ORIGINAL RESEARCH PAPER

ENRICHMENT AND GROWTH TECHNIQUES IN THE STORY (FOLK TALES)

Literature

Dr. S. Stalin

Associate Professor (tamil), Guru Nanak College (autonomous), Chennai, Tamil Nadu, India

ABSTRACT

Folk oral literature has the techniques strategies similar to the written genres. In performance of folktales certain verbal strategies where detected through the fieldwork and its analysis. It is difficult to determine the period of origin of the oral literature, yet the stories transmitted from generation to generation through this verbal strategies. The narrator /performer, the audience in individual or in combination use these techniques, which helps in establish the concept of the story.

INTRODUCTION

Words are the basic unit in performing folktales. Words are used from the beginning till the end of narration. Verbal strategies are used to explain the concept, entertain the audience or to register any information regarding the story. The audience performs/follows narrative strategies. Generally as per analysis, the narrator/performer does not voluntarily perform a story. Stimulation triggers the performance of the story. With the help of the verbal techniques the audience create suitable environment for the event. The narrator/performer audience uses the strategy in individual and in combination. Implies in the stands of query, dialogue etc… The strategies are been explored for the sake of enrichment, growth, strength, Beauty and a Feel of completeness. As the strategies are bidirectional, they are applied on both the groups.

Mono Phonological Interjection

These strategies used to empower and reinforce the narratives. The vocabulary strategies that emerge in the story line add strength to the story and its performance. This is an enthralling technique. This technique of explaining an event with the single letter word (mono phone is) not found in all stories but limited to certain. Usually the narrator implies this technique. When a long event is elaborated, this technique is used to make sense of it. Usually this interjection is toned with the long vowel sound.

In a story, (pg.400) two living persons were questioning a dead person. The interjection "Mmmm" is used to avoid the detail answer. When the character of the story farted, loud the narrator/ performer sound it as"Baa". The tone "Baa" (pg.140) pronounced in a story in order to explain and describe a loud sound. When a crow eats all the food, the girl cries out with the sound "O". The word "O" (pg.476) is used to convey the distress.

QUESTIONING/ QUERY

Narrator to validate the viewer's focus on the story uses this. Inquiring about the name of the place, name of characters in the story support the lively events to occur. In some stories, audience is expected to tell the end of the story.

Eg. 1: The intelligent woman

Three workers of the palace try to marry the princess. To examine their talents, the King ordered them to bring a very useful and a miracle thing. He gave them money to buy that stuff. First men, went out brought a flying horse. The second man brought a mirror that shows the world. The third man brought a fruit that would bring life to the dead. Before they reached the palace, the princess was dead. The second name saw this through the mirror, they all travelled in the flying horse to the palace and the third man gave the live saving fruit. Now, who is the suitable bride for the princess? (pg.140)

In this story, three men proposed to marry the same women.

The woman is about to choose a man. The narrator /performer pose the question to the audience," who do you think is the suitable bride for the women?" .Here the narrator expects the answer from the audience.

In another story, Brothers meet after long years in the endearment between them is expressed in the form of a question, "Will the younger one let him, once he sees his brother?". However, here the performer/narrator did not expect the answer. The story continues without interval. The query techniques here help in the growth of the story.

Another question," What is the original name of your brother APPU?' asked to the audience. To compare the quality of the character with a well-known person, the narrator/performer asks his brother's name. The story enriches. Here it brings and interaction technique and makes the audience entailed in the story line.

Eg. 2: the magic parrot

There lived a magic teacher. He taught all the magic tricks to an intelligent student. He kept the student with him. He cheated his father and mother. One day the boy understood about the teacher. He escaped from him with the magic talent learned from the teacher. He came to his parents. Well educated and became rich. This made the teacher jealous. He started quarrelling with the boy. They both used magic tricks to fight. Finally, he took the figure of parrot and teacher became an eagle to catch him. The parrot flew into the palace and fell on the lap of the princess. Princess eagerly took it and kept it in the palace. Eagle with the disappointment turned away with shame. "Can the eagle act as same as parrot?" (pg.200)

In this mythological story, A Parrot sits on the shoulders of a queen to escape from the eagle. The Eagle could not do anything and flew away. Here are the narrator performer creates a question, "can an eagle do like the parrot?"

So by analyzing the outcome of the querying techniques some narrator expect the answer and some do not expect. They apply it only for a rapid flow of the stories. This query technique is fascinating and intriguing the stories.

STIMULATION

The story is performed to the audience. Audiences are story centered and they help in any enrichment and growth by using certain techniques. The audience could not promptly ask a performer/narrator to perform. Story telling needs Persuasion. The strategies like self-introduction, explaining the purpose of collection, occupation, and their experience will result in the story performance. This plotting strategy paves way to get rid of reluctance and fear of the narrator/performer. Details about their occupation, family, playing the pre recorded audio of the other performers, praising their storytelling techniques, also used as simulation

technique by the researcher. Engaging them with their work also helps in the occurrence of stories. For example, a narrator/performer Mr. Subramanian from Ammaiyappa nallur village of kancheepuram district when refused to narrate the story as he is engaged in the work. The researcher worked along with the narrator, engaged with him and brought out the oral literature.

It is evident that the stories collected for this research are done under Persuasion/Stimulation strategy. During the fieldwork, the researcher himself played the role of audience and used these techniques for the enriched outcome of the story.

ACCEPTANCE

This technique is a verbal/non verbal mode of application. A head shake (non-verbal), the "mmm" sound (verbal) are the common acceptance techniques. The audience performs this at the end of every sentence and helps the narrator/performer to enrich the story line. This would result in confident and the narrator/performer to perform even a tortuous story. The story grows. In the lack of acceptance strategy, the story stultifies. Therefore, this is a primary and important strategy considered for the growth of the story.

CONCLUSION

Story is the one derived from dialogue/ conversation between narrator and audience. The conversation starts from the beginning of the story and continued throughout the performance. These strategies tantalize the story. By building a good relationship between the performer / narrator through the strategies the story enhances in its concept. Some socio habitat information captured during the story line. It is elucidated that this technique helps the story to enrich and grow naturally.

REFERENCES:
1. Dr.Stalin.s., folk tales of kancheepuram districts, Neithal Pathippagam, Chennai.2014
2. Dr.Stalin.s., folk tales in the view of performing atrs, Murankalari Padaippagam, Chennai. 2018