texas Press, 1968.

This book is a well-known and significant study on structuralism. He expanded on the Russian Formalist method of studying narrative structure. He created a lot of differences and generalisations relating to fairy tales. Propp looked at the type of relationship that each story had. He developed a mechanism to study the formulas produced from each story. The roles of the *dramatis personae* could be used to analyse the stories. Thus, in Propp's structuralism, function became the fundamental classificatory and analytical unit. Propp studied 100 Russian fairy tales and came up with 31 functions (categories that create the story frameworks. It does not imply that each of the 31 functions occur in a single tale.

Turner, Victor W. *The Ritual Process: Structure and Anti-Structure*, Routledge, London, 2017.

The *Ritual Process* by Victor Turner has two sections. The second half of the book examines the connection between the notions of structure and liminality, which come from his examination of rituals. The structure and relevance of symbolism in Ndembu ceremonies are discussed in the first part of the book, and the primary theoretical argument is presented in the second half. In a nutshell, *communitas* and structure are two social life forms that are incompatible with one another but mutually necessary. One definition of society states that it

is "a structured, differentiating, and frequently hierarchical system of politico-legal-economic positions with many various sorts of evaluation, dividing men in terms of "more" or 'less." On the contrary *Communitas*, is described as "society as an unstructured or rudimentary structured and relatively undifferentiated *comitatus*, community, or even communion of equal individuals who submit together to the general authority of the ritual elders"(96)⁹.

Books on Narrative:

White, Hayden V. *The Content of the Form: Narrative Discourse and Historical Representation*. The Johns Hopkins University Press, 1990.

The Content of The Form by Hayden Whites distinguishes between historical discourses that narrate and those that narrativize. The former is an attempt to recreate the occurrences, while the latter is an effort to spin a tale around them. This distinction between the historical discourse and the narrative story (or narrativized discourse) could be compared to that between a drama and a documentary (in the film). The documentary claims that it is an objective discourse about a certain topic. Events in the theatre speak for themselves as a story. Of course, the form is different in narrative/drama, with characters, motivations, human agency, particular speaking styles, etc. He continues and discusses various styles of historical re-enactment. The drawback of "Annals" is that it is merely a list of happenings. No sense of a beginning, middle, or end is present, nor is there any feeling of a narrative structure. There is a feeling of narrative

⁹ Turner, Victor W. *The Ritual Process: Structure and Anti-Structure*, Routledge, London, 2017.

structure to the chronicle, yet it ends arbitrarily, for instance, at a specific point in time. He analyses how annals and chronicles are more like supplements to narrative history rather than being simply dismissed as unfinished history in the second portion of the essay. The form/content binary is a fundamental idea in the history of metaphysics, and White's emphasis on it raises the suspicion that, despite his disclaimers, he has a strong bias in favor of conventional "history." Of course, White's content-of-the-form gives the duality a new twist.

Phelan, James, and Peter J. Rabinowitz. *A Companion to Narrative Theory*. Blackwell, 2008.

A Companion to Narrative Theory focuses mostly on the historical development of narratives. In his book *Grammaire Du Decameron* (1969), Tzvetan Todorov first introduced the term "narratologie" to refer to "the science of narrative," emphasising that it is dependent on other fields such as biology, sociology, and so forth. Todorov in theorizing narrative has taken the concepts of 'la langue' and 'la parole' by Saussure. As langue and parole together constitute the semiotic framework of language, different trans-textual semiotic principles form a narrative text. In addition to greatly advancing research on narrative fiction, Wellek and Warren's *Theory of Literature* influenced Anglo-American literary theory generally. It provides many focal points for narrative research. The history of narrative theory can be traced back to parallel developmental strategies. In early 20th century, the morphological method was the pioneer in narrative poetics in Germany. Later it was developed by Russian formalists. Seminal works of narrative morphology include a programmatic manifesto by the German philologist Otmar Schissel Von Flaschenberg in which he analyzed higher-order narrative structures into rhetorical artistic devices. Additionally the disposition and composition of the structural elements contained within narratives were differentiated. They focused on two

aspects in particular patterns of action and acting personae. This focus led to the morphological study of folk tales by Propp. Propp focused on plot-based functions performed by various characters. German academics similarly emphasised the structure of action rather than the development of personalities. Based on the morphological approach narrative composition of Germany was shaped. By the end of 1920, German compositional work had gained widespread recognition in Russia. Later it spread its influence in France and paved the foundation stone for structuralist narratology. Later Russian formalists created stylistic frameworks for deciphering the broadest variety of prose compositions. This led to the differentiation of narrative theories from theories of novels and all semiotic activities were organized narratively. Realizing these narratologists embraced structural linguistics as their major study keeping apart the domain of linguistic theory. The narratological project as a whole is shaped by structural linguistics in addition to deciding the subject and approach of the investigation. The precise and typological nature of narratives was embraced by structural linguists. The fixation of narratology with typology and precision was questioned by postcolonial critics, who stated that the reader's precision inevitably influences textual analysis.

Heinen, Sandra. *Narratology in the Age of Cross-Disciplinary Narrative Research*, De Gruyter, Berlin, 2009.

In this volume, fifteen essays on narrative and narrativity are presented. These essays examine these topics from a variety of angles, including literary studies and hermeneutics, cognitive theory and creativity research, metaphor studies, film theory, and intermediate, as well as memory studies, musicology, theology, and psychology. The topics include a wide range of subjects, including narratology's present condition and future possibilities, narrativity

in visual and auditory arts, the cultural roles of narrative, and the function of narrative notions across disciplines. Over the past 15 years, the subject of narrative research—once the purview of structuralist literary theory—has grown to be both worldwide and interdisciplinary. The book briefly introduces cognitive narratology and explains how it helped us comprehend the reception process by demonstrating how reading acts are framed by narrative schemata that are a part of our mental disposition. Additionally, it emphasises how telling a narrative involves the same mental faculties as listening to one. Storytelling is recognized as an important tool for making sense of the world and creating meaning. Human beings use oral, written, and visual stories to communicate their lived experiences. This book introduces newcomers to the ongoing debate on storytelling, reflecting the diverse research questions and methods involved. It takes a critical yet optimistic stance on interdisciplinary collaboration among narrative researchers and invites experienced readers from any discipline to join the debate. The goal is to promote the exchange of ideas, concepts, and methods between the humanities and social sciences.

Andrews, Molly, et al. *Doing Narrative Research*, SAGE, Los Angeles, CA, 2013.

The second edition of *Doing Narrative Research* comprises thirteen chapters. The introduction “What is Narrative Research?” traces the origin of narrative, and brings forth distinct narrative approaches like social-centered, experience-centered, and event centered. The authors present recent concepts in the narrative like small and big stories. The authors advocate holistic study when preparing for narrative research. In the first chapter, Wendy Patterson speaks about event-centric versus experiential approaches to narrative analysis, and he prefers interpretive experiential perspectives for narrative research. The second chapter

describes the experience-centered narrative, its collection, and its analysis. Chapter three studies social and cultural contexts in narratives that are not overtly expressed. The fourth Chapter explains the dialogic narrative that takes place between the authors Phil and Catherine. The authors have emphasized the process and evolution of meaning in narrative research. Concerning the interpretation of narratives, they hold that they can be interpreted and re-interpreted according to the changing times. The fifth chapter presents that a narrative can be interpreted from various angles from different locations and times. However, the revisit to the data should be considered complementary to the earlier interpretation rather than displacing it. The sixth chapter establishes the relationship between the concepts of power, discourse, history, and genealogy with narrative. The seventh chapter relates the narrative research with the Foucauldian approach of power between the interviewer and interviewee. The eighth chapter talks about the ethical dilemmas that emerge in the research, the politics of ownership, control, and the production of narratives. The ninth chapter explains exploring different approaches to narrative world-making. It also focuses on the relationship between personal and public narratives. The tenth chapter speaks about dialogic narrative. It says that the meaning we attribute to the narrative is always in the process of transformation. The eleventh chapter speaks about the concept of adequate interpretation. It also brings a relationship between power, history, and biography. Chapter 12 focuses on narrating sensitive issues and how it was embedded in the cultural realm. The last chapter discusses the public life of narratives. In this section how oral testimonies and media reports were viewed by people is presented.

Books on Gender:

Appadurai, Arjun, et al. *Gender, Genre, and Power in South Asian Expressive Traditions*, Motilal Banarsidass, Delhi, 1994.

The colonial and post-colonial experiences had a significant impact on the development of gender roles and the expressive systems that both reflect and partially comprise the gendered aspect of social life in south Asian expressive traditions. Genders are genres. The stories told by women and featuring women as the main protagonists are known as women's tales. Non-professional tale tellers tend to be predominantly women. They are passive-bearers of cultural traditions. The need for stories to be told necessitates their telling. They feel suffocated, and occasionally they even pass away without the transfer of the story. Untold stories sometimes transform themselves into physical objects and take revenge. Eg: A Story and Song. Texts from classical literature must be recited because they have an effect. Texts can be magical or useful. In contrast to women's tales, which are a form of existence that cannot be neglected, destroyed, or wished away, their reading has an external goal, and its efficacy is typically tied to family or Vedic ritual. It demands to be told and kept alive because it has a life of its own. In stories told by women, the ill fate caused to the protagonist is mainly due to a change in fate. The themes vary based on gender. Women live in a world that is distinct from men. In civilizations where the sexes are increasingly segregated, significant sex-linked traditions with distinct repertoires emerge.

Griffiths, Morwenna. *Feminisms and the Self the Web of Identity*. Taylor and Francis, 2003.

It explores the interest in self, identity, narratives of self, autobiography, and the issues related to it. As a result, the politics of identity became a front line in this book. It focuses on how people think about gender, race, class, and sexuality. The book is intended as a contribution to the understanding and politics of self-identity from a philosophical perspective. It examines belonging, emotion, rationality, autonomy, and authenticity. The author remarks that rethinking a particular area of self-identity is re-defining and rethinking the philosophy of self-identity. Since its inception, the women's movement has placed a strong emphasis on self-identity and introspective issues. It also focuses on how women make their identities using language. A part of the book discusses the vital role played by gender in the public and private spheres. Griffith argues that even though women are given the position of maker their creations are controlled by circumstances. So women use language as a tool to release their oppressed selves. In this process, women unknowingly narrate their desires and fantasies as part of the narration and they try to present constructed identities in the public sphere. The real conflict arises when there is a huge difference between the private sphere and the public sphere.

Books on Fishermen Community:

Sarma, B. Subhramanyeswara. “Konaseema Jalari Paatalu Oka Pariseelana.” *Telugu university*, 1990.

The thesis focuses on various aspects of the fishermen's Community in Konaseema. The first part of the thesis has dealt with the origin of Palli or Vanniyans and brings out details about various subcastes present in the fishermen's communities. The author also highlights the

Puducherry decree of 1929 which mentions that all the fishermen communities present in Tamilnadu should be uniformly referred to as '*Palli*' or '*Vanniyan*' and those of the Madras Presidency as '*Agnikula Kshatriya*'. The author here mentions that despite the uniformity in referring to the community as single there are a lot of subcastes in the fishermen's community who practices their own traditions. The author then briefly focuses on different subcastes and gives information about their geographical location. He also explains briefly the cultural practices of fishermen's communities. Some part of the thesis deals with different fishing equipment and the final part of the thesis brings out the folk songs sung by them on different occasions. A part of the thesis brings out idioms used by them in their daily life. In the last part of the thesis, he brings out details about different occupations followed by fishermen and the problems faced by them.

KodandaRao, Meruvu. *Cultural and Structural Dimensions of Family a Study of Jalari Fishermen*, Concept Publ, New Delhi, 1990.

This book focuses mainly on the study of Jalari, a fishing community from coastal Andhra Pradesh. These community fishermen don't involve much in deep sea fishing; they usually don't go beyond one mile from the shore. The book in particular focused on the lives of fishermen from Jalari palem, a village present in the outskirts of Visakhapatnam. The book gives us a detailed description of their occupational life and part of it explains how they form a fishing group based on their agnatic descent. Some pages of the book deal with the socio-economic relations of Jalaris with other community people it at the same time throws light on how they market their catch. The last portion of the book focuses on the cultural life of jalaris. It throws light on every ritual a man undergoes throughout his lifetime. Jalari Community is

mostly patriarchal and it is reflected in every ritual an individual undergoes throughout his lifetime.

N., Krishnaswami Ayyar K, and C. A. Souter. *Madras District Gazetteers: Statistical Appendix, Together with a Supplement to the District Gazetteer (1907) for Godavari District, Supt., Govt. Press, Madras, 1935.*

The gazetteer in detail brings out the various statistical information about the district and gives us the reader a brief idea about the district. The second part of the book gives a physical description of the district. During the early 19th century Godavari district used to be a part of the Madras Presidency with 13 revenue divisions. At that time Kakinada is referred to as Cocanada and served as the headquarters of the district. The history of the district can be traced back to the great Indian epic Ramayana. It is mentioned that Rama stayed near the Godavari during his exile and protected sages from evil deeds of asuras. The latter part of it gives us a brief description of various people present in the district. Palli Community used to be one of the major communities in the Godavari district. They relate to themselves as brothers of Pandavas because of their common origin from the fire. Most of the Pallis are seen as priests in temples of the Draupadi Cult. They are placed in somewhat lower status in the Hindu caste fold. Because of their origin, they claim themselves as pure caste and try to imitate Brahmin tradition. The latter part of the book explains briefly fairs and festivals and gives brief details about each taluk in the district

Books on Research Methodology:

Kothari, B. L. *Research Methodology Tools and Techniques*. ABD Publ, 2011.

In this book author describe various research methods which are useful for social science and other disciplines of research. The book also offers a concise and thorough explanation of the basic ideas behind the research process and the many approaches applied to it. This book clearly discusses the goals of the study, the inspiration for the research, the many types of research, the importance of research, the research process, and the distinction between research methodologies. The book further highlights the methods of data collection such as observation method, interview method, questionnaires, surveys, case study method, and sampling method. All these methods play a vital role in collecting and interpreting data from the field.

Goldstein, Kenneth S. *A Guide for Field Workers in Folklore*, Trickster Press, Bloomington, IN, 2020.

The book explores the fact that there is no one right way to conduct fieldwork in folklore but instead advises using an anthropological approach. However, how the approaches and tactics are used depends on the collector's preference, temperament, or personality. The folklorist should reflect the true character of the evidence while interpreting or analysing it rather than attempting to go forward based on assumptions. It implies that in order to solve an issue as it arises in the field, scientific investigation, tenacity, pertinent information, and appropriate procedures are required. Before going into the field, the fieldworker should also be familiar with the literature on the region, its inhabitants, and their environment, including social history, occupation, education, religion, economy, and politics. They should also be

familiar with folklore field data, materials, procedures, and ideas. As soon as the researcher enters the field, they should build trust, maintain relationships, and behave morally. The book also covers a variety of procedures and tactics, such as interviewing and observation, as well as the value of understanding the context of both natural and manufactured folklore when conducting fieldwork. The book focuses a little on supplementary field methods like questionnaires, and finding lists and it also discusses the role of incorporating sources from visual and print media in collecting data.

Articles:

Narrative as a Research Method in Understanding Experiences in Nurse Education:

Maria Joyce, Senior Lecturer, University of Lincoln, 29th Jan 2008.

The term ‘narrative’ can be viewed both as a research method and phenomenon or phenomenon and process. It has its roots in the literary field and its widespread application made it popular as one of the research methods. Narrative in brief can be stories of one’s own self or the other and it can have multiple interpretations. Interpretation develops through the collaboration of the researcher and the respondent. A narrative is a form of communication presented by the first person or another person’s account of the first person. It acquires data to research employing storytelling, life history, in-depth interview, biography, and focus groups. As it discovers new facts and keeps on adding data to research its dynamic nature placed it in a qualitative paradigm. a narrative has been classified as first-order and second-order narratives. The first-order narrative is also known as the ontological narrative and it deals with an individual’s personal experiences and reflections. The second-order narrative deals with the researcher’s viewpoint on the social and cultural norms of a society, it is also known as

representational narrative. So here we can say narrative is broken down into two aspects where the first aspect emphasizes on individual's self and his experiences, and the second aspect emphasizes on societal and cultural norms of an individual.

Telling Stories: Narrative approaches in Qualitative Research- Margarete Sandelowski

The shift in the field of social sciences from positivism to behaviorism led to the emphasis on the study of the human impulse to narrate. As a result of it, the narrative became a major area of study. Respondents, patients, natives, subjects, and others recollect the events of their lives and narrate them from their viewpoints. Physicians, researchers, and fieldworkers analyse those viewpoints and present them in their reports. This analysis made narration a huge part of literary tradition. It is employed to study ethnography, psychoanalysis, feminism, postmodernism, and many more literary theories. The study of narratives has linked science with history, literature, and everyday life. Thereby narrativity has erased the boundaries of viewing one subject from one perspective only. This led ultimately to demolishing of boundaries between various disciplines. Human beings tend to narrate their experiences be they good or bad and they play the role of active listeners sometimes in the process of listening they identify themselves in others' stories. In this process, the narrative takes many forms. It can be heard, seen, told, performed, written, sculpted, and painted. Narratives at their core contain both content and expression. Narratives can be classified into descriptive and explanatory. Individual and group life stories or specific occurrences are covered by the descriptive narrative. It describes the circumstances under which one storyline occurred and the significance of the happenings. It also explains the relationship between individual stories and cultural factors. It also describes the functions of certain episodes in an individual's life.

In an explanatory narrative, the researcher is interested why a certain event happened. It is mostly used in journalism and clinical research.

Clandinin, D.J., and Huber's Emergence of Narrative Inquiry on the Research Landscape

Narrative Inquiry is a recent paradigm in qualitative methodology in which experience using narration is studied. Clandinin claims that narrative inquiry is a method of comprehension and investigation that involves participant and researcher cooperation. When analysing narrative experience, time, place, and social standing are important considerations. The process of narrative inquiry involves immersing oneself in both the respondent's and the researcher's daily lives. The respondent retells his life and narrates his experiences from the point where he is living. It is like an interim process. His life continues as usual after that also. A unique kind of narrative inquiry called autobiographical narrative inquiry has strong ties to auto-ethnography. It mainly focuses on how people present themselves and, in most cases, it is influenced by present cultural conditions. So, it reveals the events that are considered important at that particular time. The field is not an easy undergoing task. It doesn't move linearly. The respondent doesn't reveal all the information at the same time. It takes time to adjust between researcher and respondent. Transcripts of talks, field notes, family histories, artefacts, pictures, and other types of texts are examples of field texts. The researcher after collecting field texts dissects the information and starts analyzing it. After analyzing the text, it can serve as interim notes. After the complete survey, the researcher, if necessary, can go for another round of fieldwork. Interim texts are always open for negotiation. Interim texts then move toward research texts. The researcher shouldn't be the voice of participants, he should be objective while presenting the data. The researcher in a way is representing the participant's

life in his research text so the participant's self should be presented acceptably and respectably. In some cases, fictionalization and blurred forms are also used in the representation.

Maggi Savin Baden and Lana Van Niekerk's Narrative Inquiry Theory and Practice.

Different qualitative researchers use the word "narrative" in various contexts. A discourse structure that uses a storyline to organise events and happenings into temporality is known as the narrative within narrative inquiry. Narrative inquiry on the further study is classified into two distinct groups. (a) Narrative analysis refers to the study of data consisting of narratives (b) paradigmatic type analysis refers to the study of data that contains actions, events, and happenings and which on analysis produces stories. In inquiry eliciting information plays a key role in collecting data it can be collected by using open-ended questions, eliciting stories, and avoiding directing and paraphrasing. Some inquirers get the data they are expecting by directing participants in a way that leads to false representations of experiences. In general notion, stories are considered to be of aid when making something clear or making a point. Field notes of shared experiences, participant journals, interviews, storytelling, letter writing, and autobiographical and biographical writing are a few of the methods used to gather data about tales. When conducting a narrative inquiry, the researcher should pay attention to the participants' tales and recognise how their lived experiences and the research connection were both constructed. While analyzing narratives we should properly represent the subject and researcher's viewpoint and shouldn't guide the reader in concluding people's life. The researcher should be cautious that his perspective and interpretation should be treated as two different realms and should be analysed honestly.

Myfanwy Maple and Helen Edward's Locating and Understanding Voices In Narrative Inquiry

The term "narrative" refers to a discourse format in which a plot ties together many occurrences and events throughout time. The data gathered during the fieldwork can be analysed using this framework to create an explanatory narrative. It prevents the researcher to be biased and makes him focus on events and the action of events in a temporal setting. We have mainly two types of narrative methodology which aid researchers a lot in narrative inquiry. The commonalities and general framework that emerge from the data are heavily emphasised in the paradigmatic approach. Narrative cognition focuses on noticing differences and diversities in people's behavior. The researcher should listen intently, attentively, and analytically to the experiences that are described during qualitative interviewing. He shouldn't anticipate or direct the respondent toward the data he wants. In this technique, the researcher should be completely open and should be ready to explore the things he is hearing. He should let the respondent speak in his own way. As narrative analysis is not having any structured way of analyzing data it allows the researcher to choose his method of choice. It is flexible compared to other research designs. Metaphors offer a way to connect, contrast, and interpret new knowledge with actual experiences, which helps unlock data. In order to properly grasp the subject of the study and avoid losing his or her individuality, the researcher must develop a bond with the respondent. He should avoid pre-assumptions in arriving at an interpretation. Acknowledging and authenticating sources also plays a vital role in narrative inquiry.

Brett Smith and Andrew C. Sparkes Narrative and its Potential Contribution to Disability Studies

Stories are nothing but a combination of social and culturally shared beliefs and actions. An individual's story unconsciously presents the sociocultural conditions in which he is living. This in a way leads to the study of cultural and social aspects of the society in which the participant lives. Context, time, and place where the story is happening play a major role in analyzing narrative. Narrative analysis expands the types of experience-based storytelling. According to this approach, how a story is delivered is just as crucial as what is said. Through this approach, we can analyse the psychological, social, and cultural conditions of the respondent's life. In analyzing a narrative story analysts and storytellers play a vital role. Story analysts are mostly researchers. They collect stories with a specific purpose. They view stories mostly as data. They analyze them systematically and in a principled manner. Then they theorize the data from a disciplinary perspective. At later stages, these stories were interpreted and analyzed from the researcher's perspective. In this manner, a story is systematized and converted into a realist tale. Storytellers can also analyze their world. They think and analyze the events before presenting them in the form of a story. The story itself is a theory for them. They apply the analytical technique to interpret their world. Storytellers do not produce real tells instead they create stories. By focusing on how stories are constructed we are looking at the performance aspect of story presentation. Analysis is the tale for those who tell it. Storytellers iterate over what is said and how it is said as they put the story together during the analytical writing process. Form and substance cannot be separated in this creative analytical process. One's kind of understanding is shared by the form of representation they obtain. There are various creative analytical processes. These include poetic presentations and auto

ethnographies. Autoethnographies are highly individualised books that expose authors' stories about their own real-life experiences, connecting the personal to the cultural. Autoethnography can promote solidarity, empathy, and kinship. They can inform and make the readers aware of social movements. It, in some cases, inspires a person to critical reflection. It gives the reader a chance to re-contextualize his thoughts.

Arto Laitinen's Charles Taylor and Paul Ricoeur on Self-Interpretations and Narrative Identity

The role of narratives in self-interpretation and Charles Taylor's and Paul Ricoeur's ideas on narrative identity are carefully examined in this essay. A triumphant cogito (I think) and a fragmented cogito, as well as the relationship between the author and the reader, are just a few of the opposing elements that Ricoeur's text attempts to reconcile. These elements include harmony and dissonance, lived experiences and recounted stories, innovation and preservation, fact and fiction, stated reality and desired reality, voluntary and involuntary actions, a triumphant cogito (I think), and a fragmented cogito. For Ricoeur narrative identity mediates between ethical and descriptive levels. He in a way opts for indirect hermeneutics, whereas Taylor avoids extremes in characterizing but at some points he substantiates the views of the latter. He locates narrative identity directly to the ethical level. He in a way opts for direct hermeneutics. Ricoeur analyses narrative identity from the viewpoint of narrativity as a series of narrative events and their limited actions. He stresses the notion of the plot. For him, narratives are the central point of self-interpretation. They stir the imagination within the individual and make him committed and self-determined. In Taylor's analysis he didn't focus much on the aspect of a technicality he was much considered about thematic unity and analysis.

He contends that people always attach themselves to life through the use of strong judgements. This evolution further leads to emerging of biographies. He considers self-interpretation has a crucial role in analyzing narratives. So in a way both support the ethical stands of narrative analysis.

Paul Cobley's Narratology

Narratology is a term used to describe both the theory and the study of narrative, narrative structure, and how these influence how we see the world. It is a methodical approach to interpreting narrative that emerged from structuralism and Russian Formalism. The word denotes the specific time in the development of narrative analysis that had significant effects on other fields of study and how it was impacted by other disciplines. Since the publication of Aristotle's *Poetics*, narratology has been growing. He believes that narrative is implicitly embedded in the forms of tragedy, comedy, and epic. In later stages, narratology is studied in the schools of Russian Formalism and structuralism. Structuralists like Levi Strauss employed narratology in studying myths. A narrative on the further application is used in the study of semiotics. The most fundamental elements of narratology are story, plot, and narrative. Using this distinction in narratology Structuralists like Vladimir Propp and Levi Strauss developed theories to analyse the structure of folktales. For Propp function remains constant but the dramatic persona keeps on changing. Here it refers to constancy in the plot but variation in the story. The same is the case with Levi-Strauss's mythic thought. The story is told in the first or third person by the narrator, a narrative voice. He occasionally appears as a character, and occasionally it seems as though he is always there. The ideal subject to whom the text is told is called the narratee. He accepts the text as it is. Narrativity refers to the omission of the reader's part. It didn't include dynamism as a key factor in interpreting meaning. Nowadays

due to the inference of other disciplines narrativity is slowly moving from a text-centered approach to a reader-friendly approach. Since the formulation of narratology, there has been growing awareness to record the reader's response. With the reader-friendly approach, narratology became a dynamic field and is used as a tool in many disciplines of study.

Catherine Kohler Riessman's Narrative Methods for the Human Sciences

Thematic, structural, dialogic/performative, and visual typologies are only a few of the many types of typologies used in narrative analysis. The examination of the substance of the narrative data, whether written or oral, is the main emphasis of the theme analysis. Theory shapes the interpretation of spoken and written narratives. These narratives in turn shape individual and group identities and these forms social actions. The narrative in this analysis mostly focuses on the case-centered approach rather than theorizing the data. The structural analysis deals with how the study of narrative structures has been used to address social injustice. Riessmann draws on the work of Labov and Gee to explain the analysis of the sequence of speech acts and how it can be used to explain human behaviour. In a way, the structural analysis addresses specific questions. So, researchers employ this method a lot in addressing specific problems. It aids researchers a lot in data reduction and facilitates the identification of several substantial issues. In dialogic/ performance analysis Riessmann emphasizes much on the context of the text, and the view of the narrative is multi-voiced and co-constructive. The dialogic group is a more yielding method when it is used for analyzing focus groups, community meetings, and classroom situations. When thematic and structural analysis are integrated with a dialogic approach it can lead to a very proper way of interpreting the narrative. Linguistic devices and utterances of the participants play a vital role in this

approach. The visual approach can be called a collaborative approach as it makes use of all the approaches. It focuses not only on how images are produced but also on why images are produced. Riessmann argues that images do not just 'speak for themselves but they have to be contextualized and analyzed. The researcher has to focus on the background of the details that led to the presentation in any form.

Rao, M. Kodanda. Kinship and marriage among the Jalari of coastal Andhra: a study of Dravidian kinship terminology. Contributions to Indian Sociology July 1982 16: 197-223.

The article focuses on how Jalaris use the system of kinship terminology as a model to distinguish between marriageable and non-marriageable categories. Jalaris usually prefer Menarikam marriages. If there are no such relations they go for cross-cousin marriages. Jalaris prefer close-knit marriages because it promotes harmony in forming fishing groups. If there is no close kin they go for the alliance among *bandhuvulu* (one's consanguine and affines). In very rare cases they go for alliance with *chuttalu* (kinsmen and families connected through affines and consanguine). The paper in detail also analyses different marriageable relations concerning Dravidian kinship terminology. On the whole marriageable relations among Jalaris are on give and take policy.

Thurston, Edgar, and K. Rangachari. "Palli or Vanniyar." Castes And Tribes Of Southern India. Vol. VI. New Delhi: cosmos Publications, 2009. 1-28.

The article focuses on the Palli people present in the madras presidency. It explains their origin, rituals, and how they distinguish themselves from other caste people. The name vanniyar is etymologically related to the Sanskrit word Agni indicating fire. Based on this etymology some sects in this caste claim their descent from fire and call themselves as Agnikula and state that they are descendants of Sambhu Muni. The article also tries to focus

on the relationship between Pandavas and Palli Community. At the end of the article very brief note is given about Telugu fishermen. It mentions that in some places Palli call themselves as Palle Kapulu and they give Jambhumaharshi gothram which is a common totem among most of the Pallis.

Lacunae:

The books reviewed so far give a view of the theoretical background of narrative and its application in research. Many researchers have collected folktales from different regions with certain objectives. Even though they were folktales about women they were mostly collected from male narrators. Very few folktales are available on women which were narrated by women. Women folktales with women as narrators are not explored much in coastal Andhra Pradesh. The gendered aspect in folktales is also not highlighted much. Fishermen Community is not explored much in Andhra Pradesh. Research here and there is done on some particular subcaste like Jalari. In particular to the fishermen community in East Godavari, not many written records are available, the data available is mostly from the district Gazetteers and British records. Some articles are published here and then focus very little on the customs and traditions of the fishermen.

Hypothesis:

Based on the literature review and the lacunae the following hypothesis is made.

- Fishermen community is a vast community with a considerable number of sub-castes in it. Each sub-castes have its own traditions and customs. Although they were mentioned as one in Government records there might be slight variations in them based on the geographical distribution.

- Folktales are an inseparable part of an individual's growth. The tales which we hear represent the culture from which the narrator is hailing. It gives us an elaborate description of rituals, and customs followed by the community from which the story came. Tales in a way are born out of cultural constructs.

- Motifs differ with gender the world of men is completely different from women we get completely different versions of the same narrative when we hear it from different genders. When narrating a story unconsciously the ideological self of the narrator reflects in the story so the study can also focus on ideological differences present in the narration.

Aims and Objectives:

The following are the aims and objects of my research:

- To collect oral traditions of the fishermen community and thereby evaluate the culture and traditions of the community.
- To develop collaborative data on fishermen community based on the evidence collected from the field.
- To collect folktales and other narrative forms that were narrated by women.
- To study the folktales that are narrated by women as a part of the tradition and thereby focus on traditional and cultural aspects in which the narrator lives.
- Observing ideological and gender differences present in the tales collected.

Methodology:

A systematic theoretical analysis of the procedures used in the research process, particularly in the mechanism for obtaining data, the fieldwork, and the creation of a theoretical framework

on the research issue, is known as methodology. There are two types of research: qualitative and quantitative. The survey method is the primary quantitative strategy, while the qualitative approach makes use of observation, dialogical, interview, and comparative approaches.

Primary sources:

Since the area of research is on “A Study of Folktales: Fisherwomen as Narrators from Erstwhile East Godavari District of Andhra Pradesh” the primary sources will be folktales and other narrative forms collected from the field. The approaches listed below will be used to gather pertinent primary data from the field.

Secondary sources

The secondary sources are literary works on gender, folklore, narratives, and the society of fishermen. The literature review lists the secondary sources. The relevant data for the current study will be a combination of information gathered from both primary and secondary sources.

Methods

As the data will mostly deal with lore and collecting material from the field qualitative data suits the researcher and caters to his needs utmost.

Qualitative approach:

All areas of the social sciences employ the qualitative research approach, which involves examining things in their natural settings and trying to comprehend or interpret things in terms of the meanings people give them.

The primary goal of qualitative researchers is to gain a thorough understanding of human behaviour through the gathering of a variety of empirical materials, including case studies, personal experiences, life stories, interviews, observations, and historical data from the

viewpoint of the people. This is a very prominent method used by Social Sciences researchers in collecting data.

Observation method

By using this technique, the researcher would only observe the situation from a distance and provide a description of it. There are two kinds of observation methods, such as 1. Participant observation method and 2. non-participant observation method.

Participant observation method

Participant observation is one of the qualitative methods that can be considered as the most interesting, time-consuming, and risky method as well. In this method, a researcher becomes a participant in the field community's culture and observes the field intimately. However, it is a difficult method where the participant has to be accepted by the field community as one of their community members. It is here the conflict of objectivity and subjectivity arises. Does the researcher after becoming a member of a community collect and analyze the data objectively or subjectively? How far he acts objectively?

Non- Participant observation method

In this method, the researcher observes and notes things as an outsider. Audio tapes and photographs are taken whenever necessary and a clear note is maintained regarding the observation.

Interview Method:

Interviews can be of three types 1. Unstructured 2. semi-structured 3. Structured.

The unstructured interview may also be referred to as a "depth" or "in-depth" interview. They have hardly any structure at all. Only a few topics, maybe just one or two, may be covered during the interview. Based on the interviewee and his or her prior response, the interviewer

may modify the interview questions. This makes it possible to discuss various topics in great detail. They entail the researcher seeking to learn more about a particular subject without having a prior structure, plan, or expectation for how they will approach it.

Focused interviews are another name for semi-structured interviews. Based on the subject areas the researcher intends to cover, there are several open-ended questions, a list of general inquiries to make, possibly with some suggestions to assist the interviewee. The open-ended nature of the question not only defines the topic at hand, but it also affords the interviewer and subject the opportunity to delve deeper into particular topics. If the interviewee appears engaged in what they are saying or wants additional information during a semi-structured interview, the researcher may ask follow-up questions or provide encouragement. This method gives the researcher the freedom to press the subject for more details or explore a new avenue of research that has been made possible by what they have learned from the interviewee. Works best when the interviewee has several areas, he/she wants to be sure to be addressed.

In a structured interview, the same questions are posed to the subject in the same way they were originally arranged. The schedule is extremely organised. Do you rank our services as very good, good, or poor? is one example of how the questions may be worded to allow for a small range of replies. The use of a structured interview or a questionnaire must be decided by the researcher. If the interview schedule is too rigidly planned, the phenomenon being studied may not be examined in either breadth or depth. In contrast to conventional question-and-answer sessions, participants in qualitative interviews should feel more like they are taking part in a conversation or discussion.

Case Study:

When an investigation of the characteristics or traits of an individual, a system, an organization, an event, etc. is undertaken what we have in hand is a case study. The case study is a method that takes both qualitative and quantitative processes. It is used to study an existing phenomenon. It can study an individual, a unit, a community, etc. as a whole. It gives in detail information about a subject and showcases problems but the same solutions may not apply to the other subjects until and unless the problems are clearly found out.

Chapterisation:

- 1. Introduction**
- 2. Narrative and Gender**
- 3. Social and Cultural Milieu of Fisher Community**
- 4. Genres of Fisher Community**
- 5. Conclusion**

Chapter one: Introduction

This chapter deals with the general introduction on narratives and how narratives are reflecting the societal and cultural values and the need to study them. Part of the chapter also focuses on women narratives and the need to study them. This chapter also incorporates the significance of the study, nature, and scope of the study, the area of the study, review of the literature, lacuna of the existing literature, hypothesis, aims and objectives of the study, methodology, sources of the study.

Chapter Two: Narrative And Gender

This chapter is broadly classified into three sections. The first section briefly speaks on theoretical perspectives on narratives. The second section focuses on feminism and deals with the various aspects of gender and their contribution to the movement. The third section briefly describes the theoretical background of folk narratives and brings out how women were presented through different genres of folklore.

Chapter Three: Social and Cultural Milieu of Fisher Community

This chapter deals with origin myth of the community and focuses on the life cycle rituals of the community. All the life cycle rituals are dealt in detail with the narratives collected from the field. A part of the chapter focuses on the social and economic conditions of the fishermen community.

Chapter Four: Genres of Fisher Community

This chapter focuses on the various genres of narratives collected through the field data. It also focuses on how women are presenting and constructing their identities through their narratives.

Chapter Five: Findings and Conclusions

This chapter will discuss the summary of all the chapters along with findings and suggestions which may help in further else of research on narratives of fishermen community.

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Chapter 2

Narrative and Gender

This chapter is broadly classified into three sections. The first section briefly speaks on theoretical perspectives on narratives. The second section focuses on feminism and deals with the various aspects of gender and their contribution to the movement. The third section briefly describes the theoretical background of folk narratives and brings out how women were presented through different genres of folklore.

Theoretical perspective on Narratives:

We all humans tend to explain events or situations in our life to others. The narrative is considered as the general process of representation in human discourse. The history of humanity serves as the foundation for the tale; no country is without them; every social class and human group has its own, and they frequently provide equal satisfaction to people from various cultures. International, cross-historical, and cross-cultural ties are all a part of the narrative. The world and life are similar. There is narrative in myth, legend, fables, fairy tales, novellas, novels, history, novels, and epos. There is narrative in tragedies, comedies, images, comics, events, and discourse. Throughout history, in all regions of the world, and in all communities, the narrative has existed in these nearly limitless forms. The narrative gives us a deep insight into the other. It shows the internalized world of others. Stories are nothing but a combination of social and culturally shared beliefs and actions. An individual's story unconsciously presents the socio-cultural conditions in which he is living. The world of stories is where humans are raised and currently reside. In a sense, his world is being built by his

imagination. He creates the world using the knowledge gained from his experiences. Or, to put it another way, they enter the present and then use the stories they hear to interpret the past. This makes their present lives meaningful because of their past experiences.

Narratives can be viewed as resources; they can have a significant impact on both society and individual change. What does the term "resources" mean? Whose and whose stories are credible? Who is the source of the tales? Who has the right to another person's story? Which stories are deemed to be real or false? If we think of narrative as a potent instrument and as a resource, we will immediately realise that it's distributed unevenly like other resources. Understanding the narrative's potential impact and potency within a specific social system is crucial. The narrative approach's strength is the new ways to hear from those who are most in need, marginalised or disadvantaged women, who are least likely to have control over their own tales.

Although "The Theory of Narrative" solely relates to the specific research of literary critics, the study of narrative permeates many academic fields. It is noteworthy that the roots of the words "narrative" and "story" both refer to the verb "to know." According to Hayden White's book *The Content of the Form*, the word "narrative" has its roots in the ancient Sanskrit word "GNA," which means "know." It was passed down to us through the Latin words for "telling" and "knowing" (both "gnarus" and "narro"). People acquire, construct, and sustain their knowledge of the world quite literally through stories. Through story, a person gives meaning to everyday occurrences and establishes the framework for anticipating future events. Tale and narrative discourse are the two parts of narrative, which is the description of events. Narrative discourse relates to the representation of those events, whereas the story refers to an occurrence or series of events (the action). It is possible to further distinguish narrative, story,

and narrative discourse, however, they frequently overlap. A narrator is not required to be present in each tale, although the story can be communicated in a variety of mediums and with a variety of mechanisms. Every story has two main parts: the events themselves, and the characters who take part in those events. Events are the outcomes of the entities' activities or responses. Because the term "characters" as it is used specifically looks abstract. But it seems reasonable to use the word "character" instead. Furthermore, "entities" are defined as the fundamental components of all stories, while "characters" are defined as those entities that possess human characteristics.

In a narrative, there is a story based on an event that characters cause and experience, as well as a narrator who tells the story. Numerous elements in a text use common expressions that project the narrator's voice. The writing can be categorised as narrative discourse. Fictional works, short stories, fairy tales, news items, and comic strips all fall within the category of narrative texts. The concept of text doesn't need to be a text written in a language. Comic strips can make use of the non-linguistic sign language of pictures. The notions' definitions would be a point of great contention. Only how they are used in various situations will determine that. The fact that a story is related in a narrative text suggests that the text itself is not the story. The text should be examined independently of the tale because stories can be found in a variety of texts. The difference between the order of events and how they are portrayed is the basis for the distinction between tale and fabula. The occurrences may be represented by linguistic or non-linguistic sign systems. This theoretical assumption is founded on the process of reasoning, and it states that there are three layers: text, tale, and fabula.

Narration is a threshold activity that mostly presents the narrator's viewpoint on elements of the past, present, and future. It is influenced mostly by social and cultural

conditions and also the prevailing group of audience. Cultural conditions play a key role in interpreting narration. Truth in some cultural systems may look completely false to others. An object of seriousness is viewed by others as a joke. Guiding norms of one society may reflect like norms to be opposed by another. Narration compromises a) casual thinking (question of human lives) b) historical (understanding events) c) moral enterprises (guiding lives) d) political undertaking (resisting models). Narration, as it is narrated presented by an individual, presents his viewpoint on the scenario. Narrative inquiry is a method by which narration is studied. It mainly focuses on how people present themselves at that particular point. Time, place, and social status play a major role in analyzing narrative experience. It is often linked with precision. By its nature of bringing out reality, it is employed in different areas of study like biography, autobiography, life story, and life course research. Narrative inquiry supports multiple perspectives. It presumes that humans are innate storytellers; they can create fictional worlds from actual events.. It is a form of social action where stories are explained and other's stories are known.

Narrative analysis refers to a broad field of study that examines the story itself. Context, time, and place where the story is happening play a major role in analyzing narrative. Narrative analysis expands the types of experience-based storytelling. According to this approach, telling a story well involves both verbal and nonverbal cues. Through this approach, we can analyse the psychological, social, and cultural condition of the respondent's life. Storytellers can also analyse their world. They think and analyse the events before presenting them. The story itself is a theory for them. They apply the analytical technique to interpret their world. Storytellers do not produce real tales instead they create stories. By focusing on how stories are constructed we are looking at the performative aspect of story presentation.

The study of narrative and narrative structure, as well as how they impact our perception, is referred to as narratology. The goal is to understand the nature of narrative as a concept and as a cultural practise, rather than just reading and understanding specific stories. While the plot is organised and may start in the middle of the action, the tale is a series of events with a clear beginning and gradual progression. Flashback scenes are also permitted in the plot. So, the plot is the version of a story. Since the publication of Aristotle's *Poetics*, narratology has been growing. His list of the fundamental elements of a story included "character" and "action." He refers to the idea that character must be made clear through action or plot-related elements. Three important storyline points were noted by him. 1. *Hamartia* (sin) 2. *Anagnorisis* (recognition) 3. *Peripeteia* (reversal). He has looked at different stories and found the above three elements common in all the stories. These three elements play a vital role in undermining the theme and moral purpose of the story. He believes that narrative is implicitly embedded in the forms of tragedy, comedy, and epic.

The morphological technique was invented in Germany at the start of the 20th century and is used in the field of narrative poetics. Later it was developed by Russian formalists. The German philologist Otmar Schissel Von Flaschenberg's thematic manifesto from 1912 is one of the founding texts of narrative morphology. He turned the rhetorical arts into higher-order narrative structures. He distinguished between the arrangement and composition of the structural features found in narratives, along with other German researchers. In particular, they concentrated on two aspects: activity patterns and performing personae. This focus led to the morphological study of folk tales by Propp. Propp focused on plot-based functions performed by various characters. German scholars similarly emphasised the structure of action rather than the development of personalities. Based on the morphological approach narrative composition

of Germany was shaped. By the end of 1920, German compositional works had gained widespread recognition in Russia. Later it spread its influence in France and paved the foundation stone for structuralist narratology. For the purpose of interpreting the broadest variety of prose works feasible, later Russian formalists established stylistic models. This led to the differentiation of narrative theories from theories of novels and all semiotic activities were organized narratively.

In later stages, narratology is studied in the schools of Russian Formalism and Structuralism. Ferdinand De Saussure is the father of structuralism. Linguistics has to do with 'Formalism' which means to find out the function of the language. It is the function that determines the structure. Saussure said function and structure both are important and inseparable. In this, he brought four concepts 1. Syntagmatic v/s paradigmatic 2. Synchronic v/s diachronic 3. Signifier v/s signified 4. *Lingua* and *parole*. Language as a sign directly reveals the idea. Ideas are getting represented through language. Idea v/s language.

Saussure argued sign can be represented in any form there is no fixed meaning but contextualized meaning leading to another meaning. So, the meaning is a continuous process. Here emerges the theory of limited possibilities. Linear arrangements of words are known as syntagmatic. It is followed by a cultural practice and governed by laws i.e., known as grammar. Laws are innate to a cultural system. *Lingua* and *parole*: *lingua* is abstract and pervasive. *Parole* is the actual speech act i.e., utterance. Some ideas can be represented in different sentences. One can make end number of sentences to convey an idea. Creative production i.e., *parole* always changes.

Syntagmatic and paradigmatic:

The two prominent advocates of structuralism in folklore were Vladimir Propp and Levi Strauss. They approached structuralism from two different perspectives one is Syntagmatic while the other is Paradigmatic. Propp's analysis is called Syntagmatic analysis because the narrative is analysed in its linear structure. Syntagmatic is a unit based on difference. So, it is the linear arrangement of difference. Levi Strauss's analysis is concerned with rearranging the given data into a priori formula. Paradigmatic is a set of ideas based on similarity it is a vertical arrangement. In short, the former is concerned with linearity, while the latter is with substitution. In Syntagmatic more prominence is given to the process and operation of the structure whereas in Paradigmatic importance is given to system and structure.

Vladimir Propp, a Russian scholar 1928, published his work *Morphology of the Folktale*. It took 30 years for it to be translated into English. Until then a way for analyzing folktale is unknown to the outer world. Propp in his foreword to the book explains the meaning of 'Morphology' in relation to folklore saying that he borrowed the term from botany and later applied it to folklore. Morphology here as in botany means the different components which make up a tale. Jawaharlal Handoo says that "Propp's method of measuring the morphological elements of fairy tales and ignoring the content and context can be compared to that brand of linguistic structuralism. In short Propp's analysis tells us about the universality of folktale structure." Propp has taken Russian fairy tales for his analysis in this the components of the fairy tale are separated and the tales are compared with reference to their components. Here the component parts are *functions* which are the constant actions of variable characters that help in the advancement of the plot. *Dramatic Personae* according to Propp are the variable characters that appear in the tale. Characters are variable but functions are constant for Propp.

They are seven dramatic persona according to Propp. Their actions are known as the 'sphere of influence of dramatic persona.' They are: 1. Villain 2. Hero 3. False Hero 4. Donor 5. Helper 6. Despatcher 7. Princess and her father. One dramatic persona may perform several functions or a more dramatic persona can perform one single function.

Functions form the basic structure of a tale. Each function has a purpose and it must be defined. Functions of characters are fundamental elements of a tale they are stable and consistent. A fairy tale can only perform a certain number of functions, and the order of those tasks is always the same, making all fairy tales into one. An event that causes movement in the story is called function. There are thirty-one functions and functions must be identified with symbols. He has identified 31 functions in a story. It could be less but not more than 31. However, the sequence of the function never changes. No flashbacks in fairy tales. All these things are designated. A fairy tale beginning means introduction the second step is *absentia* i.e., conflict. In this conflict always important person is missing. Or violation of command is also a part of *absentia*. Functions can be identified on one principle i.e.; functions are constant whereas *dramatis personae* is variable. All these 31 functions have to happen in a linear manner and lack is very important in all these functions. So, there are basically five steps involved in analyzing a story in a structural form. 1. Collect fairy tales. 2. Breaking the story 3. One has to see not only the function but also the character i.e. *dramatis personae*- there are seven *dramatis personae*. 4. Identify the role of *dramatis personae*. What role he does? 5. Arrange all units in a linear form.

Alan Dundes popularized Vladimir Propp a lot. He employed it in studying Native American tales. He claims that conducting a structural analysis of a folklore item entails first identifying a minimum unit, then looking into how several minimal units interact with one

another. The most important advantage of structural analysis is that it is empirically verifiable. But Levi Strauss criticises Propp's model for making function constant when the dramatic persona is variable. For Strauss, who does the function is also equally important. What you see is what you know i.e. surface level or syntagmatic structure. It generates surface meaning. The paradigmatic structure goes deep into a structure. It generates deeper meaning. The paradigmatic structure is based on 1. Point of articulation 2. Manner of articulation.

Levi Strauss is an anthropologist. There was a fashion for him to study structures. They were more related to social structures i.e., functional value. He started questioning the functions of social organisation. He said function is part of the structure. He said the very world of primitive man is organised on structural phenomena. He said social organisation happens around an event. Rite is the manifestation of action. Ritual is the manifestation of belief. Why exchange process is done in this form? Structure sustains itself and it has self-realisation. Language is unconscious but it manifests only when one speaks. Through manifestation, you are connected to the unknown. Meaning always remains the same but the mind reflects itself through manifestation. Language is the manifestation of the human mind. The same language structure is found everywhere.

Roman Jakobson brought the phonetic and phonemic concepts i.e., phonetic and phonemic. Phonetic is outside and phonemic is innate. The first is outside and the latter is innate or inside. The underlying principle of these two is the point of articulation and manner of articulation. Or say Metaphor is internal and metonymy is associative. From here the paradigmatic study appeared. It can be called as paradigmatic or vertical or deeper structure. The surface is a clue to find deeper meaning or structure. To understand paradigmatic it is necessary or inevitable to understand surface or syntagmatic structure or meaning. Paradigm

refers to model but for Levi Strauss, it refers to unknown or paradigm refers to unknown or absence. From the known one can infer the unknown or presence of one reveals the absence of the other. Unless you associate you cannot understand the structure. The second principle: how do you organise paradigm? They are organised based on similarities. Third principle: He was aware that the world is not static it is dynamic. How to study that is moving? He devised a plan. Any movements you want to study make it static. Fixing is something real. The world is real, and movement is real but reality cannot be studied. How to get into reality?

He derives a method known as 1. Binary opposition and mediation. Reality comes through other reality in a larger reality. What you call a representation of reality. This representation is nothing but mediation. Reality exists in a continuum. You have to freeze it to study and understand it. These resolutions are done in terms of mediation and mediation is a clue for studying human behaviour. Everything is rule-based or norms based. One cannot be real it. Binaries are of two types 1. Sequence or stigmatic 2. Paradigmatic. Words work on a diachronic principle.

He found a similar kind of structure in kinship 2. Culinary practices 3. Totemic practices 4. Music 5. Myth 6. Ritual. For him, 'Mythemes' is the basic structure to analyse structures. Strauss with the help of myths analysed all the structures. Myth is the most basic narrative that explains relationships. Relationships are of opposition and mediation. All myths talk about 1. Death and life i.e. binary opposition whenever there is a mystery there is a myth. 2. It reflects the savage mind. He is not using savage as E.B. Tylor has used it. For him everything except modernity is savage. To be understood, a myth must be told because it is a form of language used by people. Myth doesn't lie in the style of recitation but lies in the story whichever way it is told it is material. Myth can be told in any form. It is believed earlier that myths are told

for recreation or to substantiate a ritual. Myth in skeletal form constitutes a story and what the story is told plays a vital role. It's a tool to explain the world view and it is constructed on binaries. It survives on the combination of relations with others. Its specific properties make it survive above linguistic structure.

A myth like the rest of the language system is made up of constitutive units. The constitutive units are not just one but several they are identified with similar functions. Based on functions they are limited. The limited constituent units are called 'Gross constitutive units' or 'mythemes'. For the analysis of myth, mythic thought plays a vital role. Mythic thought is fundamental for all human beings. It is constructed on finding binaries. All cultures have myths. So, it leads to the formation of innumerable myths. This leads to complexity in dealing with them. But at the deeper structural level, they are all limited. When at a deeper structural level, we are looking at the meaning it is called 'version'. Structurally all the versions are almost the same. After reading the myth dissect the myth into meaningful units. Write the story into the smallest units and arrange the sentences based on Bricolage.

1	2		4	5
	2	3	4	
1		3		5
	2	3	4	5

Meaning, Semantic; 1-overrated blood relations; 2-underrated blood relations; 3-autothony; 4-denial of autothony but accommodating it.

To understand the story read horizontally and we read vertically we get the structure of the story. Follow the repeated binaries and those binaries into a score. Its recurrent action makes us predict the myth. The validity of variants plays a vital role in folklore. In this aspect, Strauss believes that a myth itself doesn't have any meaning. The whole variants convey the meaning. What myth think in men is more important than what men think in myth.

Structuralism as a principle is for the sake of structuralism and it is a way of understanding facts. Structuralists never worried about the function or history of a given way. To know a structure for them is to analyze culture. Construction of the structure of the myth deals with analysis of culture based on structure.

The linguistic models that it viewed as paradigmatic for narratology also had limitations. Realising this, narratologists separated the field of linguistic theory and adopted structural linguistics as their primary field of research. The theoreticians questioned the ideas of abstraction and idealization in structural linguistics. Certain language features, such as implicatures, discourse anaphora, protocols, and others, only appear at levels above the sentence, as was discovered as a result of this field's research. The narratological activity as a whole is shaped by structural linguistics in addition to the object and approach of the investigation. In a way, structural analysis of the story is concerned more with how they mean and what they mean. In particular, they refer to how they mean as narratives.

Ingeborg Hoestery describes different phases of narrative development. The archaic phase deals with the period of narratological scholarship, the classical phase deals with the structuralist paradigm, and the third phase deals with critical narratology. This phase was described as 'New Hellenism,' it is designed to reassure the flourishing of narratology and also at the same time to carry the traces of the early stages.

Structuralism is based on Saussurean linguistic thought. The concept of structuralism like binary opposition became the foundation stone for the narratological edifice. Based on binaries Gerard Genette has proposed three types of typologies in narrative forms. 1. Homodiegetic vs heterodiegetic (A character in the story may or may not be the narrator). 2. Extradiegetic vs Intradiegetic (The narrational act takes place either inside or outside the narrative). 3. Focalization interne vs Externe (Perspective vs point of view).

The emphasis on typology and binarism highlights narratology's aspiration to scientific study and its descriptive aims because of the above emphasis narratology became a promising guideline for interpreting the texts without any contamination of subjectivity. But these very aspects led to a lot of debate. Textual analysis always gets affected by the reader's perception. Postcolonial critics critiqued narratology's obsession with typology and precision.

In its classical form, narratology can be divided into schools. The most prominent among them is Gerard Genette. He focused on how the story is told. He discusses briefly the process of telling itself. In his book *Narrative Discourse*, he discusses six particular acts of narration. In the first act, he explains briefly whether the narrative mode is mimetic or diegetic. Mimesis, which means "showing" or "dramatising," refers to the dramatic presentation of a certain section of the narrative to the reader in a predetermined context while utilising direct voice dialogue. Mimesis is a gradual, staged form of storytelling that gives the reader the impression that they are hearing or seeing things for themselves. 'Diegesis' on the other hand is 'telling' or 'relating.' The main target of this is to make the readers relate themselves with the story. The reader is supplied with essential information as efficiently as possible. Here the narrator does not create an illusion that events are happening before them but just says what happens.

In general, writers use both 'mimesis' and 'digesis' in presenting their work they switch to both modes alternatively for an effective presentation. As an entirely mimetic work will be too long it cannot hold the reader's attention for long on the other hand digetic work will be very short and would seem more like a plot structure. So, for effective narrating writers switch between mimesis and digesis. When presenting a crucial scene narrator may employ 'mimesis' so that he can show the reader what's happening. When explaining a flashback or a situation narrator can employ digesis. In short mimesis and digesis complement each other in an effective narrative.

Next, he speaks about Focalisation of narrative. Focalisation means perspective, from whose point a narrative is told. He brings up the concept of internal focalization (focus on what the characters think and feel), external focalization (focus on things that are external or observable), and zero focalization. Zero focalization is also known as omniscient narration. He has studied the temporality of narrative with rapt attention through his study he has distinguished between order, duration, and frequency. Among them, he adds importance to aspects of order and frequency (because events can be repetitive).

Many scholars worked on the typology of narrative and expanded their arguments. Notable among them is Mike Bal. Her argument is an extension of Focalization theory by Genette. Her theory requires both Focalizer (who does focalization) and the object of Focalization (what is being focused on). She contrasts internal or exterior focalization with zero focalization (no limitation). In the postmodern literature, the question of fictionality took on significant importance.

Classical narratology started analyzing postmodern texts as deviating from reality. Paul Ricoeur's "Time and Narrative" and articles by Gerard Genette were significant works

juxtaposing fiction with historical storytelling. The extension of Narratological analysis to historiography was mainly linked with Hayden White. The prevalence of literary generic frameworks in the historical narrative writing was shown by White in his examination of 19th-century historiography. He made the case that plot development has an impact on historical discourse just as much as it does on the literary story.

Two sources provided the bulk of the context narratology. The earliest source can be linked to Native American custom in the years after Henry James' publication of *The Art of the Novel*. The second revolution in linguistics was the pragmatic movement, which replaced linguistic structuralism and brought back context- and semantic-based approaches to language analysis. This allowed multiple relation between form and function. It eventually led to the cognitive study of narratives. This in turn gave ideological orientation in narrativity. Many theories like Feminism, Marxism, and Post-colonial came under the shade of narrativity.

Context of Feminism:

Feminists have recognised the gender system as a social variable found in every civilization. Gender is a sociological term, whereas sex is a biological one. However, it is viewed as a cultural construct in the postmodern era. Gender has been referred to be a social construct by early feminist thinkers like Simone de Beauvoir. Gender is a process of development and is not static. It is always changing. Gender is referred to as "sexual politics" in Kate Millett's book *Sexual Politics*. The title is explained by Millett with the phrase "personal is political." She claimed that even the most private things have a political component or dimension. There is a political component even in issues that appear to be or appear to be apolitical. Gender has historically developed, claims Michel Foucault. He

describes how gender developed from sex in *The History of Sexuality*. Men first began to own women and animals, after which only private land ownership remained. Feudalism produced women, individual sexuality, and private land ownership. According to Judith Butler's argument in *Gender Trouble*, gender is a type of allegorical "public activity" whose repetition enables people to identify us as desiring and desirable individuals. Sexuality is described as a type of "performance" by Judith Butler in *Gender Trouble*. She refers to performances as recurring, stylized acts. Repetitive, stylized acts of desire. Sexuality can't pre-exist or be predetermined.

It appears that there is a feminist identity at the foundation of all feminism ideologies. They must investigate how challenging it is to portray this persona. Gender isn't a stable category, but that hasn't been confirmed yet. Gender is viewed as a fixed category, which is the issue. The concept of gender not only represents diversity but also prejudice. The term "gender" also describes the ways that different genders have certain types of power. Being a fundamental component of both cultural and political identity, gender is political in this sense. There are some conventions that men and women must adhere to in every culture. Most societies place greater value on men's courage, bravery, and assertiveness than they do on women's receptivity, passivity, and submissiveness. A gender-divided culture is supported by a sexual division of labour. In every society, there are gender differences.

Gender Studies is the field of study that examines gender identity and how it is represented. It is a multidisciplinary study that takes gender, politics, feminism, males, and LGBT QI into account. The study of sexuality is occasionally a part of gender studies. It examines how gender and sexuality are portrayed in various discourses, including those in anthropology, medicine, geography, political science, history, political science, sociology,

media, law, and film. Additionally, it investigates the relationships between gender and sexuality and ethnicity, regions, races, classes, nationalities, cultures, and customs. Gender, according to De Beauvoir, is a way of being. She claims: "One is not born, but rather becomes, woman" (330)¹⁰. Numerous psychologists, including Jacques Lacan, and feminists, including Judith Butler, agree with this point of view. They contend that rather than referring to a complete condition of being male or female, the term "gender" should instead be regarded as a social and cultural construct comprising masculinities and femininities when discussing gender studies.

In the patriarchal society, women are subordinated, and feminism is a body of knowledge that investigates this critically. It makes an effort to explain how and why women are seen as less powerful than men in society by looking at the larger structures of belief systems, myths, and institutions that produce and valorize these inequalities. In order to create a better society, it also looks at how these disparities might be contested and changed. For analysing how and why women are oppressed, feminists regard the patriarchal system as a key topic. In modern times, feminists refer to patriarchy as the system that institutionalises male dominance and female subjection in society, politics, the economy, and culture. When the word "patriarchy" was first coined, it referred to a family or clan where the father ruled. According to feminists, families typically assign men the duty of breadwinner while assigning women the role of homemaker. The family is viewed by feminists as a place where women are oppressed since they are reliant and subservient to men. Feminism's main goal is to strive towards the

¹⁰ Beauvoir, S. de. (1974). *The second sex: By Simone de Beauvoir*. (P.330). Vintage Books.

eradication of these injustices, not just to draw attention to the disparities and injustices that women face in society.

Modern feminists participate in clearly defined branches of the movement, including liberal, postmodern, poststructural, postcolonial, post-colonial, and psychoanalytic feminisms, as well as Marxist, radical, lesbian, and postcolonial feminisms. Despite having different points of view, they all agree that women are exploited and oppressed on a variety of levels, including culture, society, politics, and even the economy. Liberal feminism, often known as women's rights feminism, blames cultural and psychological causes for women's subordinate status. While many of John Stuart Mill's ideas are credited to Mary Wollstonecraft, whose book *Vindication of the Rights of Women* is regarded as the founding work of liberalism (1792). She believed that societal misconceptions about women's roles and educational limitations keep them in a position of ignorance and reliance. Liberal feminists believed that moral changes, legal reforms, and educational initiatives can lead to gender equality.

Marx and Engels' socialist feminist thought took a fresh look at how women are viewed in the home and in society. They held the opinion that a bourgeois society can never provide women with equality and dignity. They didn't see a new aspect of women until they lived in a communist society where women were free and had economic power. In a bourgeois society, men are the only ones with privilege and power, and women are never free to pursue their own interests. Radical feminism, on the other hand, maintained a different perspective; in their eyes, female oppression is the most fundamental representation of male power over women. Radical feminists contend that the root of women's oppression is linked to their sexual function as carriers of offspring. Women are bound by their household responsibilities since they bear and care for children. Radical feminists contend that heterosexuality stands in the way of women's

advancement. They come from a long line of lesbians. Lesbian feminism promotes the idea that only one woman can comprehend another and engages in conflict with men. They respect the moral character of women everywhere.

Liberal humanism, phallogentric views, and patriarchy are all criticised by postmodern feminism, which also calls gender identification into question as a language of difference. It is concerned with language, discourse, and the relationship between power and knowledge. It refutes the idea that women's circumstances are universal. It does not view women as a monolithic, homogeneous group and instead emphasises the ideas of diversity and multiplicity. By taking into account class and race, it aims to achieve gender equality for all women worldwide. Judith Butler, an American philosopher, and gender theorist, is one of the key players in the third wave of feminism. She looks at gender as a text and how it manifests itself in social settings. She investigates how particular social and cultural situations reproduce and legitimise gender roles. She points out that because the notions of gender are never absolute, they are subject to debate and negotiation.

A subset of poststructuralist feminism is the new French feminism. The most well-known alumni of this school are Luce Irigaray, Julia Kristeva, and Helene Cixous. Cixous asserts that phallogentric notions are prominent in male writing. As a result, she requests that women write about themselves rather than what a male has written about them. Even though men's works are supposed to be filled with wisdom, she continues, women can affect the way people think, speak, and behave through their writing, which will inevitably result in societal and cultural changes. "Masculine femininity," as described by Irigaray, is the idea that what women see today is filtered through a man's imagination.." Males' discourse on women is a mirror of what men imagine women to be like. Women, therefore, have a duty to present the

actual woman in another woman's perspective. There are no words to describe this woman. She also recommends taking three actions to accomplish this. Women must reject the male language and first build a gender-neutral language. Second, by cultivating female sexuality, women should explore their bodies in all its potential. In order to develop her sexual potential, she gives self-erotic and lesbian practises, undermining the usefulness of the phallus. Third, women should respond to men's work as liberated individuals rather than as slaves of phallocentrist discourses. When a child enters the Symbolic Order, Julia Kristeva contends that it is the mother or father who determines whether the kid will become a male or female. She rejects the idea that the feminine and masculine are determined by female biology and male biology, respectively. In her view, a woman cannot be defined because "woman" is a social construct.

The goal of postcolonial feminism is to examine the diverse experiences of women from developing nations, whose lived realities differ significantly from those of women in the West. The disparities between women in colonialized countries and the West are examined in terms of their cultures, socio-political systems, economics, and racial identities. It challenges the assumptions of Western feminism, which has disregarded the distinctive historical and cultural backgrounds of women from many indigenous cultures. It also calls into question the idea that altruistic Western feminists must come to the aid of Third World women. The idea behind postcolonial feminism is that women's experiences vary depending on particular historical settings and that heterogeneity, multiplicity, and inclusion ought to be celebrated. It investigates how third-world women are affected by dual colonialism. As an indigenous minority and part of postcolonial societies, they are marginalised. According to postcolonial feminist theory, postcolonial countries have a strong desire to advance from the periphery to

the centre. The two most prominent postcolonial feminist thinkers are Gayatri Chakravorty Spivak and Chandra Mohanty. According to Spivak, women from developing countries are the new subalterns. Additionally, Mohanty makes an effort to dispel the stereotypes and universalized depictions of women from developing nations. Postcolonial feminism seeks to gender postcolonialism and racialize mainstream feminist views.

Virginia Woolf's *A Room of One's Own* (1929), is regarded as the first significant book of feminist criticism. In order to address the question of why there are so few female writers, Woolf uses historical and sociological analysis, fictional theory, and philosophy. According to her, the socioeconomic realities of women's lives, such as poverty, illiteracy, and lack of privacy, contribute to their marginalisation as writers. She comes to the conclusion that women require a separate room and 500 pounds every year in order to foster their creativity. The *Second Sex* (1949), *Thinking about Women* (1968), and *Sexual Politics* among others, have been important sources of inspiration for the development of feminist criticism since the late 1960s. They contend that historically, males have forced their will on women to convince them of their inherent inferiority. Their fundamental criticism of male attitudes towards women has been this allegation. Such a line of thought has been referred to as "phallogentrism" by feminists. To convince society and women alike that women's inferiority is intrinsic and, thus, universal, a great deal of rhetorical effort has been made.

Feminist issues are evident in both literature and literary studies. Women have previously contributed significantly as writers and commentators in English literature. Women's periodicals' growing readership has provided feminist critics with an opportunity to reflect on the past. Contemporary critics frequently reworked their works from new perspectives, despite the fact that they were neglected. Various feminist critics exist, including

those from the French school, the North American school, and the British school. Feminist criticism has been incorporated into black feminist critics' racial viewpoint. The feminist critique, which is interested in the traditionally male-centric heritage of writing, examines the patriarchal presumptions inherent in literature. It follows the criticism standard in which male authors create literary works while female readers or consumers consume them. It addresses sexism in male critique, gender stereotypes in literature, and the underrepresentation of women in literary history. Instead of reflecting what women have experienced over time, traditional literature represents what men thought about women's experiences in the past. Many feminist critics have lost the fundamental feminist perspective as a result of relying too heavily on the theoretical frameworks offered by men.

Elaine Showalter describes gyno criticism, which is the study of literary works by women, in her article "Towards a Feminist Poetics." Women make and consume literary texts under gyno critique, acting as both readers and consumers. Instead of using male models and theories to analyse women's literature, gyno criticism creates a framework for women and creates new models based on research into the experiences of women. The claim made by gynocritics is that there has always been a distinctively feminine tradition in writing, one that males have either disregarded or derided. Using a feminist perspective, Showalter divides literary analysis into three categories. The first stage, which she refers to as the feminine phase, was characterised by women's attempts to replicate the intellectual prowess of male culture to uphold the masculinist heritage. 1840 to 1880 was the time frame. Oblique, dislocated, sardonic, and subversive feminist themes are present throughout feminine art. From 1880 to 1920, women fought against the established standards and ideals throughout the subsequent

phase, known as the feminist phase. They ignored stereotypical feminine characteristics and dramatised the problems of battered women in literature. Since 1920, women have been in a phase where they reject protest and imitation in favour of their own independent viewpoint. They use the female experience as the foundation for sovereign art by merging literary forms and literary principles into the feminist critique of culture.

Themes related to women's experiences were highlighted by early feminist theorists like Simone de Beauvoir. They emphasise that as women have historically been treated less favourably than males, their experiences are different from those of men. The new feminist theorists, however, rejected to see women's differences from men as a source of mediocrity but rather as a source of self-esteem and reliance. This belief later underwent an intricate transition. They even went so far as to promote maleness as a result of femaleness as the norm. Women are identified by what they lack, not by what they possess. Men believe they are whole and distinct. Men use this emptiness to exercise their dominance over women and to compel their submission. Women's writers and theorists view marriage as an institution that has taken away women's happiness and given them a lesser status over the decades. The following quote from Beauvoir about marriage is noteworthy in this regard: "The drama of marriage is not that it does not guarantee the wife the promised happiness- there is no guarantee happiness- it is that it mutilates her; it dooms her to repetition and routine" (587)¹¹. She is implying that a domesticated woman is never superior to a slave. In *Sexual Politics*, Kate Millett calls the family: "a patriarchal unit within a patriarchal whole" (45)¹².

¹¹ Beauvoir, S. de. (1974). *The second sex: By Simone de Beauvoir*. (P.587). Vintage Books.

¹² Millett, K. (2016). *Sexual politics*. (P. 45). Columbia University Press.

Women were expected to do all household chores and childcare responsibilities in a family. Not only do men commit acts of violence against women, but also chauvinistic women who have been influenced by patriarchal ideals. Because chauvinistic ideals are deeply ingrained in women, they bow to the dominance of men, and frequently, women's quiet is interpreted as a sign of weakness or lack of emotion. In patriarchal cultures, motherhood is exalted and mothers are expected to be selfless, tireless servants who never stop giving and making sacrifices. This harms women's perceptions of them and exploits moms, who are constantly trying to improve themselves to be the ideal mother, which is truly impossible, leaving women with an unfulfilling existence. In literature, women are either portrayed as monsters or as angels. They are never depicted as regular people with needs, goals, and constraints. The lives and futures of their children are their responsibility, but mothers lack power and honor in a patriarchal culture.

The argument made by detractors is that only educated women have the ability to understand the difficulties that women experience and the responsibility to improve their status. Only female-authored literature accurately depicts the real experiences of women, which are either twisted or filtered in writing by men. Ironically, women who are educated and employed face several obstacles. Instead of enjoying the freedom and economic independence, they are saddled twice. They are forced to juggle their work and home responsibilities, and they frequently yearn for real sex-based relationships to ensure an equitable split of domestic and other work responsibilities. Men who are successful in life are envious in Indian society. With society's hypocrisy, these ladies must struggle. Rather, a decent society should create plans that encourage women to exercise their rights and capabilities. The lives of their sisters

can only be improved by empowered women, which may eventually lead to a revolutionary struggle for the liberation of all women in the country.

As a result of creating separate sets of rules for men and women, Indian society's sexist nature restricts women's independence. The way that society views female sexuality has undergone a fundamental shift. Only educated, emancipated, and well socialised women can end many social taboos imposed by patriarchal culture. In "Women and Fiction," Virginia Woolf makes the following observation as well: "Women will produce better novels in the future; and not just novels, but poetry, criticism, and history." However, one is undoubtedly looking forward to that era when everything that has been long denied to women—leisure, money, and a private space—when it will be golden, possibly fantastic (40)¹³. Woolf wishes career opportunities for female writers.

In her essay, "Can the Subaltern Speak?" Spivak revives the feminist debate by highlighting some of the issues faced by women in developing countries. Through her books, Spivak examines the history of third-world women's oppression and fight, which has been kept out of the international debate. The opinions and aspirations of women vary due to regional variations. In Spivak's opinion, this fact has not been adequately accounted for by feminism as a theory. It is necessary to conduct a more thorough analysis of the past that has had the greatest influence on how women think. Some of feminism's fundamental presumptions were contested by her. She contends that there are significant variations among different groups of women, and that feminism must highlight these distinctions in order to assist women in pursuing their unique goals. Consequently, it is quite challenging to develop a feminine gender that is accepted by everyone. Her justifications support the essential tenets of postcolonial and

¹³ Woolf, V. (2011). In *On fiction* (p. 40). essay, Hesperus.

indigenous feminism. Because they are subordinate to men in every culture and are especially susceptible to prejudice in the Third World, women are viewed as the Other. They experience caste, class, and gender prejudice.

The patriarchal form of government legitimises male dominance as the norm thanks to historical circumstances. The males have jobs outside the home and are self-sufficient. On the contrary women, spend much of their time at home and are not financially secure. They don't leave the house, which results in a lack of vigour, mobility, and excitement. The processes of sexual reproduction and economic production that exploit women further entrench patriarchy. In society, men and women cohabit and have equivalent obligations. Unfortunately, despite their contributions to society's advancement, women are still viewed as second-class citizens. They are essential to society's survival and the process of reproduction. They are still classified as "the second sex." In this regard, De Beauvoir states: "humanity is male, and man defines woman, not in herself, but in relation to himself; she is not considered an autonomous being" (26)¹⁴. Men's and women's respective social roles are highlighted by the concepts of the Subject and the Other. The practise of Sati, in which the widow commits suicide in the husband's funeral pyre since she has no place or identity in society without her spouse, originated in India due to the patriarchal mindset. The culture pushed Sati to reject the idea of women having a separate existence. The Other ceases to exist when the "subject" is gone.

According to Spivak, the colonial repetition of history places female subalterns in a more dangerous position. Gender contributes to the reproduction of subaltern inequalities,

¹⁴ Beauvoir, S. de. (1974). *The second sex: By Simone de Beauvoir*. (P.26) Vintage Books.

including caste, in both colonial and postcolonial contexts. In contrast, caste, sexism, and class all work against Dalit women. They make up the underclass of Indian society and experience numerous disadvantages. First, of being a Dalit who is socially and culturally disadvantaged; second, of being a woman who experiences gender inequality and subordination; and third, of being impoverished who experiences economic distress. After India's declaration of independence and the giving of constitutional rights to equality and freedom for all people without regard to caste, creed, or sex, women's movements in that country have been silent.. However, the majority of women in India still struggle to survive despite having these constitutional rights. Female infanticide, dowry killings, widow burning, and other social ills have assumed new forms as a result of modernity and technological advancements. In caste Hindu homes, it is not permitted for women to work outside the home, which ensures that men maintain physical dominance over women through wife beating, coerced submission, etc. Because Dalit women's work outside the home is crucial to the family's existence, they are exempt from the strict restrictions on their labour and mobility. Due to their independence, they are said to as "impure" or "lacking in virtue." While upper caste women are subject to constraints and violence within the family, lower caste women are more susceptible to rape, sexual harassment, and the fear of public violence because there are no such controls. While women from higher castes experience home abuse, outside sexual assault affects those from lower castes. They additionally endure abuse and domestic violence. Sexual assault is a universal experience for the gendered underclass, and it always calls for feminist action.

The political philosophy known as feminism is focused on how women perceive sex, gender, femininity, masculinity, sexuality, identity, and transformation. For both the individual woman and society's institutions to change, it is critical to acknowledge the significance of

female subjectivity in constructing the meaning of women's lived reality. The subjectivities of women are frequently disputed in relation to social realities. Social systems mediate the material and discursive formations of female subjectivity. Thus, both individuals and society have access to new modalities of subjectivity that offer opportunities for sociopolitical changes. We arrive at the construction of identity through subjectivity. Exploring subjectivity makes it possible to find oneself in a writer's textual practise. Theories of subjectivity show the extent to which literature or human action can affect social change. When de Beauvoir discusses the subordinate position of women in the introduction to *The Second Sex*, she adopts a constructionist perspective on women's subjectivity: "She is determined and differentiated in relation to man, while he is not in relation to her; she is the inessential in front of the essential. He is the Subject; he is the Absolute. She is the Other" (26)¹⁵. It is incredibly difficult for women to shift because they have spent their entire lives living as the Other. Accustomed to her role as the Other, the woman fails to assert her identity as the Subject and stays in the background. In her work, Beauvoir emphasises the dual roles that women perform as the self and the other, the subject and the object. However, more recent theorists have examined women's subjectivity as an instance of self- or reconstruction-construction.

When investigating gendered subjectivity, poststructuralists acknowledge that the female self is essentialist in a way that sets it apart from the male self. Feminist poststructuralism maintains that subjectivity forms are historically shaped and change in response to changes in the wide range of discursive fields they are made up of. With this

¹⁵ Beauvoir, S. de. (1974). *The second sex: By Simone de Beauvoir*. (P.26) Vintage Books.

method, our subjectivity is viewed as a byproduct of the society and culture we live in. Feminist poststructuralism, on the other hand, goes a step further and maintains that the individual is constantly the scene of opposing types of subjectivity. Subjectivity is altered through discourse, and there exist conflicting, opposing subjectivities. A person's body, mind, and emotions are all spoken to and revealed by the discursive exercise of subjectivity. Since the person identifies with the discourse's subject positions, subjectivity becomes a space where people are governed collectively.

Women's literature, especially in patriarchal countries, aims to synchronise each individual woman's inner constitution with her subject status as a form of resistance. Women's stories and documents have been conspicuously absent throughout history. This is because history has only ever been a platform for and used by males. Instead of portraying the lives of women as they actually are, they only showed how they imagined the perfect woman to be. Women are still exploited and subordinated, despite the fact that their situation today is very different from how they were treated in the ancient world. In every civilization, regardless of caste, class, or religion, women have consistently been marginalised from positions of power and subjected to "various" forms of oppression. Women were confined to a small amount of private space and had previously been largely unseen. They were mostly seen as unimportant, a sexual object for male gratification, and childbearers. In plain terms, women have traditionally been seen as the "other," a creature beneath males.

A woman has never been characterised as an autonomous being in a cross-section of space and time. Simone de Beauvoir writes in her seminal book *The Second Sex*, "She is

always defined in relation with man" (26)¹⁶ The very opposite of what a guy is, a woman is. She has consistently been described as a mother, sister, daughter, wife, and so on. She is unable to carry out her own decisions and must instead adapt to the requirements of her family members as well as the surrounding surroundings. Since ancient times, a woman has always been subject to the authority of a male throughout her life. She isn't allowed to take initiative. The feminist movement is a result of women realising they are oppressed. Despite the fact that women have long been subjected to systematic discrimination based on biological determinism, the feminist movement didn't really take off until the late nineteenth and early twentieth centuries. This is a result of women's lack of awareness of or ignorance regarding their oppressive status. When women began to express their personal experiences, the second wave of feminist criticism exposed this. Women began to build a collective episteme about their oppression and attempt to oppose it after realising that they had been subjected to the same treatment for many years across the globe when they shared their subjective experiences with others. These women experience intersectional discrimination based on their caste, race, and ethnicity. Subaltern feminists realised that a branch of feminism needed to be established specifically to address the issues facing subaltern women after discovering that mainstream feminism did not adequately represent the concerns of Third World women, women of colour, Dalit women, Aborigines, and Native women. This led to the emergence of feminism among African Americans, Native Americans, Aborigines, Dalits, and others. As the names imply, it has promoted marginalised groups' rights as well as women's rights.

¹⁶ Beauvoir, S. de. (1974). *The second sex: By Simone de Beauvoir*. (P.26) Vintage Books.

Folk narratives and its genres

Any group of individuals who are connected by at least one element are said to be "folk." It doesn't matter what the commonality is; it could be a job, a language, or a religion; what matters is that a group that was created for any cause will have certain traditions that it can claim as its own¹⁷. Typically, folk culture and elite culture are contrasted. A few of the first definitions of folk culture focused on the idea that it was distinct from urban or mass culture and that it was a sign of the beginnings of civilised society. Folk culture was believed to be exclusive to small, remote, homogenous, non-technological tribes whose members were typically uneducated or non-literate and who lived in pre-urban society. Peasants, indigenous peoples, and other ethnic minorities were the focus of early studies since they were seen as representative of pre-urban society.

Since the 1960s, studies of folk groups have broadened the definition of folk culture to include all groups along the folk-to-urban continuum and recognised that the folk culture of "country" people may and often does take on new manifestations in a range of circumstances. The idea of folk society, which refers to a group of people united by a common interest, institutions, and culture, is closely related to that of folk culture. The shared institutions and traditions that form the foundation of the folk society's identity make it a self-sustaining entity. Folk society and folk culture are frequently perceived as being in opposition to one another, with culture representing the group's ideas, concepts, and symbols and society acting as the true mechanism by which culture is expressed through the interpersonal interactions of the group's members. The distinction between the two names has been and is currently used

¹⁷ Dundes, A. (1965). In *The study of Folklore* (p. 2). essay, Prentice Hall.

colloquially by some academics and researchers. The concepts of folk culture and folk society are not very different from one another because they do not exist in separate and single states. It is useful to distinguish between folk culture and folk society in order to distinguish between studies that concentrate on a group's ideological conceptions and those that concentrate on how those constructs are realised through group interaction.

The core of the group's identity is its folk culture. It reflects the group's objectives, passions, norms, and activities. Unlike other academic categories of culture, it is acquired through interaction and participation in the community rather than through official channels. The taught patterns of behaviour, beliefs, art, rituals, institutions, and expressions unique to a specific group of people, as well as the ways in which these aspects are expressed, can all be used to define culture. It is not necessary to employ only oral or only written forms of communication in order to learn and transmit information using this method; both are acceptable. The sum of all that humanity has encountered, learned, and used over the ages is folklore, often referred to as popular knowledge. One could consider folklore to be a vital aspect of life. Childhood is filled with lullabies, bedtime stories, riddles, proverbs, and other things. Without a structural analysis, we can comprehend and evaluate our interactions. Through oral transmission, we acquire professional skills. Rituals, conventions, and traditions are followed by humans through observation. All of the aforementioned information is communicated orally.

Folklore studies heavily emphasise oral tradition. Expressive literature also refers to oral literature. They place special emphasis on describing the processes by which the various narrative genres were developed, disseminated, and altered. Oral storytelling's best characteristic is its charm. They have the capacity for atonement and are possessed of

psychological impulses that prompt them to rehabilitate themselves in reaction to events. Sometimes oral storytellers serve as the community's founders and stewards, as well as tradition-bearers. It is user-friendly for the masses and may involve numerous people at once due to its redundancy and versatility. Owing to this quality primitive societies have used it as a medium to transfer their knowledge. The main function of an oral narrative is to promote solidarity of that particular group and to express their culture. They act as an artistic expression of the culture.

According to Jolles, "oral literary forms are basic, spontaneous by products of spoken language as opposed to elaborate, purposefully crafted literary forms" (53). The knowledge and information of nonliterate communities are preserved through oral literature. The existence of a culture at that particular time, as well as the changes and difficulties they have faced, are revealed to us through tales, songs, poetry, proverbs, and rituals. Oral literature seeks to form a person's relationship with the culture around him by preserving traditional knowledge, setting the standards for moral behaviour in society, and withholding traditional knowledge. A society uses it as a means of aesthetic expression. Cross-cultural barriers cannot withstand its beauty. The instinctive human desire to understand suffering and evil, as well as the desire to find harmony, balance, and beauty in the universe, are both satisfied by oral literature. It discusses the reasons why people suffer, defends those reasons, and offers solutions for pain relief. The need for religious conviction and spiritual fulfilment, both of which are essential to human existence, is also met by oral literature. Stories, tales, songs, myths, legends, prayers, and ritual texts disclose this global human dimension, which is populated by spiritual entities and their personalities. Oral literature serves as a vehicle for the expression of ideas, emotions, values, and a love of life. The definition, interpretation, and explanation of reality as perceived by

society and the dangers it faces are provided in this literature. It discusses human endeavours and triumphs in the face of adversity.

Narrative genres contain countless variations and a finite number of plots since they have existed orally. Depending on the culture of the audience, folktales can be altered. They have the ability to automatically adjust to changing circumstances. The popularity of a tale increases its inconsistency. Thus, "text" is given a very important place in folklore. By first conceptualising any folklore form, and then taking into consideration those folk forms based on resemblance, the genre concept is developed. Here, the abstract is produced from the concrete, and another abstract is produced from numerous previous ones. For instance, take a look at the various genres of tales, songs, myths, legends, and so on. There are many different types of tales, including fairytales, animal tales, humorous tales, and so forth. Similarly, there are ballads, epic songs, combat songs, heroic songs, and so forth in songs. According to their form and purpose, these genres are categorised. Function, however, aids a folklorist in comprehending the ways in which a community maintains its identity and functions. By concentrating on the oral literature of a particular community or civilization, we are able to gain a comprehensive understanding of the principles upon which the society is founded and a quick overview of its practises and traditions. Myths, legends, folktales, proverbs, songs, traditional dances, traditional games, and so on are a few of the categories of folklore. The distinctions between folklore genres are extremely subtle; what is a legend for one society may be a folktale for another, and what is a proverb for one culture may be a fable for another. As a result, when analysing the genre's meaning, the context in which the lore is introduced is crucial. Since the beginning of time, many societies have richly preserved their oral traditions to keep their cultures alive. Through several narrators, they are transmitted from one generation

to the next. As a caretaker of this specific community, the storyteller assumes responsibility here. The narrators can be grandmothers, moms, instructors, or elders from that particular community.

Folklore gives women a separate realm where they have temporal sovereignty. Since knowledge, truth, and reality are formed from the position of the dominant gender, which is undeniably male, female voices are either ignored or given less weight in the writing culture of elite society. The tradition-bearers and instruments of culture in India, however, are typically played by women. Women play a variety of roles in society beyond that of passive bearers; they also serve as societal structure designers, reviewers, critics, and stewards¹⁸. According to the contemporary discussion on folk narrative research, which has acknowledged the gender role in cultural studies, women's personal narratives are the primary sources for investigating gender issues. Female voices in cultures can be studied in great detail through the folk narratives that women perform and pass down. These women's personal tales are based on their own experiences, and they aim to examine the significance of gender in both society and the role that it plays in women's lives. Women's experiences are discussed in these narratives, as well as how women are portrayed and how they are understood. Women struggle to reconcile their privileged gender position throughout their entire life spans through these personal stories. The term "women centred narratives" refers to stories that are owned, told, and focused by women. The conventional idea of the female in the service of the male is questioned and resisted in some way when they tell their story from their own point of view. Despite the fact

¹⁸ Prasad, L., Bottigheimer, R. B., & Handoo, L. (2006). Anklets on the pyal. In *Gender and story in South India* (p. 16). essay, State University of New York Press.

that women appear to have subtly accepted their assigned roles as the "weaker sex," the "oppressed," and the bearers of suffering and humiliation in the name of karma, they also appear to have occasionally used humour to subvert the stereotypes of male wisdom and superiority. The best examples of this subversion can be found in tales about stupid sons-in-law and dumb boys¹⁹.

Folktales, as a key vehicle for the expression of folk culture and tradition, can be crucial in helping us comprehend the situation of women. Tale themes differ depending on the demands of the civilization. Culture shapes the structure and content of storytelling. When we consider Indian culture in its entirety, we can observe that the stories frequently reflect the attitudes that the culture has towards women. A common Indian stereotype of women is established in almost all narrative kinds, in one way or another. Women have traditionally been seen as second-class citizens in this society, considered to be a man's property, and have been expected to uphold patriarchal beliefs. Due to this cultural dominance, the only tales that are frequently found are those involving childless women, chaste women, co-wife jealousy, daughter-in-law disputes, mother-in-law disputes, projections of beautiful and cunning women, and tales that emphasise the superiority of motherhood. To fully appreciate the originality of stories, it is crucial to analyse them in their cultural context. There is no denying that women are abused everywhere in our nation, but the methods used to abuse them differ from culture to culture. To have an unbiased understanding of how women are portrayed in folktales, we must take into consideration the particular society to which a woman belongs.

¹⁹ Prasad, L., Bottigheimer, R. B., & Handoo, L. (2006). Anklets on the pial. In *Gender and story in South India* (p. 19). essay, State University of New York Press.

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Chapter 3

Social and Cultural Milieu of Fisher Community

Andhra Pradesh is home to a diverse community of fishermen. Some of the principal subcastes of fishermen include Agni Kula Kshatriya, Bestha, Bastar, Gangaputra, Gangavar, Gondla, Jalari, Koracha, Nayyala, Pattapa, Palli, Vadavalija, Vaddi, Jala Kshatriya, and Vanyekula Kshatriya (VanneKapu, Vanne Reddy, Palle Kapu, and Palle Reddy). The coastal communities of Andhra Pradesh are dominated by Agni Kula Kshatriyas, Jalaris, and Pallis. In official records, however, all of these subcastes are referred to as a single category, Agnikula Kshatriya, in conformity with the Puducherry Decree of 1929. According to this declaration, all fishing groups in the Madras Presidency will be known as Agnikula Kshatriyas.

In relation to the following narrative, H. A. Stuart mentions that the name Vanniyan or Agnikula is derived from the Sanskrit Vahni (fire). In ancient times, two gaints named Vatapi and Mahi worshipped Brahma so fervently that he granted them immunity from death from all natural elements save fire. After receiving such enormous boons, they began torturing Gods and all natural elements. Vatapi went so far as to swallow Vayu (the God of Winds), while Mahi swallowed the Sun. With the surrounding silence and darkness, the devatas petitioned Brahma, who commanded Jambava Mahamuni to execute a fire sacrifice. Armed horsemen sprung from the flames and they took twelve expeditions against Vatapi and Mahi and destroyed them and later released Vayu and Sun²⁰. The soldiers who are born out of fire are

²⁰ Thurston, Edgar. "Palli or Vanniyan." *Castes And Tribes of Southern India.*, VI, Cosmos, New Delhi, 2009, pp. 4–5.

named as AgniKula and some people say as they are born out of fire (Pallavinchina) they are termed as Pallis. As Agni was the original ancestor of all kings his descendants are referred by his son's name, Sambhu²¹. Owing to this legend most of the fishermen communities have Sambhu Muni as their totem. Samudra Rao in his book tries to bring a connection between Pallavas and Pallis. He says Palli is the corrupted form of Pallavas. He says everything related to Palli has royalty associated with it²². He also mentions that as Pallavas became economically unstable they started adopting the local culture and started various occupations for their survival. They were called with different names in different places. Palleskar, Palli reddy, Pallikapu, Pallevallu. So, in this manner, Pallavas became Palli.

In the East Godavari district fishermen are mostly referred to as Palli, VadaPalli, Marakkadu. They are widely located in the regions of Amalapuram and Kakinada Constituencies. Most of the fishermen are referred to as Palli in the Konaseema region. Because of their occupation, the majority of fishermen's communities are located quite close to bodies of water. The village's mainstream population and the fishermen are clearly separated. They have their own set of rituals and traditions that distinguish them from the rest of the hamlet. Their lives are intimately intertwined with a set of rites and rituals that are celebrated on a regular basis to foster camaraderie among the members. This chapter attempts to shed light on the life cycle rituals of fishermen as well as their social and economic organisation.

²¹ Thurston, Palli or Vanniyar, 8.

²² Samudrarao Rekada Agnikula Kshatriyula charitra samskruthi. Samalkot: Akash Printers, 2008.7.

Incorporation into the family

There are several ceremonies involved in becoming a member of the family in the Palli community. For Pallis, birth, adoption, and marriage are the traditional, common, and bases for family reunification and household recruitment. Birth alone does not guarantee a person a position in the family; rather, it is birth that becomes the key symbolic activity for the process of inclusion. In contrast to adoption, which is seen as a birth alternative, the physical realities of birth serve as a prerequisite for a person's integration into the family. A woman is enlisted and integrated into her husband's home under the premise of marriage, on the other hand. Although the conceptions, beliefs, and ideas related to the processes of being incorporated into a family through birth, adoption, and marriage differ greatly from one another, they nevertheless impose particular rules of behaviour on both the individuals and the families. The notion of birth is considered as a natural event, is given an ascribed status, and confers a member permanent position in the patrilineal lineage, in contrast to the concept of marriage, which is viewed as an earned status that can be cancelled or changed at a later time. A fisherman enters into a complicated network of culturally established relationships with family members, his kinsmen, and ancestors upon birth or adoption, entailing morally obligatory responsibilities. It also culturally binds the individual not only with the members of his family but also with his family and its ancestors. Thus, the birth of an individual plays a vital role in the fishermen community. This is associated with a lot of rituals.

Pregnancy and Childbirth

Pregnancy is viewed as a happy event for both woman and the family to which she belongs as it ensures a continuity of lineage. They believe that pregnancy happens because of

the seminal fluid of the husband and associate that child is completely made out of a man and the father has complete rights in bringing up the child. A male child is an asset for them as it ensures the family's presence in the formation of fishing groups. As the Palli community is set up on a patrilineal basis presence of a male child has a significant impact in the religious, economic, and social life of an individual.

Female child is considered as someone else's property (Aada Pilla). Most of the girls are referred to as Samudra Lachimi²³. They are regarded as guests in the natal family. Giving them away to another family in marriage involves responsibilities on the part of parents and the family. The reputation of the parents and family depends on her conduct and behavior in her husband's family. Despite all these facts and responsibilities daughters are considered ornaments of their life and children of both sexes are welcomed alike in the Palli community.

Supernatural forces are believed to cause miscarriage and other complications during pregnancy. The Pallis believe that ancestors of the family would incarnate in their households to help their sons²⁴. As the new born child is exposed to the wrath of evil spirits deities of the lineage of a family are expected to protect the child from evil spirits. Ceremonies are performed both during pregnancy and after childbirth. Sometimes lineage deities can also harm the unborn

²³ Sarma, Konaseema Jalari Patalu Oka Pariseelana, 23.

²⁴ During my fieldwork in a village called Pallam, there was a long pending dispute between two families regarding a loan taken by a person from one of the families. One family brought the case to Sangam as the head of the family failed to repay the loan and asked Sangam to order the sons of the deceased to repay the loan. As the amount was hefty the sons of the deceased agreed to repay the loan in installments. Meanwhile, the second son of the deceased was blessed with a son and when he reached three years of age he went into the attic of the house and came out with a box hidden in a corner of the attic from that box, the second son found the loan repayment papers and immediately assembled the Sangam and made the other family to return the amount with penalty. This is one of the proofs of reincarnation among the fishermen community.

child. The favour or wrath ancestors, lineage deities, and supernatural forces are the determining factors for a couple to have many, some, or no children.

Pregnancy is identified by the stoppage of menstrual blood. After a certain period of missing menstrual cycle, a woman identifies herself as pregnant. She first shares the information with her partner and later with her in-laws. If it is the first pregnancy the head of the family shares the news with the maternal side of the pregnant woman by sending elderly women from their side with turmeric, vermilion, betel leaves, and coconut. In some cases, if the fresh catch is available, they send a fish with eggs inside its body. Upon receiving the message, the pregnant woman's parents pay a visit to her in-laws' home on an auspicious day by carrying turmeric, vermilion, bangles, coconut, new clothes, and sweets specially made of gingelly oil and coconut. After five months of pregnancy on an auspicious day, a special puja is organized at the house of the pregnant woman invoking local deities and lineage deities. This is done specially to ward off any evil effects on the pregnant woman and to prevent any miscarriages. There are no prohibitions on the food of the pregnant woman. Moreover, she is invited for special dinners by near kinsmen when she is at her husband's home. The pregnant woman is allowed to do all the household work except lifting heavy weights. After five months of pregnancy, she is not allowed to go near Godavari as they consider it a symbol of their livelihood. The woman after reaching the seventh or ninth month is sent to her maternal home for delivery. The first and second deliveries usually happen at the maternal home and there after it happens in her own home. Usually, the pregnant woman's father or brother takes her to the maternal home for delivery. While going to bring the pregnant mother to the natal home

they should compulsorily carry with them cotton sari, green and red bangles, and Chalimidi²⁵.

It is only after making the pregnant woman wear those things, they should leave the home.

Taboos associated with pregnancy:

The husband of a pregnant lady is abstained from killing a hen or cutting a banana tree. From the third month of the pregnancy, they are not allowed to visit any dead person's house. Even if his parents die, he should not light the fire pyre. His immediate relatives or siblings perform all the rituals. From the seventh month of the pregnancy, they are not allowed to offer bananas or coconuts to the village goddess on their behalf their relatives can do it. The husband of the pregnant lady is not allowed to break the chords of the fishing net as it resembles cutting the placenta. During the eclipse period the lady is not allowed to move at all they think that even if she hits a mosquito, it will hit the baby in the womb. Most probably she is made to lie down on the bed. In case she wants to urinate, she is made to urinate on the reverse side of a bronze plate. It is done to prevent dents from being made on the mud. They believe that the same dent will form on the child's body.

Childbirth:

In earlier days elderly ladies used to do the delivery with the help of an Erukula lady. When the labour pain starts she is made to rest on a cot in the room set apart for childbirth. Erukula lady is immediately summoned to attend to the pregnant woman. She is supported by the near and dear ones of the pregnant woman. The umbilical cord is severed as soon as the infant is delivered, and the child is bathed and placed in a winnowing pan. Then a little amount

²⁵ A sweet preparation made from wet rice flour, jaggery, dry coconut, and ghee.

of clay is rotated around the child and thrown toward the direction of the midwife. This is done to keep the evil eye away. Then the child is made to sleep next to the mother. The umbilical cord is kept in an earthen vessel (Maya Kunda). The top portion of the earthen vessel is covered with some rice and dry hay and hung on a tree on the outskirts of the village using a net. It is usually hanged by the maternal uncle or maternal grandfather of the child. The erukula lady for her services is offered a saree and Kunchedu paddy or rice and some money. The mother is not given anything for the first four days. She is only given Kathi Neeru²⁶. On the fourth day morning, she is served kayam²⁷. Two dung statues are placed near the house's entrance at night as protection for the delivery chamber, and old chappals are knotted at the entryway. One after the other sings the yennamma song in unison to protect the newborn and the mother from any evil eye or harm.

Raave Raave Yennamma neevu pove pove yennamma

Neeku cheeredatha Yennamma ninnu poojista yennamma

Okkanadu yennamma neevu oppuganuntivi yennamma

Rendavanaadu yennamma neevu logillanuntivi yennamma

Moodonadu yennamma neevu mulugachuntive yennamma

Naalugonaadu yennamma neevu navvuchanuntivi yennamma

²⁶ ²⁶ In a vessel of water, a sickle or a knife is placed and is left for a day. The water is believed to be free from impurities.

²⁷ A boiled preparation of garlic, jaggery, and other herbs with gingelly oil

Aidovanadu yennamma neevu angilla nuntivi yennamma

Aaronaadu yennamma neevu arusthanuntivi yennamma

Edavanaadu yennamma neevu edustha vuntivi yennamma

Enimadavanaadu yennamma neevu yerdaatipothivi yennamma

Thommidonadu yennamma thoranal gadithimi yennamma

Padonadu yennamma neevu parigettipothivi yennamma

Padakondo naadu yennamma memu baarasala chesithimi yennamma²⁸

The song depicts several stages of birth pollution and how the anguish gradually left the house. It also suggests that the birth pollution process lasts eleven days and concludes with the naming ritual of the new born.

The new born child and his mother are considered to be polluted till nine days of birth. The birth of a child brings pollution to the entire paternal lineage. On the ninth day, the child and the mother are given a purificatory bath with hot water and neem leaves. Each household participates in the purificatory bath by sending one vessel full of hot water boiled with turmeric and neem leaves. After the bath Mother is taken to the nearby Godavari River or sea and is made to offer turmeric, vermilion, and some water to the Gangamma. After this, the mother is made to attend her daily routine as usual. After the bath, a meal will be hosted by the maternal side of the new born child and it is just attended by the elderly ladies from both sides of the

²⁸ This song was collected during field work. Sangani saytavathi aged 74years of Gatchakayala Pora sang this song. She has 6 children and have seen many childbirths in the village.

new born. They give their blessings to the new born and the mother. Before having the meals four morsels of rice are kept aside and two morsels were given to two girls and one to midwife and the remaining one to the dog. After having the meals, the midwife was made to lay on the bed and a waist thread smeared with turmeric was tied around the new born.

There are strict diet restrictions to be followed by the mother. Usually, Dhaniya powder, Pepper powder, and Dry ginger powder are given along with rice. This diet is continued for 21 days. Later she is served food with dry curries. She abstained from eating fish, prawns, and chicken. Only anchovies and mutton are served to her among non-vegetarian. She is served curry with a lot of garlic and is given only hot water to drink. The child is usually massaged with gingelly oil every morning and a hot water bath is given. After the bath, a vermilion mark is kept on his forehead. It is prepared by frying rice till it turns into black colour and later it is ground and mixed with coconut oil. This mixture is stored in a coconut shell.

The naming ceremony usually happens on the ninth or eleventh day. It is attended by the father, paternal grandparents, and all the elders of the lineage. They bring along with them new clothes for both the baby and mother. In some cases, they carry gold for the new born according to their status. The naming ceremony is usually conducted by the Dasudu²⁹. Usually, the name of the new born is picked up from the names of their ancestors or the village deities. The firstborn son is strictly named after the ancestors of the family. In some cases, the father of the new born approaches Devudamma for a suggestion. After invoking Goddess she then

²⁹ The elder son of a lineage he also serves as a lineage priest.

suggests them a name. After the naming ceremony, a feast is hosted by the father of the new born.

Beliefs associated with Childbirth:

In some places, four lemons are placed at the four corners of the bed and a vessel filled with neem leaves is placed under the bed to prevent evil eye. In some other places, a coconut broom or chappal is placed at the front position of the bed. A sword is also kept under the mattress of the bed. If the child is crying too much some amount of rock salt is taken and it is rotated thrice around the child's body and thrown near the hoofs of the buffalo. If the crying continues an oil cloth is placed on the dung cake and is rotated around the child and it's later lit and thrown in front of the house. Sometimes if the child falls sick, they take a cloth dipped in turmeric and tie some yellow rice and some coins in it and tie it around the child's waist later it is taken to the village priest and he offers them a sacred thread from the village goddess feet and it is tied around the child's body. If the illness persists, they ward off the evil eye by rotating *kankineellu* around the child's body. It is prepared by mixing turmeric and lime powder. In that water, three different flowers, three red chilies, three coal pieces, and an onion are added. While doing so children below 15 years are not allowed near the child. If the child remains sick on Oracle's advice *Digadupu* is done. Rice along with *telagapindi* curry is kept in a basket. In some cases, based on the severity eggs or chicken is kept in the basket. This whole basket is referred to as *khumbham*. While carrying the basket everyone in the locality is warned that they are taking digadupu so that no one comes out. It's usually done in the afternoon time. The basket is usually left near the seashore or riverside. Sometimes this process is also done for pregnant women. Barren woman is not allowed to visit a natal child on an empty stomach. She

should at least drink some gruel before visiting the child. They believe that her gaze causes sickness in the child. They also believe that she may get pregnant by visiting natal children.

Adoption: A Substitution

When the Fisher couple fail to beget a child of their own the only option left to them was adoption. Most of the couples opting for adoption adopt a male child as it ensures continuity of family lineage and also secures the family position in the formation of fishing groups. There are three cases where the men were allowed to marry a second time to get the children³⁰. Usually, a brother's child is considered as the best option for adoption. The adoption

³⁰ This story was narrated by Kolli Narayanamma aged 62. As a child, she used to listen to a lot of tales from her mother and later her husband also used to narrate some tales to her during their leisure time. Narayanamma got children at a very late age. Elders forced her husband to marry her sister but luckily just one week before marriage the couple came to know she was pregnant.

Once upon a time, there used to be a king who had four sons. He married all four of them and all of them lived happily with their wives. As days passed by all the sons got children except the last one. The prince and his wife felt very bad at their ill fate and visited many temples and did a lot of rituals but nothing worked out. The prince's wife was not allowed to come near to the other prince's children and many insulting words were said to her. Meanwhile, the king insisted on arranging another match for him as he was unable to get the children. The princess heard those words and felt very bad. One day the princess at noon time heard a potter shouting, 'Daakalu, Daakalu (vessels, Vessels) and she wished the almighty must have kept at least Dakha in her womb so that she need not face all the insults. Lord Shiva heard her wish and said let it be and she soon gave birth to a Dakha. People started laughing at her but she didn't care for them at all. She started taking care of Dakha like a small child and started giving baths to it, decorating it, and feeding it. As the days passed by the rest of the son's children grew up and used to go to fairs together. One day Dakha observed the gloominess in her mother's face and asked her the reason for her sadness. Then she told the vessel if she had been a girl, she would have also joined her sisters at the fair. Then she asked her mother not to feel bad and asked her to tie some amount of money in a cloth and keep it inside the vessel. She along with her sisters used to go to the fair. At first, her sisters were amazed at seeing a Dakha rolling on and on. When they were about to approach the fair Dakha used to go inside the bush and hid herself in it and used to come out transformed as a sixteen-year-old girl. Everyone in the fair was awestruck by her beauty. It happened that a prince from a neighboring country visited the fair and he was stuck with the beauty of the girl. After buying things for herself she again went into the bush and transformed herself into Dakha. The prince searched for the girl in the whole fair but in vain. This continued for many days. The prince became more impatient to find out about the girl. Finally one day he followed the girl and saw her transforming into Dakha. The prince was in shock for some time and the next day he waited for the girl to come to the fair. He then caught hold of the girl and asked her to marry him and he also informed her that he knows about her transformation. The girl then imposed a condition that he will be visible to others as a vessel only and he should accept the way she is. The prince who is madly in love with the girl accepted the condition. On an auspicious day, Dakha is given a holy

of an agnate is the most approved and convenient way to please both his family and the agnates of his local descent group. The willingness of a brother to give his son to another brother meets no opposition in his family since the child remains in his family lineage. In some cases, a son of a sister or a son of a wife's sister is also considered for adoption.

When a couple has decided to go with adoption first, they seek the will of the head of the family then they approach the natural parents of the child and request them to give the child for adoption. After getting the word of the natural parents the matter is conveyed to *Kula Pedda*³¹. He then summons the natural parents of the child, adoptive parents, and head of the adoptive parents only after getting a mutual agreement the *kula Pedda* gives his consent for adoption. Adoption usually takes place in the lineage house of the adoptive family. Natural parents of the child, caste council members, and lineage elders are invited to the ceremony. *Dasudu* then invokes the lineage gods and ancestors of the family. The child's naming ceremony is also held at *Dasudu*'s recommendation. Later new clothes were gifted to the natural parents of the child. The adoption ceremony ends with a feast hosted by the adoptive

bath and was decorated with ornaments, and a sari was tied around it. Everyone laughed at the prince's choice and no one uttered a single word fearing the wrath of the king. The king and queen tried to persuade the prince a lot by not marrying Dakha. The prince got decorated as the bridegroom and sat with his finest robes in the mandap and later decorated Dakha was brought into the mandap by an elderly lady and her sisters. The council of ministers and neighboring kings laughed at the choice prince made. The prince felt bad at heart and requested Dakha to transform. But nothing happened everyone laughed at the sheer madness of the prince. At the auspicious muhurta, the prince tied the wedding knot around Dakha. The moment he tied the knot to the surprise of everyone she turned into a beautiful young girl. All the guests were surprised to see the stunning beauty of the girl and praised the prince's choice. They then remarked even if the King has chosen a bride for the prince, she couldn't be a match for the prince's choice. The prince felt overwhelmed by the guest's remarks and lived happily with the girl.

³¹ Kula Pedda is the head of the caste council of the fishermen community. He takes of all legal, economic, and social issues in the village. For every two to three villages, we have one caste head.

father. By giving away a child in adoption the natural parents of the child will lose all their rights to the child and the child will also lose his right over the property of the natural parents.

An important ritual after the naming ceremony is the tonsure ceremony. The tonsure ceremony happens both in the case of male and female children. It is usually conducted when the child attains nine or eleven months. In some cases, it may happen at 3 years of age. On an auspicious day, the child is made to sit in front of the house on a wooden plank in the paternal aunt's lap and the maternal uncle initiates the ritual. A part of her saree is spread forward so that the hair removed doesn't fall on the ground. Later the first hair is collected and tied into a red cloth and offered at the temples where vows were taken. After the tonsuring barber is honoured with some money and food grains. Every member of the lineage blesses the child and gives him some money or new clothes. Later the hair is collected and disposed of in seawater. In some cases, they make an amulet and make the child wear it. They think that it wards off the evil eye. The toddler is given a hot water bath after tonsillectomy and is made to wear new clothes. In some cases, if the family is economically stable, they host a non-vegetarian feast for the guests.

The child is introduced to school after attaining five years. A formal education initiation is done in any local temple on any auspicious day. Most of the children in fishermen's villages attend government schools. Very few of them complete their education. Most of them turn out to be dropouts owing to their economic and living conditions.

Puberty:

Puberty rites are compulsorily performed for a girl child on her first menstruation. Puberty rites are performed to mark a girl's transition from childhood to adolescence. A girl

usually reaches puberty around the age of twelve or thirteen. After the appearance of first menstrual blood, the news is immediately informed to her maternal uncle her father. He weaves a mat from coconut leaves. In some villages, there are special huts where the girl here stays till her menstruation ceases. After the mat got woven paternal aunt makes the girl sit on the mat. She will be smeared with coconut oil and turmeric. Wet rice with jaggery and coconut pieces is distributed among the elderly ladies. She has to remain secluded for eleven to thirteen days during all these days she is abstained from eating sour and spicy foods. She is continuously served sweet food, especially Pittu³² Women folk of the village continuously visit her and offer her sweets and fruits. On the eleventh day, her clothes are given to the washerwoman and she is given an elaborate bath using turmeric water. The utensils and part of the house used by her are purified after the final bath. Lineage priest is consulted and if the girl attains puberty on an inauspicious day some rituals are performed to prevent any evil effect. A feast is later hosted by the parents of the girl. In the case of a boy around thirteen to fifteen years of age, he is said to achieve his puberty. This is marked by taking him to catch the fish. If he succeeds in catching the fish he is declared as an adult³³.

Marriage:

Then next marks the important status in the individual's life. Like any other community, marriage involves a lot of rituals in the fishermen's community. In earlier days marriage

³² A sweet preparation made by mixing rice flour and jaggery and cooked later using steam. This is usually served with ghee or gingelly oil. This is known to increase the strength of the backbone.

³³ Sarma, Konaseema Jalari Patalu Oka Pariseelana, 56.

alliances were fixed in childhood itself and many child marriages used to happen. Now there is a lot of change in the marriage system and in fixing the alliances. They usually prefer cross-cousin marriages if no such relation is available, they prefer somewhat close relationships only for fixing the alliances³⁴. In very rare cases they go outside to fix the alliance. Usually, these days marriages are done when the girl has attained 18 years and the boy 21 years. The marriages are usually done in mid-summer as there was a fishing holiday which makes it very convenient for them to participate in marriage-associated rituals.

³⁴ Throvalo oka raju thotesinadu

Thota lopala pandlu dorluthunnayi

Dorluthunnavi thiyya dosapandlanni

Aa pandlu pampaadu aaraginchange

Thintenu thiyya dosapandle thinali

Kantenu kodukula kanpe kanali

Andithe annatho viyyamandali

Aadithe vadinatho jagadamadali

Illaliki muggetti inthapani chesi

Ee inti Sundari endu poyindi

Sundari puttillu chudaboyindi

Annalatho viyyamulandaboyindi

Vadinalatho vaadambuladaboyindi

(This song stresses the prominence they give to a boy child and also the importance they give to a cross-cousin marriage. Here in the song sister of a family wants to seek the hand of her brother's daughter for her son and for that she is even ready to quarrel with her sister-in-law. By the alliance she can have a nice relationship with her natal family.)

As most of them are cross-cousin marriages the bride and bridegroom know each other before marriage. So, a formal meeting is held under the leadership of *Kulapedda* and the alliance is fixed officially. Both parties exchange betel leaves and bananas as a sign of agreement and new clothes are presented to the bride. Earlier there used to be a bride price now dowry has come into their system³⁵. According to their ability, they fix the dowry in front

³⁵ The below story was narrated by Palepu Satyam from Pasarlupudi Lanka. He is aged 72. Earlier he used to go fishing and sometimes used to stay for days at sea. He had four sons and one daughter and all of them were living near to him. He got married when he was 15 to his sister's daughter. Now the old couple are staying together at home drying the catch.

Once there was a young man in a small group on the island of Godavari. He and his mother lived in a small hut on the shores of Godavari. He along with his fisher group used to go fishing. The meager earnings used to suffice both of them. One day he observed that his mother was finding it difficult to handle both household work and outside chores like drying fish and selling them in nearby villages. So he told her that he was planning to get married and asked her for some money to pay for the bride price. After seeking her permission he set out in search of his bride. On his way, he stopped at a small sweet stall near Nagaram and started eating garaj. The small girl who was in charge of the stall started yelling at her mother that someone is eating all the garajulu in the shop. Her mother who was busy preparing the snacks asked her to find out the name of the person who was eating the garajalu. When the little girl enquired about the young man he replied 'I'm nobody'. Then the girl shouted to her mother that 'Nobody' is eating garajalu. Hearing that the girl's mother thought that she must be playing some prank on her and neglected her yelling. Meanwhile, the Youngman carried a lot of snacks from the stall and started walking on the brink eating half of the garajalu and spilling the other half of them. A washerman who was carrying ironed clothes saw this insane act of a young man and shouted at him saying why are you spoiling the food? If you have it in excess you can share it with people. To which the young man replied there is a shop on the outskirts of the village they are distributing garajalu for free. Get as much as you can. Hearing that the washer man felt very happy and asked the young man to take care of his bundle of ironed clothes. Before going washer man enquired about the name of the young man to which he replied 'I' whirlwind'. After that, the washer man left the young man and went in a hurry to collect the garajalu. The young man thought it was the right time to leave and opened the bundle of clothes and unfolded all the clothes. After observing all the clothes he started throwing whatever doesn't suit him. This act of him was observed by a horseman and felt that the young man is crazy to do such things. He shouted at the young man to stop his act of craziness that young man replied that there is a function happening at the village head's place and people can collect as many clothes as they want. The horseman who was in real need of good clothes want to waste no time so he asked the young man to take care of his horse. Before leaving he enquired the young man's name to which he replied. 'I'm an old money lender'. After that, the young man kept on moving on the horse. On his way, he met an old lady along with her daughter who was decorated as a bride. The marriage party was waiting for a boat to take them to the other side of the river. Seeing the young man with the horse the old woman requested the young man to help her daughter cross the river as the auspicious time for marriage is approaching. He readily agreed to it and made the bride mount on the horse before leaving the old woman requested the young man's name to which he replied, 'I'm here husband'. After saying that the young man along with the bride crossed the river in no time. After that, the young man took the bride to his mother and she felt rejoiced seeing the bride and celebrated her son's marriage with great pomp at the Rama's temple.

of village elders. Later the village elders from the girl's side are given a little amount of money from the boy's party for fixing the marriage. It is in the meeting they fix the date of marriage according to their convenience. Sometimes they consult a priest for fixing the auspicious time of marriage. After this formal meeting, the boy's party pays a visit to the girl's house by carrying sweets and clothes to the girl. The boy's party is treated to a feast by the girl's side. After one week or ten days, the girl's party visits the boy's party and has a feast. This process is termed *Kalagoollu*. After this, on a certain auspicious day, they start the marriage preparation by decorating the houses. If it is a girl's marriage they decorate the house by making a pattern of dots(*Chukkalu*). If it's a boy they make a pattern of *Chilukulu* on the wall. After this only they can go ahead with marriage preparation. The father of the bride along with *Sammidi* visits every household in the village and invites them for the marriage. Before the marriage, a pandal with coconut leaves is erected in front of the bridegroom's house and a wooden plank is arranged in front of the house on *Pelli Arugu*³⁶.

Meanwhile, the sweet stall owner, washerman, horseman, and old lady met each other and realized that they were fooled by the young man. They took their case to the village elders. The village elders after hearing the case enquired about the sweet stall owner who ate her garajalu to which she replied nobody the elders thought that she was trying to fool them and shouted at her for bringing false cases and penalized her and ordered her to arrange a village feast. After that they enquired about the washer man and asked him who took his clothes he replied whirlwind. To his answer, they laughed at him and said it was a natural calamity and nothing can be done and for bringing such a case and wasting their time he was ordered to pay the fine to the elders. Later they enquired about the case with the horseman and asked him who took his horse to which he replied old money lender. They laughed at his answer and said that the money lender took away the horse to recover his money. They scolded him for not paying the loan in time and for bringing a baseless case he was given a hundred lashes. Later they enquired about the case with the old lady and asked her who took her daughter to which she replied her husband. The whole crowd laughed at her answer and the village elder told the old lady, her husband will take her daughter only but not her. She should get used to staying away from her daughter.

³⁶ Front portion of the house where marriages usually happen

On an auspicious day, the girl and boy are given holy bath in their respective homes and they are decorated as bride and bridegroom. Usually, nieces and nephews are made as bridesmaids. In their absence, the same relationship will do. This process is called '*Pellikoduku*' or '*Pelli koothuru*' cheyyadam. In the evening they perform a ritual called *Saka*. As a part of it, every member of the community should pay a visit to the house of the marriage party and bless the bride or bridegroom. They, in turn, are given soaked horse gram and a pair of banana and betel leaves. *Sammidi*³⁷ in advance informs all the households of the community. Every member of the community should attend it without fail failing it may lead to penalty or excommunication. In some households, if they have the ritual of Veerabhadra sambharam it should be done before marriage. As a part of it, the elders of the family visit Veerabhadra shrine one day before the ritual and place a earthen vessel filled with water and turmeric near the shrine and inform the priest about the ritual after seeking his permission they leave the place. The next day *Jangamadevara* (priest from Jangam Community) visits the marriage house and directs the bride or bridegroom to do the ritual. After the prayer, the marriage party along with the bride or bride groom leaves for the shrine of the Veerabhadra carrying with them all the marriage delicacies. The bride or bridegroom carries ash mould, water, flowers, and *chalimidi* on a plate. After reaching the shrine they pray the God and distribute the offerings among themselves. Only after this, they can proceed further.

On the day of marriage bride and her party go to the bridegroom's village and they were received with great pomp at the outskirts of the village. The bride is greeted by elderly ladies and she is presented *Pradhanam Bondhu*³⁸ either by her sister-in-law or mother-in-law. After

³⁷ Official community announcer

³⁸ A yellow colour thread is worn on the bride's neck marking the commencement of Marriage.

this, the bride is taken to the marriage pandal and is made to sit by the side of the groom. Both of them are smeared with turmeric and nalugu on the face, hands, chest, navel, and legs by five elderly ladies from Golla community³⁹. After this barber removes the nails of both the bride and groom. This ritual is called as *KaaliGollu* (nails of the foot). Later the bride and groom are given auspicious bath and are decorated in wedding clothes and both of them were made to wear headgear. In the marriage pandal depending on the status of the family, twelve to six earthen vessels are kept on top of each other and a castor oil lamp is lit on top of it. Twelve vessels are called 'Gone' and six vessels are called 'Sagam Ariveni'⁴⁰. Along with *Ariveni* Screw pine (*Mogali Rekulu*)⁴¹ is kept in the marriage pandal. Just before marriage *Kula pedda* with the help of the maternal uncle makes the groom wear the sacred thread on his upper clothes. It is only after wearing the sacred thread the groom gets eligibility to tie the marriage badge. After this, the groom ties the marriage badge to the bride's neck. After completion of all the marriage rituals the end of the bridegroom's dhoti and the hem of the bride's saree are knotted to signify the wedlock of the couple. Then bride and groom are carried in palanquin around the village. They then visit *Peddillu*⁴² and offer prayers to their lineage deities. After that, they visit village deities and offer their prayers. After worshipping the village deities, they reach the

³⁹ Golla community ladies' presence in the ritual is a token of gratitude for Kanchi Kamakshi Devi as she helped Pallavaraja in killing Ballana Raja

⁴⁰ Symbolising Kamakshi Devi temple

⁴¹ Representing Kanchipuram

⁴² Lineage house

house of bridegroom. The bride and the groom are welcomed into the house by the sister of the groom. The groom and bride were asked to say their names at the main entrance of the house. It is only after saying their names they were allowed into the house. It involves a lot of fun and many songs were sung teasing my sister-in-law.

Muthyala vaanagurise mugda mee vadina thadise

Thalupu theeyandamma chelli thaguvulenduku

Muthyala vaanakuravaledu mugdaa maa vadina thadavaledu

Thalupu thiyyamanna memu taguvulundaga

Pagadala vaana kurise panathi mee vadina thadise

Thalupu theeyandamma chelli taguvulenduku

Pagadala vaana kuraledu panathi maa vadina thadaledu

Thalupu thiyyamanna memu thaguvulundaga

Aakaligoni mee vadina alamatachenduthundhi

Thalupu thiyyandi chelli taguvulenduku

Aakalaithe maakenduku aadubidda katnamundi

Katnamichina gani kadalaniivvanu

Chethilo cheyya vesi ippudu cheppuchunti kadamma

Thalupu korkelella teertu taluputhiyyare⁴³

(The newlywed couple were stopped at the main door of the groom's house by the groom's sister and his other relatives. The groom then requests his sister in several ways to open the door for them. He even mentions the discomfort she is causing to her sister-in-law but the sister doesn't listen to him. He even tries to bribe the sister in many ways to make her open the door. The sister then puts forward her demands and asks for her share of money. the brother then assures his sister that all her demands will be fulfilled.)

The next morning some prayers were offered as a part of marriage by the bride and the groom. Later relatives and friends give their presents to the couple. In the evening kankanalu were removed from the hands of the bride and groom and by marking the end of the ritual status of the bride and the groom. The next day evening bride and the bridegroom were taken to the house of the bride. After performing some rituals consummation of marriage takes place. All the guests were treated to a non-veg feast by the girl's parents. The boy stays there for three days. On the fourth day morning, the girl was sent to the boy's house along with *Saare*⁴⁴. It usually consists of furniture, household items, utensils, sweets, and fruits. This marks Appaginthalu (formal handling) of the girl to the boy and his parents.

Marriage thus plays a vital role in the life of fishermen. It attributes him a social status and responsibilities. It enables him to participate in the socio-political and religious activities in the community. After marriage, a man's rights and obligations to the natal household take a

⁴³ This song was collected as a part of fieldwork. This song was sung by Ankani Gangamma aged 78 from Balusuthippa.

⁴⁴ It is customary practice of sending a married girl to her husband's house with sweets, fruits and furniture.

marked change. He is expected to take care of his wife and parents if necessary. Second marriage is not allowed in them. Widow Remarriage was allowed earlier in the case of both male and female⁴⁵. After marriage, the son is expected to take care of his parents even if they are staying separate. As there is no age for retirement a man works and goes for catch as long as he has strength. After retirement, his sons are expected to take care of his expenses. It's his wish if he wants to stay alone or with his son's family. As the age progresses his position in taking decisions is shifted to the elder son of the family. Women are considerably younger than men. She actively participates in the selling of the fish and making dry fish. This makes her economically independent. As long as she can cook and take care of selling the fish the couple stays separately from their sons.

⁴⁵ Once upon a time in Antarvedi, there used to be an old woman. She used to live with her son and daughter-in-law. The daughter-in-law never gave any respect for the mother-in-law and always used to ill-treat her. Despite her old age she was made to do all the household work and no proper food was given to her. Son noticed all the difficulties faced by his mother and thought of giving an end to the problems. He then went in search of a groom for his mother and traveled a lot and finally found an old man and married him to his mother. The daughter-in-law fought a lot with her husband but he didn't pay heed to her words. At night the son kept both his mother and old man in a room and went to sleep. Lord Siva and Parvathi who were roaming at night looked at the old couple and took pity on them and changed them into a beautiful young couple. The daughter-in-law felt restless with the actions of her husband and peeped through the window of the room. All she could hear was the laughter of the couple.

In the morning when the couple opened the door of the room daughter-in-law was awestruck by the sudden change in the appearance of her mother-in-law. She marveled at the beauty of her in-laws and felt jealous of her. The son felt happy with the fortune of his mother and bade the couple goodbye. The daughter-in-law then pestered her husband to bring a groom for her mother. The husband searched a lot and finally found a groom for his mother-in-law. The daughter then happily married her mother and kept the couple in a room and locked it from outside. Lord Siva and Parvathi observed the actions of the daughter-in-law and thought of giving punishment for her actions. They turned the couple into donkeys. Throughout the night all the daughter-in-law could hear was a lot of noises. She thought her mother might have turned young and was very eager to meet her in the morning. The next morning when the daughter-in-law opened the room all she could see was two donkeys kicking each other. The moment the donkeys saw the door open they ran out to the fields. Nothing could ease the grief of the daughter-in-law.

Death Rituals:

When they know a person is dying, they take the person out of the house and place them on a mat and all the family members are made to pour water in the dying person's mouth. Near kinsmen and elders prepare for the funeral of the deceased. If the deceased person is a male and his wife is alive, he is clean-shaven and given a bath with hot water. Later vermilion mark is placed on his forehead and his body is covered with flowers. If it is a woman whose husband is alive it is the husband who first pours water in her mouth and applies oil and turmeric on her body rest of the family does the same afterward.

The floor on which the person breathed his last is cleaned and plastered with cow dung and a plank is placed on it. After the ceremonial bath, the corpse is dressed in new clothes. Turmeric, vermilion, and flowers are used for adorning the body. An earthen lamp and incense sticks are lit beside the head of the body. Freshly cooked food with milk and jaggery is offered in the name of the deceased. His eldest son takes the morsel of this food to the mouth of the deceased twice.

A group of kinsmen and close relatives gather in front of the deceased's house to transport the body to the burial site. A funeral bier to carry the corpse is prepared with bamboo sticks and coconut leaves. The body is placed on the bier and tied with coir rope. The funeral starts at the house accompanied by a drum beating. The procession is led by the elder son of the deceased. If the deceased person has no sons either his brother or son-in-law leads the procession. In the case of a lady, her spouse leads the procession. In a vessel some coins, flowers, vermilion, and rice are kept and mixed and they are thrown throughout the way to the

burial ground. The corpse is left on the ground for some time on the way to the burial site, and his elder son calls his name three times in his ear⁴⁶.

Usually, the burial happens on the banks of the river Godavari. On reaching the burial ground the corpse is taken around the pyre thrice and placed down. The corpse is removed from the bier and placed on the pyre. In the case of males, the body is placed towards the east, and if females the body is placed towards the west. The chief mourner goes around the pyre thrice carrying a pot of water. At the end of each round, a hole is made with a sickle by one of the close kinsmen. By the completion third round, the chief mourner is made to drop the pot from his shoulder and he lits the funeral pyre from the side where the head of the corpse lies⁴⁷. After this, the members of the funeral procession take a dip in the Godavari. All the wet clothes were taken by a washerman. The members who went to the funeral ground must compulsorily visit the deceased home and have their meal.

In the case of a married woman, the news of death is informed to the maternal home through Sammidi. The expenses involved in cremation were borne by the parents or brothers of the deceased. They also bring sweets and items which were liked most to the house of the deceased and keep some portions of it at the grave of the deceased. Death pollution lasts for eleven days and a purificatory ceremony is held on the eleventh day. From the day of cremation till the end of the pollution period. A lamp is lit at the grave by the chief mourner. The chief

⁴⁶ This process is known as Dimpudu Kallem. There are some recorded cases where some persons responded to the call of their name and got up from the funeral bier.

⁴⁷ Raja Narasayya, KaramKonda. Gangaputra Samagra Charithra. Jammikunta: Jai Neelakanta Printers, 1926, 23.

mourner is not allowed to cross the border of the village till the completion of the purificatory ritual⁴⁸.

In the case of children below six years, they cremate the body. Every day they keep a small bowl full of milk on the grave for 5 days. For children pollution lasts for 7 to 9 days. In the case of a girl child the deceased are known as *perantalu*. In some of the villages on Bakthralu's advice, they construct a temple for her.

The fishermen believe that the dead person who is buried or cremated belongs to neither this world nor to the world of ancestors. Lot of rituals are involved in placing the deceased in the world of ancestors. On the third day, a ceremony known as chinnadinam is observed. The members of the family take a bath and several favorite delicacies of the deceased were cooked. The chief mourner, persons who attended the funeral, and the priest carry all those cooked items with them to the burial ground. The ashes of the deceased were collected and some bones were kept aside and tied to a tree. The collected ashes were divided into three portions and the food was kept before the ashes. For some time, all of them leave that place and watch from a distance till a crow touches that food. They believe that the deceased has accepted the food and was happy with the offerings of the chief mourner.

Death pollution ends on the eleventh day. On the eleventh day early morning, the whole house is cleaned and all members of the household take a purificatory bath. Rice and the favourite food of the deceased are prepared and taken to the grave. The hair of the deceased

⁴⁸ It is believed that it will cause more deaths in the family if he does so. There are three incidents in uppada where people acted against the custom and faced the consequences

sons is tonsured and some prayers are offered at the grave. The collected bones and ashes are immersed in the river Godavari. Later all the food is kept in portions at the grave and waited till the crow eats it. In the case of a man on the eleventh day early morning, the deceased's wife is taken to the riverside by other women, and her bangles and marriage badge are removed and she is made to wear a new white sari. Her old clothes were given to the washerwoman. After the ritual, she is brought home and made to sit in a corner of the house. Her face is first shown to her sons and daughter and later to her relatives. This ritual is called *Moham Chuchuta*. In the case of women, the husband is made to remove his waist thread⁴⁹. They say if a woman

⁴⁹ Once upon a time, there was a widowed old lady in Bodaskurru. She used to live with her son and daughter-in-law. She used to ill-treat her daughter-in-law a lot and always used to taunt her. The son who is too naïve believed all his mother's whole words and used to neglect his wife. The old lady used to buy fish from her fellow community people and used to sell them in the Amalapuram market. One Sunday after the sale of the fish she saw one farmer selling various types of seeds. The farmer guaranteed good crops for all his seeds. She bought bitter guard seeds and planted them in front of her hut. She strictly ordered her daughter-in-law to take good care of the crop. The creeper started yielding crops. The old lady and her son always used to feast on the crop. They never left an ample amount of curry for the daughter-in-law. The old lady even used to sell it to her neighbours. They all used to praise the taste of the bitter guard a lot. With all these happenings the daughter-in-law developed a huge craving for the bitter guard curry. One day she devised a plan and informed the old lady that while she was carrying water from the well she heard some people talking that her sister-in-law fell sick all of a sudden. On hearing that the old lady grieved a lot and thought that her daughter must be in a very serious condition. So she thought of assisting her daughter for some days. Before leaving the house she gave a lot of instructions to the daughter-in-law and asked her always to keep an eye on the creeper. Before leaving the house she kept on repeating take care of the creeper. After the old lady left the house daughter-in-law wasted no time and picked a handful of chosen bitter guards. She immediately prepared a wonderful pulusu adding a lot of tamarind soup, jaggery, and oil. Meanwhile, the old lady reached Bodaskurru Revu and was about to get into a boat to cross the river. There she met a relative from her daughter's village and inquired about her daughter's health. To that the relative laughed loudly and said, 'She is as stable as a stone' (Gundrayila Vundi). Hearing this the old lady got relieved and returned to her hut. The daughter-in-law noticed her mother-in-law coming back, so she immediately took the vessel containing the curry and hid it in the pot.

After the mother-in-law reached home she informed her that she was going to well and carried the pot along with her. With the pot, she went to the Mahankalamma temple and entered the inner sanctuary, and bolted the door from inside. Then she started feasting on the pulusu with great passion, seeing the voraciousness of her eating the Goddess kept her finger on her nose. After finishing the feasting the daughter-in-law left the temple and went as usual to the home carrying water.

Meanwhile, the news of Mahankalamma keeping her finger on the nose spread like a fire in the village. Village elders assembled and discussed various means that caused disturbance to the Goddess. Fairs and sacrifices were conducted to appease the Goddess. Lots of river water mixed vermilion was offered to the goddess. But nothing

could change the position of the Goddess. Then the village elders announced that whoever can remove the finger from Mahankalamma's mouth will get a handsome reward. Hearing the news the daughter-in-law informed the mother-in-law she will try her hand to appease the Goddess. Then she entered the inner sanctum of the temple and closed the door from behind. After that, she prostrated in front of the Goddess and prayed, 'Ma can't you digest the mistake of your child? I ate the Pulusu out of greediness. I just satisfied my craving. Will a mother ever cast an evil eye and wonder how much her child eats? Please forgive my mistake and retain your position.' With that, Mahankalamma retained her original position. Everyone started praising the devotion of the daughter-in-law rumors were even spread saying that she was blessed with some supernatural powers.

This news reached her husband and her mother-in-law. They both felt afraid of her and thought that she might harm them because of the ill-treatment she received. They thought when she can control the great goddess Mahankalamma she might take no time in harming them. Then the mother-in-law advised her son that they should kill her and devised a plan. When she was sleeping they started carrying the wooden cot to the burial ground near the bank of Godavari. While they were carrying the cot daughter-in-law woke up and observed what both her husband and mother-in-law were doing to her. After reaching the burial ground both of them started setting a funeral pyre when they were about to light it they realized they don't have a matchbox with them. So the son advised his mother to stay back and keep a watch on his wife and went to bring the fire. The old lady started feeling afraid because of fox howls and owls chirping and left the burial ground. The daughter-in-law realized this and wasted no time she immediately kept a big log in the funeral pyre. When she was about to run away from the burial ground she heard some voices and climbed the banyan tree. A group of robbers gathered under the banyan tree and started sharing the wealth they have looted. The daughter-in-law who was observing all this from the top of the tree was awestruck at the massive wealth and fainted. She fell right in between the group. The robbers thought she must be a devil and ran away with all their strength leaving the wealth behind. Then she collected all the wealth and kept it behind the banyan tree. Meanwhile both her husband and mother-in-law returned and lit the funeral pyre. The mother-in-law thought she got rid of her daughter-in-law and felt happy.

After they left the burial ground the daughter-in-law collected all the wealth and reached her maternal home. Then she informed her mother about the things that happened and instructed her how to react. After two days Sammidi reached the maternal home of the daughter-in-law and broke the news of her death. As the mother was already instructed she grieved a lot and many people tried to console her grief. Then she along with some other elders went to the home of her daughter carrying sweets and all the things which her daughter liked. On the eleventh day when the husband finished all the rituals and was about to cut the waist thread, she rose from his beneath in the river wearing a white sari and lots of gold. Everyone thought she was revived by Gangamma and praised the deeds of the Goddess. The mother-in-law was left with no words after seeing her daughter-in-law alive. Then she told her husband and mother-in-law how she was taken by the angels to heaven and the different wonderful things she met on the way. She also told them she met her father-in-law in heaven and explained to them how he was grieving for his wife. The mother-in-law felt bad about her husband. Then the daughter-in-law told her that her father-in-law gifted her a lot of gold and money and expressed his wish to meet his wife immediately. With this message, he took her to Gangamma and requested her to take his daughter-in-law to earth.

Both her husband and mother-in-law believed so much in the story and the old lady expressed her wish to meet her husband. So her son and daughter-in-law wasted no time and set a funeral pyre. The clever daughter-in-law this time made no mistake and carried fire with her. Soon the pyre was lit by her son. After that, the wife and husband reached home. After some days he started asking his wife when his mother will be back. To that she replied as she was daughter-in-law she was sent immediately but they are wife and husband and maybe they wanted to stay a little long time together. So he started believing that his mother will return one day or the other.

dies early than her husband it should be done like a marriage. On the eleventh day, the elder daughter-in-law of the family keeps fast and an elderly lady from the maternal home of the deceased is brought and is given a head bath and she is gifted some clothes and other fancy items. In the same manner, about a hundred sets of winnowing pans containing fancy items should be distributed. After this, they cook non-veg meals and offer them at the site of burial. After a month's time, another ritual called *masikam* is observed. On this day they serve vegetarian meals to the deceased in the *Peddillu* and offer a coconut in the name of the deceased. Through this ceremony, they are bringing back the departed soul to the ancestor's place. Every year on *Sankranthi* they honor the deceased by serving food on plantain leaves. They believe that it reaches the ancestors in some form or the other⁵⁰.

Later he started treating his wife well because of all the happenings and the young lady can have bitterguard *pulusu* whenever she likes.

⁵⁰ This story is narrated by Malladi satyavathi aged 52 years from Uppada. She told this story to explain the importance of serving a feast during the *Sankranti* season to get the elder's blessing. She is living with her husband and son and his wife. As a practice, she serves meals during every *Sankranti* within their family savings.

In a village there lived two sisters. They were very hard-working and quite smart. They supported the family by selling catches in nearby villages. One day when the sisters were returning home after selling the catch they noticed a grand feast being served to people. Then they went to the people who were arranging the feast and asked them the reason for serving it. Then they replied as it was the season of *Sankranti* it was served to get the blessings of ancestors and elders. The two sisters then decided to arrange a feast and started saving for the feast. The next year they organized a very decent feast. The feast was a visual treat to the guests. The plantain leaf was almost full of the items that were served. Items like *Payasam*, *Bure*, *Gare*, *perugu vada*, *pulihora*, coconut chutney, masala brinjal, pumpkin, drumstick, dal, sambar, rasam along with ghee and thick curd are served. All the guests ate to their content and blessed the two sisters and their families. The lady luck smiled on them and very soon they started living a prosperous life. The sisters continued the practice of serving feasts during every *Sankranti* season. As the days passed by because of their virtue, the two sisters got married to very rich families. Meanwhile at the paternal home of the girls they completely gave up the practice of arranging feasts and within no days they started starving. The parents then asked their son to seek the help of his sisters to overcome the poverty. Not willing to send him empty-handed to their elder daughter's house the mother has packed some flattened rice in an old rag and gave it to the son. With great difficulty, he reached his sister's house and when he was about to enter the house he was stopped by the gatekeeper because of his appearance. After his continuous appeal to the gatekeeper, he called his sister to the gate. The brother was amazed at the clothes and the finest jewelry his sister was wearing. For a moment he felt that she was the disguise of Goddess *Lakshmi*. The walls of her house were covered with gold and studded with gems. The well in the house is surrounded by silver layers. There is richness in every inch

Social Conditions:

Fishermen mostly follow a nuclear family setup. A typical household consists of a husband, wife, and their children in some cases the parents of the elder male member stay with them. But there are exceptions to it *kula pedda* stays usually in an extended family. By extended family means father, mother, and siblings along with their families. Along with serving as a living unit, the household among fishermen also functions as a unit of consumption. Each home has its own means of production and kitchen. Other people may only enter the cooking area with the owner's consent. The most clearly defined unit in a community

of the house. The elder sister felt pity for her brother's condition and she immediately ordered the servants to arrange for an elaborate hot water bath. After the bath he was given the finest silk clothes to wear and a great feast was arranged to mark his arrival. Later the sister asked her brother about the conditions at home. He then explained how after the marriages of the sisters they gave up the practice of serving feasts and how they were drawn into poverty. The sister then encouraged the brother to start serving feasts again and gave him gold coins in a cloth, some eatables, and a golden ewer with water. The brother then took leave from his elder sister's home and started his journey home. On the midway, he felt thirsty and looked for a well when he was about to dip the water with the golden ewer it slipped from his hand. Cursing his full fate he thought of having food which his sister packed for him when he was about to have the food he was attacked by a group of robbers and the food fell and they took away the gold coins with them. Not knowing what to do and unable to show his empty hands to his parents he went to his younger sister's home. Her house was like a mini palace. The younger sister was very excited to receive her brother she gave him water in a golden vessel studded with diamonds to wash his feet and arranged a grand feast to mark his arrival. She then enquired the brother about the condition at home. He then explained about the miseries at home and how ill fate played with him on his way. The younger sister then realized the cause of all their suffering. She then persuaded her brother to stay with them for a few more days. When the Sankranti season came she arranged a grand meal on behalf of her brother and her parents. She then requested her brother not to give up the practice of arranging a feast at any cost. She then gave him gold coins and gems in a cloth, some eatables, and a golden ewer with water. The brother then took leave from his younger sister and resumed his journey home. He stopped exactly at the place where he stopped earlier and to his surprise he noticed all the robbers fought among themselves and were lying dead. In between the dead bodies was a huge pile of gold coins. He then collected the coins in a big cloth and went to the well to quench his thirst. To his surprise, the water level came to the brim and the golden ewer which his elder sister gave him was floating on the top. He then collected and happily returned home with all the wealth and he explained to his parents the importance of arranging a feast during Sankranti season. The parents realized the importance of the feast and arranged a grand feast for the nearby forty villages and invited their two daughters to the feast. The daughters were very happy to see their parents in riches. All the families continued the practice of serving feasts and lived happily ever.

is a household, whose members are referred to as the group sharing the same hearth. Multiple such hearths and multiple households may occupy a similar dwelling, but they all carry out separate domestic functions. A common dwelling may have several such hearths in it and several households may live under the same roof but they function as distinct domestic units. Their separateness is seen by the fact that households are not counted based on the existence of houses, but based on the number of hearths in the village.

Each household portrays itself as a discrete group of property owners. Boats, nets, and other fishing gear are, however, shared household possessions. The upkeep of the residence is shared by all the families. All the household's costs and upkeep are handled by the senior male member. There is a significant division of labour within a family based on sex and age. Male family members handle physical labour like as fishing, mending nets, and other tasks, while female family members handle housework and the sale of the catch. Husband and wife support one another in managing the household. Typically, the woman travels to adjacent villages or other locations to sell the husband's catch. Sometimes because of fishing, he will be absent from home for a long time then it's the wife who takes care of everything. So there is economic independence for women in fishing families.

Most of the fisherman communities stay near the riverside or by the seashore. Their settlements are popularly known as Pallola Peta. This day most of them stay in pucca houses sanctioned by the government. Some stay in huts and tiled houses. A typical fisherman family possesses fishing nets, baskets, and some utensils. In their house, a portion of it is devoted to keeping lineage deities, Gods, and ancestors. In the absence of separate spaces, they are placed on a wooden platform near the kitchen. The front portion of the house is used for keeping fishing nets and other equipment.

Most of the fishermen community people obtain their living from fishing apart from them some of them work as boatmen, Carpenters, Masons, and agricultural laborers. Apart from that some people buy the catch in whole and sell them in towns. Some others are making a livelihood by preparing salt, limestone, and drying fish. Recently due to the widespread aqua culture in Godavari districts, these people are working in hatcheries and ponds taking care of the seed. Many people from the community struggle to meet their daily needs. Apart from the above, they do many menial jobs for their livelihood⁵¹.

As fishing is their main occupation they rely mainly on their catch for their survival. They eat all types of vegetables and fruits. In particular, they are fond of eating palm fruit, Kernel, and Palm jelly. They eat various kinds of leafy vegetables grown on the islands of Godavari. They eat all types of non-veg but abstain from eating beef. They consume palm toddy and tobacco. Women are abstained from drinking toddy but can chew tobacco.

Most of the fishermen follow the Hindu fold. They mainly worship Gangamma in the name of the river goddess. Along with Gangamma, they worship various village deities with

⁵¹ once upon a time, Chirayanam Narasimha used to live with his wife Lakshmi. His father Ramana Babu used to live with them. Narasimha used to buy the catch in bulk and used to sell it in the Amalapuram market. One day when he was away from home his father died of sudden illness. This made Narasimha ponder a lot and he shifted his family to Amalapuram. Amalapuram happens to be the nearest town to almost 60 villages of Konaseema. Many people from nearby villages come for various jobs to Amalapuram. After shifting to Amalapuram new headache started for Narasimha's family. Every day many visitors used come to their houses and within few days their financial status got affected. In particular, two persons from their village used to visit Narasimha's family regularly. Govindulu and Raghava used to visit Narasimha's family during lunchtime. Govindulu whenever offered lunch agreed readily to the offer and used to have a nice meal. Raghava on the other hand used to refuse the offer and in return used to ask about their well-being. As days passed by how they were received were changed. Raghava was received warmly and Govindulu received a cold welcome. Many people also started speaking ill about Govindulu because of his irresponsible behavior. One day Govindulu expressed his feelings to one of his elder family members he then said Maata Chuttaniki vunna viluva poota chuttaniki undadu. Govindulu then realized his mistake and never burdened any other relative with his visits. He too started asking people about their wellbeing than feasting on their invitation.

different names. Every year fairs were conducted to appease these village Goddesses. These fairs were usually conducted after *Kothaamavasya*⁵². Most of the fishermen in the Godavari area worship Lord Lakshmi Narasimha of Antarvedi. It is because one of their ancestors constructed the temple for Narasimha Swamy. Along with him, they worship Venkateswara Swamy, Mother Goddess, and their lineage deities. Every village Goddess has Bakthuralu or Devudamma she is considered as the representative of a village Goddess. Bakthuralu is mostly determined by her birth star in very few places they were determined through family lineage. They have a room specially dedicated to the Goddess in their home. Villagers consult her for a good catch in their fishing expedition. Usually, they offer some money, fruits, incense stick, and camphor. Bakthuralu then prays on their behalf to the village Goddess and seeks her blessing. She is also consulted before the naming ceremony of a child upon the Goddess's suggestion she gives a name to them. People also approach them at times to know the cause of their misfortune and seek a solution from them. She also speaks about the fortune of the village during village fair.

Every family⁵³ has its *peddillu* (God's worship place). Every occasion in the family has to start after worshipping God in the Peddillu. Sometimes marriages are also performed in front of the peddillu. The elder son of the family takes the responsibility of managing peddillu. He is known as Dasudu. After him, his elder son gets the chance to manage the place. Dasudu prays on behalf of all his family members to the lineage of God. His expenses are taken care

⁵² New Year's Day of the Telugu calendar

⁵³ Family in the sense of extended one with the same lineage.

of by the other male members of the family. Dasudu has to maintain a strict lifestyle. He should worship God every day. He refrained from attending pollution rites. He eats only the food prepared by his wife. In her absence, he has to prepare it by himself. Only after his meal, the other members of the family are allowed to eat. If someone sneezes or light goes away while taking a meal he has to leave it halfway. For every village, there is a *pillagadu* (he serves as the priest of the temple). He acts as a mediator between the Goddess and the villagers. The villagers instead of praying directly to the goddess approach him and ask him to pray on their behalf. The villagers pay him in the form of money and fruits. After a catch, he can lay hands on any fish he wants if someone resists there is a belief that he won't get caught for a long period. For every two to three villages there is a Kula Pedda who looks after all the family and judicial issues. For every ten to twelve villages, there is a head called Kula Raju. He is elected to his position through his lineage. He holds an important position in their caste council. The village festivals are conducted only after getting his consent. His decision stands supreme in their villages.

Every fishing community in a village has its caste council to solve their problems. They call it *Sangam*. A *Sangam* typically consists of *Pillagadu*, *Dasullu*, and *Sammidi*. All the issues are mostly solved in the *Sangam* itself. If they are not able to solve among them, they visit kula pedda who is in charge of three to five villages. All judicial, and family issues are settled under his word. They don't approach courts or police stations for their problems. In some cases if the panchayat finds a person he is fined and made to give a feast to the entire village. If the village wants to discuss something they announce it beforehand through *Sammidi*. On that particular day, none of the villagers are allowed to go out. It is called as '*Kattadi*'. If anyone violates the rule they are strongly penalized. Once a month for every village they announce

Kattadi. On that particular day, it is declared as a fishing holiday for that particular village. Every member of the village should attend the caste council meeting. Issues regarding fishing, village development, and other things were dealt with in detail in the meeting. In some villages on the day of *kattadi* offerings are made to the village Goddesses. There exists a lot of corporation and understanding among the fishermen. This is making them stand unique in their run.

Many of the customs and traditions of the Palli community of East Godavari are in relation with the Jalari community of Visakhapatnam. The formation of the caste council, household composition, and some parts of the life cycle rituals of Agnikula Kshatriya are similar to the Jalari community. It is through comparison identities are made and these identities are giving the community its uniqueness in the long run.

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Chapter 4

Genres of Fisher Community

The word 'genre' has had its origin from Latin 'genus.' In French, it denotes types or classes of literature. It is an expansive term that not only means to categorize similar kinds of objects or ideas but it also helps in understanding the subdivided objects or ideas. Literary works have been classified into a great number of genres over the years, and the standards used to classify them have varied greatly. The whole literary field has consistently been divided into three sizable classes. Depending on who is speaking in the piece, "lyric," "epic," "narrative," and "drama".

The very meaning of the term is to dissect that could be anything. For example, in literature by genre we mean poetry, drama, fiction, and so on. The subgenre of the novel is historical novel, autobiographical novel, graphical novel, novella, and so on. They can be termed as primary and secondary genres as well. However, with the passage of time and an increase in the urge for new creation led to the creation further new subgenres.

Folklore discipline has borrowed the term genre from literature. Folklore is a discipline that has its own literature that reflects in its very own term. i.e., 'lore' means literature of the folk(people). The literature of the people survives in orality. The discipline though borrowed the term and represents its multidisciplinary approach but at the same time, it retains its individuality through its distinct literature and its characteristics.

The great variety of folk forms can be divided into manageable chunks by using genres. Genres are real cultural entities. They have independent oral integrity which withstands social variations and technological advancements. Some of the approaches to genre are:

1. Evolutionary b) Functional c) Structural

Evolutionary: Each genre is having a distinct field of meaning. The emergence of meaning from simple to complex is reflected in the genres. There is a cognitive structure underlying in this approach. Tyler agreed that “man progressed towards rationality and evolved from magical through religious to scientific thought.” The form of folklore is unchanged throughout all stages of evolution.

Eg: We are listening to the same old folk story of the king and seven fishes from generations. There is a variation in the style of presentation but the theme remained unchanged. Tyler states that, genre survived in permanent forms without considering the changes in the society.

Functional: Malinowski, with his functional approach, shifts his inquiry of surviving artifacts in modern livelihood to the survival of the group. He states that every factor in culture, including folklore genre, supports very strongly the strengthening of social groups in the long run. On this assumption, William Bascom generated a folklore genre theory based on functional criteria. While developing this theory, he realised that beliefs, disbeliefs, and amusement may be universal, but their application could be specific to culture.

Structural: The objective of structuralism in folklore was to identify and isolate each genre in terms of its own forms and how they interrelate. It will also focus on how differentiation could be made within their own global heritage based on distinct features. According to Alan Dundes, folklore is a science that specifies the factual analysis of every genre in folklore. “In folklore ‘text’ is given a very prominent role. The concept of genre is created by creating the concept of any folklore form, and then by considering of such folk forms based on similarity.

Here, the abstract is created from the concrete, and from many such abstracts yet another abstract is created” (224)⁵⁴.

For instance, genres like myths, tales, songs, and legends have their own subgenres. In the case of tales, there were comic, animal, fairy, and folktales. In songs, there were war songs, heroic songs, ballads, and epic songs. They are based on their functional structures. Whatever they are, all of them help folklorists in analysing functional structures of communities and their identities. As a part of fieldwork lot of data on the fishermen community was collected. The data collected will be divided into genres and analysed to know how the community is retaining its identity. Some of the genres collected from the field are analysed below.

Myth:

Myths are sacred narratives that deal with the origin and transformation of any community or caste in a distant past. They are mostly associated with religion. For the society who claims the ownership of a particular myth is based on their belief and sometimes it acts as a revival of their own belief and within the community they are considered as truth but outside the community, it is quite the opposite. The characters of this genre are mostly supernatural beings. They are often cultural heroes, animals, and deities.

The function of the myth is to revive the beliefs of the community and help them understand the origin of the world or religion or caste. They sometimes explain why a particular ritual is to be performed and the reason behind the myth. This also acts as an identity marker of a community. In a way, it is for the existence of a community’s belief system.

⁵⁴ Shankaranarayana, T.N. *Folklore Genre*. Theoretical perspectives in Folklore studies. I. ed. Vol.II. Trivendrum: Fossils, 1997. 224.

According to ancient myths, Vatapi and Mahi are termed "gaints and strong followers of Brahma". As a result of their devotion to Brahma, they obtained immunity from all natural elements except fire. By taking advantage of their immunity, they started torturing gods and all the natural elements. Vatapi's fearless attitude made him out of control to the extent of swallowing Vayu (the god of wind), and Mahi destroyed the sun. That created darkness everywhere. With that impact, all the devatas appealed to Brahma to control two gaints. Brahma instructed Jambava Mahamuni to perform a fire ritual. The soldiers who came out of the fire took twelve expeditions against two gaints to destroy them and released Vayu and Sun⁵⁵. The soldiers who took birth from the fire were named Agnikula and some say they took birth from fire (Pallavinchina) they are termed as Pallis.

They referred to Agni as the original ancestor of all kings, and his descendants are referred to as Sambhu⁵⁶. Based on this myth, all the fishermen communities have Sambhu Muni as their gotra. Samudra Rao in his book tries to bring a connection between Pallavas and Pallis. He says Palli is the corrupted form of Pallavas. He says everything related to Palli has a royalty associated with it⁵⁷. He also mentions that as Pallavas became economically unstable they started adopting the local culture and started various occupations for their survival. They were called with different names in different places. Palleskar, Palli reddy, Pallikapu, Pallevallu. So, in this manner, Pallavas became Palli.

⁵⁵ Thurston, Edgar. "Palli or Vanniyan." *Castes And Tribes Of Southern India*. , VI, Cosmos, New Delhi, 2009, pp. 4–5.

⁵⁶ Thurston, Palli or Vanniyan, 8.

⁵⁷ Samudrarao Rekada Agnikula Kshatriyula charitra samskruthi. Samalkot: Akash Printers,2008.7.

Legend:

Legends are the prose narratives like myths but they are not considered to have happened in the distant past but rather considered to have happened in the near past and considered to be true. They are secular or sometimes sacred in nature and their characters are human. Legends mostly talk about warrior heroes, wars, migration, kings, and chiefs.

The function of legends is to show the valour acts performed by their community. It is in a manner to invoke passion and desire to do heroic acts and good deeds within the community. It is also to represent the other or show their powerful acts. They in a way legitimize the own existence of one's community through these historical incidents.

When I questioned why they picked fishing as a profession, they told me the following story. This legend explains why the community has focused on fishing. The story also explains why the Yadava lady is given such an important role during wedding rites. It is believed that lady who helped Pallava Raja in beheading Ballana Raja is Kanchi Kamakshi. To honour her in every marriage ceremony Yadava lady is given a prominent role. Three distinct people from different villages told the same story. Samudrudu, an 86-year-old Odalarevu resident, is one of the narrators. He had retired from teaching. He did substantial research on the fishing community and authored a book about them. Govindulu aged 45 from vasalthippa is another narrator. He leads his own cultural army and works hard to disseminate Hinduism through his plays and songs. Another narrator is Gatchakayala Pora village leader. Satyanarayana is 56 years old. The legend was told by all the narrators in the same way. This legend is generally recited when a new family member is welcomed into the fold.

According to mythology, the Kanchipuram Kingdom was split between two brothers, Ballana Raja and Mitha Varma. A river divided their realms. One elderly Yadava lady used to

bring milk and curd from Mithavarma's kingdom and sell it in Ballana Raja's domain. She used to walk over the river because there were so few boats back then. People assumed that her chastity was what drove her to cross the river. Mithavarma's buddy, Pallava Raja, approached him one day and stated his desire to visit Ballana Raja's kingdom. The king then instructed him to follow in the footsteps of the Yadava lady. The lady then cautioned Pallava Raja not to tell any lies when crossing the river, since this could result in both of them drowning. When he arrived at the river's bank, the lady urged him not to do anything wicked and counselled him to behave well with the locals. She also told him she would meet him near the kingdom's gates in the evening. Pallava Raja afterwards returned to the kingdom, where he encountered Ballana Raja and told him about his friendship with Mitha Varma. While they were conversing, Pallava Raja got his sword and decapitated Ballana Raja. He quickly wrapped Ballana Raja's head in a cloth, tied it around his waist, and fled. The Yadava lady was taken aback when she noticed a package wrapped around Pallava Raja's waist and questioned him repeatedly. The monarch continued to lie to her. They began drowning as the falsehoods increased and eventually perished when they were almost to the river's bank. Pallava Raja managed to cross the river with the help of a log and assisted the lady. It was almost late at night by the time they arrived at the river's bank. So, they opted to remain on the river's bank. The lady then collected screw pine (Mogali Rekulu) leaves and placed them between them, asking the king to tell the truth. The king then admitted his intention to visit Ballana Raja's kingdom. He also stated that he was acting in the best interests of the people. The lady became enraged at the king's deception and cursed him that he and his successors would no longer be able to rule the kingdom. The curse quickly defeated the king, and he and his people fled to adjacent villages for safety. The

majority of them settled in river and beach communities. They began fishing gradually for a living, and it eventually became their primary occupation.

Tales:

The folktale embodies highly refined artistic story genres with a relatively regular final shape. Their origins, intentions, and subjects, on the other hand, are various. Folktales are usually told for entertainment, Folktales are usually told for entertainment, however they may have other functions as well. They are believed to be fictitious. Some of the subgenres of folktales are:

The Marchen or Magic Tale: Marchen, a tiny form of the old German 'Mar,' meaning a short story, is the key word for what was and still is known as a magic tale, fairy tale, or hero tale. The word was adapted from the Grimm brothers. The Grimms later used it as an umbrella term for all kinds of folk tales. In Marchen tales, the hero performs supernatural tasks and has supernatural power and knowledge. The hero, regardless of wealth or social standing, has easy access to the monarch, has a chance to marry the king's daughter, and therefore gains the right to rule the country through chance, cunning, or magical knowledge.

The below story was narrated by Palepu Venkateswarlu from Pallam. Palepu Venkateswarlu and his wife Narsamma live alone in an old hut. They lost their only son during a fishing expedition. Narsamma's sister's daughter is taking care of the couple. Venkateswarlu at times goes for fishing. He goes for fishing in the evening times and usually comes back by 10 or 11 in the morning. Both the couple have a good reputation for narrating stories.

Once upon a time in Kanchi, there was a king called Varadaraju. He had hundred daughters. He married off ninety-nine daughters among the hundred. The last one is named Raghukula Muthyalu. One day king met Raghukula Muthyalu and expressed his desire to

marry her off, to that she replied, “Father arrange a Swayamvara and invite persons from all classes and castes except those from mala and madiga community. Then erect an eight-yard pillar in the Raj Darbar and on top of it place my *Koluku Muthyam* (one type of nose ring) whoever hits the pillar and reaches my *Koluku Muthyam* can marry me.” On hearing this king tried to convince her a lot saying that it was a herculean task for ordinary human beings. But Ravikula Muthyalu stood firm on her decision. So, the king followed his daughter’s directions and erected a pillar in Raj Darbar and placed her nose ring on top of it. Except for Mala and Madiga, many people came and tried their luck but no one succeeded in their attempt.

About ten *amadas* (8 to 10 miles) distance from Kanchi there is a palli Patnam called Neella Revu. The *Jaya Rekha* (invitation) sent by the king reached Neella Revu. The elders read the invitation sent by the king and thought it was highly impossible to hit the eight-yard pillar. While their discussion was going on a maha raja named Garuda Peddiraju came and asked them the matter. Then the elders showed him the invitation. The king then rushed to his mother and informed his mother that he wants to go to Kanchi Patnam. His mother then instructed him to take permission from the caste Goddesses. So, he went and took head bath and wore washed clothes, and entered the abode of Goddesses. He then prostrated before the Goddesses and started praying, “Yenkata Bhujji, Yenyiyya, Mahankali, Chinnakali, Chennapudi, Chinnayya.” The Goddess then asked him what he wants. He then informed them that he wants to go to Kanchi to marry Raghukula Muthyalu and asked them to accompany them in the mission. The Goddess then in unison said as it was Sunday today if he can start on Monday his mission will be successful without any difficulty. He neglected their words and went to his mother and informed her the Goddesses objected to his travelling on Sunday. So, the mother

also agreed with the Goddesses and cursed him even if he succeeds in his mission of marrying Raghu kula Muthyalu the moment he shares his bed and food with her he will die immediately. He then went to Goddess's abode and again requested them to help him in his mission. Then the Goddesses gave him a word that whenever he prays for them they will be always at his help. He then mounted a horse and set off on his journey. After crossing about one yojana distance he entered a jungle and there he saw an old man who was even unable to stand, cutting *Minapa Rotta* (Black gram crop) with a sickle. The Maha raja took pity on him and offered his helping hand. After getting sickle he prayed to the Goddess and asked them to skin his body without causing any damage to it. He then took the skin and tucked it under his upper garments. He then prayed that the old man's body should remain intact until he returns and also it shouldn't be visible to any wild animals.

Then he pursued his journey to Kanchi. After reaching the royal palace he immediately went to the place where the pillar was erected and prayed to the Goddess to help him reach the topmost part of the pillar. To the wonder of everyone present there he along with his horse flew to the top most of the pillar and he then made the rose ring fall in the lap of Ravikula Muthyalu. After that, he went and stayed in the royal garden. Ravikula Muthyalu was very happy and met her father and said, "Finally my vow got fulfilled some maharaja has kicked the nose ring and made it fall in my lap. I have decided to marry the person bring him immediately before me and arrange marriage." On hearing this the king ordered four of his soldiers immediately to go to the royal garden and bring the person to him immediately irrespective of his condition. Garuda Peddi Raju noticed soldiers approaching the garden so he immediately took the skin of the old man and covered himself with that. He then prayed to the Goddesses that he should be visible to others with leprosy, stinking skin, swollen nose, completely bent back, and a

continuous cough. Wherever he was standing insects were falling from his skin. By the time soldiers reached the garden he was sitting in a pit and was eating pumpkin pieces. The soldiers noticed puss and blood coming out from his body and informed the king that there was an old man in the garden who was suffering from every possible disease and we don't think he has reached the nose ring. The king felt very bad on hearing this and informed Ravikula Muthyalu that he won't allow her to marry an old man who was about to die. Then she said to her father that she was strictly bound to her vow and marry him only even if he was going to die tomorrow. The king got very angry on hearing these words and said that he will never accept this marriage.

Ravikula Muthyalu resented to her fate and decided to marry peddi Raju she then commanded some soldiers to take as much as money they want and drink alcohol up to their content and approach the old man and make him take a bath with soap nuts and adorn some new silk clothes on his body. By the time the soldiers reached the garden he was stinking worse but the wrath of the princess and greed for money made them do their job. Then the wedding took place with great pomp. After the wedding, Ravikula Muthyalu hosted a grand lunch for Peddi Raju. Almost sixty varieties of dal hundred varieties of vegetables along with nine varieties of pickles were served on his plate. Then he remembered his mother's curse that if he shares his food or bed with his wife next moment he will die. So, he prayed to the Goddesses and wished that a whirlwind should come and take the plate away. So did it come and Ravikula Muthyalu felt bad as she could not share meal with her husband. Peddi Raju very cleverly convinced Muthyalu and said that his fate was destined to be like that and asked her not to take all this to her heart.

Time went on passing. The king left no way to insult his daughter. One day all the sons-in-law of the king approached him and sought his permission to go for *thera veta* (fishing done for entertainment in the river). The king then gave the best of his horses and boats to assist them in the hunting. After hearing that Peddi Raju also insisted that he will go for hunting. He persuaded Muthyalu to approach her father and ask him for a horse and boat. Muthyalu then went and met her father and the king expressed his great dissent in helping his son-in-law. Not knowing what to do Muthyalu went and met her mother. She then asked her to take a lean horse and a boat which was lying unused for a long time. Muthyalu after reaching home tied Peddi Raju to the horse and asked him to take care of himself and set him off for the hunting. Peddi Raju then turned back and confirmed that Muthyalu is not in his vicinity. He then prayed to Goddesses and requested that his horse should reach first to the river and the weather should become as hot as possible. He then crossed his co-brothers. All of them cursed him as a bad omen and said that they will do some harm to him if they don't succeed in their mission. Meanwhile, Peddiraju reached the island and prayed to Goddesses that all the creatures in the river should stay in and around the island and asked them to build a lavish building with a garden. There was a fountain in front of the house with every variety of rare fishes and crabs. Every bird in the islands of Godavari is staying in the trees of his garden. Then he kept two goddesses as gatekeepers and went inside the palace to freshen up.

By the time they reached the river, the weather started changing and they all felt thirsty. Then they took their boats and went for fishing however they tried they could not catch even a single creature. When it was about to become mid-noon they noticed an island in the river and were shocked to see a lavish building. Then they decided to stop near the island when they stopped, they noticed a lot of fish jumping near the banks of the island. Later they got down

from their boats and entered the garden they marvelled at the wonders present in the garden and asked the goddesses to give them some water to quench their thirst. The goddesses then replied that she cannot do anything without the permission of her master and called PeddiRaju saying that they were some visitors for him. Then he came out dressed in the finest silk robes, exotic jewellery. All the princes were amazed at the handsomeness of the King. They marvelled looking at his stature and the texture of his body. They thought was it Nala Maharaja who owned the property. Peddiraju then asked them the cause for their intrigue. They then replied they want some water to quench their thirst and some fish to take along with them. To that Peddi Raju laid a condition that if everyone agrees to get a lump in their thighs, he can give whatever they want. Left with no choice all the princes agreed to his condition and carried different varieties of fish with them.

Later he picked for himself the finest variety of fully grown crabs and left the garden. Later he prayed to the goddesses that all the sap in each fish should come into his crabs and asked them to make him like an old man. Peddiraju then gave the crabs to Ravikula Muthyalu and asked her to prepare the finest *Pulusu* out of it by adding an ample amount of the finest onions and tamarind. After preparing the curry she took a major portion of curry for her husband. He then asked her to send a bowl full of it to the king. Muthyalu hesitated to do so as her father was angry with her. But peddiraju insisted her to carry the curry.

By the time curry reached the royal table King was already dissatisfied with the catch his sons-in-law brought for him. There was no taste in all the curry bowls. When Muthyalu brought the curry to him he just threw it out of his ego. While doing so some part of the soup fell on his hand and the king somehow got a chance to taste it. The moment the king tasted it he felt that his soul reached heaven and appreciated the culinary expertise of Mutyalu. The

next day the sons-in-law again went for hunting this time they asked Peddiraju to give them crabs. Then Peddiraju laid a condition that they should get a lump in their armpits to which they agreed and happily took the crabs thinking that this time they will get the king's praise. After the princes left Peddiraju caught the finest *Pulasa*⁵⁸ and left the garden. This time the king was eagerly waiting for the curry bowl from Muthyalu's house. The moment king tasted it he was lost in the world of delicacy. He then thought he should keep an eye on his son-in-law as his body condition and the acts he was doing were not matching.

As the king was not liking whatever they were bringing the princes approached the king and asked him to make two ships for them to sail to Rangoon. Those ships were constructed with jet speed and loaded with gold. Then their wives went to the sea along with them and offered sweet pongal to Gangamma praying for a bon voyage. Hens and coconuts were offered before the ship started its journey. Garuda Peddi Raju came to know about his co-brothers voyage and requested Muthyalu to seek permission from the king for his voyage to Rangoon. She somehow convinced her mother and a ship was made later peddiraju asked her to load it with dung cakes. She felt very weird about her husband's decision but still followed his words. Then she along with him went to the sea to offer offerings. As there was no sailor to sail his ship, he prayed Goddesses to take care of the ship and asked them to go in the direction sun was setting. They crossed seven seas and reached an island. Then he with goddesses help carried out all the dung cakes outside and burnt them there. Out of them, four hundred were

⁵⁸ A rarest variety of fish found in Godavari basin during the rainy reason. In Godavari district there is a saying that *Pustulu ammi ayna pulasa thinali* (For tasting Pulasa you can even sell marriage badge).

kept aside. After burning all of them it appeared as a heap of lava. He then again carried it inside the ship and started his journey.

Meanwhile, his co-brothers traded well in Rangoon and made all the money into gold and the finest silk robes. When they were about to reach the seven seas their fuel got exhausted and all of them were starving to death. Then one of the princes's noticed Peddiraju's ship and informed others to reach the other ship. There they requested him to give them some fuel as they were dying out of hunger. Then peddiraju asked them to give their thumb impressions on a white paper left with no option all the princes agreed to do so. Later they took four hundred dung cakes which were kept aside and cooked their meal. All three ships reached Kanchi at the same time all the son-in-laws anchored it on one side of the river and Peddiraju anchored it on the other side.

The queen after hearing that her sons-in-law came back from Rangoon went to ship along with her servant and asked her sons-in-law for *nemalu* (gifts from the voyage). The ninety-nine sons-in-law gave ninety-nine finest silk robes. The queen then thought that as her last son-in-law is a diseased person, he might not have brought anything interesting. So, she sent her maid to receive the *nemalu*. Peddiraju then gave three dung cakes to the maid. Queen after seeing it asked the maid to sell them off to the local baniya and get some snacks for herself. The banya who was busy asked the maid to keep the dung cakes in the attic and gave her some chana dal.

Kanchi Varada Raju organized some programs to honor his sons-in-law who came back from Rangoon. Muthyalu expressed her desire to watch those programmes so peddiraju allowed her to go. After his wife went out Peddiraju took out his skin and took a horse and went to the stage where performances were conducted. Looking at the stature and aura of

Peddiraju, the king got unconscious for seven *ghadiyas*. The king later regained his senses and offered him a seat next to him. When the show was about to end, he obtained the king's permission and went to his home and laid on the bed as usual. On the second day, Muthyalu went as usual to watch the program. After she left, he took away his skin and hid it in a bitter guard creeper this was noticed by an old woman staying next to Ravikula Muthyalu's house. After Ravikula Muthyalu came she explained that all her woes came to an end as she got the most handsome husband on earth. Muthyalu could not agree with those words and thought that the old lady must be making fun of her condition.

On the third day, Muthyalu made him believe that she was going to attend the program and took shelter in the old woman's house. Peddiraju as usual took his skin out and hid it in the bitter guard creeper and went for the program. There he noticed that Muthyalu was not there and he immediately returned to his home. Meanwhile, Muthyalu took the skin and locked herself in the house. After many pleas from Peddiraju's side, she opened the door. Then he explained his mother's curse to her and asked her to arrange a meeting in the palace the next day. Ravikula Muthyalu's joy knows no bounds. She met her father the next day and requested him to conduct a meeting. There peddiraju said to prove his identity there are three evidences. At first, he asked the king to observe the thighs of his sons-in-law and later he explained how he gave them catch. Second, he asked the king to observe the armpits of his sons-in-law and how he helped them to get the catch. The princes in unison confessed that they took the catch from a great king but not from him. Then he produced the white paper with their fingerprints. Seeing that they all recognized him as the king. Later he informed the king how he was disregarded by his mother-in-law by sending a maid to receive the gifts. He then asked the maid to produce the three dung cakes. She immediately rushed to the baniya and gave it to

Peddi Raju. He then asked the king to give him some milk and poured it over the dung cakes. All the mud went down and to the surprise of everyone, there was a mould of diamonds and other precious stones. The king then got convinced immediately that his son-in-law is a very powerful person and ordered the soldiers to arrange for an elaborate bath. When Peddiraju's skin was scrubbed, everyone was surprised to notice the shine on his body. The king's joy knew no bounds when he realized that his son-in-law is none other than the surprise visitor. He then arranged an elaborate wedding and gave Ravikula Muthyalu's hand to him happily. The couple after staying for sixteen days set off to Peddi Raju's place. On the way, Peddi Raju remembered the old man and prayed to goddesses to revive him back to life.

He then met his mother and informed his success. Her joy knows no bounds and she asked him to leave the Goddesses at the temple and seek their permission for the marriage. All the Goddesses blessed him with their wishes. He then met his mother and informed her about the good omen. She then removed her curse and conducted a grand wedding of Ravikula Muthyalu and Peddi Raju.

The story being narrated by a male highlight the heroic deeds of the protagonist. A lot of magical elements are present throughout the narration. The story also traces the community's origin to Kanchipuram. It also mentions about one major gotra, the Ravikula gotra of the fishermen community. A part of the story highlights how marriages were conducted in a princely manner in the community and hints to us that marriages take place at the groom's place. It also focuses on the importance they give to the Mother Goddess and to the word of parents. The rest of the story focused on the heroic deeds and valour of the protagonist. Part of the story also highlighted how the community earned riches by trading to Rangoon (Burma). Many people from the community prospered by trading to Rangoon. During the early 19's

many people from the community traded various commodities from the Godavari basin to Rangoon and prospered a lot. One of the striking examples is Malladi Satya linga Nayakar he has earned a lot by trading to Rangoon. He has opened several schools and colleges in Kakinada. He thought only by education the standard of his fellow community people can be changed. A bit of story also presented how the community people inaugurate a new boat/ship. The ritual is called *Kolupulu*. In the ritual, Pongal was cooked and offered to Gangamma along with turmeric and vermilion powder. After offering Pongal depending on the status of the people hen or goat is offered to Gangamma and then they pray for a safe voyage and prosperity. Many songs were sung to appease Gangamma⁵⁹.

Another story focusing on the elements of magic was narrated by Kolli Narayanamma aged 62 from Rebbanapalli. As a child, she used to listen to a lot of tales from her mother and later her husband also used to narrate some tales to her during their leisure time.

⁵⁹ *Hailesa*

Gangamma Gauramma Hailesa

Dandalu Tallulaku Hailessa

Kolupula Tallulaku Hailesa

Kondallo Tallulaku Hailesa

Digi randi Tallulu Hailesa

Dandalu ivigonu Hailesa

Dandalu gangamma Hailesa

Dandalu Gouramma Hailesa

Kallu Kanipettandi Hailesa

Maa Kanna thallulu Hailesa

Once upon a time, there used to be a king who had four sons. He married all four of them and all of them lived happily with their wives. As days passed by all the sons got children except the last one. The prince and his wife felt very bad about their ill fate and visited many temples and did a lot of rituals. One day the princess at noon time heard a potter shouting, ‘Daakalu, *Daakalu* (vessels, Vessels) and she wished the almighty must have kept atleast *Dakha* in her womb so that she need not face all the insults. Lord Shiva heard her wish and said let it be and she soon gave birth to a *Dakha*. People started laughing at her but she didn’t care for them at all. She started taking care of *Dakha* like a small child and started giving bath to it, decorating it, and feeding it. As the days passed by the rest of the son’s children grew up and used to go to fairs together. One day *Dakha* observed the gloominess on her mother’s face and asked her the reason for her sadness. Then she told the vessel if she had been a girl, she would have also joined her sisters to the fair. Then she asked her mother not to feel bad and asked her to tie some amount of money in a cloth and keep it inside the vessel. She along with her sisters used to go to the fair. At first, her sisters were amazed at seeing a *Dakha* rolling on and on. When they were about to approach the fair *Dakha* used to go inside the bush and hid herself in it and used to come out transformed as a sixteen-year-old girl. Everyone in the fair was awestruck by her beauty. It happened that a prince from neighbouring country visited the fair and he was stuck with the beauty of the girl. After buying things for herself she again went into the bush and transformed herself into *Dakha*. The prince searched for the girl in the whole fair but in vain. This continued for many days. The prince grew more anxious to learn about the girl. Finally, he followed the girl and saw her transforming into *Dakha*. The prince was in shock for some time and the next day he waited for the girl to come to the fair. He then caught hold of the girl and asked her to marry him and he also informed her that he knows

about her transformation. The girl then imposed a condition that he will be visible to others as a vessel only and he should accept the way she is. The prince who is madly in love with the girl accepted the condition. On an auspicious day, *Dakha* is given a holy bath and was decorated with ornaments, and a sari was tied around it. Everyone laughed at the prince's choice and no one uttered a single word fearing the wrath of the king. The king and queen tried to persuade the prince a lot from not marrying *Dakha*. The prince got decorated as a bridegroom and sat with his finest robes in the mandap and later decorated *Dakha* was brought into the mandap by elderly ladies and her sisters. The council of ministers and neighboring kings laughed at the choice prince made. The prince felt bad at heart and requested *Dakha* to transform. But nothing happened everyone laughed at the sheer madness of the prince. At the auspicious muhurtha, the prince tied the wedding knot around *Dakha*. The moment he tied the knot to the surprise of everyone she turned into a beautiful young girl. All the guests were surprised to see the stunning beauty of the girl and praised the prince's choice. They then remarked even if the King has chosen a bride for the prince, she couldn't be a match for the prince's choice. The prince felt overwhelmed by the guests' remarks and lived happily with the girl.

The above narrative being narrated by a female brings out an emotional angel. The narrator got married at a very early age to her cross-cousin. At the time of her marriage, she was only twelve years old. Her husband had three brothers he being the youngest was pampered a lot by his mother. By the time she attained puberty and came to her in-law's home all her co-sisters were blessed with children and they used to live separately within the same house. The mother-in-law used to stay with the young couple. Years passed but the couple could not conceive. People started considering the narrator as a bad omen. She was not invited for certain

functions and her role in the family functions remained a passive role. Her brothers even forced her husband to adopt one of their sons or to remarry. He did not pay any attention to their words. The narrator finally started taming a cow. She started showering her motherly affection on the cow. The narrator's life throws light on certain aspects of the fishermen's community. It shows how cross-cousin marriages were common in the community. Child marriages and second marriages used to be a part of the community. It also shows the adoption of a brother's son as a common thing within the community.

Religious tale: The religious tale deals with Christian virtues and has a close relationship with Christian legend. Characters from the supernatural as well as evil and good people make up its staff.

This story was narrated by Palepu Veerababu age 28. He is from Pallam. He lost his parents at a younger age and was brought up by his uncle.

Once upon a time on the shores of Godavari, there used to be two brothers. Both were married and used to live in the neighbouring houses. The elder brother used to struggle a lot to meet the ends of the family. He could hardly get a good catch. In these conditions, he was unable to meet the expenses of the family. Younger one used to get abundant catch and used to lead a comfortable life. One day the elder brother approached his brother and asked him to help to meet the family expenses. The younger brother and his wife mocked at his condition and insulted him saying it's better to die than seeking help from others. The elder one felt very bad at heart and he along with his wife went to Godavari to commit suicide. Lord Shiva who was enjoying a stroll along with Gouramma saw the elder one's condition and took pity on him and stopped him. The elder one then fell at the feet of Lord Shiva and said about his plight to meet the ends of his life. Lord Shiva then took pity on his condition and gave him three

coconuts. He then asked the couple to go to their home and properly clean their surroundings and after taking bath to break the coconuts. The Couple then thanked Shiva and Gauramma and cleaned the house thoroughly and took a bath and wore washed clothes and prayed the God and broke the first coconut. To their surprise, their old hut transformed into a rich mansion, and on breaking the second one the whole house was full of all wealth, and on breaking the third one there came great riches and servants to take care of the couple. The couple started worshipping God with more devotion and used to host feasts to serve the poor and the needy. Soon everyone in the village started admiring the couple and their virtues. This made the younger brother and his wife jealous. No one cared about their existence. On one fine day, the younger brother and his wife approached the elder brother's house and asked the reason for their sudden riches. The elder one who is very pure at heart told him about the whole incident to his brother. That night the younger one and his wife went to the shore of Godavari and pretended to commit suicide. Then Lord Shiva stopped them and gave three coconuts and cautioned them. In their greed to get rich they paid a deaf ear to Lord Shiva's words. The moment they reached the house they broke the first coconut in the unclean surroundings and to the shock of the couple their house turned into an old hut and on breaking the second coconut lot of scorpions and spiders came out of the house and started stinging them and on breaking third one a group of barbers came and shaved the heads of the couple. The younger brother then ran into the elder brother's mansion to help them out. The elder brother took pity on his younger brother's condition and prayed to Lord Shiva to save them. The younger brother later realized his mistake and both the families used to live together helping the needy.

The fishermen community believes that Lord Shiva and Gouramma take a stroll on the shores of Godavari and help the needy and punishes the people with greed. In the above tale,

the narrator emphasizes the need to listen before taking up any action. It also highlights that one shouldn't mock the condition of the other and if possible, they should give a helping hand to come out of that situation. Through mutual corporation, the community together can prosper. A part of the story throws light on the aspect of cleanliness.

This story was narrated by two narrators with slight variations. One narrator is from Pallam and another is from Nemam. Both the narrators are elderly ladies who are revered in their villages.

Once upon a time, there was a fisherman who used to live along with his son Pothu Raju and two daughters Pedda Gouramma and Chinna Gouramma. The family struggled a lot to meet their ends. One day the two sisters went to the seashore and saw Vysya and Kapu ladies performing *Atla Taddi Nomu*⁶⁰. Seeing that Chinna Gouramma expressed her desire to perform the ritual. Then Pedda Gouramma expressed her helplessness and said that they have nothing with them to perform the ritual and they are in old rags. Then Chinna Gouramma said that we will take a dip in the sea and make lamps out of mud and use hay as wicks and water as oil, and use leaves as offering for Goddesses. Then they observed the same ritual the Kapu and Vysya ladies did and immersed the Goddess in the water after the ritual. Then they followed the ladies and started listening to the stories which they were telling by peeping from the window. The ladies who were performing the pooja got angry and shouted at them for spoiling the sanctity of the place. Then the two sisters went ahead and sat by the side of a wall and listened to all the stories they were narrating. Meanwhile, the old house in which the

⁶⁰ It's a ritual performed by the married women for long levity of their husband and by unmarried for a good husband. It is a wide celebrated festival in the Godavari basin. Goddess Gowri is worshipped on the festival.

fishermen's family was staying turned into a seven-storey building with a compound wall and well inside it. The fisherman and his wife got shocked by the sudden change in the appearance of the house and were awestruck by the sudden riches. They thought their children may not be able to recognize their house and thinking so he and his wife stood outside the compound wall holding an ewer full of water to welcome their daughters. Pedda Gouramma felt very happy seeing the house and thanked the goddess for the change in their fate. She then explained the reason for their sudden riches to her parents. Then both the sisters along with their parents and brother performed the ritual in the home. As the days passed by Pedda Gouramma got a match from Rajahmundry. Her marriage was celebrated with great pomp. It was celebrated for 5 days and the bride and bridegroom were carried in a palanquin followed by a great procession. Pedda Gouramma continued the Nomu at her in-law's place also. She was bestowed with all the riches in the earth. As the days passed by Chinna Gouramma also got a match from Kakinada and her marriage was also done with great pomp. She also continued doing the nomu at her in-law's place and lived happily with her family.

After Gouramma's marriage, their mother completely changed the way in which ritual was performed. She replaced the earthen lamps with gold and wicks with silver and made silver leaves and gold flowers. Pothuraju resisted his mother from doing so but his mother didn't pay any attention to his words. Within no time the family suffered the wrath of the Goddess. All their riches vanished the way they came and within no time the family returned to their earlier position. The mother then asked Pothuraju to approach his sisters for help. So he left the house and went to visit Pedda Gouramma. The house of Pedda Gouramma is like a mini palace and she was adorned with a lot of gold ornaments and was swinging on a golden swing. When Pothuraju reached Pedda Gouramma's house he was stopped by the gatekeepers

of the house seeing his old rags and matted hair. Then pedda Gouramma recognized his brother and took him inside the house. A barber was called immediately and Pothu Raju was given a haircut and massage by him. Later he was given a hot water bath with seven pots of water and silk clothes were given to him. Pedda Gouramma then took him to her mother-in-law and he was treated to a royal feast. Pothuraju then explained to his sister the condition at home. She then took pity on the plight of her family and decided to help them. But she was afraid that her in-laws will look low on her family so she took a pumpkin and very carefully removed the stem and filled it with coins. She then gave her brother a parcel of rice and pumpkin and asked him to keep it down only after reaching the outskirts of the village. Pothuraju after reaching the outskirts of the village took a bath in the river and ate the parcel of rice which his sister gave him and wondered why his sister gave him pumpkin. He then went home and told his mother about the well-being of Pedda Gouramma and gave his mother the Pumpkin. The mother felt a little upset seeing the pumpkin. She then asked Pothuraju to take that Pumpkin to a village merchant and get some things to cook. The merchant after opening the pumpkin was shocked at seeing the coins in the pumpkin and he filled a cart full of goods and sent it to Pothuraju's home. After some days Pothuraju went to his younger sister's house in Kakinada. Her house has golden gates and silver walls and the whole house looks like it was blessed by the Goddess of riches. Chinna Gouramma wore silk clothes and was adorned with a lot of ornaments. She was attended by a lot of servants and she was treated like a princess. She saw her brother and gave him water in a silver vessel to wash his feet and arranged a hot water bath. Later he was given silk clothes and a great feast was organized to celebrate his coming. Pothuraju then told Chinna Gouramma about the situations at home and how their condition worsened as their mother changed the way of the ritual. Chinna Gouramma advised Pothuraju

to celebrate the ritual as earlier and get the blessings of the Goddess. She then took pity on the condition of her maternal home and picked a cucumber and carefully removed the seeds in it and filled it with gold. She then gave her brother a parcel of rice and asked him to stop only at the outskirts of the village. He then reached the outskirts of the village and took a bath in the river and ate the rice which his sister gave him. He then reached his home and informed his parents about the riches of Chinna Gouramma and gave the cucumber which his sister gave to him. Her father felt a little upset seeing the cucumber and tried to keep it aside then to their surprise it got opened and were amazed at the quantity of gold present in the cucumber. They then thanked the goddess for the help and continued performing the Nomu as usual and lived happily ever.

This story is narrated by Malladi Satyavathi aged 52 years from Uppada. She told this story to explain the importance of serving a feast during the Sankranti season to get the elder's blessing. She is living with her husband and son and his wife. As a practice, she serves meals during every Sankranti within their family savings.

In a village there lived two sisters. They were very hard-working and quite smart. They supported the family by selling catch in nearby villages. One day when the sisters were returning home after selling the catch, they noticed a grand feast being served to people. Then they went to the people who were arranging the feast and asked them the reason for serving it. Then they replied as it was the season of Sankranti it was served to get the blessings of ancestors and elders. The two sisters then decided to arrange a feast and started saving for the feast. The next year they organized a very decent feast. The feast was a visual treat to the guests. The plantain leaf was almost full with the items that were served. Items like Payasam, Bure, Gare, perugu vada, pulihora, coconut chutney, masala brinjal, pumpkin, drum stick, dal,

sambar, rasam along with ghee, and thick curd are served. All the guests ate to their content and blessed the two sisters and their families. The lady luck smiled on them and very soon they started living a prosperous life. The sisters continued the practice of serving feasts during every Sankranti season. As the days passed by because of their virtue, the two sisters got married to very rich families. Meanwhile at the paternal home of the girls they completely gave up the practice of arranging feasts and within no days they started starving. The parents then asked their son to seek the help of his sisters to overcome poverty. Not willing to send him empty-handed to their elder daughter's house the mother has packed some flattened rice in an old rag and gave it to the son. With great difficulty, he reached his sister's house and when he was about to enter the house he was stopped by the gatekeeper because of his appearance. After his continuous appeal to the gatekeeper, he called his sister to the gate. The brother was amazed at the clothes and the finest jewellery his sister was wearing. For a moment he felt that she was the disguise of Goddess Lakshmi. The walls of her house were covered with gold and studded with gems. The well in the house is surrounded by silver layers. There is richness at each and every inch of the house. The elder sister felt pity at her brother's condition and she immediately ordered the servants to arrange for an elaborate hot water bath. After the bath he was given the finest silk clothes to wear and a great feast was arranged to mark his arrival. Later the sister asked her brother about the conditions at home. He then explained how after the marriages of the sisters they gave up the practice of serving feasts and how they were drawn into poverty. The sister then encouraged the brother to start serving feasts again and gave him gold coins in a cloth, some eatables, and a golden ewer with water. The brother then took leave from his elder sister's home and started his journey towards home. On the midway, he felt thirsty and looked for a well when he was about to dip the water with the golden ewer it slipped from his

hand. Cursing his ill fate, he thought of having food which his sister packed for him when he was about to have the food he was attacked by a group of robbers and the food fell down and they took away the gold coins with them. Not knowing what to do and unable to show his empty hands to his parents he went to his younger sister's home. Her house was like a mini palace. The younger sister was very excited to receive her brother she gave him water in a golden vessel studded with diamonds to wash his feet and arranged a grand feast to mark his arrival. She then enquired the brother about the condition at home. He then explained about the miseries at home and how ill fate played with him on his way. The younger sister then realized the cause of all their suffering. She then persuaded her brother to stay with them for a few more days. When the Sankranti season came she arranged a grand meal on behalf of her brother and her parents. She then requested her brother not to give up the practice of arranging a feast at any cost. She then gave him gold coins and gems in a cloth, some eatables, and a golden ewer with water. The brother then took leave from his younger sister and resumed his journey home. He stopped exactly at the place where he stopped earlier and to his surprise he noticed all the robbers fought among themselves and were lying dead. In between the dead bodies was a huge pile of gold coins. He then collected the coins in a big cloth and went to the well to quench his thirst. To his surprise, the water level came to the brim and the golden ewer which his elder sister gave him was floating on the top. He then collected and happily returned home with all the wealth and he explained to his parents the importance of arranging a feast during Sankranti season. The parents realized the importance of the feast and arranged a grand feast for the nearby forty villages and invited their two daughters to the feast. The daughters were very happy to see their parents in riches. All the families continued the practice of serving feasts and lived happily ever.

Both narratives were narrated by women. They stress the importance of rituals and the way the rituals should be done. The fishermen's community reveres Goddess Gouramma a lot. They consider Gouramma as the sister of Gangamma. Another important aspect that both stories focus on is most of the fishermen live in huts. Having well in the premises of the house is considered as a big thing. As most of them live near seashore or river basin most of the water is saline in nature. Women have to go miles to fetch drinking water. As a part of my fieldwork, I have personally observed their water struggles. The part of the story also focuses on how daughters become tied to help their own families. It also presents the daughter's struggle to help their own family without hurting the sentiments of her mother-in-law. A part also presents brother-sister bonding. The second story highlights the prominence they give to the Sankranti feast. As already discussed in chapter three worshipping ancestors has a prominent place in the fishermen community. The feast is given to appease the ancestors and to get their blessings. Every family in the community hosts a feast according to their capacity to get the blessings of their ancestors. The period between Sankranti to Mahasivaratri is considered as the best period to host a feast for the ancestors. They believe that during these periods ancestors stay near them to receive their offerings. The story also presents the consequences they face if they neglect to worship their ancestors. As the narratives were narrated by women lot of emphasis is given on describing the houses, jewellery, and clothes worn by the protagonists.

True Experience Stories:

True stories develop from memories of the past, current events, hearsay, rumour, and gossip, as well as from first-hand experiences. They could be first-person or third-person narratives. One may understand why the true narrative might readily take on the function of

traditional narration by looking at its contents. The topics of everyday stories can be used to categorise them. The main fields of investigation include labour reminiscences, autobiographical tales, and emigrant and immigrant epics. The experiences of men and women at work, as well as tales about the nature of work and professional success and failure, are all closely examined in Labour Reminiscences. Autobiographical stories go into great depth about the narrator's past and experiences. The labour memories and autobiographical tales of the narrators who were relocated make up the Emigrant Epics.

This story was narrated by Malladi Gangamma from Bhairavapalem. She is an elderly woman who makes her living by drying prawns and small fish. She had six children four sons and two daughters. She lost two of her sons in a fishing expedition. Her elder son after seeing the fate of his brothers left fishing and went to gulf countries. She is presently living with her last son.

Once upon a time in Bhairavapalem, there was a person named Govindu. He had his own boat and used to catch fish in the sea. He had a daughter named Chintalu. When Chintalu was aged ten her brother died due to diarrhoea. After some years Chintalu attained Puberty. In the early days of her puberty, Chintalu lost her mother also. Chintalu was left alone with her father. She used to cook something for both with the little knowledge she had. Her father used to take great care of Chintalu. He even made her study till fifth standard. He used to think his child is one among the angels and used to wonder what will happen to her if he goes on a long hunting expedition.

So, one-day Govindu expressed his worries to Chintalu and asked her to get married. Chintalu suggested Shobanbabu's name to her father. He is one of the most handsome person in their village. He hardly does any job and roams in the village ideally. Govindu was very

reluctant to give Chintalu's hand to Shobanbabu but up on Chintalu's insistence he agreed to their marriage.

Shoban Babu did not mend his ways even after marriage. He used to roam from Kakinada to Amalapuram and passed his days. Seeing his way of lifestyle his parents got fed up and asked him to stay separately. Days passed with difficulty for Chintalu they remained half-starved due to his ways. Meanwhile, she got pregnant and delivered a boy. Chintalu's position became miserable she did not get any help from her husband to run the family. Meanwhile, Govindu became sick and was unable to go fishing. He thought of giving his boat to Shobanbabu but dropped his idea. Fishing in the deep sea requires a lot of techniques and strength. Shobanbabu lacked both of these qualities. He gave his boat on a rent basis to Chittiraju and managed his expenses. With no help from both sides, Shobanbabu struggled a lot to meet the needs of the family. Among all the bad qualities he has there is one good quality that helped him run the family. Even though he hasn't learned anything with mind he has kept his heart and soul in learning cooking. He is an expert at cooking fish curry. A lot of people used to wait for the curry cooked by him. No one can beat him in cooking fish curry. He shifted with his family to Amalapuram and joined Bondam Babai military hotel as a cook. Daily he used to observe aeroplanes flying in the sky seeing that he remembered his close relative who was making lots of money in the Gulf. He decided to go to Gulf and try his luck there. He got a passport through a mediator and left for Mumbai. After that, no one heard a single piece of news from him.

Chintalu and her kid were left alone and they starved for some days. Later she realized that she should be strong for her child and started collecting dry fish and prawns from the nearby villages and used to sell them in the weekly markets. She used to go on Sundays to

Amalapuram, Mondays to Allavaram, Wednesdays to Ambajipeta, Thursdays to Mogallamuru, and on Saturdays to Komaragiripatnam. Rest of the days she used to collect fish from seashore villages. She used to manage her business and kid with great difficulty. Her in-laws completely ignored her and blamed her for their son's absence.

Many people tried to take advantage of Chintalu's situation but she never allowed any such people near her. She always thought that Shobanbabu will come back and take care of her and her child. She used to scold and warn men who were trying to tease her. One among them was Suribabu from Ambajipeta. He has a wife and kids. He used to keep sweet stalls in weekly markets whenever there was free time, he used every means to attract her. Chintalu noticed all his actions. She was in her prime youth. Her body used to demand something at night time. If she says she can easily satisfy her body. Once she crosses the line everyone will look down at her and will speak low of her. So, she used to control her body and mind with much difficulty. In Ambajipeta market there used to be a vegetable vendor called Gurraju. He is a neighbor of Suribabu and there is some distant relationship between both of them. Gurraju recently lost his wife but the desires in him are still alive. His eyes fell on Chintalu's beauty and got attracted to her within no time. So one day he called Suribabu and told him about his attraction to him. Suribabu immediately remembered Chintalu's angry side and said she will not entertain such things. Finally, Gurraju told Suribabu that he will write a house in Bandarulanka in her name and get her child educated in a convent. She need not struggle to collect fish everything will be kept at her feet. Suribabu got stunned looking at the offer he made to Chintalu. He thought someday or the other he can also get a chance to spend time with her. He then asked Gurraju to wait for the proper time.

That time arrived when Macharamma came from Mumbai. Macharamma changed her name to Manasa after going to Mumbai. Macharamma is a childhood friend of Chintalu. Macharamma tried to settle in Gulf with the help of a broker but she was cheated and sold to a brothel house in Mumbai. Later she got HIV positive and was thrown away by those people. Macharamma and Chintalu spoke about many things. In between those Chintalu expressed her grief about Shobanbabu. She then told Chintalu that Shobanbabu was also cheated by a broker and was left to the roads. He roamed Mumbai roads aimlessly and one day Leelavathi saw him. His handsomeness attracted her and she took him to her brothel house. In the morning he cooks fish curry for her and at night sleeps with her. At times Leelavathi even supplies him to elite friends of hers. Macharamma concluded by saying that Shobanbabu was accustomed to a luxurious lifestyle and will never come to his earlier life which stinks.

Later when Macharamma went to Ambajipeta market with her basket everyone came to know about Shobanbabu. Chintalu got angry with the fact that Shobanbabu cheated her. Realizing this Suribabu kept Gurraju's proposal in front of her. She first shouted at him but later thought about her son's future and agreed to it.

According to the proposal Gurraju has written a house in the name of Chintalu and joined her son in a convent. His sons got angry with his action but remained silent fearing that he will write all his property in her name. Chintalu stopped going to weekly markets but Gurraju didn't. Every day after having a bath and dinner he used to go to Chintalu's house at his own leisure time on his moped. By that time chintalu used to be half asleep. If she goes to sleep it is very difficult to wake her up. At times because of this Gurraju slept on the verandah. So Gurraju tied his dog at the entrance and she used to sleep keeping the doors ajar. Even if some strangers tried to enter the house the dog used to see his end.

One day evening Gurraju got some urgent work in Rajahmundry so he asked suribabu to inform chintalu that he won't be coming at night. suribabu got happy to hear this. He thought finally he got his chance Gurraju's dog can easily recognize suribabu and didn't shout at him. He threw a biscuit at the dog and entered the house without making any noise. Chintalu already slept flat on the bed and the child was sleeping in the verandah. In the dim light suribabu saw her disarranged sari and got into a mood. He immediately took out his pant and slept beside her. When he tried kissing her, she taught it was Gurraju and hugged him tightly suddenly she realized some difference and noticed that the mustache which used to tickle her cheeks was missing. She then opened her eyes and realised that it was suribabu. She immediately woke up and kicked him out of the bed the moment he fell down from the bed all his trans went away.

Chintalu then saw the half-naked body of suribabu and got into a rage. She started abusing him and went into the kitchen to grab a knife to cut his testicles. Suribabu got afraid seeing Chintalu's anger and took to his knees. Later she ordered Gurraju if you want to come to the house come by ten, otherwise, I will close the door. In this way Chintalu is also a pious lady. she devotes her wife to the person with whom she is living.

The story was narrated when I asked her about the deserted hut in her neighbourhood. She said while agreeing for marriage not only beauty skills of living should also be considered for the proposal. The lady while narrating felt very bad about the fate of Chintalu and remembered the phrase *Andam Kudettadhu* (Beauty will not feed you). The lady then remembered how much Govindu requested Chintalu to go for another alliance. Chintalu struggled a lot after marriage because of Shobanbabu's lack of responsibility it made Govindu suffer a lot and with that thinking, he lost his life in no time. The story also throws light on

how youth are migrating to Gulf countries leaving traditional occupations. Most of the people because of illiteracy are becoming prey to agents. Even if they are sent to Gulf, they are sent on tourist visas and are leading a very pathetic life. Some people especially young girls are falling into the trap of prostitution. Macharamma's life is an example of such incidents. Some other people after taking a lot of loans are reluctant to come to their places. They are staying in Mumbai and living their own life. Shobanbabu is one among such people. Chintalu in the absence of Shobanbabu in her life faced the harsh reality of life. She has to survive and look after her kid. The traditional occupation came to her rescue she started selling fish and started defending herself from hungry eyes. When she came to know that her husband left her all her hopes shattered and she became devastated. The proposal of Gurraju somehow seemed righteous to her as it provides custody to her and her son. The story also highlights the economic independence women enjoy in the fishing community.

This story was narrated by Sangani Surya Kantham aged 58 from Nakka Rameswaram. She has three children two sons and one daughter her daughter married against their wishes and suffered a lot. After seeing her life, they brought her back home with her two children. Her husband works as a watchman in a hatchery. When asked to narrate something she that she will narrate the story of her previous owner's daughter.

Naga Lakshmi's life is appearing dull to her suddenly. Even though she does not have to look for necessities her heart still misses something. Her present life is nothing compared to her childhood. She was treated like a princess without a crown in her childhood. Naga Lakshmi is the daughter of one of the richest persons in Kakinada. Her father Ganga Raju reached that level through his hard work and luck. She has a brother called Naga Varma. Ganga Raju took utmost care of both of his children. Even though Ganga Raju was born in a poor fishermen

family he raised to that level through his constant effort. In his childhood, he used to sell small fish called '*Pithaparigelu*' which were thrown out from big fishing nets. He used to sell those fish in the market for little money.

Later he joined Narasimhulu and he used to go along with him to sea for fishing. Fishermen's life does not have any surety. Their life on sea does not have any guarantee. Going to sea is only in their hands coming back depends on their fate. That is why most of them don't keep much hope on the future, whatever they earned is spent immediately on something or the other. One day Ganga Raju went for fish along with Narasimhulu and his son. In the midsea, the boat got stuck in a cyclone and both the father and son died leaving the boat to Ganga Raju. He survived with great difficulty and reached Ongole. After the sea got calm, he returned to Kakinada and became the owner of the boat. Luck favoured him and whenever he went fishing, he used to return with a huge catch. He did not get addicted to any bad habits and used to invest money in small businesses and later brought a trawler. He married Narasimhulu's daughter Nukalu. As time passed with his luck and hard work one trawler became ten. He has got a lot of money and started investing them in buying land. As most of his deals were involved with spot payment, he got lands and properties at a cheap price. He took utmost interest in educating Naga Lakshmi and Naga Varma.

Nookaraju is an employee of Ganga Raju, he used to take care of one of the trawlers of Ganga Raju. He has a well-built body and clearly marked features. His fair complexion and his body attracted Naga Lakshmi within no time. Her property attracted him to her. He used to meet her frequently for one reason or the other. Slowly Ganga Raju learned about the affair between both. He then warned Naga Lakshmi not to do such things but she did not pay attention to her father's words. She even drank opium and cut her wrist in her anger. Ganga Raju then

realised that matter was out of his hands and in his last attempt he warned her if she goes against him, she will not get a single penny as it was his hard-earned property. She did not pay heed to it thinking that one day or the other with the affection on her things will return to normalcy.

He scolded Nookaraju for betraying his trust. He warned him that he will not get any property if he marries Naga Lakshmi. He thought the same as Naga Lakshmi and said that he will marry her at any cost. He then got angry with their words and asked both of them to leave his house. Naga Varma then intervened and persuaded his father to write a trawler in Nookaraju's name. He also requested his father to allow Naga Lakshmi to take the jewellery and clothes which she used to wear at home.

Nookaraju then shifted to Nakka Rameswaram. In between he used to meet famous lawyers in Amalapuram seeking their advice on his father-in-law's property. They said nothing can be done as it was his hard-earned property. He then cursed his fate for getting an average-looking wife. He satisfied himself thinking that he became the owner of a trawler. That satisfaction also did not last long. He lost his trawler in the deep sea.

Nookaraju started working on some other boats. Naga Lakshmi then went to meet Ganga Raju to help them out. Gangaraju did not even agree to show his face to her and asked her never to return for any favours. Nookaraju felt insulted slowly he became an alcoholic and started ill-treating Naga Lakshmi. Naga Varma then came to his sister's rescue. He bought a motorboat for Nookaraju without his father's knowledge. After his education, he started helping his father in his business and even became a political leader in their area. Whenever he went to Amalapuram he used to meet his sister and help her financially. As days passed by all the gold that Naga Lakshmi brought went away for the drinking of Nookaraju. Their daily

needs were taken care by the motorboat. She gave birth to a boy and a girl. The boy got the features of his father and they named him Pothuraju. The girl resembled her father and they named her Bhavani. Nothing can match the beauty of Bhavani she was like a full moon among the stars.

Naga Varma noticed the beauty of his niece and asked his sister to get her educated. He also promised her that once his son returns from America, he will give his hand to his niece. He gave his photo to Naga Lakshmi. He looks average in the photo and is nowhere near a match to Bhavani. Bhavani was always highlighted in the class. By her looks, everyone thought that she was from an upper-class family. Everyone used to praise her beauty making her think that she can do whatever pleases her and used to do things without even giving a single thought. Salman Raju from Komaragiripatnam worked for Konda Raju. Konda Raju used to collect prawns, fish, and crabs from the fishing boats and used to export them to Hyderabad, Calcutta, and Madras. Salman Raju's work was to collect the goods from fishing boats. He had a handsome personality and a cunning nature. He wanted to earn millions of money and enjoy. He realised that it can't happen in India and has made a passport to go abroad. He observed Bhavani many times while she was going to school and got attracted to her beauty. In their caste, it's very difficult to find a beautiful girl. So, he decided that he will marry her only. He started talking to her while she was going and coming back from school. She realised his intentions within no time. She also thought that his handsomeness matches her beauty. Even though her cousin got educated and has immense wealth he cannot compete with Salman Raju in terms of handsomeness. Bhavani started seeing her dream prince in Salman Raju. One day Bhavani showed her cousin's photo to Salman Raju and told him that her mother had decided to marry him. Salman Raju asked Bhavani how could she marry an average-looking guy, she

then said it was her parents who choose him. She also told him that he was studying Engineering and for further studies, he will go to America. After his return, they were planning for the marriage. Salman Raju then raised a logic saying that this process will take 5-6 years and there were more uncertainties about his coming back. He explained to her he might get attracted to a white lady or show disinterest in coming back. He then proposed to her that he will take her abroad and show her heaven on earth. Bhavani liked Salman Raju's logic and fell into his trap.

Bandaraju, a friend of Konda Raju has a travel agency in Mumbai. He arranges passports and visa for people planning to settle in Gulf. Salman Raju met him and requested him to arrange a visa to settle in Gulf. Meanwhile, Naga Lakshmi realised her daughter's affair and tried to convince her to come out of the trap. She even explained her case and told her how they were suffering because of her deed. Nothing went into Bhavani's brain. Her mother's words failed in front of her attraction. She informed Salman Raju about the situation at home. He immediately married her in a church in Amalapuram and started family life in the Manna colony. Naga Lakshmi was left helpless no one cared for her grief.

Salman Raju in between met Bandaraju and urged him to arrange a visa. He even told him that he got married and is in dire necessity. Bandaraju then asked him to get ready to leave Gulf. On a fine day, Salman Raju along with Bhavani reached Mumbai. After seeing Bhavani's beauty Bandaraju got his own plans. He made arrangements for them to stay in a slum area and got a visa for Salman Raju. He expressed his disinterest in going alone to Gulf leaving Bhavani behind. Even Bhavani expressed the same opinion. Bandaraju then convinced Salman Raju and suggested him to go to Gulf alone. He also warned him if he waits for Bhavani to get her passport and visa his visa might get expired. He assured him he will take care of Bhavani in

his absence and will send her to him as soon as she gets a passport. Salman Raju left for Gulf leaving Bhavani with Bandaraju. He took Bhavani to a red-light area and sold her to Leelarani for two lakhs. He even laid a condition that whenever he returns two lakhs he can take Bhavani with him. Within one-month Leelarani earned one lakh rupees through Bhavani.

Meanwhile, one old Arab sheik came to Mumbai to get married. He approached Bandaraju to arrange for him a young girl for his fourth marriage. Bandaraju took five lakhs from Sheik and went to Leelarani's house and paid her money and released Bhavani. He then convinced her that she got an opportunity to stay with Salman Raju and asked her to marry an Arab sheik. He told her that marriage is a pretext that will allow her to go abroad and stay with Salman Raju. After going to Gulf only Bhavani realised how badly she was deceived by Bandaraju. Salman Raju and Bhavani stay in two different countries facing two different fates. She became one of the four wives of Sheik. Sheik used to torture her sadistically and derive pleasure. Every comfort in the world is at Bhavani's feet but of no use to her. She repented for not listening to her mother. She became a bird in a golden cage.

The above narrative presents the ill fortune of two generations. Both mother and daughter went after attraction and neglected the words of elders. They spoiled their golden future with their own hands. The initial part of the story highlights how uncertain the lives of fishermen are and it also presents the risk of going for a fishing expedition. The story also explains how uncertainty about life is making them spendthrift. Part of the story also speaks about cross-cousin alliance which is a common thing in the community. The end part of the story shows how the innocence and illiteracy of the community people are being taken advantage of by other people. The innocence and trust of the protagonist is betrayed and she became a toy in the hands of greedy people. She paid a high price for her negligence. She was

separated from her love and was forced into prostitution. Even after facing such situations, she again blindly trusted the person who made her suffer and entered a golden cage. Many innocent people are facing such situations and spending their life in a desperate state in a far-off country.

Kollu Mangamma from Bodaskurru told this tale. She is 63 years old. She resides with her three sons, and she receives sporadic meals from her in-law daughters. When she was twelve years old, she was married. She was married before she even reached adolescence. Her husband was a distant cousin of hers. When she first arrived in Bodaskurru, she was required to do all household chores while her mother-in-law went to the village to sell the catch. In the early stages of their marriage, she was rarely permitted to speak with her husband.

There was once a widowed elderly woman in Bodaskurru. She formerly shared a home with her son and daughter-in-law. She frequently mistreated and constantly teased her daughter-in-law. The too-naive son used to neglect his wife because he thought his mother's remarks were true in their entirety. The elderly woman used to buy fish from her neighbours in the neighbourhood and sell them in the Amalapuram market. Following the sale of the fish one Sunday, she observed a farmer selling a variety of seeds. For all of his seeds, the farmer offered a good yield guarantee. She purchased bitter guard seeds and placed them in front of her hut. She gave her daughter-in-law strong instructions to take careful care of the harvest. Crop production on the creeper has begun. The elderly woman's son would regularly join her in feasting on the harvest. They never gave the daughter-in-law enough curry. Even her neighbours used to purchase it from the elderly woman. They all used to extol the bitter guard's flavour a great deal. With all of these events, the daughter-in-law began to crave the bitter guard curry intensely.

One day she came up with a scheme and told the old woman that she overheard several people discussing her sister-in-law's sudden illness when she was fetching water from the well. The elderly woman became really upset upon hearing this and assumed that her daughter must be in a very bad situation. She therefore considered helping her daughter for a few days. She gave the daughter-in-law a lot of instructions before leaving the house and pleaded with her to always keep an eye on the creeper. She kept saying, "Take care of the creeper," as she prepared to leave the house. After the elderly woman left the house, the daughter-in-law wasted no time in selecting a few of the most resentful guards. She quickly made a delicious pulusu by including lots of tamarind soup, jaggery, and oil. The elderly woman arrived at Bodaskurru revu and was going to board a boat to cross the river. She asked about the health of her daughter when she encountered a relative from the village where her daughter lived. She is as stable as a stone, and the relative chuckled heartily in response (Gundrayila Vundi). The elderly woman felt relieved upon hearing this and went back to her hut.

When the daughter-in-law saw her mother-in-law returning, she seized the container holding the curry and concealed it in a pot. When the mother-in-law arrived at home, she gave the woman a heads-up that she was on her way and brought the pot with her. She visited the Mahankalamma temple with the pot, stepped inside the inner sanctuary, and locked the door from there. The goddess held her finger on her nose as she began to devour the pulusu with great fervour. After the feast was over, the daughter-in-law left the temple and made her way as usual to the house, carrying water.

In the meantime, word about Mahankalamma holding her finger on the nose quickly spread throughout the community. Elders from the community met and discussed various ways to agitate the goddess. To please the goddess, fairs and sacrifices were held. The deity was

given a lot of river water that had been blended with vermilion. But nothing could alter the goddess' position. The village elders then declared that whoever can take Mahankalamma's finger out of her mouth will receive a handsome award.

After hearing the news, the daughter-in-law told the mother-in-law that she would try her hand at appeasing the goddess. She then went into the inner sanctum of the temple and shut the door from the back. After that, she bowed before the goddess and implored, "Ma, can you not understand the error of your child?" I ate the pulusu out of greed. I simply satisfied my craving. Will a mother ever raise an eyebrow and ponder how much their child consumes? Please accept my apology and continue in your position. Mahankalamma then remained in her initial position. Everyone began applauding the daughter-in-law's dedication, and there were even claims that she had supernatural abilities.

Her spouse and her mother-in-law were informed of this. Due to the abuse she had endured, they were both terrified of her and worried that she would hurt them. They believed that if she could manage the powerful goddess Mahankalamma, she would be quick to harm them. The mother-in-law then came up with a plot and told her son to kill the woman. They began moving the wooden cot to the burial site close to the Godavari bank while she was still asleep. The daughter-in-law awoke as they were moving the cot and saw what her husband and mother-in-law were doing to her. Both of them started laying up a funeral pyre once they were at the burial place, but as they were about to light it, they realised they didn't have a matchbox with them. The son then went to get the fire while giving his mother the advice to remain behind and keep an eye on his wife. Fox howls and owl chirps caused the elderly woman to get terrified and leave the cemetery. When the daughter-in-law became aware of this, she spent

no time putting a large log on the funeral pyre. She was going to leave the cemetery when she heard some sounds and decided to climb the banyan tree instead.

Under the banyan tree, a bunch of criminals assembled and began distributing the looted goods. From the top of the tree, where she was watching everything go on, the daughter-in-law fainted in shock at the enormous fortune. She seamlessly slipped between the bunch. The thieves fled with all their might, leaving the valuables behind, believing the woman to be a devil. She then gathered all the riches and stored them behind the banyan tree. In the meantime, her husband and mother-in-law came back and started the funeral pyre. The mother-in-law believed she had rid herself of her daughter-in-law, and she was delighted.

The daughter-in-law assembled all the wealth after they left the cemetery and went to her mother's house. She then told her mother what had occurred and gave her instructions on how to respond. Two days later, Sammidi delivered the tragic news of the daughter-in-law's passing to her mother's house. The mother wept a lot, as she had been told, and many people made an effort to comfort her. Then she and a few other seniors went to her daughter's house with candy and other items that her daughter liked. On the eleventh day, just as the husband was going to cut the waist thread after finishing all the ceremonies She emerged from his underside in the river. She was dressed in a white sari with loads of gold. Everyone hailed the acts of the goddess and believed that Gangamma had revived her.

Upon seeing her daughter-in-law alive, the mother-in-law was at a loss for words. Then she described to her husband and mother-in-law how she was escorted to paradise by angels and all the amazing things she encountered on route. In addition, she informed them that she had met her father-in-law in heaven and described his loss of his wife to them. The mother-in-law felt horrible for her spouse. The daughter-in-law then revealed to the woman that her

husband's father had given her a large sum of cash and gold as a gift and had also indicated a desire to see his wife right away. He sent her this message and asked Gangamma to bring his daughter-in-law to Earth.

The old lady stated her desire to meet her husband, and both her husband and mother-in-law had such faith in the tale. So without further ado, her son and daughter-in-law lit a funeral pyre. This time, the cunning daughter-in-law carried fire and didn't make a mistake. Her son quickly set the pyre on fire. The husband and wife then made their way home. After a few days he started enquiring his wife about his mother's return.

She retorted that she was sent away right away because she was the daughter-in-law, but since they were married, she reasoned that perhaps they wanted to stay together for a little while longer. His belief that his mother would eventually come back grew as a result. Eventually, as a result of everything that had happened, he began treating his wife nicely, and she is now free to enjoy bitterguard pulusu whenever she wants.

The above story reflects the self of the narrator very much. The narrator while conversing shared many details about her past. She was married when she was playing with friends. Her husband was much elder than her and she never got any chance to talk to him privately as her mother-in-law always used to be around them. After attaining puberty, she was sent to her in-law's place. Being sent at a young age to her husband's place she lacked expertise in doing certain things like plastering walls of the house, pounding rice, and drying fish. She used to get a lot of scolding and sometimes beating also. She was improperly fed and if some neighbours tried to offer something to her, her mother-in-law outrightly rejected that. When some special occasions were celebrated in the house, she was made to do all hard work in

preparing all delicacies but in turn, she was hardly given one or two. All these were vent out in her narrative in a different manner. The story also mentions about the village Goddess and the manners in which they appease her. As discussed in chapter three part of the narrative also focuses on the death ritual.

This story was narrated by Rekadi Nooka Ratnam aged 78 from Palli Palem. She lost her husband and a son in a fishing expedition. She is living at present with her only surviving son. She stays at home taking care of her grandchildren. She even dries fish and prawns at home. Her daughter-in-law takes care of selling catch in the nearby villages. Her son goes for big-net fishing and times stays weeks away from home. Her neighbours told that the old lady was ill-treated a lot in her son's absence. This story may be a way for releasing her repression.

Once upon a time in Antarvedi, there used to be an old woman. Her son and daughter-in-law used to live with her. The daughter-in-law never gave any respect for the mother-in-law and always used to ill-treat her. Despite her old age, she was made to do all the household work and no proper food was given to her. Son noticed all the difficulties faced by his mother and thought of giving an end to the problems. He then went in search of a groom for his mother and travelled a lot and finally found an old man and married him to his mother. The daughter-in-law fought a lot with her husband but he didn't pay heed to her words. At night the son kept both his mother and old man in a room and went to sleep. Lord Siva and Parvathi who were roaming at night looked at the old couple and took pity on them and changed them into a beautiful young couple. The daughter-in-law felt restless with the actions of her husband and peeped through the window of the room. All she could hear was the laughter of the couple.

In the morning when the couple opened the door of the room daughter-in-law was awestruck by the sudden change in the appearance of her mother-in-law. She marveled at the

beauty of her in-laws and felt jealous of her. The son felt happy with the fortune of his mother and bade the couple goodbye. The daughter-in-law then pestered her husband to bring a groom for her mother. The husband searched a lot and finally found a groom for his mother-in-law. The daughter then happily married her mother and kept the couple in a room and locked it from the outside. Lord Siva and Parvathi observed the actions of the daughter-in-law and thought of giving punishment for her actions. They turned the couple into donkeys. Throughout the night all the daughter-in-law could hear was a lot of noises. She thought her mother might have turned young and was very eager to meet her in the morning. The next morning when the daughter-in-law opened the room all she could see was two donkeys kicking each other. The moment the donkeys saw the door open they ran out to the fields. Nothing could ease the grief of the daughter-in-law.

This tale is narrated by Naga Lakshmi aged 32 years from Godithippa. Earlier she used to live in a joint family along with her in-laws and with two other brothers of her husband. As the elder daughter-in-law, she was made to do all the household work. After the death of her father-in-law the three brothers divided the property and the mother-in-law stays with them in turns. The below story reflects the self of the narrator in every sense. Her husband being the elder son was made to bear the taunts of his brothers and his mother also supported the younger ones. However hard the couple struggled it all vanished in no time because of his brother's action. After seeing the attitude of his brothers he finally got separated from the family and set up a new home with his wife.

In a village lived two brothers with their families. After the death of their father, they got their share of fishing nets in the village fishing area and some agricultural land. The elder brother and his wife were hardworking and had a very simple lifestyle. The younger one and

his wife were lazy and had a luxurious lifestyle. They made debts everywhere for their living and never took care of the properties which he got as his share while the elder brother and his wife turmoil hard on the share they got. Soon the elder brother's family prospered and the younger one's family was left in debt. One day the younger brother approached the elder brother for a loan. The elder brother scolded the younger one for his way of living and asked him to mend his ways. The younger one felt offended and decided to take revenge on his brother. Everyday morning he used to wake up before his brother and used to catch fish and prawns from his fishing area. The elder brother noticed it but never said a word to his younger brother thinking one day he will change. That year elder one's crop yielded a good crop and he decided to harvest the crop the next day. During that night younger brother and his wife went to the field and set it on fire. The elder brother felt very much upset with the brother's task and got angry on his brother. He decided to take the case to the caste elders. His wife refrained him from doing so and gave him advice. The elder brother smiled after hearing the advice. The next day elder brother carried a vessel with a green lotion and told his wife loudly that a swami gave him a magic lotion that can make them rich in no time. All they have to do is apply the lotion on the walls of the house which will turn them into golden walls and sprinkle some in the field which will make it give a golden harvest and finally, some on the body which will give them golden clothes and ornaments. The younger brother's wife felt very greedy after hearing her brother-in-law's words and asked her husband to steal that lotion from his brother's home. When the elder brother's family went to sprinkle the lotion in the field the younger brother stole the lotion and smeared it in his entire house and applied it to their bodies. The lotion is nothing but paste made from leaves which gives itching to whosoever comes in contact with it. So, the younger brother and his wife started getting itching on their whole bodies.

Unable to bear the itching they started yelling at that time elder brother and his wife entered the younger one's house and made surprised faces. The elder brother then told that swami gave that lotion to catch the thieves stealing his catch from his fishing area and to catch the persons who damaged his crop. To that the younger brother and his wife fell at his feet and accepted their misdeeds and asked him to save them from itching. The elder brother then warned them not to repeat this as it will again start affecting their bodies. He also advised them until they do hard work no itching will affect them. The younger brother and his wife readily agreed to that and started living a changed life.

Numskull Stories:

The phrase "numskull tale" is used as the "generic term for the absurdity, ignoramus, noodle, and fool stories of the world," which are common worldwide and occasionally overlap with the trickster-buffoon and narrative⁶¹. Characters who are foolish and cunning occasionally cross paths in Indian fairy tales. Stupid stories are frequently told about people who can be classified as different in terms of geography, ethnicity, social class, and kinship. Stupid stories typically involve younger generations, such as the stupid kid or the stupid husband. Numerous numskull stories about idiot sons-in-law are prevalent in Indian culture and make up a sizable portion of the genre.

Once upon a time a newly married visited his in-law's home during the Deepavali festival. As a custom, he carried with him some sweets and firecrackers. By the time he reached his in-law's village, it was almost evening. As it rained heavily on the last day, he was unable to differentiate between the road and the pit and he fell in a huge mud pit. Everyone in the

⁶¹ ⁶¹ Handoo, Lalita. "Indian Numskull Tales Form and Meaning." *Asian Folklore Studies*, vol. 42, no. 2, 1983, pp. 253–62. *JSTOR*, <https://doi.org/10.2307/1178484>. Accessed 10 May 2023

village laughed at his appearance somehow, he managed to reach his in-law's place. In a hurry to wash away the mud, he lifted a bucket of *Kodugu*⁶² and poured it on him. He started stinking and looked very funny. His brother-in-law couldn't control his laughter and laughed to his heart's content. This annoyed the son-in-law a lot and made faces. His mother-in-law somehow persuaded him and requested him to have dinner. A new son-in-law receives royal treatment in the Godavari basin. A huge plantain leaf was spread before him and almost forty varieties were served to him. His mother-in-law especially served him *chimmili*⁶³. As the son-in-law never heard the name, he expressed his reluctance to taste the dish. The mother-in-law felt very offended as she has strained a lot to prepare the dish. His wife pleaded with him a lot to have the dish. He didn't listen to her and shouted at her for troubling him. While serving the dish a portion of it fell on his leaf and by chance son-in-law got to taste the dish. He relished the dish very much and felt sorry for not having it. At midnight when everyone was asleep, he secretly went to the kitchen and started looking for the dish. Finally, he found the mortar in which it was pounded and he started licking it. All this process made a lot of commotion in the kitchen. Everyone woke up from their sleep and thought some thieves might have entered the house. They took large sticks and started beating the son-in-law with large sticks. The mother-in-law then recognised the son-in-law in dim light and asked everyone to retire to their homes. The son-in-law unable to bear the insults left the home early in the morning without saying a word to his wife.

⁶² Leftover water after washing rice it is usually given to buffaloes

⁶³ A dish prepared especially during Deepavali season by pounding roasted till and grated jaggery

One day Nookaraju received an invitation from his relatives to attend a wedding. The wedding was taking place in Nookaraju's in-law's village. Nookaraju's wife Gangamma requested him to pay a visit to his mother and ask about her well-being. Nookaraju agreed to that and left for the marriage. After attending the marriage he went to meet his mother-in-law. His mother-in-law served him *thopa*⁶⁴ Nookaraju instantly fell in love with the dish and asked his mother-in-law to share the recipe with him. Then the mother-in-law told him her daughter knows the dish very well and can prepare the dish better than her. He then took leave from his mother-in-law and started his journey home. On the way home, he kept on reciting the name of the dish *thopa*, *thopa*....in the midway he happened to cross a stream and said *aisarbajja* (an exclamation). He then started saying *aisarbajja*..... and reached home. He then asked his wife to prepare *aisarbajja* and the wife said she had never heard that name. He thought Gangamma is lying to him and it made him furious. He started beating her violently everyone in the village witnessed their fight. One old woman then intervened and asked Nookaraju, "Why are you beating her like *thopa*?" Nookaraju then remembered the name of the dish and asked Gangamma to prepare the dish. Everyone laughed at his stupidity. Gangamma felt relieved and prepared *thopa* whenever Nookaraju wished.

Both the above narratives were narrated by Kollu Mangamma aged 72 from Muktheswaram. She has four children. Three daughters and one son. She lost her husband five years ago and is living with her son. She sells the catch in the nearby villages. She married two of her daughters to their cross-cousins and the last daughter she married to a distant relative.

⁶⁴ A sweet dish prepared by adding raagi flour and jaggery to an equal measure of water. The dish requires lot of expertise in preparing it.

She married her to Nemam, a village near Kakinada. She was quite worried about her daughter as she was very rarely sent to her natal home. She came to know that her son-in-law ill-treats her daughter and blames her for every small thing. In reality, she can't do anything to her daughter but through her narratives, she is releasing her repression.

This tale was told by Dandipalli Narasimha aged 59 years from Gatchakayala Pora. He is living alone with his wife. He told this tale to taunt his wife. He told even if good luck is opening doors wives will be always there to spoil the mood and change the luck to ill fate.

Once upon a time, there lived a husband and wife in Pora. They used to live a very miserable life. Whatever work they started it never yield any results to them. As the days passed by it even became difficult for them to feed their empty stomachs. Vexed with the misery both wife and husband decided to end their life by drowning in Godavari. Exactly at that time Lord Siva and Gangamma were enjoying their stroll and stopped the couple from drowning. Then the couple listed all their miseries to Lord Siva. Siva took pity on the couple and gifted them three coconuts saying that whatever they wish will be done by breaking the coconuts. The couple returned home very excitedly. Then came the real question of what should they wish for breaking each coconut. The wife then argued that as they were getting rich one coconut can be used for making her parents rich. This made the husband furious and they started fighting. Frustrated with his wife and he broke the first coconut saying '*Gadida Guddu*'. After breaking the coconut, the entire house was filled with donkey eggs. The couple then realized their mistake and broke the second coconut saying that all the *Guddu* should be removed from their house. Within no time the couple became blind as the second wish demanded the removal of all *Guddu* from the home and it resulted in the removal of their eyesight. Left with no choice

the couple used the third coconut to restore their eyesight. The couple cursed their ill fate and led their lives.

After listening to the story Narasimha's wife Lakshmamma said it's not always the fault of the wife husband should reduce anger and think twice before doing an action. If the husband had acted wisely before saying the words the couple's fate might have changed. Here in the above narrative, both the couple should be blamed for their stupidity even if a great chance stood before them to change their life they completely misused it for trivial things.

Both of the below narratives come under the category of trickster tales. The protagonists with their intelligence outwit everyone in the narrative and get their job done.

This story is narrated by Satyavathi's son Ramesh aged 26 years. He goes for fishing along with his father. During fishing holidays, he works in a shop at Kakinada.

Once upon a time in a village lived two identical twin brothers Ramu and Somu. Among the two Ramu is clever and smart and Somu is innocent. After the death of their parents left with nobody to take care of them Ramu joined his fellow fishermen in their fishing expedition but nobody allowed Somu to join them because of his innocence. So Somu bid farewell to the village and went to a nearby small town to try his luck. There he approached a merchant for a job, looking at his body and his innocence the merchant decided to give him a job. The merchant said the job nature is very simple he has to keep everything outside the shop and clean it and later bring food for him from home and during the leisure hours in the shop he should assist his wife in household chores. For this, the merchant agreed to pay ten rupees a day along with three free meals and shelter. He also laid a condition that he should not quit the job on his own if he does he has to pay gold equivalent to an egg's size and he will also pay the same if he takes Somu from the job. Taking full advantage of Somu's innocence the

merchant looted the hard work of Somu and never paid him a single penny. Every day the merchant used to make Somu take each and everything in the shop and clean it. Even huge oil tins and gunny bags were made to keep outside. This made Somu exhausted and after that, the merchant hurried him to get food for him from home. For the merchant his wife always gave delicious and freshly cooked food to Somu she always served leftover rice with pickle. This made him starve a lot. After the job at Shop Merchant's wife used to make him wash clothes and clean the utensils. After all the job when he was about to sleep she used to give him their little son to carry. It so happened that the little fellow never slept throughout the night and used to disturb Somu's sleep a lot. Within a very few days due to lack of proper food, sleep Somu became vexed with the job and want to quit it but his helplessness to pay the gold made him do the job. So one day he went to Ramu and told him all his woes. Ramu felt very bad after hearing how the merchant looted his brother's hard work. He decided to teach the merchant a lesson and he went in place of Somu to the merchant's place. The merchant as usual asked Ramu to keep everything outside the shop. Ramu dropped the oil tins and kept his gunny bags on the oil. The merchant got very irritated after looking at the loss Ramu caused. Then Ramu went home to carry food for the merchant she served food as usual. For a change, Ramu ate the food which was meant for the merchant and carried the food meant for him to the merchant. The merchant after looking at the food yelled at his wife. The merchant's wife later asked him to clean clothes and utensils he tore away all the clothes and made dents on the vessels. At night they gave the small child to Ramu and went to sleep. Ramu pinched the child and it made him cry. Innocently Ramu gave the crying child to his mother. This happened continuously for a week unable to bear the loss the merchant gave him gold and asked him to leave the job. Along with the job, Ramu demanded all his wages and he got a handsome amount of money

and gold. With the amount and gold Ramu went to the village and explained to Somu how he taught a lesson to the merchant. Later Ramu bought a buffalo and a small piece of land for Somu's livelihood.

The below story was narrated by Palepu Satyam from Pasarlupudi Lanka. He is aged 72. Earlier he used to go for fishing and sometimes used to stay for days on sea. He had four sons and one daughter and all of them were living near to him. He got married when he was 15 to his sister's daughter. Now the old couple are staying together at home drying the catch.

Once there was a young man in a small group of islands of Godavari. He and his mother lived in a small hut on the shores of Godavari. He along with his fisher group used to go for fishing. The meagre earnings used to suffice for both. One day he observed that his mother was finding it difficult to handle both household work and outside chores like drying fish and selling them in nearby villages. So he told her that he was planning to get married and asked her for some money to pay for the bride price. After seeking her permission, he set out in search of his bride. On his way, he stopped at a small sweet stall near Nagaram and started eating *garaj*⁶⁵. The small girl who oversaw the stall started yelling at her mother that someone is eating all the *garajulu* in the shop. Her mother who was busy in preparing the snacks asked her to find out the name of the person who was eating the *garajalu*. When the little girl enquired about the young man he replied 'I'm nobody'. Then the girl shouted to her mother that 'Nobody' is eating *garajalu*. Hearing that the girl's mother thought that she must be playing some prank on her and neglected her yelling. Meanwhile, the Youngman carried a lot of snacks from the stall and started walking on the brink eating half of the *garajalu* and spilling the other

⁶⁵ A slight sweet preparation made with rice flour and jaggery. After soaking the mixture for ample amount of time the semi liquid of rice flour and jaggery is kept in a cloth and is deep fried in oil

half of them. A washerman who was carrying ironed clothes saw this insane act of young man and shouted at him saying why are you spoiling the food? If you have it in excess you can share it with people. To which the young man replied there is a shop in the outskirts of the village they are distributing garajalu for free. Get as much as you can. Hearing that the washer man felt very happy and asked the young man to take care of his bundle of ironed clothes. Before going washer man enquired about the name of the young man to which he replied 'I whirlwind'. After that, the washer man left the young man and went in a hurry to collect the garajalu. The young man thought it was the right time to leave and opened the bundle of clothes and unfolded all the clothes. After observing all the clothes, he started throwing whatever doesn't suit him. This act of him was observed by a horseman and felt that the young man is crazy to do such things. He shouted at the young man to stop his act of craziness to that young man replied that there is a function happening at the village head's place and people can collect as many clothes as they want. The horseman who was in real need of good clothes want to waste no time so he asked the young man to take care of his horse. Before leaving he enquired the young man's name to which he replied. 'I'm old money leader'. After that, the young man kept on moving on the horse. On his way, he met an old lady along with her daughter who was decorated as a bride. The marriage party was waiting for a boat to take them to the other side of the river. Seeing the young man with the horse the old woman requested the young man to help her daughter cross the river as the auspicious time for marriage is approaching. He readily agreed to it and made the bride mount on the horse before leaving the old woman requested the young man's name to which he replied, 'I'm her husband'. After saying that the young man along with the bride crossed the river in no time. After that, the young man took the bride to

his mother and she felt rejoiced seeing the bride and celebrated her son's marriage with great pomp at the Rama's temple.

Meanwhile, sweet stall owner, washer man, horseman, and old lady met each other and realized that they were fooled by the young man. They took their case to the village elders. The village elders after hearing the case enquired about the sweet stall owner who ate her garajalu to which she replied nobody the elders thought that she was trying to fool them and shouted at her for bringing false case and penalized her and ordered her to arrange a village feast. After that they enquired the washer man and asked him who took his clothes, he replied Whirl wind. To his answer, they laughed at him and said it was a nature calamity and nothing can be done, and for bringing such a case and wasting their time he was ordered to pay a fine to the elders. Later they enquired about the case with the horse man and asked him who took his horse to which he replied old money lender. They laughed at his answer and said that the money lender took away the horse to recover his money. They scolded him for not paying the loan in time and for bringing a baseless case he was given a hundred lashes. Later they enquired about the case with the old lady and asked her who took her daughter to which she replied her husband. The whole crowd laughed at her answer and the village elder told the old lady, her husband will take her daughter only but not her. She should get used to stay away from her daughter.

This chapter has classified the data according to the genres and has analysed the narratives. Male narratives focused mostly on political things and outside happenings. They have explained the myth, and legend behind the choosing of occupation and they even through a tale tried to trace their origin to Kancheepuram. Their tales highlighted the valour and heroic deeds of the protagonist. In some tales, they presented how through their smartness they outwitted the other characters in the narratives. Female narratives focused mostly on the private

sphere a deep understanding of relationships and the struggles faced by the female characters are presented in detail in their narratives. Many of their repressions and fancies are released in the process of narration.

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Chapter 5

Conclusion

A community's primary form of expression is thought to be oral speech. It is viewed as a simple method of transferring knowledge. Oral literature is another name for expressive literature. It is regarded as the knowledge base of illiterate or rural societies. Oral expressions are an amalgam of a wide variety of spoken forms, including ballads, proverbs, folklore, myths, folktales, and so forth. The preservation of a community's knowledge, culture, and social ideals depends heavily on oral expressions. We can examine the sociocultural circumstances of the community at that specific moment by closely examining such expressions. It gives us insight into the circumstances and problems that the society was dealing with at that time. It also gives us information about the rules that govern that particular civilization or community. It also provides us with a quick overview of that particular community. They play a crucial part in preserving civilizations.

The instinctive human desire to understand suffering and evil, as well as the desire to find harmony, balance, and beauty in the universe, are both satisfied by oral literature. It discusses the reasons why people suffer, defends those reasons, and offers solutions for pain relief. The need for religious conviction and spiritual fulfillment, both of which are essential to human existence, is also met by oral literature. This global human dimension, which is filled by spiritual entities and their personalities, is revealed in multiple folklore forms. Oral literature offers a way to communicate ideas, emotions, beliefs, and a love of life. This body of literature identifies, interprets, and explains how society views reality and the dangers that it faces. It talks about how people struggle through misfortune and overcome it. The texts of the rites and

ceremonies of the civilization depict and sanctify the natural aspects that are essential to the community's survival.

We may quickly learn the guiding principles of a society and obtain a thorough understanding of its customs and practises by focusing on the oral literature of a given group or civilization. Folklore includes things like myths, legends, folktales, proverbs, songs, folk dances, and games. The differences between folklore genres are quite slight. What is a folktale in one society may be a proverb in another, and what is a legend in one culture may be a fable in another. Therefore, when examining the meaning of the genre, the context in which lore is introduced is crucial. Long-standing oral traditions have helped many communities preserve their cultural heritage. They are transmitted through the generations by several narrators. Here, the narrator assumes the position of a curator of this specific community. Mothers, grandparents, teachers, or elders from that particular community can serve as the narrators. Narrators can be mothers, grandparents, instructors, or elders from that particular community.

A significant share of oral narratives are folktales. The human mind's creative weaving gives birth to stories, which have the power to engage listeners on all levels. Tales can fit into any cultural system with minimal alteration. Stories are nothing more than a synthesis of socially and culturally accepted attitudes and behaviours. The story of a person unintentionally reveals the sociocultural contexts in which he is living. This sort of sets up a study of the social and cultural facets of the society the narrator lives in. In recounting a story, the narrator's role is crucial. Consciously or unintentionally, the narration includes the narrator's self. While narrating, the speaker is not required to describe his experiences exactly as they occurred. He or she highlights the elements and problems that, in her opinion, are significant at that time.

Thus, the narration unintentionally reflects the narrator's point of view. Age, gender, and the narrator's cognitive state all have an impact on the narration.

The narrative and interpretation of the story both heavily depend on gender and its role. The world of women is different from the world of men because themes change with gender. In the form of fictitious narratives, women's narratives could be understood as sharing the general recapitulation function. The stories are recreations of women's fantasies that, even within themselves, reject the limitations of reality, familial obligations, and habit. Through stories, they essentially let out a suppressed desire. Women benefit from having power through action. Folktales hold special relevance for women since traditionally, females have had fewer possibilities than men to express themselves and engage in public life. Women were often denied access to formal education in various civilizations, despite the fact that they consistently produced outstanding works of art. They convey social information and give voice to the oppressed through their narrations. Even if it is conducted from a position of relative impotence, this resistance is a powerful act in the social construction of meaning. Women oppose and disrupt these unjust power relations through their expressive cultures, giving voice to their experiences, knowledge, and personalities.

When we hear the same story from various genders, we occasionally gain a completely different understanding of the situation. The public sphere is the main focus of male narratives, and we receive very few suggestions about the cultural and social background of the society, in contrast to the abundance of descriptions and thorough explanations of the same tale in women's narratives. Women's narratives contain numerous accounts of rituals and ceremonies. This provided us with a tonne of opportunity to research the cultural practices and rites of passage of the specific community to which she belongs. As a part of research, I have noticed

how women are portrayed in stories told by both men and women. The study also focused on ideological differences present in both forms of narration. Some parts of the research also focused on the study of the cultural system to which the narrator is belonging to.

Diverse communities of fishermen live in Andhra Pradesh. In the coastal regions of Andhra Pradesh, the Agni Kula Kshatriyas, Jalari, Palli, and Vaddi communities predominate. We primarily locate the Palli community in East Godavari.

The research was primarily based on folkloristic perspective. Folktales and other oral narratives were collected in the field. Because there is relatively limited data on the fisherman community in East Godavari, the researcher gathered ethnographic facts about the fishermen community by analysing tales and other oral traditions. Folktales and other oral traditions were collected from the field, and their conventions and practices were assessed using oral literature. The study also looked at how women were portrayed in both genders' narratives. Geographically, the study area comprised the East Godavari district. It gave special attention to the Konaseema mandals, which had a big community of fishermen.

The first chapter gives a brief introduction to the research topic and it gives a brief description of the significance of the topic, study area, and the nature and scope of the research. For the convenience of research literature review is classified into four categories. 1. Books on folklore 2. Books on Narratives 3. Books on Gender 4. Books on Fishermen Community. Based on the literature review and the lacunae the hypothesis is made. The research aimed at collecting the oral traditions of the fisher community and developing collaborative data on the community. It also aimed at studying folktales and other narrative forms that were narrated by women. By studying the folktales that are narrated by women as a part of the tradition the research focused on the traditional and cultural aspects in which the narrator lives. Part of the

research also aimed at observing ideological and gender differences present in the tales collected.

The latter part of the introduction dealt with the methodology. The primary source of the research was folk tales and other narrative forms collected from the field. The literary works on folklore, narratives, gender, and fishermen community formed the secondary data. The last part of the introduction dealt with chapterization and each chapter was explained briefly.

The second chapter Narrative and Gender was broadly classified into three sections. The first section briefly spoke on theoretical perspectives on narratives. The second section focused on feminism and dealt with the various aspects of gender and their contribution to the movement. The third section briefly described the theoretical background of folk narratives and brought out how women were presented through different genres of folklore.

We all tend to explain events or situations in our lives to others. The story is seen as the general process of representation in human conversation. The story is built on the history of humanity; no country is without them; every social level and the human group has its own, and they frequently bring equal satisfaction to people from different cultures. The story includes international, historical, and cultural linkages. The world and life are comparable. Myth, legend, fables, fairy tales, novellas, novels, history, novels, and epos all contain narratives. There is story in tragedies, comedies, visuals, comics, happenings, and discourse. The narrative has existed in practically endless versions throughout history, in all regions of the world, and in all cultures. The story provides us with a deep understanding of the other. It depicts others' internalised worlds. It offers profound insight into the self-shaping capabilities of human cognition as well as the ability to create stories.

Feminists acknowledge the gender system as a social variable present in all civilizations. Gender is a societal concept, whereas sex is biological. But in the postmodern era, it is seen as a cultural invention. Simone de Beauvoir and other early feminist thinkers referred to gender as a social construct. The gender process is dynamic. It is constantly changing. Feminism is a corpus of knowledge that critically examines the subordination of women in patriarchal cultures. By examining the larger structures of belief systems, myths, and institutions that create and valorize these inequalities, it seeks to explain how and why women are perceived as less powerful in society than men. It also looks at how these differences might be contested and changed to improve society. The patriarchal system is viewed by feminists as a crucial subject for comprehending how and why women are oppressed. The structural structure of male dominance and female subordination in social, political, economic, and cultural life is now referred to as patriarchy by feminists. Later in the chapter, several schools of feminism were addressed in length, as well as how the concept of patriarchy was dealt with in the Indian setting. It was also demonstrated how patriarchy was used to oppress women.

Female voices in cultures can be examined in detail through folk narratives performed and passed down by women. These women's personal stories are based on their own experiences, and they aim to investigate the role of gender in society and in the lives of women. These narratives discuss women's experiences, as well as how women are depicted and understood. Through these personal stories, women fight to reconcile their privileged gender position throughout their entire lives. Women-owned, told, and focused stories are referred to as "women-centered narratives." The traditional idea of the female in the male's service is challenged as they are telling their experience from their own point of view and are in some

ways resisting it. Although.... Women appear to have subverted stereotypes of male wisdom and superiority by using humour; the best examples of this are stories about stupid boys and stupid sons-in-law. Folktales, as a fundamental medium for the expression of folk culture and tradition, can be critical in helping us understand the position of women. Tale themes differ depending on the demands of the civilization. Culture shapes the structure and content of storytelling. To get an objective view of women as they are portrayed in folktales, we need to take into account the particular culture that a woman belongs to.

The third chapter Social and Cultural Milieu of Fisher Community briefly explained various fishing communities present in Andhra Pradesh. The chapter then discussed the origin myth of fisher communities. Most of the places where fishermen live are situated quite close to water bodies because of the nature of their occupation. Most of the villagers and the fishermen are clearly separated from one another. They are unique from the other villagers in the village due to their own set of customs and traditions. Their entire way of life is intertwined with a set of rituals that are occasionally observed to foster community cohesion.

This chapter tried to throw light on the life cycle rituals of fishermen and also focused on their social and economic organization. The first part briefly spoke about the process of incorporation into a fisher family then life cycle rituals and their associated taboos are dealt in detail with the help of oral narratives collected from the field. The latter part of the chapter discussed the social conditions of the fisher community. They follow mostly nuclear setup and exceptional cases are briefly dealt with. The household composition and division of properties and work are explained briefly. The religious life of the fisher community is dealt in detail and the role of *Bakthuralu* and *Dasudu* are explained in detail. A detailed description of the caste council, members of the caste council, and its functions are given.

In Chapter four Genres of Fisher Community, definition of genre was given and folklore approaches to genre are explained in detail. These genres are categorised according to their purpose, but more crucially, according to their structural makeup. However, a folklorist can better grasp how a community works and maintains its identity by looking at its functions. As a part of fieldwork lot of data on the fishermen community was collected. The data collected was divided into genres and analysed to know how the community is retaining its identity. The data collected was classified into myth, legend, and folktales. In folktales, we have Magic tales, Religious tales, True experience stories, and Numskull stories. In true stories, labour reminiscences and autobiographical stories are discussed in detail. In Numskull stories we have stories of stupid-son-in-law and Trickster tales.

The chapter has classified the data according to the genres and has analysed the narratives. Male narratives focused mostly on political things and outside happenings. They have explained the myth, and legend behind the choosing of occupation and they even through a tale tried to trace their origin to Kancheepuram. Their tales highlighted the valour and heroic deeds of the protagonist. In some tales, they presented how through their smartness they outwitted the other characters in the narratives. Female narratives focused mostly on the private sphere a deep understanding of relationships and the struggles faced by the female characters are presented in detail in their narratives. Many of their repressions and fancies are released in the process of narration.

In most of the male-centered narratives, we find the protagonist mostly on a mission or in search of a partner. He starts his mission with the permission of his mother his parent might not give complete permission to start the mission. He is aided by female characters on his mission. Elements of supernatural are shown under his control. He is shown as superior and

mighty than any other character in the story. Impossible tasks are achieved with great ease through his powers. He clears all the hurdles on his mission and achieves the target. In the male narratives, we found marriage as the ending point of the story. Male narratives mostly focused on describing heroic deeds and valour of the protagonist. Through male narratives only we came to know about the origin myth of the fisher community and the reason behind them choosing the fishing occupation. Most of the narrators in their discussion bring reference to Kanchipuram in their narration thereby tracing their origin to Pallavas. They believe strongly that they are the descendants of Pallavas and they mention themselves as Agnikula Kshatriya. Three of the narratives collected from male narrators stress this point. Further research on this point can give more clarification to the points they are ascertaining in their narratives. In male narratives, we found women as inferior beings, and part of their stories showed how they can be easily outwitted. In some stories, the male narrator criticized the foolishness of women and how her actions brought loss to the family.

Female narratives are mainly true experience stories. They through their narratives brought out the sufferings and humiliations faced by them in their day-to-day life. They through their tales released their repressions. Their fancies and imaginations are portrayed in the form of stories. The insults of a barren woman, the sufferings of a daughter-in-law, and the troubled mother-in-law all found space in the stories and vented out their frustration. They are presented as submissive beings but at the same time when the situation demanded, they fought against all the odds and made their identity. The vratkathas stressed the importance of doing rituals periodically and the benefits they reap out by performing them. Their tales showed their attachment to their natal home and their inability to help the natal home in the time of necessity. The tales also focused on brother-sister relationships. In all the tales by the women, we got

many references about the cultural practices of the fisher community. The tale of Chintalu showcased the struggle of a single mother and how she was rebuked when she chose a partner. The tales also showcased how young women are falling prey to prostitution. Some of the stories focused on how the youth of the community were spoiling their lives in chase of money. The numskull stories showed the humorous side of the narrator. At the same point, the narrator released her repression by narrating the stories of stupid-son-in-law. Her daughter was suffering a lot in the hands of her son-in-law and the narrator was helpless. Her helplessness took the shape of a story and the lady felt a bit relieved after narration. The narrator then stressed the importance of cross-cousin marriage. Cross-cousin marriage is a common thing in the fisher community. In the absence of such an alliance, they go for near relatives as this aids them in forming fishing groups. Through cross-cousin marriages, the woman tries to maintain a continuous relationship with her natal family. Even though the mother-in-law and daughter-in-law are blamed in the narratives the male members are never treated as inferior in the narratives. They are always held high in the narratives. A lot of descriptions of domestic space and workspace are found in the stories of women.

Culture is not a stable, coherent, or delineated whole but rather a dynamic process of modification and negotiation. Women have used their folk genres to create an alternative cultural space that criticises and subverts patriarchal gender relations. Women have fought against discrimination against the various identity group to which they belong by using their traditions. Women occasionally use folk practises in subversive ways as a personal or coded fight for recognition or change in the face of oppressive gender dynamics. Sharing personal narratives and stories can be a way for women to express their gendered experiences while also receiving mutual support and acknowledgment.

The structure of the story may hold true in a folktale that is told again by different people while all the cultural elements vary. A new story that conveys a new aesthetic and moral form characteristic of the culture is created by combining elements of several stories. Retelling the same narrative in a different setting or time might make it convey new and pertinent things without altering the plot. Modern feminist approaches to the study of folklore have highlighted the family and the home as potent areas of resistance and the lore created within these contexts as potent counternarratives to the prevailing or master narrative of patriarchy. In comparison to masculine genres, female genres can be less dramatic and public, making them less prominent. It was fascinating to investigate the relationship between the feminine folk expressive tradition that runs concurrently with the official myths of culture. Women frequently tell distinct stories, and these narratives frequently become a part of a wider folk repertory. Folk narratives by women can be viewed as a complex structure made up of relationships between dynamic social factors including traditions, institutions, and social formations rather than simply being a story or a joke. These connections are the focus of contemporary women's studies in folklore and culture to provide an organic understanding of how culture functions. It is impossible to make generalisations regarding the function of gender in cultural expression other than to note how fundamental and ubiquitous it is. However, a basic topical distinction may be drawn between scholarly analyses of gender in the course of performance and depictions of gender roles in the "text" as performed.

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Annexure – 1

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Oral Narratives and the Cultural Identity of Fisher folk from Emic Perspective

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Abstract

Oral literary forms are simple, spontaneous products originating in the spoken language as opposed to complex, consciously created literary forms. Oral literature is the repository of knowledge and wisdom of non-literate societies. Through tales, songs, poems, proverbs and rituals it gives us an insight about the life of a society at that particular point of time and the changes and challenges they have faced. Oral literature is also known as expressive literature or verbal art. They focus closely on disclosing the secrets of origin, dissemination and variation of the various narrative forms. Utmost quality of oral narrative is its appealing affect. They have redemption power and consist of psychologically driven force that makes them recreate according to the situations. Oral narrators are traditional bearers at times they act as creators and care takers of the particular community they belong to. East Godavari has a diverse population of fishermen communities. The fishermen are locally referred as Palli, Vada Palli, Marakkadu. Their culture is completely embedded with rich oral traditions and customs. Less work has been done in bringing out the oral tradition of the community. The study has focused on collecting oral lore of fishermen communities. Oral narratives of the fishermen depict diverse themes. They focus on the aspects of identity, gender, hierarchy and they represent their aspirations, beliefs and customs. A part of the study will focus on how narratives represent them and acts as a mirror image of their culture. The primary source of the present paper is

field data collected from the informants in the field from Amalapuram and Kakinada Constituencies in East Godavari District.

Keywords: Oral Literature, Narratives, Culture, Community, tradition, Fishermen and Identity

Introduction

Folk Culture is the organizational core of the group identity. It reflects the aims, interests, standards, and activities of the group. In contrast to more academic forms of culture, it is learned by interaction and participation within the group rather than through formal channels. Culture can be defined in terms of the learned patterns of behaviour, beliefs, art, rituals, institutions, and expressions characteristic of a particular group and how these elements are expressed. This pattern of learning and transmission is not limited to strictly oral or strictly written forms of transmission: Either or both may be employed in the learning process. Folklore, also known as popular knowledge, is the culmination of all that humanity has encountered, discovered, and employed over the years. Folklore can be considered as an integral part of an individual's life. We grow up listening to lullabies, stories, riddles, proverbs, and so on. We can understand and analyze our relationships without a structural study. We inherit occupational skills through word of mouth. We practice rituals, customs, and traditions by observation. All the above said things are transmitted orally. Oral tradition plays a major role in folklore studies. Jolles mentions that "oral literary forms as simple, spontaneous products originating in the spoken language as opposed to complex, consciously created literary forms" (53).

Oral literature is the repository of knowledge and wisdom of non-literate societies. Through tales, songs, poems, proverbs, and rituals it gives us an insight into the life of a society at that

point of time and the changes and challenges they have faced. Oral literature withholds traditional knowledge and sets the norms for moral conduct in the society and tries to establish an individual's relationship with the society around him. It also serves as the artistic expression of a society. Its beauty stretches across cultural frontiers. Oral literature is a response to the universal human instinct to find balance, harmony, and beauty in the world and the need to understand pain, suffering, and evil. It explains the causes of human suffering, justifies them, and suggests ways of mediation and the healing of suffering. Oral literature also functions to fulfil the need for religious belief and spiritual fulfilment necessary for human existence. This universal human realm, peopled by spiritual beings and their personalities, is revealed through stories, tales, songs, myths, legends, prayers, and ritual texts. Oral literature serves to communicate ideas, emotions, beliefs, and appreciation of life. This literature defines, interprets, and elaborates on the society's vision of reality and the dangers in the world. It deals with the human adventure and achievements against the odds. Through the texts of the society's rituals and ceremonies, the ecological elements that are critical to the society's livelihood are portrayed and their functions are sanctified.

Owing to the oral existence, narrative genres have unlimited variants with limited number of plots. Folk narratives are adaptable and modified according to the culture of the people. They have the trait of auto-correction according to the situation. Inconsistency of a narrative increases with the popularity. So in folklore 'text' is given a very prominent role. The concept of genre is created by creating the concept of any folklore form, and then by considering of such folk forms based on similarity. Here the abstract is created from the concrete, and from many such abstracts yet another abstract is created. For example, if we observe genres like tales, songs, myths, legends, and so on. The above genres have many subgenres in them. In

tales, we have folktales, fairy tales, animal tales, comic tales, and so on. The same is the case with songs in songs we have ballads, epic songs, war songs, heroic songs, and so on. These genres are classified based on their structure and function.

However, function helps a folklorist to understand how a community function and retains its identity. By focusing on the oral literature of a particular community or a society we get a holistic idea of the norms on which the society is set up and gives us a brief outlook of their customs and traditions. Some of the genres of folklore are myths, legends, folktales, proverbs, songs, folk dance, folk games, and so on. The distinction between genres of folklore is very minute what may be a legend for one community may be a folk tale for another proverb for one community can be a fable for another community. So, the context in which lore is brought plays a vital role in analyzing the meaning of the genre. From time immemorial several communities are preserving their cultures through their rich oral traditions. They are passed down to generations through a group of narrators. The narrator here plays the role of a custodian of that particular community. The narrators can be mothers, grandparents, teachers, or elders of that particular community.

Oral literature is often referred to as expressive literature or vocal art. They put a lot of emphasis on revealing the methods used in the creation, spread, and variation of the many narrative forms. The most compelling aspect of oral storytelling is its effect. They possess the ability to change and contain psychological forces that cause them to remake themselves in response to circumstances. Oral narrators are sometimes both tradition-bearers and the creators and custodians of the community to which they belong. More people are drawn to singing than speaking. Redundancy and adaptability make it a mass-friendly trait, and it can involve many individuals at once. Due to this characteristic, prehistoric societies have employed it as a means

of knowledge transmission. An oral narrative's primary purpose is to advance social cohesion and to represent the culture of that particular community. They serve as a means of cultural expression through the arts. It captures the socio-political climate of a community at a specific moment.

Andhra Pradesh hosts a diverse population of fishermen communities. Some of the major subcastes of the fishermen community in Andhra Pradesh are Agni Kula Kshatriya, Bestha, Bastar, Gangaputra, Gangavar, Gondla, Jalari, Koracha, Nayyala, Pattapa, Palli, Vadavaliya, Vaddi, Jala Kshatriya, Vanyekula Kshatriya (VanneKapu, Vanne Reddy, PalleKapu, Palle Reddy). Among these sub-castes, we find mostly Agni Kula Kshatriyas, Jalari, and Palli communities in coastal areas of Andhra Pradesh. But in government records, we find all these subcastes referred to as one single community Agnikula Kshatriya is under the Puducherry decree 1929 . This decree mentions that all the fishermen communities of the Madras Presidency are to be referred as Agnikula Kshatriyas.

H. A. Stuart mentions that the name vanniyan or Agnikula is derived from the Sanskrit Vahni(fire) in connection with the following legend. In ancient days two gaints named vatapi and Mahi worshipped Brahma with such devotion that they obtained from him immunity from death from every natural element except fire. After getting such powerful boons they started torturing Gods and every natural element. Vatapi went to the extent of swallowing vayu (the God of Winds) and Mahi devoured the Sun. With the still surroundings and darkness everywhere the devatas appealed to Brahma and he directed Jambava Mahamuni to perform a sacrifice by fire. Armed horsemen sprung from the flames and they took twelve expeditions against Vatapi and Mahi and destroyed them and later released Vayu and Sun. The soldiers who are born out of fire are named as Agni Kula and some people say as they are born out of

the fire (Pallavinchina) they are termed as Pallis. As Agni was the original ancestor of all kings his descendants are referred to by his son's name Sambhu. Owing to this legend most of the fishermen communities have Sambhu Muni as their totem.

As the name of the district conveys, East Godavari District is closely associated with the river Godavari, occupying a major portion of the delta area. It is a coastal district in the Andhra Pradesh state with Kakinada as the headquarters and it is surrounded by the Bay of Bengal in the East and South, Khammam district in the West and Visakhapatnam district in the North directions. East Godavari district occupies an area of 12,607 square kilometers. The district has 7 revenue divisions namely, Amalapuram, Etapaka, Kakinada, Peddapuram, Rajahmundry, Ramachandrapuram, and Rampachodavaram with 65 mandals. The district is well known for its abundance of natural resources. Agriculture and related activities contribute a lot to the economy of the district. Next coming is fishing and its related activities. The presence of abundant water bodies and widespread coastal length has made it a home for many fishing communities. Most of the fishermen communities are settled in the Amalapuram and Kakinada revenue divisions. Amalapuram in total has 42 villages and Kakinada has 48 almost all the villages among them are populated by Pallis or Agnikula Kshatriyas. East Godavari is also known as the cultural capital of Andhra Pradesh. Almost forty folk art forms were in existence at that point. Being an agriculturally based area, the people here practise a lot of customs and traditions and have their own lore to signify those particular occasions. Fishermen Community have their own unique traditions and customs which differs them from the mainstream population. Their culture is completely embedded with rich oral traditions and customs. Less work has been done in bringing out the oral tradition of the community. The study has focused on collecting the oral lore of fishermen communities. Folk tales, songs, and proverbs were

collected as a part of the study. The primary source of the present paper is field data collected from the informants in the field from Amalapuram and Kakinada Constituencies in East Godavari District. The oral lore of the fishermen depicts diverse themes. They focus on the aspects of identity, gender, occupational status and they represent their aspirations, beliefs and customs. Apart from the study will focus on how oral lore acts as a mirror image of their culture.

By the nature of their profession, most of the fishermen localities are located very close to the water bodies. There is a clear marked distinction between the mainstream population of the village and the fisher folk. They have their own set of customs and traditions which differentiate them from the others of the village. Their life is completely entwined with a set of customs and rituals that are celebrated periodically to bring collectiveness among the community members. Songs and tales were told denoting the importance of that particular situation. The songs can be classified majorly into Work Songs, Devotional songs, Ritual songs, Leisure Songs, and Ideological songs. The context in which the song is sung plays a vital role in analyzing the meaning of the song. Tales and proverbs told by them reflect their worldly knowledge. The tales are usually constructed in and around their culture and reflect their myths, customs, traditions, relationships, aspirations, and their fun-loving nature. Fishermen invest a lot of effort in doing various menial jobs. Most of the works done by them are very hectic, time-consuming, and tiresome. In order to forget the strain and to cheer up each other, they have used folksongs as a medium. Work songs are highly energetic and a group of words are repeated rhythmically. The words are taken from their day-to-day life and every member of the group contributes to the song. Reliability and adaptability are the two

major things seen in work songs. They do not follow any meter while composing the song some songs just come from the situation itself.

Eg: Haileso GangammaGaurammaHailesa

DandaluTallulakuHailessa

KolupulaTallulakuHailesa

KondalloTallulakuHailesa

Digi randiTalluluHailesa

DandaluivigonuHailesa

DandalugangammaHailesa

DandaluGourammaHailesa

KalluKanipettandiHailesa

Maa KannathalluluHailesa

(The above song is sung when the fishermen are about to leave for fishing. They offer Kolupulu a type of offering made to the river Goddess before setting out for fishing. The fishermen are asking the Goddesses to accept their prayers and to safeguard them on their mission.)

DulaparavalaDulaparavala

Dulupudulupugavarayyadulaparavala

BediseParugulubediripothunnay

CheduParigelannichediripothunnay

MattagidesallanniKottukuntunnay

KatteChepalannikaripothunnay

(The above song is sung while emptying the fishing nets. It gives us information about various kinds of fish).

Being an agriculturally based district the people all over the district celebrate Sankranthi with great festivity. All people irrespective of their community participate in the festive celebrations. One month before the festival unmarried girls assemble at a place and make small mounds of cow dung and decorate it with flowers and they sing songs praising the goddesses.

GangammaGaurammaappachellendrulluGobbiyallo

Oka thalli biddalakuvairamuleduGobbiyallo

ManchiManchiPooleriokaraasiposiriGobbiyallo

KanaraniKaluvaleriokarasiposiriGobbiyallo

ManchimanchipoolerimamayyakampeGobbiyallo

KanaranipoolerigaurammakampeGobbiyallo

AkkanichelliniokkarikiichiGobbiyallo

A child is always a welcome asset for the fisherman family. lots of rituals are involved with childbirth. The below song deals with various stages of birth pollution. After childbirth the umbilical cord is cut and the child is given a hot water bath he is placed in a winnowing pan and the evil eye is ward off using little mud and it's thrown in the direction where the midwife stands and later the child is placed next to mother. On the fourth day evening of the childbirth

near the entrance of the house, two dung statues are placed as the security of the house, and old chappals are tied at the entrance of the house. One after the other sings the yennamma song continuously to prevent any evil eye and harm from befalling the newborn and the mother.

Rave Rave Yennamma Neevupove Pove Yennamma

Neekucheeredatha Yennammaninnupoojisthayennamma

Okkanaduyennammaneevuoppuganuntiviyennamma

Rendavanaaduyennammaneevulogillanuntiviyennamma

Moodonaduyennammaneevumulugachuntiveyennamma

Naalugonaaduyennammaneevunavvuchanuntiviyennamma

Aidovanaduyennammaneevuangillanuntiviyennamma

Aaronaaduyennammaneevuarusthanuntiviyennamma

Edavanaaduyennammaneevuedusthavuntiviyennamma

Enimadavanaaduyennammaneevuyerdaatipothiviyennamma

Thommidonaduyennammathoranalugadithimiyennamma

Padonaduyennammaneevuparigettipothiviyennamma

Padakondonaaduyennammamemubaarasalachesithimiyennamma

The song shows various stages of childbirth pollution and how the pain left the home gradually.

It also hints to us that the birth pollution lasts for 11 days and ends with the naming ceremony of the newborn.

Some songs sung by the fishermen present their identity in the society and how they were treated by the other caste people. The song presents very carefully presents the hierarchical

status that was prevalent in the society in a very satirical and funny manner. The song also reflects how they were looked down by other class people.

Nenu Pallolakuranni babu

Nannu kottadduthittaddu babu

Nenu dosedi burra sandadi babu

Nenu esediisuruvala babu

Naanu puttindipulapillipuntha

Naanu perigindipedapudisantha

Naa babuperujellakonku babu

Naaamma perumattagidisa

Na achelliperucheduparige

Naathamudiperukorramenu

Naapellamperuisukadondu

Naaperubommidaybommiday

Among other themes which were represented in fishermen's songs, the aspect of gender plays a key role. Gender struggle is presented on a very simple and lighter note. The song presents the helplessness of a woman and the responsibilities that were waiting for her to fulfill. It also focuses on her anxieties and fears.

OoJalarannaororijaalaranna

Nenathikachakkanidannijalaranna

Yerumeedayeruvachejalaranna

Nannerudaatinchavoyjaalaranna

Chantibiddachaddikoodujalaranna

Chaalaproddekkindijalaranna

Oochinnelagauruninnerudaatiya

Neeventhachakkanidanivechinnelagauru

Nee mugamunelabaludechinnelagauru

Nee maataluteenelathegalechinnelagauru

Nee meedanaamanasuchinnelagauru

Nilavakundavunnadichinnelagauru

In the above song, the fisherman wants to marry a young lady who was already married and had a kid. He tries to convince her saying that he will be providing her with every sort of ornament and providing her the utmost comfort. The lady feels furious on hearing the fisherman's desire and tries to convince him to marry her sister. She tries to invoke a sense of responsibility in him by addressing him as her brother. But in the desire to marry he refuses to hear the righteous words. The lady then tries to threaten him by saying some ill will befall on him for thinking wrong but he refuses to listen to her in front of her beauty. Finally, she convinces him saying that her family will kill her if she goes with someone else with this he changes his mind. The lady very tactically handled the fishermen and got her work done.

The tales of fishermen focus on various aspects. One such tale depicts their origin and explains why the community has focused on fishing. The tale also throws light on why the Yadava lady is given a vital role during the marriage ceremonies. The below story is narrated when I asked 80 why they chose fishing as an occupation. The same story was narrated by three people from different villages. One of the narrators is Samudrudu aged 86 years from Odalarevu. He got retired as a teacher. He worked extensively on fishermen and wrote a book on fishermen. Another narrator is from Vasalathippa. His name is Govindulu aged 45 years. He has his own cultural troop and works extensively on spreading the Hindu tradition through his plays and songs. Another narrator is a village head of Gatchakayalapora. His name is Satyanarayana aged 56 years. All the narrators narrated the same version of the legend. This legend is usually told at the time of including a new member to the family.

In a legend, it says that the Kanchipuram Kingdom was divided between two brothers Ballana Raja and Mitha Varma. Their kingdoms were separated by a river. One elderly lady from the Yadava community used to carry milk and curd from Mithavarma's kingdom and used to sell them in Ballana Raja's Kingdom. As there were very less boats in those days she used to cross the river by walking on the water. People believed that it was her chastity that made her cross the river. One day Mithavarma's friend Pallava Raja approached him and expressed his desire to visit Ballana Raja's Kingdom. The king then advised him to follow the footsteps of the Yadava lady. The lady then advised Pallava Raja not to speak any lies while crossing the river as it might drown both of them. After reaching the bank of the river the lady warned him not to do any sinful things and advised him to behave well with the people. She also informed him that she will meet him near the gates of the kingdom in the evening. Later Pallava Raja went inside the Kingdom and met Ballana Raja and informed him about his friendship with Mitha

Varma. The king treated him specially and while they were talking Pallava Raja took his sword and beheaded Ballana Raja. Within no time he wrapped the head of Ballana Raja in a cloth and tied it around his waist and left the Kingdom. The yadava lady was surprised to notice a bundle around Pallava Raja's waist and repeatedly questioned him. The king kept on lying to her. As the lies were increasing they started drowning and finally when they were almost near the bank of the river they completely got drowned. Pallava Raja somehow with the help of a log crossed the river and helped the lady. By the time they reached the bank of the river, it was almost late night. So they decided to stay on the bank of the river. The lady then collected leaves of screw pine (MogaliRekulu) and kept them in between both of them and asked the king to say the truth. The king then confessed his purpose of visiting Ballana Raja's Kingdom. He also said that he did it for the betterment of the people. The lady then got too much angry with the deceiving nature of the king and cursed him that he and his descendants will no longer be able to rule the kingdom. Owing to the curse the king was defeated in no time and he and his fellow people fled to the nearby villages for their lives. Most of them settled in river and seaside villages. Gradually for their livelihood, they started fishing and in due time it became their main occupation.

Another tale focuses on relationships. The story focuses on the mother-in-law and daughter-in-law relationship. The story also throws light on how much importance the community attributes to the Mother Goddess. A part of the tale also focuses on the death rituals of the community. This story was narrated by KolluMangamma from Bodaskurru. She is aged 63. She is living with her three sons and her daughter-in-law feeds her periodically. She got married when 81 she was 12 years. She didn't even attain puberty when she was married. She was married to a distant cousin of hers. Initially, when she came to Bodaskurru she was made

to do all household work and her mother-in-law used to go to the village for selling the catch. She was hardly allowed to talk to her husband in the initial days of the marriage.

Once upon a time, there was a widowed old lady in Bodaskurru. She used to live with her son and daughter-in-law. She used to ill-treat her daughter-in-law a lot and always used to taunt her. The son who is too naïve believed all his mother's whole words and used to neglect his wife. The old lady used to buy fish from her fellow community people and used to sell them in the Amalapuram market. One Sunday after the sale of the fish she saw one farmer selling various types of seeds. The farmer guaranteed good crop for all his seeds. She bought bitter guard seeds and planted them in front of her hut. She strictly ordered her daughter-in-law to take good care of the crop. The creeper started yielding crop. The old lady and her son always used to feast on the crop. They never left ample amount of curry for the daughter-in-law. The old lady even used to sell it to her neighbors. They all used to praise the taste of the bitter guard a lot. With all these happenings the daughter-in-law developed a huge craving for the bitter guard curry. One day she devised a plan and informed the old lady that while she was carrying water from the well, she heard some people talking that her sister-in-law fell sick all of a sudden. On hearing that the old lady grieved a lot and thought that her daughter must be in a very serious condition. So, she thought of assisting her daughter for some days. Before leaving the house, she gave a lot of instructions to the daughter-in-law and asked her always to keep an eye on the creeper. Before leaving the house, she kept on repeating take care of the creeper. After the old lady left the house daughter-in-law wasted no time and picked a handful of the chosen bitter guard. She immediately prepared a wonderful pulusu adding a lot of tamarind soup, jaggery, and oil. Meanwhile, the old lady reached Bodaskurrevu and was about to get into the boat to cross the river. There she met a relative from her daughter's village and inquired

about her daughter's health. To that the relative laughed loudly and said, 'she is as stable as a stone' (GundrayilaVundi). Hearing this the old lady got relieved and returned to her hut. The daughter-in-law noticed her mother-in-law coming back, and she immediately took the vessel containing the curry and hid it in a pot. After the mother-in-law reached home, she informed her that she was going to well and carried the pot along with her. With the pot she went to the mahankalamma temple and entered the inner sanctuary and bolted the door from inside. Then she started feasting on the pulusu with great passion, seeing the voraciousness of her eating the Goddess kept her finger on her nose. After finishing the feasting, the daughter-in-law left the temple and went as usual to the home carrying water. Meanwhile, the news of Mahankalamma keeping her finger on the nose spread like a fire in the village. Village elders assembled and discussed various means that caused disturbance to the Goddess. Fairs and sacrifices were conducted to appease the Goddess. Lots of river water mixed with vermilion was offered to the goddess. But nothing could change the position of the Goddess. Then the village elders announced that whoever can remove the finger from Mahankalamma's mouth will get a handsome reward. Hearing the news, the daughter-in-law 82 informed the mother-in-law she will try her hand to appease the Goddess. Then she entered the inner sanctum of the temple and closed the door from behind. After that, she prostrated in front of the Goddess and prayed, 'Ma can't you digest the mistake of your child? I ate the Pulusu out of greediness. I just satisfied my craving. Will a mother ever cast an evil eye and wonder how much her child eats? Please forgive my mistake and retain to your position.' With that Mahankalamma retained to her original position. Everyone started praising the devotion of the daughter-in-law rumors were even spread saying that she was blessed with some supernatural powers. This news reached her husband and her mother-in-law. They both felt afraid of her and thought that she might

harm them because of the ill-treatment she received. They thought when she can control the great goddess Mahankalamma she might take no time in harming them. Then the mother-in-law advised her son that they should kill her and devised a plan. When she was sleeping, they started carrying the wooden cot to the burial ground near the bank of Godavari. While they were carrying the cot daughter-in-law woke up and observed what both her husband and mother-in-law were doing to her. After reaching the burial ground both of them started setting a funeral pyre when they were about to light it they realized they don't have a matchbox with them. So, the son advised his mother to stay back and keep a watch on his wife and went to bring the fire. The old lady started feeling afraid because of fox howls and owls chirping and left the burial ground. The daughter-in-law realized this and wasted no time she immediately kept a big log in the funeral pyre. When she was about to run away from the burial ground, she heard some voices and climbed the banyan tree. A group of robbers gathered under the banyan tree and started sharing the wealth they have looted. The daughter-in-law who was observing all this from the top of the tree was awestruck at the massive wealth and fainted. She fell right in between the group. The robbers thought she must be a devil and ran away with all their strength leaving the wealth behind. Then she collected all the wealth and kept it behind the banyan tree. Meanwhile, both her husband and mother-in-law returned and lit the funeral pyre. The mother-in-law thought she got rid of her daughter-in-law and felt happy. After they left the burial ground the daughter-in-law collected all the wealth and reached her maternal home. Then she informed her mother about the things that happened and instructed her how to react. After two days Sammidi⁴⁰ reached the maternal home of the daughter-in-law and broke the news of her death. As the mother was already instructed, she grieved a lot and many people tried to console her grief. Then she along with some other elders went to the home of her

daughter carrying sweets and all the things which her daughter liked. On the eleventh day when the husband finished all the rituals and was about to cut the waist thread, she rose from his beneath in the river wearing a white sari and lots of gold. Everyone thought she was revived by Gangamma and praised the deeds of the Goddess. The mother-in-law was left with no words after seeing her daughter-in-law alive. Then she told her husband and mother-in-law how she was taken by the angels to heaven and the different wonderful things she met on the way. She also told them she met her father-in-law in heaven and explained to them how he was grieving for his wife. The mother-in-law felt bad about her husband. Then the daughter-in-law said that her father-in-law 40Official announcer of fishermen community 83 gifted her a lot of gold and money and expressed his wish to meet his wife immediately. With this message, he took her to Gangamma and requested her to take his daughter-in-law to earth. Both her husband and mother-in-law believed so much in the story and the old lady expressed her wish to meet her husband. So, her son and daughter-in-law wasted no time and set a funeral pyre. The clever daughter-in-law this time made no mistake and carried fire with her. Soon the pyre was lit by her son. After that, the wife and husband reached home. After some days he started asking his wife when his mother will be back. To that she replied as she was daughter-in-law, she was sent immediately but they are wife and husband and maybe they wanted to stay a little long time together. So, he started believing that his mother will return one day or the other. Later he started treating his wife well because of all the happenings and the young lady can have bitter guard pulusu whenever she likes.

The narrator cleverly presents a part of her past to the audience. She revealed how she was ill-treated by her mother-in-law and how even small wishes of her remained unfulfilled. On the whole oral literature of the fishermen, the community focuses on various aspects of their living.

They rightly fulfill the four functions mentioned by William Bascom. Through oral literature, they educate, entertain, validate and bring solidarity in the community. The oral literature is reinforced even in this era because of the urge of the community to maintain its uniqueness and uphold its cultural norms.

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Oral Narratives As A Pedagogic Tool For Language Learning In Indian

Context

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In the introduction to structural analysis of narratives, Barthes points out that, “narrative begins with the history of mankind ...no nation is without narratives: all social classes, all human groups have their own narratives, and very often they bring equal enjoyment to people of different cultures. Narrative is international, trans-historical and transcultural. It is in the world like life.” There is narrative in myth, legend, fables, fairytales, novellas, novels, history, novel, epos, tragedy, drama, comedy, pictures, comics, events and conversation. In these almost infinite forms, narrative exists at all times, in all corners of the earth, in all societies. Narrative begins with the history of mankind. Human beings are brought up and are living in a world of stories. It is in a way imagination is constructing world around him. He shapes the world according to what he has heard and lived. In other words they analyze the past from the stories they hear and enter the present world. So here past experience is making them to live a meaningful present life. Narrative experience focuses on the past, whereas narrative inquiry

focuses on the whole phenomenon of living. The stories they heard in a way fulfill their world and assist them in framing societies.

Folklore is the amalgamation of what mankind has experienced, learned, and practiced across the ages. It touches every dimension of human life by analyzing it we can get a deep insight of artistic, cultural, psychological aspects of the life. It reveals how people make identity and transmit the knowledge. Folklore is informally learned and becomes part of everyday life. It can be considered as an integral part of an individual's life. We grow up listening to lullabies, stories, riddles, proverbs and so on. We can understand and analyze our relationships without a structural study. We inherit occupational skills through word of mouth. We practice rituals, customs and traditions by observation. All the above said things are transmitted orally. Oral tradition plays a major role in folk lore studies. Jolles mentions that, "oral literary forms as simple, spontaneous products originating in the spoken language as opposed to complex, consciously created literary forms" (53).

Oral literature is the repository of knowledge and wisdom of non-literate societies. Through tales, songs, poems, proverbs and rituals it gives us an insight about the life of a society at that particular point of time and the changes and challenges they have faced. Oral literature withholds traditional knowledge and sets the norms for a moral conduct in the society and tries to establish an individual's relation with the society around him. It also serves as the artistic expression of a society. Its beauty stretches across cultural frontiers. Oral literature is a response to the universal human instinct to find balance, harmony, and beauty in the world and the need to understand pain, suffering, and evil. It explains the causes of human suffering, justifies them, and suggests ways of mediation and the healing of suffering. Oral literature also functions to fulfill the need for religious belief and spiritual fulfillment necessary for human

existence. This universal human realm, peopled by spiritual beings and their personalities, is revealed through stories, tales, songs, myths, legends, prayers, and ritual texts. Oral literature serves to communicate ideas, emotions, beliefs and appreciation of life. This literature defines, interprets, and elaborates on the society's vision of reality and the dangers in the world. It deals with the human adventure and achievements against odds. They are created by the people owing to the situation and context. It reflects creative, expressive and artistic dimensions of the society. The artistic creative part is deliberately highlighted at times to give it a function and form.

Owing to the oral existence, narrative genres have unlimited variants with limited number of plots. Folk narratives are adaptable and modified according to the culture of the people. They have the trait of auto correction according to the situations. Inconsistency of a narrative increases with the popularity. So in folklore 'text' is given a very prominent role. The concept of genre is created by creating the concept of any folklore form, and then by taking into account of such folk forms on the basis of similarity. Here the abstract is created from the concrete, and from many such abstracts yet another abstract is created. For example if we observe genres like tales, songs, myth, legend and so on. The above genres have many sub genres in them. In tales we have folktales, fairytales, animal tales, comic tales and so on. Same is the case with songs in songs we have ballads, epic songs, war songs, heroic songs and so on. These genres are classified on the basis of their structure and function.

However function helps a folklorist to understand how a community functions and retains its identity. By focusing on the oral literature of a particular community or a society we get a holistic idea of the norms on which the society is set up and gives us a brief outlook of their customs and traditions. Some of the genres of folklore are myths, legends, folktales, proverbs,

songs, folk dance, folk games and so on. The distinction between genres of folklores very minute what may be a legend for a community may be a folk tale for another proverb for one community can be a fable for another community. So the context in which a lore is brought plays a vital role in analyzing the meaning of the genre. From time immemorial several communities are preserving their cultures through their rich oral traditions. They are passed down to generations through a group of narrators. Narrator here plays the role of a custodian of that particular community. The narrators can be mother, grand parents, teachers or elders of that particular community.

The idea of tradition is essential to the process of folklore. Here by means of tradition we refer to several interlinked ideas. It indicates orality of group as well as the process of communicating it. The process of continuity plays a vital role in withholding a tradition. It reinforces the group's identity and establishes a value in the society. By the advent of industrialization and impact of globalization the sense of continuum is missing in the traditions. Urbanization has reduced the gaps between rural and urban spaces. The technology has started entering into the lives of individuals. In this process the flavor of oral narratives is ignored for a time and digitality has started influencing the people. Rural areas represent tradition, social conformity and continuity, and a stability in human roles and relationships whereas the city offered heterogeneity, social change, a complex division of labor, and fragile human relationships. Most of the urban narratives are personal and work space narratives with a bit of exaggeration added to it. Urban folklore gained its momentum because of its easiness to access and ability to locate it on various social sites. In present language learning scenario in India for most of the learners L2 acquisition becomes a difficult task. With globalization there emerged lot of urban lore and it is given more prominence and at times it is taken as example in handling

class room situations. The question arises here with regard to certain oral cultures. As most of the learners are native speakers representing particular culture if their oral cultures are placed in present curriculum it will enhance their language learning to a greater level.

Classroom is a socially constructed space where multiple negotiations exists between teacher and learner and in between peer groups. Classroom is a heterogeneous space where learners with different learning capacities share the same platform. The challenge here lies with the teacher in facilitating the learners with various learning capacity. The advent of technology has brought lot of change in the classroom scenario. With the increase of digitality in class rooms teacher at times has to play the role of a facilitator in enhancing language learning. The availability of abundant materials at times is deviating the minds of the young learners and the sources from which the learning process is happening is completely aloof to him. It completely places the rural learner in a strange context and at times it is hindering the process of language learning to a greater extent. For example the tales like Rumpelstiltskin, Snow white, Little Red Riding Hood they are completely out of context for a rural learner from Indian context. The landscapes and the culture reflected in the tales are completely out of context for him. The learner faces a great difficulty in personally identifying the tale to his culture. Personal cultural identity of the learner plays a key role in language learning. Reading must have background or previous knowledge. It enables the learner to create a context. Learning in an isolated context makes the whole process of learning as a tiresome activity and ends up as a burden on the learner's mind.

By employing oral narratives in language learning we can at a time develop multiple skills in the young learners. Children tend to hear a lot of tales in the initial stages of learning it in a way sharpens their creative thinking and helps them to imagine. Young learners usually don't

have a serious tendency to learn foreign language they need serious motivation and direction to acquire a new language. In this context tales and songs comes in aid to the teacher and makes the learning a happy experience. By employing literature based language teaching in the initial stages of language learning we can aim at developing oral and written skills of the learner. In this method initially the teacher has to narrate stories. He can employ traditional lecturing method in doing so. Slowly he can take the learners from known to unknown. Folktales, in particular, bring a holistic approach to foreign language teaching and learning. Through stories, learners acquire not just language knowledge they acquire usage and have opportunities to hear and use language in meaningful, engaging ways. Story-based teaching helps children develop appreciation as well as enjoyment of literature and supports the development of literacy, oral and social skills at the same time. Children learning through folktales can also develop their imagination and can make use of their creativity. They learn about negotiations and life values through the interactions and behavior of characters. Stories from different contexts introduces learners to different cultures and the learner can also understand how their own culture is unique from the other cultures. It transports him to a particular time and introduces him to a local culture at that particular point of time. It introduces him how different people handled conflicts in their own ways. For example teacher can initially give an example of The mother who married her own son and later Oedipus story. This will introduce learners to two different contexts.

Another method which can be employed by using oral narratives is problem solving method using folk tale plot. Through this way it develops thinking ability and increases the creative output of the learner. For example in a tale there is a daughter-in-law who is ill-treated by mother in-law. She goes to mother goddess sanctum and does something. Seeing the action of

daughter in law the mother goddess keeps her finger on her mouth. In this context questions could be posed to learners what provoked the goddess to keep her hand on her mouth and how it could be removed. Oral narratives can also be employed to develop vocabulary in children. Proverbs and riddles have greater system of knowledge embedded in them. They convey broader meanings by usage of smaller words. It can develop the ability of using one-word substitutes and glossing abilities of the learner .Adding to the injury and adding salt on the wound has same references. For example, a house full, a yard full, couldn't catch a bowl full. Oral narratives serves as a rich and authentic materials to teach foreign language to the learners. By careful employment of similar structures in native and foreign language the learner can easily grab the content and can pick up foreign language with great ease. They broaden the thinking ability and enhances language learning skills. Moreover by employing examples from his own culture the learner finds the learning process very interesting and entertaining.

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Annexure - II

Paper Presentation 1

F O S S I L S 2019	XXVI ALL INDIA CONFERENCE OF FOSSILS
	 FEBRUARY 15-17,2019 
	Certificate of Participation
	The Folklore Society of South Indian Languages (FOSSILS) certifies that VAHINI BILLU participated in the XXVI All Indian Conference and National seminar on Folklore held at School of Folklore Studies, University of calicut on february 15 , 16 & 17,2019 and presented a paper on Folk songs of Fishermen community chaired a session on from East Godavari District delivered a lecture on
	 Dr. Jisha C.K (Head, School of Folklore Studies, University of Calicut) organising secretary

Paper Presentation 2



Photographs



A woman selling her catch



Goddess Sathemma, popularly worshiped in the fisher villages of Konaseema



A fisher woman narrating her experiences in free time



Fishing Nets



Repairing fishing nets for fishing



A

locality in fisherman's village



A partitioned fisherman's house



A fisherwoman drying the catches



A fisher woman in the process of cleaning dried fish.

A Study of Folktales: Fisherwomen as Narrators from Erstwhile East Godavari District of Andhra Pradesh

by Vahini Billu



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