

The Relationship Between Indian Folk Literature And The Evolution Of Vernacular Languages

Mohd Adeel

Research Scholar

Department of English and Modern European Languages

University of Lucknow.

Abstract

India is a huge and diverse country, and its folk literature reflects this. It's possible that folk literature is interwoven into the fabric of every culture and language. Folk literature, also known as folklore or oral tradition, refers to the commonly held ideas and traditions of pre-literate cultures. Stories in prose and verse, poems and songs, myths, dramas, rituals, proverbs, riddles, and so on are all part of the oral literature that is handed down from generation to generation. Almost every group of people who have ever existed, both now and in the past, have survived. India has its own unique culture, and its literature reflects it. The language and customs of many different regions, classes, faiths, and ethnicities served as inspiration for this work. People's imaginations are profoundly influenced by folktales, and in rural areas, folk heroes are sometimes treated as deities. The creation, dissemination, and preservation of most folktales take place in vernacular languages. Several works of Indian folk literature are discussed in this article, along with their connections to the development of regional literature in India.

Keywords: The Religious movement, vernacular languages, oral literature, and folk literature.

Introduction: A community's language and culture, including its folk literature, may be a part of that community's overall language and culture. Folk literature, also known as folklore or oral tradition, refers to the commonly held ideas and traditions of pre-literate cultures. Stories in prose and verse, poems and songs, myths, dramas, rituals, proverbs, riddles, and so on are all part of the oral literature that is handed down from generation to generation. Almost every group of people who have ever existed, both now and in the past, have survived. We don't employ folk literature as a component of formal education or socialization, but we do study it because it's fascinating and useful in its own right. The same stories that were included in grade school texts many years ago are still being repeated, notwithstanding the discovery of new folklore sources. It's possible that there are several distinctive cultures in India. There are many ways of knowing in every culture. Since India's independence, there has been a surge of interest in collecting, conserving, evaluating, and researching folk literature in all of the country's major languages. However, little Folk literature is included into classrooms at any level. It's possible that they may be utilized to teach students important values, linguistic conventions, and other concepts.

Literacy, literature, and other subjects may all be taught effectively via the study of folk literature, which can be used in both official and informal educational settings. The purpose of this research is to examine the cultural and social context in which the system of data creation operates. This article makes an effort to demonstrate how folk literature may be used in the classroom to instill values such as civic engagement, social responsibility, and the development of critical thinking skills. A definition of folk literature. The origin of writing is as mysterious as the origin of language, according to the Encyclopedia Britannica. The literature of today is not in any way primitive; rather, we are often seeing the final results of practices that date back thousands of years. Therefore, we can only conjecture about the human conditions that might lead to oral literature, but not its origin. Reasons why these matters: All the stories, myths, epics, fables, and folktales that have been passed down from one generation to the next constitute what is known as folk literature. The authors of classic works of literature are often forgotten or impossible to trace. Stories like this have been passed down through generations because they are fascinating to hear, they accurately portray the values of their community, and they impart important lessons. Knowing folk literature's characters and surroundings contributes to cultural literacy. No matter its origin, folk literature seems to have been written to satisfy a wide range of human desires, including the desire to gain insight into the world around us, the desire to share our deepest emotions, the desire to make sense of the seemingly chaotic world we live in, and the desire to be entertained. They appeal to kids aged 3 to 8 since they are simple, fast to read, full of likeable characters, and filled with positive messages and uplifting plot points. Reading stories from one's own culture might help children form their first ideas about right and wrong. About five or six thousand years ago, only the civilizations of Sumer and Egypt had developed the ability to write down their thoughts. Since then, the more basic pursuits of individuals who can't read or write have encircled and often even eclipsed the more complex occupations of those who can. Experts in their fields, such as shamans, priests, kings, and warriors, are instances of this. These communities are responsible for some of the most influential myths, tales, and songs in human history. Homer's works practically serve as a bridge from a world without writing to a world with writing since they have the most direct effect of oral literature on written literature. However, several collections of folktales have been published. The Breton lays are only one example of a kind of mediaeval romance that drew heavily upon oral tradition. As the Middle Ages give way to the Renaissance, folk literature becomes a more significant influence on literary production, to the point that it becomes difficult to distinguish between the two. Many tales in the fabliau, for example, may have originated with individuals who lacked the ability to read or write. On the other hand, famous writers like Boccaccio and Chaucer have altered these tales significantly. Authors such as Gianfrancesco Straparola and Giambattista Basile in the 16th and 17th centuries relied heavily on folk literature as a source. India has an important role in the annals of international folklore. The fantastic Indian tale has contributed to the evolution of folkloristic thought. Many sources, like Max Muller's volumes on Indian mythology and Theodore Benfy's translation of the classic "Panchtantra," contributed to the widespread belief that fairy tales originated in India. Many of the world's earliest oral storytelling traditions may be traced back to the subcontinent. In the same vein as the Rigveda, the Ramayana, the Mahabharata, the Puranas, and so on, the Upanishads are considered to be a comprehensive compendium of Indian mythology and spirituality. For starters, there's "Hitopadesha" by Narayan pandit, "Brihatkatha" by Gunadhya, "Kathasaritsagar" by Somdeva, "Vetal

Pnchavimashti" by Sihdasa, and "Sukhasaptadi" and "Jatakas" by others. Historical Perspectives There is a great deal of linguistic diversity in the Indian subcontinent. In this region, you may hear speakers of every major language family, including Indo-European, Dravidian, Tibeto-Burman, and Austro-Asian. The magnitude of this cultural diversity is comparable to the amount of the linguistic diversity. Famous rulers like Chandragupta Maurya and Ashoka established the first Indian Empire when Alexander the Great invaded in 327 B.C. The first references to the Folk may be found in mediaeval Indian literature. The first writings in several of these languages served to spread or celebrate a peculiar cultural belief. The Lilacaritra, composed in Marathi about 1280, and the Tantric poetry of the 12th century are two such instances. The only really indigenous works in Kannada (Kanarese) after the 10th century and Gujarati after the 13th century are Jain romances. These well-known biographies of Jain saints borrow heavily from Sanskrit and Pali. Prithiraja-Raso, composed by Chand Bardai of Lahore in the 12th century, is another example of a heroic epic depicting chivalry and heroic resistance to the early Muslim invasions. The earliest traces of the northern Indian cults of Krishna and Rama in the vernacular languages are the most important for later Indian literature. Gitagovinda (The Cowherd's Song), written by Jaydev in the 12th century, and a collection of spiritual love songs written by Vidyapati in Maithili (eastern Hindi from Bihar) about 1400 had a significant effect on the Radha-Krishna cult in Bengal. The Bhakti Movement: Devotion in the "Bhakti" Style. This phrase might also refer to a private or personal matter. It's also considered a religious pluralism because to its emphasis on active involvement, communal bonding, enthusiastic singing, and, often, individual testing. They are the means by which one may have personal conversations with deities. Songs, poems, and tales spoken orally often centre on a single character. Poetry became an organic medium for the propagation of Bhakti as a result of these encounters and experiences. Many bhakti poets have been inspired to compose songs throughout Indian history, and these songs are still performed in all of the major languages spoken throughout the subcontinent today. The Marathi, Namdev, and Tukaram languages. The first Sikh Guru's name in Punjabi is Bb Nnak. The poets included are all Bhakti poets. (Hawley,2015) Chaitanya Mahaprabhu, a Hindu mystic, founded the Radha-Krishna cult, which was enthusiastically propagated by both Vallabhacharya of Bengal and Chaitanya Mahaprabhu of Mathura. The Tamil Alvars' art provides an early glimpse into this worldview. (Mystics who wrote ecstatic hymns to Vishnu between the 7th and 10th centuries). Later, bhakti became a driving force in India's academic and spiritual communities. Rama, another avatar of Vishnu, was also the recipient of bhakti. Ramcharitmanas (Lake of the Acts of Rama, 1574-77; trans. 1952) by Tulsi Das, an Avadhi (eastern Hindi) author, has become the gold standard because of this. Sikh gurus such as Nanak and Arjun composed bhakti hymns in praise of their own conceptions of God. These manuscripts are the oldest surviving examples of written Punjabi. They were originally compiled by Arjun in 1604 and are now considered to be a component of the Adi Granth (earliest or Original Book). Mira Bai, a poetess and princess from Rajasthan, and Narsimh Mehta, a poet from Gujarat, both penned bhakti lyric lyrics to Krishna in the 1600s. Bhakti as Popular Culture: Bhakti dances and melodies infused the area with spiritual energy. Sanskrit was widely taught and understood at the time across India, and not only among the upper classes. It was incomprehensible to anyone who had not studied it, much like Latin or Greek. The Bhakti poets disseminated a unique regional aesthetic movement based on the indigenous language(s). And it occurred in a certain way. The southern Indian language of Tamil was the first of its kind to be committed to writing. We know

that Tamil Bhakti poets were already writing in the sixth and seventh centuries, lending credence to the theory that Tamil was the birthplace of the Bhakti movement. However, they were only the beginning. Poet and critic A.K. Ramanujan famously claimed that the Tamil poets' work will light up the whole subcontinent like a fuse that wouldn't go out. Poetry in adjoining Karnataka sparked a literary revolution that lighted up Maharashtra and Gujarat and eventually reached the Hindi and Urdu-speaking north of India and beyond. (Hawley, 2015)) Angels, Demons, and Other Outer Indian folk heroes from Sanskrit epics, history, and the freedom struggle are well known. They should be used in writing. However, the most well-known aspect of Indian culture is that of Indian folk heroes. Different castes and tribes inside India have maintained their own cultures by maintaining their own languages, beliefs, and customs. In this way, not only do people remember national and regional heroes, but also local and tribal heroes. Take the Gond Santals as an example. The Santals revere such figures as "Beer Kherwal" and "Bidu Chandan" from their folklore. Their national hero is known as "Chital Singh Chatri." Lakha Banjara, or Raja Isalu, is a legendary figure in Banjara culture. However, it is not only the masculine heroes of Indian mythology who have made significant contributions to Indian culture. The heroine is the focus of Banjara epics. These epics include references to the "sati" religion. Oral epics featuring heroic exploits by heroes and heroines serve as "counter texts" to written epics. Because of this, the younger brother in an oral epic often becomes the hero and ends up killing the elder brother, which is forbidden in written epics. Oftentimes, a community may elevate a folk hero to the status of a deity. There is little differentiation between legendary heroes and romantic heroes in Indian mythology. Ethnic singers in Kalahandi share oral epics at ceremonies and social gatherings. Dr. Mahendra Mishra, a folklorist, has researched the oral epics of seven distinct Kalahandian cultures. Dr. Chitrasen Pasayat has made an extensive study of different folk and tribal forms of Yatra like Dhanu yatra, Kandhen-budhi yatra, Chuda-Khai yatra, Sulia yatra, Patkhanda yatra, Budha-danger yatra, Khandabasa yatra, Chhatar yatra, Sital-sasthi yatra and examined the 'hero characters' of the local deities. Where caste distinctions are strong, there is a plethora of oral Indian epics. Three volumes have been published on Siri Epic, and a great deal of fieldwork and research has been conducted by Professor Lauri Honko of Turku, Finland, Professor Vivek Rai, and Dr. K Chinnapa Gawda. A lot of work on Tulu epics has also been done by Prof. Peter J. Claus. Some of the excellent work that has attracted more readers is that of Aditya Mallick on the Devnarayan Epic, Pulikonda Subbachary on the Jambupurana, and Dr. JD Smith on the Pabuji Epic. At initially, scientific investigation of Indian folklore was sluggish. Earlier collectors had a lot more leeway to creatively reimagine their objects, prioritizing form above function. A. K. Ramanujan's theoretical and creative contributions span several disciplines. Ramanujan may have touched on the concept of context-sensitivity in his works on Indian folklore and classical poetry as well as in his cultural studies. For instance, he discusses the "intertextuality" of written and spoken Indian literature in his books "Where Mirrors Are Windows" (1989) and "Three Hundred Ramayanas" (1991). What is just alluded to in the original poetry may become the focus of a subsequent replica, he says. His research on Indian folklore may be seen in works such as "Folktales from India: Oral Tales from Twenty Indian Languages" (1991) and "Folktales from India: Interior Landscape: Love Poems from a Classical Tamil Anthology" (1967). Folklore was a subject that fascinated Rudyard Kipling. His writings on English folklore include Puck of Pook's Hill and Rewards and Fairies. His experiences in India inspired him to include more Indian aesthetic elements into his artwork. Kipling spent a

considerable amount of time in India, learning the Hindi language. The two Jungle Books, like many of his other works, are written in the manner of classic folktales. There are Indian themes throughout his Just So Stories, and many of the characters have names derived from Indian languages. Little Black Sambo, Helen Bannerman's renowned tale set in an Indian setting, was published around the same period. The author intended for the narrative to read like a traditional Indian fable. After India gained its freedom, researchers began using anthropological methods and frameworks to delve further into the country's rich folklore. There are typically three distinct camps among India's folklorists. The first step the British took in establishing their authority was to familiarize themselves with local customs and traditions. Then came the missionaries, who studied the local tongue so they could rewrite holy books in order to preach the gospel. After the country gained its independence in the third stage, researchers from a wide range of academic institutions and private citizens started digging into the folklore. Looking at national identity through the lens of myths, legends, and epic literature. Universities and colleges throughout India, particularly in the southern portion of the country, established folklore departments over time to preserve local languages, customs, and identities. The inclination of scholars of earlier times was clearly towards the literary rather than the analytical. The Central Institute of Indian Languages and the American Institute of Indian Studies both started doing rigorous research into folklore in the 1980s. After then, numerous scholars from both the West and the East began investigating folklore.

Conclusion: Modern India's early folklorists and various contemporary scholars of folklore are drawn more to Indian perspectives on the subject than to the traditional western canon. Some of them may get insight into folklore from those most familiar with it: the storytellers and listeners. Those who make use of folklore understand what it is because they put it to work. However, theorists approach folklore from an academic or philosophical perspective. The best way to give a piece of folklore a new purpose is for the folklorist to learn as much as possible from the people, and for the people to tell the folklorist what the underlying meaning is. The advancement of folklore lies in the fact that it is now widely researched outside of the academy. Instead, it's found a home among the general public again, where it can finally have a real impact.

References

“Asian Folklore Studies Monographs”, Indiana University Research Center in Anthropology, Folklore, and Linguistics., Issue – 5, 1971

Anaya Rudolf, _ Roadrunner's Dance ‘, Disney-Hyperion, 2000

Duffy Chris, ed. _Fairy Tale Comics: Classic Tales Told by Extraordinary Cartoonists ‘, First Second, New York, 2013

Handoo, Jawaharlal. A bibliography of Indian folk literature. Vol. 2. Central Institute of Indian Languages, 1977.

Hawley John Stratton, A Storm of Songs, Harvard University Press, 2015

<http://diehardindian.com/indian-literature>

<http://indiantour.weebly.com/indian-literature.html>

http://www2.nkfust.edu.tw/~emchen/CLit/Folk_lit.htm

https://en.wikipedia.org/wiki/Folklore_of_India

<https://fdocuments.in/document/indian-literature-558460887e8db.html>

https://www.wikiwand.com/en/Folklore_of_India#/Folktales_of_India

Olivelle, Patrick, ed. Panchatantra: The Book of India's Folk Wisdom. Oxford University Press, 2009.

Oza, Preeti. "History of Protest Literature in India: Trails from the Bhakti Literature.

Oza, Preeti. "Theorizing Mythical Structure: A Case Study of Young Adult Literature." *Andean Research Journal*, 2012

Shannon George, *Folk Literature and Children: An Annotated Bibliography of Secondary Materials* , Princeton University Press, 1985

Stith Thompson, *Index of Folk-Literature* , Indiana University Press, 1960

Stith Thompson, *Folk Literature*, encyclopedia Britannica, 2017

The Folklore and Folk Music Archivist, Volume 10, Issues 1-3, 196