



Research and Inferences from Folk Literature and the Development of Vernaculars in India

Shwetha*

*Assistant Professor, Dept. of Humanities, NMAM Institute of Technology Nitte, (Deemed to be University), Karnataka, India, shwethabharath24@nitte.edu.in

Citation: Shwetha (2024), Research and Inferences from Folk Literature and the Development of Vernaculars in India, *Educational Administration: Theory and Practice*, 30(7), 121-127
Doi: 10.53555/kuey.v30i7.6462

ARTICLE INFO

ABSTRACT

India is a huge, multifaceted nation with an abundance of folktales and folk literature. Any society can have folk literature as an integral component of its language and culture. Folk literature, sometimes referred to as oral tradition or folklore, is the customary knowledge and beliefs of civilizations without written language. It is transmitted orally and includes stories in prose and poetry, poems, songs, dramas, ceremonies, proverbs, riddles, and other such things, just like written literature. It has been produced by almost every recognised persons, both historically and currently. First and foremost, translations from this era are mostly credited with enabling vernaculars to advance towards literary languages. Furthermore, it is said that translations made it possible for the common languages to successfully challenge Sanskrit's dominance. Second, the scholars associated with the "Bhakti" movement assert that translations were made into other languages of the "high texts," which were previously only accessible in Sanskrit. This allowed women and other marginalised groups in society, who had previously been excluded from these texts, to directly access divine teachings in their native tongues. Since folktales have a strong hold on the public imagination and because folk heroes are frequently worshipped in villages, the majority of folk tales are produced, disseminated, and preserved in vernacular languages. This essay discusses several facets of Indian folk literature and how they relate to the growth of regional vernacular writing in India.

Keywords: Folk Tales, Folk Literature, Traditional Knowledge, Vernacular Literature, Regional, Divine Teachings, Bhakti, Sanskrit, Write Literature, Communication.

Background

Any society can have folk literature as an integral component of its language and culture. Folk literature, sometimes referred to as oral tradition or folklore, is the customary knowledge and beliefs of civilizations without written language. It is transmitted orally and includes stories in prose and poetry, poems, songs, dramas, ceremonies, proverbs, riddles, and other such things, just like written literature. It has been produced by almost every recognised persons, both historically and currently. Folk literature is studied more as an autonomous writing style and for its inherent pleasure, but it is conspicuous by its absence when used as a vital component of our academic and socialisation processes. Old tales included in textbooks for elementary school students continue to be told, despite more recent findings of folklore.

It's not like these approaches can't work together. The third and the second have a lot of overlap. Furthermore, it is common to see these techniques contrasted in different ways within one article. I will only look at the second and third kinds of works to show how the body of research on precolonial methods of translation does not apply to writing processes in what is known as Karnataka (Kannada-speaking regions) as well as translations into and out of Kannada. Speaking on the connection between a language's identity formation and religion, Sudipta Kaviraj notes that throughout the Bhakti period, the supposedly "high" Sanskrit legacy gradually gave way to the progressive growth of vernacular languages, which led to the production of literature. This was a very delicate and slow growth. Kaviraj has described this evolution in this way:

Poetic traditions and vernacular literatures, such as Bhakti literature, initiated an unannounced revolution. By gradually producing an alternate literature that told the same stories with subtly different emphases for different audiences, these "translations" (the new literatures that were emerging in indigenous languages that were based on specific well-known Sanskrit texts) in vernaculars were anything but passive cultural developments within the formal parameters of continuity with classical traditions in terms of narratives, forms, and texts.

In a similar vein, Pattanaik notes while reviewing the translations into Oriya:

The aim to create a unique identity for the Oriya-speaking people has always been in line with the significance of end-tropic translation into Oriya. Additionally, end-tropic translation has served as a democratic tool by persistently undermining the political and religious establishments' power bases.

In an additional setting, Dash and Pattanaik discuss translation from Sanskrit into Oriya as social action in mediaeval Orissa:

By putting texts in a broader public realm and challenging the idea of authorship, attempts at translating deba bhasha (Sanskrit) writings in mediaeval India challenged this divine origin conception of text hood. Language mediation eventually resulted in a change in social power dynamics since these transfers destroyed the connection between language and knowledge. Sanskrit writings were subverted by non-Brahmins as a form of resistance against Brahmin control. The act of translating was a way for socioeconomic groups who had previously been marginalised to reclaim a cultural space that had been denied to them.

However, they go on to say that later on, the vernacular starts to mimic the hegemonic language and structure. It is evident from the texts that have been given above that two themes are present when it comes to translations in mediaeval India. One is that translations into Indian vernaculars of Sanskrit that had previously been forbidden did occur. The other is that this was a democratic action that questioned the hegemonic language and order.

India is a nation with a vast array of cultural variety. Every culture has an own way of knowing. In all of India's major languages, folk literature has gotten a great deal of attention since independence in terms of gathering, preserving, analysing, and studying it. Nonetheless, there is very little use of the Folk literature for instructional objectives at different educational levels. These may also be used to instil in students a sense of morality, language usage, and numerous other crucial learning concepts. Folk literature can be an effective teaching tool in all three of the educational models—formal, non-formal, and informal—that move from teaching literacy to literature and other topics. This essay focuses on the data production system that is a part of its sociocultural setting. The teaching potential of folk literature for creative language curricula, rhetoric, history, socialisation, civics, and related subjects is attempted to be acknowledged here.

What is Folk Literature?

In accordance with Britannica,

"It is impossible to pinpoint the beginnings of folk literature, much like the origins of human language. The material that can be found today is not outdated in the slightest; rather, it often focuses on the modern consequences of behaviours that have existed for thousands of years. As a result, conjectures can only address the requirements of people that may give rise to oral literature, not its primary source".

Allow me to illustrate this using precolonial Karnataka translation methods. I'll start the tale in the second or third century B.C. As per the widely recognised customs, Jainism made a significant impact on South India circa 300 B.C. A big company of Jains led by Srutakevali Bhadrabahu and accompanied by King Chandragupta fled Madhyadesha and arrived in Kalbappu (Shravanabelagola) during a twelve-year famine. A second small group headed into Tamil land. However, there is proof that Jainism dates back to the sixth century B.C. in the Tamil area and Sri Lanka. That is an entirely different problem.

It suffices to know that two distinct Jainist streams arrived in South India at various times. Many of the early texts in Tamil are also Jaina texts. The question of authorship and religion are divisive topics. Nevertheless, I'd like to cite a few of the writings that Jaina scholars have identified as Jaina texts: For instance, Jivaka Chintamani (1000 A.D.), Tirukkural (600 A.D.), Silappadikaaram (800 A.D.), and Tolkaappiyam (450 A.D.). There is not much discussion on the influence of Jainism on Malayalam literature or Jainism in Malayalam. It could be because Jainism was losing ground in South India by the time Malayalam was developed. However, there are still "points of contact" in the Malayalam and Prakrit languages. Here, we concentrate on the consequences of the later Jaina wave's arrival and settlement at Shravanabelagola, in the modern-day Karnataka district of Hassan. Oral Jaina knowledge was carried by the Jaina group that arrived in Shravanabelagola and lived there.

The information was transmitted verbally between generations. The writing of Mahavira's teachings, which had been transmitted orally in the Ardhamagadhi language, began in the fifth century A.D., in accordance with the Digambara and Shwetambara lineages. With the exception of several passages from the 12th and 5th agama, the majority of it has been lost. What is left was transcribed into Jaina Sauraseni Prakrit in the first and second centuries A.D. by Pushpadanta and Bhutabali. Jaina Sauraseni was used to produce even more Digambara Jains' canonical literature. The translations of these canonical literatures are found mostly in Maharastri Prakrit, Sauraseni Prakrit, and Sanskrit, and take the form of diverse commentary rather than

standalone texts. Original works in Sanskrit and Prakrit by Jaina scholars and instructors date only from after these commentaries. There could be two causes for this:

1. According to academics like Khadabadi, it was,

“To persuade and spread their religious beliefs within Sanskrit-knowing circles, as well as to increase their power over other groups and rivals”.

2. According to scholars like Pollock, the rise in popularity of Sanskrit throughout the middle of the first century was caused by a particular kind of governmental structure that was dependent on Sanskrit for communication throughout South Asia. I further argue that it might have become necessary for Jains to produce secular writings in Sanskrit that could have benefited the government and to translate their sacred books into commentaries.

There was once a time when Jainas favoured Sanskrit over Prakrit. "The uprising in support of Sanskrit usage," according to K.M. Munshi,

“In contrast, Prakrit was an attempt, led by Siddhasena Divakara (c. 533), to elevate Jaina writing and ideas to the same high intellectual plane as that of the Brahmins. Naturally, the traditional Sadhus opposed this uprising with great force”.

An important kind of translation from this era are the commentary. Researchers in Translation Studies have not examined these. Encyclopées are essentially explanations and interpretations, either in the original language or a translation. The field of translation scholarship must address a number of issues, including how a text's meaning or interpretation changes over time, whether the differences can be explained by the existence of distinct sects or sub-groups within a cult or religion, and whether the differences between different commentaries actually represent the various sects. Another question is whether the original composition's language is still relevant in today's language, necessitating remarks in the original tongue. We are ignoring such an important area of study because we can be biased towards a specific definition of literature that excludes what is known as Shastra literature, which is likewise closely related to religious.

In a same vein, Karnataka has produced a large number of Sanskrit texts. The Mahapurana is a significant Sanskrit puranic treatise. Numerous epics written in Kannada, Sanskrit, Prakrit, Apabhramsha, and other languages used it as a primary material. The authors of the Mahapurana were Bhagavajjinasenacharya and Bhavadgunabhadracharya; if you take away the honorific prefix Bhagavad and the suffix Acharya, their real names would read Jinasena and Gunabhadra. Since Jinasena was unable to complete the Purana on his own, it is said that he passed away before completing the fourth verse of the 42nd section of the first book, or Poorvapurana. Subsequently, his pupil Gunabhadra finished the Poorvapurana, which comprises 47 chapters, by adding five additional chapters and the remaining poetry from the 42nd chapter.

Uttarapurana was also penned by Gunabhadra. As a result, this literature is also known as Poorvapurana, Uttarapurana, and Mahapurana. The Rashtrakoota king Amoghavarsha had a guru named Jinasena. The reign of Amoghavarsha is dated by historians between 815 and 877 A.D. Jinasena had to have lived during that period, which is the eighth or ninth century. The author of Harivamshapurana, Jinasena (a distinct Jinasena acharya), dates the text to 783 A.D. and refers to Jinasena of Mahapurana and his mentor Veerasena. The two additional works by Jinasena of Poorvapurana that are included in Harivamshapurana are the Jinaguna Stotra and Vardhamanapurana.

Many epics based on the Mahapurana may be found in the canonical classical Kannada literature; these epics have inspired the creativity of numerous poets and scholars who came after. Nine Balabhadras, nine Narayanas, nine Pratinarayanas, twelve Chakravartis, and twenty-four Thirthankaras are all mentioned in the Eight Mahapurana. Subsequent epics have concentrated on one or two Thirthankaras/Chakravartis or others while either summarising the Mahapurana in its entirety or extending a certain Thirthankara's tale. According to the poet's assertions in the epic's opening stanzas, every subsequent epic refers to not just the Mahapurana but also earlier epics written in Kannada, Prakrit, and Sanskrit. If they have used the previous texts as source texts or have just named the earlier texts/poets, it would only become clear from a careful textual investigation.

Need and Relevance

All of the myths, stories, epics, fables, and folktales that have been orally transmitted over the ages are considered works of folk literature. Traditional literature typically has anonymous or unidentifiable writers. These tales have persisted for centuries because they are enjoyable, they represent the cultural values, and they hold essential human truths that have guided people's lives for ages. Being culturally literate includes being familiar with the people and settings found in folk literature. No matter where it began, folk literature seems to have arisen to satisfy a range of human needs, including the need to make sense of the mysteries of the natural world, to communicate our fears and desires, to bring order to what seems to be a random and chaotic existence, and to entertain ourselves and each other.

Children from three to eight years old are especially drawn to these stories because of their brevity, quick action, easily understood characters, repeated themes, fantastic elements, and happy endings. Children can start to form moral principles through the reading of folk literature. A world that knew only folk literature gave rise to written literature 5,000 or 6,000 years ago in Sumer and Egypt. Over the millennia that have passed since then, the more modest activities of the uneducated have surrounded and occasionally even

overshadowed written literature. Every society has created a few individuals with exceptional natural talents, such as warriors, priests, shamans, and emperors. It is from these individuals that the greatest inspiration for creating and appreciating myths, stories, and music has come from.

The writings of Homer, which roughly depict the transition from the preliterate to the literate world, are one place where oral literature has had a more direct influence on the written word than anywhere else. However, a lot of folktales have made an appearance in writing. These traditional sources were widely referenced, sometimes even directly, in the mediaeval romances, particularly in the Breton lays. Folk the literary genre's influence on writers' works increases as the Middle Ages give way to the Renaissance, making it sometimes difficult to distinguish among the two. Many anecdotes seen in literary genres such as the fabliau may have originated from stories told by illiterate storytellers, but these have typically been altered by authors, some of whom are well-known literary figures such as Boccaccio or Chaucer.

It was not until much later, in the 16th and 17th centuries, that writers began drawing heavily on folk literature itself in pieces like Gianfrancesco Straparola's and Giambattista Basile's. India has a special place in the annals of global folklore. The wonderful Indian story has influenced how folkloristic theory has developed theoretically. For example, the idea of the Indian origin of the fairy tale was raised by Max Muller's studies on Indian Myths and Theodore Benfy's translation of the well-known Panchtantra. The subcontinent's rich story heritage has the distinct advantage of being the world's oldest narrative traditions. In addition to the Rigveda, other works that are considered an encyclopaedia of Indian religion and mythology include the Ramayana, the Mahabharat, the Puranas, and the Upanishads. The most basic instances are found in the works of Narayan pandit, Hitopadesha, Gunadhya, Brihatkatha, Somdeva, Kathasaritsagar, Sihadasa, Vetal Pnchavimashti, and other authors such as Sukhasaptadi and Jatakas.

Historical Perspectives

The Indian subcontinent has an extremely rich cultural diversity when looking at languages. Here, people speak all four major languages: Dravidian, Indo-European, Tibeto-Burman, and Austro-Asian. Equal in scope to the linguistic diversity is the cultural diversity. The first Indian Empire was founded as a result of Alexander's invasion in 327 B.C., and it was ruled by notable emperors including Ashoka and Chandragupta Maurya. Early accounts of the Folk can be found in Indian literature from the middle Ages. Many of the languages' early literary works were sectarian, intended to promote or honour some unusual local belief. Some examples are the 12th-century Tantric poetry, the Bengali Caryapadas, and the Marathi Lilacaritra. The primary works that can be considered really indigenous are the Jain romances, which have been written in Gujarati and Kannada from the 10th and 13th centuries, respectively. These well-known stories are based on Sanskrit and Pali themes, even though they are ostensibly based on the lives of Jain saints.

Another illustration was the heroic epic Prithiraja-Raso, written in Rajasthani in the 12th century by Chand Bardai of Lahore and composed of bardic tales of chivalry and heroic resistance against the great Muslim invasions. For later Indian literature, the first signs of the northern Indian cults of Krishna and Rama in the vernacular languages were crucial. Included are the songs of the 12th century by Jaydev, called Gitagovinda (The Cowherd's Song); and about 1400, the Bengali Radha-Krishna cult was greatly influenced by an collection of spiritual love poetry written in Maithili (eastern Hindi of Bihar) by the poet Vidyapati.

The Bhakti Tradition

Devotion takes the form of Bhakti. There are occasions when that word also suggests something private and intimate. It is also regarded as a form of religious pluralism that values involvement, camaraderie, fervour, singing, and frequently, personal challenge. They serve as the conduits for direct communication with the divine and with individual gods. The majority of songs, poems, and oral histories have a personal connection to certain persons. These individuals, motivated by their meetings and experiences, took up poetry, which developed into Bhakti's natural medium. Over the course of Indian history, a vast array of bhakti poets have been moved to song, and their compositions are still sung in all of the subcontinent's major languages. There are Kabir and Sūrdās, Ravidās and Mīrābāi in Hindi. There is Āṅṅāl and Nammālvār in Tamil. Nāmdev, Tukārām, and Marathi. Bābā Nānak, as he is known in Punjabi, was the first Sikh Guru. These poets are all Bhakti ones.

The Hindu mystic Chaitnya Mahaprabhu founded the Radha-Krishna cult in Bengal, whereas Vallabhacharya in Mathura practiced bhakti. The work of the Tamil Alvares, mystics who composed ecstatic hymns to Vishnu during the seventh and tenth centuries, has the earliest indications of this mindset. Later, every avenue of Indian intellectual and religious life was inundated by a wave of bhakti. In certain of Tulsi Das's Avadhi (eastern Hindi) writings, Bhakti was also dedicated to Rama, a Vishnu avatar; his Ramcharitmanas has come to be regarded as authoritative. Bhakti hymns were written in homage to the deities that the early gurus or founders of the Sikh religion, particularly Nanak and Arjun, believed to be real. These are the oldest written records in Punjabi (Panjabi) and are included in the Sikh scripture known as the Adi Granth (First, or Original, Book), which Arjun first put together in 1604. Both the Gujarati poet Narsimh Mehta and the Rajasthani princess Mira Bai addressed their bhakti lyric poem to Krishna in the sixteenth century.

Bhakti as Folk Literature

Songs and the Bhakti movement enhanced the local flavour. While Sanskrit was widely understood in India at the time, its use was primarily limited to the aesthetics of the higher caste. Its meanings were acquired through education, just like those of Latin or Greek. A distinct form of regional artistic movement founded on mother tongues, or more specifically, mother tongues, was spread by the Bhakti poets. Additionally, there was a pattern. Tamil, a regional language of India spoken in the country's far south, was the first to be recorded. The Bhakti movement was thought to have originated in Tamil, and in fact, we know that Tamil Bhakti poets were active as early as the sixth and seventh century. However, these were only the start. These Tamil poets lit a fuse that refused to go out until it had ignited the entire subcontinent, as the great poet and critic A.K. Ramanujan once said. It started with poetry in the neighbouring region of Karnataka, spread northward to Maharashtra and Gujarat, and eventually ignited the Hindi- or Urdu-speaking regions of north India and beyond.

Demons, Gods, and in-Everyone is familiar with the role Indian folk heroes played in the liberation movement, Sanskrit epics, and history. They are now included in literary works of literature. However, Indian folk heroes are the most well-liked within the subsystem of Indian culture. India's castes and tribes have preserved their cultural diversity via language, religion, and rituals. In the people's collective memory, there exist not just national heroes but also regional heroes, native folk heroes, and tribal heroes. Let us take the Santals of the Gonds as an example. "Bidu Chandan" and "Beer kherwal" are the Santals' traditional legends. The Gond people's folk hero is "Chital Singh Chatri". The Banjara folk hero "Lakha Banjara" or "Raja Isalu" Indian folklore women are just as important in shaping Indian culture as Indian folklore heroes are. The main focus of Banjara epics is on ladies. The "sati" cult is reflected in these epics. "Counter texts" are written texts juxtaposed with heroic deeds of heroes and heroines from oral epics. As a result, the younger brother, who is not allowed in traditional epics, turns into a hero and murders his older brother in an oral epic. Occasionally, folk heroes become godlike and are revered in the community.

In Indian folklore, there is a subtle distinction between a romantic hero and a mythological hero. Oral epics are performed in ritualistic and social contexts by ethnic singers in Kalahandi. Folklorist Dr. Mahendra Mishra has studied oral epics in Kalahandi, focusing on seven different ethnic groups. Dr. Chitrasen Pasayat has conducted a thorough analysis of various folk and tribal Yatras, including the Dhanu, Kandhen-budhi, Chuda-Khai, Sulia, Patkhanda, Budha-danger, Khandabasa, Chhatar, and Sital-sasthi Yatras. Additionally, he has looked at the "hero characters" of the local deities. Oral epics from India are widely available in any place where there is a caste system. Three volumes on Siri Epic have been published by Prof. Lauri Honko of Turku, Finland, Prof. Vivek Rai, and Dr. K Chinnapa Gawda after they conducted in-depth fieldwork and research on the subject. Prof. Peter J. Claus has also dedicated a great deal of time to studying Tulu epics. The excellent work of Aditya Mallick on the Devnarayan Epic, Pulikonda Subbachary on the Jambupurana, and Dr. JD Smith on the Pabuji Epic are a few that have caught the attention of a larger readership.

The scientific study of Indian folklore took a long time. The early collectors felt far freer to creatively adapt source material since they approached it with a view towards the quaint rather than the representative. A. K. Ramanujan's contributions to theory and art span numerous academic disciplines. Context-sensitivity appears to be a theme that runs through Ramanujan's essays on culture, Indian folklore, and old poetry. For example, in "Where Mirrors are Windows" (1989) and "Three Hundred Ramayanas" (1991), he discusses the "intertextual" nature of Indian literature, both oral and written. He says that "a 'repetition' or 'imitation' of a poem can require elements that are only suggested in the original." His essay "Where Mirrors Are Windows: Towards an Anthology of Reflection" (1989), his commentary in *Interior Landscape: Love Poems from a classical Tamil Anthology* (1967), and *Folktales from India, Oral Tales from Twenty Indian Languages* (1991) are good examples of his additional research on Indian folklore.

Rudyard Kipling handled English mythology in books like *Rewards and Fairies* and *Puck of Pook's Hill* because he was fascinated by it. His travels in India inspired him to produce comparable pieces with Indian motifs. Kipling lived a significant portion of his life in India and was fluent in Hindi. Many of the storylines in his books, like the two *Jungle Books*, are fashioned after classic folktales. His *Just So Stories* also feature Indian themes, and many of the characters have names that are easily recognisable from Indian languages. Helen Bannerman wrote the now-famous Indian-themed story *Little Black Sambo*, which purported to be an Indian folktale, around the same time. Following independence, anthropological disciplines and methodologies were employed to produce deeper analyses of Indian folklore.

Indian folklorists frequently categorise their work into three stages. In the first phase, British administrators gathered folklore and indigenous knowledge to determine the themes they would need to rule. The missionaries who sought to learn the local language in order to replicate the religious texts for evangelical use came next. The third stage was the post-independence era in the nation, during which a large number of colleges, organisations, and people began researching folklore.

Examining the national identity via myths, epics, and tales was the goal. In an effort to preserve their language and culture, academic institutions and universities across the nation developed departments dedicated to folklore in their individual regions over time, with a concentration in south India. Folklore research was pioneered by scholars such as Dr. Satyendra, Devendra Satyarthi, Krishnadev Upadhyaya, Jhabberchand Meghani, Prafulla Dutta Goswami, Ashutosh Bhattacharya, Kunja Bihari Dash, Chitrasen

Pasayat, Somnath Dhar, Ramgarib Choube, Jagadish Chandra Trigunayan, and many others. Naturally, the trend was more analytical than literary. The 1980s saw the systematic study of folklore by the Central Institute of Indian Languages and, by extension, the American Institute of Indian Studies, while other scholars from both the east and the west continued to study folklore as a field. Jawaharlal Handoo, Chitrasen Pasayat, Sadhana Naithani, Kishore Bhattacharjee, Anjali Padhi, Kailash Patnaik, VA Vivek Rai, late Komal Kothari, Raghavan Payanad, M Ramakrishnan, Nandini Sahu, and many others are among the pioneers of folklorists in modern India.

Another thing to consider regarding the production of Sanskrit texts in Karnataka is that a large number of the Tikas or Vyakhyanas that are currently available on Jaina canonical literature in Sanskrit were written during this time in Karnataka, or more specifically, in the region that historians refer to as the "Deccan." Even a casual examination of the patronage granted to literature by the different Deccan or Karnataka rulers would indicate that, although the amounts may have varied, they supported writers in all languages. The first people to openly support Jaina literature were the Gangas, who governed from Talakadu in the middle of the first millennium. During this time, a large number of kings were also authors. It's possible that Durvinita, who appears in Srivijaya's Kavi Raja Maarga, is the Ganga king Durvinita, who ruled in 500 A.D. Gajastaka was composed by Shivakumara (780–814), another monarch of this dynasty. This dynasty's Ereyappa (886–913) was a patron of Gunavarman, the author of Shudraka and Harivamsha. Chavundaraya, who was a minister to the Ganga monarch Rachamalla, was already brought up previously. This dynasty is claimed to have been founded with the aid of a Jaina guru.

One way to reconcile with Sanskrit's ascendancy in secular subjects pertaining to state is through translations and textual output gradually moving from Prakrit to Sanskrit and other Indian languages. Concerning the issue of translations that enable the majority of people to understand a "god-spoken" language, the Jainas solely focused on the first three Varnas. The Sudras and those who did not belong to the Varna caste were undoubtedly spared their attention. We now turn to Veerashaiva and Dasa literature (Vaishnava) textual practices and translations throughout this time. The term "Bhakti movement" refers to a collection of numerous movements, sect forms and expansions, religious churnings, and cross-religious events that occurred in different parts of India between the 9th and the 18th centuries. In the Kannada setting, the rise of the Veerashaiva sect/religion is considered as a component of the Bhakti movement, and some refer to the literature—both written and oral—that is connected to it as Bhakti literature. When Jainas produced or translated texts in Kannada, they primarily targeted the first three Varnas in the Varna order, if that was even their motivation. The Veerashaiva movement made an effort to welcome individuals from all castes, varnas, and professions. There is a certain decentralisation of worship of a certain god, Shiva, at this time. During this time, a literature known as vachanas emerged, which was not directly associated with the institutional sponsorship of a royal court or a monastery. However, that was only for a short while in the 12th century.

A new generation of folklorists has developed who are dedicated to comprehending folklore from an Indian perspective rather than determining the entirety of the subjects using a Western model. Certain folklore suppliers and consultants, who are both folklore creators and consumers, can help us understand folklore better.

Those who use folklore know what it is, because they use it purposefully and meaningfully. Theorists, on the other hand, approach folklore from a theoretical perspective; they think that in order for both parties' interpretations to help achieve the objective of offering a substitute for the folklore item, folklorists should learn as much as they can from the people, and people should share the hidden meanings of folklore with the folklorists. One noteworthy advancement in the field of folklore is that it is no longer confined to four walls of academic research; rather, it has once again found a home among people who want to emphasise its true relevance.

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