

Impact Factor: 6.017

ISSN: 2278-9529

# GALAXY

International Multidisciplinary Research Journal

## Special Issue on Tribal Culture, Literature and Languages

National Conference Organised by  
Department of Marathi, Hindi and English

Government Vidarbha Institute of Science and  
Humanities, Amravati (Autonomous)

**13** Years of Open Access

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## **Review of Tribal Literature: Socio-Cultural Identity**

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### **Abstract:**

There were significant political and social movements in the final years of the 20th century, which contributed to the rise of marginalized writing. A multitude of literary works emerged, elevating their identities within society and finding a mainstream audience. The ethnic groups who raised concerns about their identity in society were the tribes, the Dalits, the women, and the peasants. Dalits and tribes preserved their customs and culture. Their literary works were often created orally. The majority of India was ruled by an ethnic group known as the Tribal. They establish themselves in the outskirts of the cities. They are thought to have been the first people to settle in India. The earliest tradition in India is found in the cultures of the many tribes.

India is the nation that has experienced the greatest industrialization in the tribal belt, leading to significant alterations in the tribal way of life. However, among all cultural elements, religion is one of the least malleable. With its inherent tribal consciousness, tribal literature is also trying to establish itself in the field of literary criticism. In this study, this is attempting to investigate the religious beliefs, cultures, and histories of several Indian tribal tribes that formed in the second half of the twentieth century.

**Keywords: Dalit , Marginalized ,Tribal ,Tradition, Industrialization ,Ethnic group.**



## INTRODUCTION

Literature was restricted to the bounds of language by the very contemporary comprehension of it. Literary as it should be largely written was an idea that the British incursion of India & its developing goal attempted to develop. It is clear from studying the origins of Indian writing in the Middle Ages that a variety of societal expressions were involved in the works of literature. Particularly in the Bhasha culture, there was not a rigid approach to literature. The original written manuscript utilized to be enacted in order to stay alive in the public eye via either oral or performing cultural backgrounds, as Bhasha had noticed. The manuscripts took their inspiration by oral tradition and other previous works of literature composed in Prakrit, Pali, Sanskrit, etc. It's noteworthy to note that it also existed in medieval history. The reason is because of an ancient European idea that there are now two distinct types of the literature: written and oral or folk. As a result, written works are solely regarded as literary works and are given a historical context. Folk eventually faded into the background and were replaced by other human brilliance categories; occasionally, they were even thought to be the product of inferior intelligence. A method of expression in peripheral art. The dominant Aryan civilization has consistently viewed tribal traditions as "other." However, throughout Indian history, there was no animosity between tribal and outsiders' populations. They were able to communicate culturally. Both tribal and other than tribal ancestors can be found in contemporary India. In contemporary India, the term non-tribal has both tribal and non-tribal traits. inevitably one can also see that both tribal and non-tribal origins are the source of various Indian languages, artwork, and other forms of artistic achievement. However, this is a fact of life. India has a significant population that is made up of numerous ethnic groups sometimes referred to as tribes or indigenous. Understanding the truths of indigenous culture and artistic expression requires considering aesthetic concepts in order to comprehend India's larger literature and cultural philosophy.

### Indian Traditional Culture

As per the Ministry of Culture, India, indigenous culture encompasses a broad spectrum of interpretations and meanings, which vary from "organic" to "native" to conventional to "agricultural regions," and in certain instances, "since the heart." Folklore is subsequently the result of the "outpourings that emerge from the heart" of indigenous or ancestral cultures.



All oral tradition is derived from oral cultures, which are the customs, understanding, and faith of people from civilizations that frequently lack written languages and are mainly passed down orally. They include myths, plays, rituals, and other elements found in literary works, along with storytelling in both narrative and poetry. Every culture has its unique mythology. On the other hand, literary is typically defined as any piece of writing. The written word strives to safeguard the priceless traditions and cultural norms that are connected to it. Folk literature from India has greatly enriched Indian literature. Folklore tales are not the only oral legacies that represent the tradition and morals of the location they are set, as evidenced by myths, anecdotes, proverbs, aphorisms, songs, rumors, and spontaneous street performances.

India's ancient narratives, which include folklore, myths, epic tales, and legends have arisen out of their distinct religions. The corresponding religious has a significant impact on the setting of these stories. These tales served primarily to propagate myths and strengthen those who believed in them.

### **Writings from Tribes**

The majority of tribal literary culture has always been oral. The indigenous occupants of the area, known as the tribals, were forced into the bush, but that did not stop them from creating captivating literary works. Unfortunately, the Tribals' literature was mostly disregarded, just like they were, since it was written in simple traditional folk languages and they lived distant from the centers of authority. Tribal literature is still being written today in hundreds of indigenous languages, although our knowledge of it is limited. We know very little about the countless number of indigenous dialects in which tribal language is still being created now.

### **Folk and Indigenous Style**

The requirement for tribal writing to stand on its own as a literary form gave rise to it. It served an objective and had specifications of its own. Cultural theories that serve the interests of traditional literature are unable to meet these demands and objectives. Tribal literature authors strive to define themselves and their community. Additionally, they reveal the various forms of tyranny and victimization that they have endured from influential people in the past and present. One of the main motivations behind writing tribal literature is to lessen the risks and challenges that mainstream literature regularly poses to the tribe dialects.



Tribal authors advocate for the preservation of their lands, woods, and streams as well as their claim to independence. Tribal literature has not yet achieved its zenith. In many areas, there is much to learn. Not all languages (including dialect) gets positive feedback from its intended audience. heritage, language, way of life, and social environment of indigenous people are all connected to their rights. A significant amount of public awareness was raised about tribal problems and the long-term persecution they have faced thanks to certain publications.

Editors of some of these publications are :

Editor : Ramnika Gupta of Yuddhrat Aam Admi,

Editor : B.P. Verma 'Pathik' of Aradali Udgosh,

Editor : Bhasha Sahitya of Jharkhand, Vandana Tete of Sanskriti Akhda,

Editor : K.R. Shah of Adivasi Satta.

The genre of tribal literature varies widely. Indigenous literature authors carry on the rich oral legacy that has been handed down through the years. As is well known, the majority of feminine and poor literature is autobiography. This is the case as the authors share their own stories of hardships that address their issues. However, there aren't many autobiographical pieces in tribal writing. Poetry, narratives, fiction, tracks, and other literary works by tribal authors typically center on the lives and culture of the tribe. Poetry has become the primary tool used by tribal writers in their fight for tribal identity and culture.

The belief that indigenous individuals and tribal authors value society over individuality is one explanation for the paucity of autobiographical writings. Prioritizing the needs of their community before their own needs is their preference. Their heritage, traditions, society, being exploited, and refusal to accept it are all social by nature rather than individualized. Among the issues the tribal people in India encountered during the British colonial era were:

prohibitions against harvesting forest goods for home use,

different land revenue levies,

the exploitation of moneylenders known as mahajans,

police torture and brutality.

This primarily resulted in a serious threat to the survival as well as the identities of the culture, language, and communities. They might have lost their sense of self if they had blended in with



the not tribal population. Furthermore, they might have sacrificed their rights regarding the possessions that were legitimately theirs if they had attempted to maintain their identities. For these reasons, survival and identification are the subjects of tribal speech and creative art. We understand that the history of tribal revolutions and protests provides the vitality and motivation for indigenous literature, which explains why the syntax and geography of these revolutions also play a major role in tribal writing.

The lives of folk and tribal people have changed so rapidly, and the changes are clearly apparent in many regions of the world. The broad or common understanding of literary aesthetic is used as a tool to better understand the literature, determine the meaning of the text, and identify life's depiction in it. This is one of the main differences between general aesthetic theory of literature and tribal and folk aesthetic. However, the tribal and folk aesthetic is more authentic in that it originates from life itself rather than from cultural practices that depict life. The products of tribal and folk culture are inextricably linked to the lives of the communities that produce the artistic ideas. Reading a specific text created by a poet or writer of great worth raises aesthetic concerns since literary activity demands a special, unusual, and innovative talent. Training in writing culture is required. On the other hand, folk and tribal art forms and practices are so ingrained in the lives of the community's members that they do not require formal, institutional education to practice or that one learn it from society. Writing is not something that is automatically bestowed upon one at birth.

In addition, there are issues with how folk and tribal arts are portrayed and adapted for the mainstream market. This portrayal frequently attempts to standardize the tribal and folk contents. Additionally, these portrayals support certain folk and cultural components as the end result of a territory's vastly diverse folk and tribal communities' cultures. For instance, Warli paintings have been referred to as India's tribal art form if a "tribal" link is required. Because mainstream society is so uninformed about tribal and folk culture, it often portrays these elements as monolithic, dismissing the diversity of tribal and folks cultures' voices and cultural forms.

## **CONCLUSION**

As far as we are aware, mainstream regional and English literature has marginalized contemporary tribal literature. Only recently have literary theorists begun to focus some of their attention on



tribal literature. Tribal literature is distinct from other forms of literature due to two factors. One is that colonialism, which has greatly influenced mainstream literature, is absent from it. Tribal literature's sole foundation is the oral legacy of the tribes' cultures and communities, which is the second explanation.

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