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HINDI LITERATURE: AN INTRIGUE TO INDIAN CULTURE

Dr. JAYALAKSHMI K¹, Dr. BINDHU A.K²

¹Associate Professor, Department of Languages, School of Social Sciences and Languages, VIT,
Vellore Campus, Tamilnadu 632014

Email: kjayalakshmi@vit.ac.in

²Associate Professor, Department of Hindi, Cochin University of Science and technology, Cochin,
Kerala, 682022

Email: dr.bindhu789@cusat.ac.in



Dr. JAYALAKSHMI K



Dr. BINDHU A.K

Abstract

There is a saying- "if language is a plant literature is its flower". Language is not just a medium of expression. It is associated with a country's culture and customs. Language is the identity of literature and culture and the medium through which literature and culture are shaped. Hindi is one of India's ancient languages which took its form from 1000 to 1400 AD. Hindi literature started as religious and philosophical poetry in the medieval period in dialects like Avadhi and Brij. The works written from Veergatah kaal to the contemporary era express Indian culture through original writings and translations which are the building blocks that bring composite cultures together. The Ramayana and The Mahabharata have been translated into many languages and have helped others from different backgrounds understand Indian culture better. This paper discusses cultural relations and Hindi literature. Depending upon its geographical background and intellectual development, every society has a distinct culture of its own. This research paper uses secondary sources.

Keywords: Indian Culture, Language, Hindi Literature.

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"Language is the road map of a culture. It tells you where its people come from and where they are going." – Rita Mae Brown

Introduction

"India is the cradle of the human race the birthplace of human speech your mother of history the grandmother of legend and the great grandmother of tradition". [1]

What is culture?

The term culture expresses the collective values of society manifested through its numerous institutions as well as in the dispositions, attitudes, and manners of its individual members. In other words, culture refers to the pattern of thoughts and behaviour of people. It includes values beliefs rules of conduct and patterns of social political and economic organization.

The word culture is derived from the Latin term *cult or cultus* which implies *tilling or cultivating*

or refining and worship.[2] Collectively it means cultivating and refining a thing to such an extent that the resultant product evokes our admiration and respect.

Culture consists of the ways we think and act as society members. It is classified into 2 types - material and nonmaterial. The first includes technologies, instruments, trade etc. The latter includes norms, values, beliefs, myths, legends, literature, rituals, art forms and other intellectual and literary activities. As a result, our focus is mainly on the latter.

Culture represents art, music, literature, architecture, sculpture, philosophy, religion, and science. It also includes customs, traditions, festivals, ways of living and one's outlook on various issues in life. We take the meaning of 'culture' in the form of values of life. However, it is also true that culture is more dependent on inner faith than values or beliefs.

Culture is the expression of our nature in our modes of living and thinking. It may be seen in our literature, religious practices, recreation, and enjoyment. According to B.S. Rai "culture is the complex whole which includes knowledge, belief, art, morals, law, customs and any other capacities and habits acquired by man as a member of society." [3] That is the reason why our Upanishad's mention that however, country, society or different life, business, social relations, or humanitarian vision provide inspiration and show culture –

*"Kasyapi deshasya samajasya vaa, Vibhinn
Jeevan vyaapareshu saamajik,
sambandheshu vaa maanaveeyatva
drishtyopreranaapradanam taaddarshanam
Sanskriti."* [4]

What is Indian culture?

Indian culture is often labelled as an amalgamation of several segments of cultures including traditions that are several millennia old and it spans across the entire Indian subcontinent in its collective form. These cultural traits are identified as Indian cultural heritage. Arab traveller and sailor Ramhormuz in his book Buzurg ibn sahiyar in the 10th century described Indian culture as "Ajaib ul

Hind"[5], which translates to "Incredible India". Hence it is the most ancient culture in the world.

Indian culture accepts reality and assimilates a plurality of viewpoints, behaviours, customs, and institutions. Indian culture is about unity in diversity and diversity in unity. Indian culture is a huge tree with roots in Aryan culture. The special characteristic of Indian culture is its continuous flow. The light of ancient Indian culture can be understood through continuity and stability. The traditions of religion, epics, literature, and philosophy continue to exist despite many invasions and rulers.

The dawn of Indian culture can be dated back to the belief that Indian cultural leanings were among the first. From India's foundation as a civilization, culture pervaded everything. Indian cultural inceptions can be traced back to India's founding as a civilization a thousand years ago. Over the years Indian culture has travelled through several areas and adopted many things from them. The role it plays in our society is invaluable. In Indian culture, importance is given to karma, gyan (knowledge) and bhakti (devotion). Indian culture's excellent feature of the world is to accept whatever is true and beautiful in the world as it is.[6] That is the reason many cultures have gone extinct, but Indian culture flows continuously. Indian culture means vastness, harmony, truth, nonviolence, charity, sacrifice, compassion etc; external values of life are also included in it.

Connections between language, literature, and culture

Language is a mode of communication and the medium through which we express our thoughts. Literature is a mirror reflecting ideas and philosophies that govern our society. Hence to know any culture and its tradition it's very significant to understand the evolution of its language and the various forms of literature like poetry, novels, stories, drama, religious and non-religious writings.

Ever since human beings invented scripts, writing has reflected contemporary society's culture, and lifestyle. In the process, each culture evolved its own language and created a huge literary base.

Language and literature are salient elements of any society's cultural mosaic. The diversity of languages and the richness of literature are truly a reflection of the evolution of its culture. Indian language and literature are the oldest in the world. The ancient texts of the Vedas are said to be over 3500 years old. The Vedas along with other ancient texts, the Puranas, the Dharma Sutras, and the Buddhist and Jain canonical texts are part of the rich heritage of ancient language and literature. Over the course of time, Indian language and literature have diversified and evolved. They have simulated Buddhist and Jain teachings and represented them as Jataka tales. As time passed the invasions of the Persians and the Mughals also influenced literature in the medieval period. With the passage of time, ancient languages like Prakrit, and Pali have not remained in the vogue and new languages like Hindi and Urdu evolved. These new languages evolved with a distinct and vast literature of their own. Hence the saga of continuous change and evolution continues.

Hindi Language and literature evolution

Hindi is a word that originated from the Persian language from the word 'Sindh' and belongs to the Indo-Aryan group of languages. It has many major and minor dialects. It is spoken in central and northern India by more than 420 million people. It serves as a link language or lingua franca in other parts of the country. Modern Hindi originated from Khariboli 200 years ago. It is recognised as one of the major Indian languages in the 8th schedule of the constitution and is the official language of India. It is written in Devanagiri script and has borrowed words from its mother languages Sanskrit, Urdu, and Persian.

With a history dating back more than 1000 years, it is one of the oldest languages in the world. If we look back to the development of the Hindi language, we can trace back that the era 1000 to 1400 was the time when Hindi was developing as a language and its literature was taking shape. This was a time when 'Boudh' (Buddhism) was reflected in India. This influenced the literature of that era. The languages used were Pali and Prakrit. These were the languages spoken after the Vedic period.

Pali is a combination of various dialects adopted by Buddhist and Jain sects as their sacred language.

All the Buddhist canonical literature is in Pali, including the Tipitaka (3-fold baskets), and the Jataka Kathas which are non-canonical Buddhist literature in which stories relating to Buddha are narrated. The Jataka tales grew in bulk and assimilated popular tales, ancient mythology, stories from older religious traditions etc; these stories are based on the common heritage of the Indian masses.

Around 1000 AD local differences in Prakrit grew increasingly and later were known as Apabhramsa. This led to the modern Indian language taking shape and being born which was conditioned by the regional linguistic and ethnic environment and assumed different and linguistic characteristics. Hindi branched out from Apabhramsa origins crystallised during the 11th and 12th centuries and thus began Hindi literature. Hindi literature history leads us to literature development in four phases:

- Adikal (the Early Period – 10th-14th Century)
- Bhaktikal (The Devotional Period – 14th – 17th Century)
- Ritikal (the Scholastic period- 17th - 19th century)
- Adhunik kal (the Modern Period – beginning in the latter half of the 19th century till date)

Aadikaal

The early stage of Aadikal was Buddhist and Siddha literature which was purely based on the prevailing culture of that time. The language style used to write this literature was 'Sandhya Bhasha'. It was in this 'Sandhya Bhasha' that the ancient form of Hindi was discovered, which enabled it to preserve and develop ancient Indian culture. The literature written on Siddha's and Natha's in the 10th century was a significant part of the cultural landscape. It is during the same period that Jain literature nourished the culture in parts of Gujarat, Rajasthan, and down South.

In the mythological poem 'Paumcharia' written by Swayambhu in Apabhramsa, the story of Rama was described as a representation of Indian

culture. This influenced the later period and gave rise to the first Hindi literature, 'Raso literature. These were basically heroic poems of their kings by the court poets which had both the valour and culture of that time. 'Prithviraj Raso' (Chandbardai), 'Beesaldev Raso' (Narpati Naalha), 'Parmal Raso' (Jagnik), 'Hameer Raso' (Sharangdhar), Khuman Raso (Dalpat Vijay) are few works written in this period. Prithviraj Raso is supposed to be the first Hindi book ever written. This period was patronised by Rajput rulers as it glorified chivalry and poetry. It also reflected our culture's greatness. It depicts the Indian culture of respecting and empowering women.

In the period from 12-15th century plays were staged called as 'Ras', which was a mixture of dialogue, ballet and opera. According to Dr. Dashrath Ojha, there were 400 Ras plays connected with the temple stage and some of them are religious, some historical, some mythological and spiritual and some connected with social or family conduct." [7]

Bhaktikal

The next phase of Hindi literature Bhaktikal (15th – 17th century) saw saint poets such as Surdas, Kabirdas, Tulsidas, Nanak, Meeraibai, Rahim and others whose works were inspired by devotion. The compositions were mostly written in Avadhi and Braj Bhasha and largely composed in Doha (Meters) and Chaupais (4 lines). Avadhi's principal works include *Malik Muhammad Jayasi's Padmavat and Tulsidas's Ramacharitamansas*. The foremost works in the Braj dialect are *Tulsidas's Vinaya Patrika and Surdas's Sur Sagar*. Sadhukaddi was also a language used for wide purposes, especially by Kabir in his poetry and dohas.

With the Bhakti movement, Indian Society, its literature, and culture entered the new phase of growth and evolution. The Bhakti movement is pervasive cultural movement which appeared in various forms of cultural expression including religion philosophy, language, art and literature. [8]

Bhakti poets like Ramananda, Guru Nanak, Mirabai, Namdev, Tukaram etc; brought the common man and the communities together by tying them together through the common thread of

devotion. The Sufi moment made a valuable contribution to Indian society by writing in the local language which contributed to the rich regional literature. The Sufi saints' contribution to the growth of rich regional literature is to be pointed out as local language was opted which helped in the growth of language among the mass. Saint poets and Bhakti poets were very much inspired by the common good which grew out of the popular culture prevalent among the common man and the poetry was deeply rooted to the Indian Culture which later became the preserver of Bhakti Poetry.

Bhakti Literature contributed to Indian culture and was known as the golden era of Hindi literature. The Bhakti movement helped spread Indian culture throughout the country from North to South, East to West. By now the Mughals had invaded India and spread Islamic culture and roots. Now it is worth mentioning or highlighting that changes were seen in our culture at the levels of language and art. All Indian cultural areas took a new form. Hindi language accepted this change but also expressed it through its works. Tulsidas is considered the brand ambassador of Bhakti literature. He is known for his work 'Ramcharitmanas' which is the gem of Hindi literature. It is an encyclopedia of the principles of the whole human world and human life philosophy. This is a unique blend of Indian culture and civilization, respect for parents, teachers, and elders, as well as mutual love between brothers and friends. It is a legend of sacrifice and tolerance. The deep existence of Indian culture was visible in this book because it presents all its features. This literature spread easily among the masses and influenced local culture. It led to the disgorgement of immortal acts such as infanticide and sati as well as the probation of wine and tobacco.

Thus, Bhakti movement played a very important part in shaping up of what we call Indian culture today, Not only literature and language but all the live and significant traditions found on Indian ways of life are bequeathed to us by the Bhakti movement. [9]

Ritikal

The middle age background was so diverse, and Hindi spread its culture through the Braj and

Awadhi languages. This phase of Hindi literature was coined as Ritikal. Ritikal featured poets writing in the Sringara Rasa (erotic) style. Islamic culture flourished in all areas. Literature spans from 1600 AD and culminates around 1850 AD. Poets like Chintamani, Keshav, Dev, Alam, and Ghananand were pioneers of this era. During this period Hindi literature reduced the emotive aspects of poetry. As Riti poets were associated with various courts, the content gradually degraded. These poets wanted to please their patrons by praising them or composing poems on themes suggested by them. *Jaidev's Git-Govind, Bodha, composed Viraha- Varish and Ishqnama, Padmakar are Jagdwinod, Padmabharan, Prabodh Pachasa, Himmatbahadur Virudawali and Ganga Lahari.*

It is in this milieu that a vernacular language was enriched by the Mughals. Literature's impact may also be seen in its accommodation in other fine arts of the period. Although significant devotional literature in regional dialects during the period suggests a composite culture with compatible ideals, political cultures, and regional identities. Hindu and Persian cultures were interpreted in the works during this period. Conflict, collaboration, and synthesis have been reflected in literature in different contexts. As a result, we can conclude that Ritikal reveals complex negotiations in the domain of literary and political cultures of medieval India.

Culture of the late Medieval. It is a period of development. During this period Hindi is seen to carry a multi-dimensional form of culture divided into two styles. Moving forward Hindi was not just a language but got a picturesque form of culture. It became the language of rebellion to raise a voice against atrocities and injustice. At the fage end of the 18th century and the beginning of the 19-century Indian culture fought the challenges posed by European culture. In this era, India's citizens refined its entire tradition and culture once again which was dwindling during the Ritikal.

Adhunik Kal

Beginning of the modern Hindi Literature were characterised by the growth of several national movements. It was a period of rethinking of the past of India, traditional values and images.[10] Adhunik

kal or the modern period in Hindi could be traced back to the middle of the 19th century. It is classified into four phases based on the prominent authors of each period.

- The Bharatendu yug (The Renaissance – 1863-1893)
- The Dwivedi Yug (1893- 1918)
- The Chhayavadi Yug (Romantic age – 1918 - 1937)
- The Adhunik Kaal (The Contemporary Period – 1937 onwards)

The age of Bharatendu exquisitely redefined this age. A distinct influence came into Hindi literature through contact with the culture of Europe. By the end of the 18th century, English supremacy had been established by the breakup of the old mogul empire and the weakening of Maratha's power. English influence made itself felt in Indian affairs. The culture of the West stimulated many revolutionary ideas and the sense of freedom encouraged India's native genius to reassert itself. Thus, there began a mighty literary revival in India which was still in its infant phases.

In the 16th, 17th and 18th centuries, poetry was the main part of Indian literature. Since the 19th century, new literary genres have emerged. Indian drama lives in the backwaters of culture. During the Bharatendu period, it heralded the modern era of Indian literature, which assumed a deeper moral tone. It was an era of renaissance when the culture of ancient India was fully accepted to enrich modern life. The direction chosen during this period contributed to the decisive birth of national cultural poetry. Makhnallal Chaturvedi, and Balakrishna Sharma Naveen were poets and writers who emphasized the moral aspects of life more than love or beauty. Here Indian culture exploded in a very different form. Mahaveer Prasad Dwivedi, who introduced the Dwivedi yug, played a vital role in developing modern Hindi literature. He took a vision of Bharatendu. His refined prose writing made him the architect of modern Indian prose. He describes various social, political, and economic problems in society. Through the epics, writing remained true to its roots and Indian culture was revived. Maithili

Sharan Gupt was another athlete of that age. His epics like Saket, Jayadrathvadh and Yashodhara, Panchavati and Plassey ka Yudh are just some of the works that show Indian culture.

The next phase of Hindi literature saw the emergence of poets of the Chhayavad genre (non-romanticism) a style of poetry built on romanticism, which had a deeper and symbolic meaning. This phase included Ramdhari Singh Dinkar, Mahadevi Verma, Jaishankar Prasad, Sumitranandan Pant, and Suryakant Tripathi Nirala. It was a cultural moment that sought to develop a particular nationalist sentiment. They criticized the glorification of reason and science and focused on emotions and mystical feelings. Their effort was to create a sense of shared collective heritage, a common cultural past as the basis of a nation. This was an era that saw the emergence of poetry, drama, novels, and short stories.

Jai Shankar Prasad was a prolific writer who took themes from our history and through his characters expressed intense cultural sensibility. His poems combine elements of Indian culture and civilization and serve as mirrors of the past as well as the present. '*Kamayani*', an allegorical epic dramatizes India's tradition, culture, and philosophy. The epic deals with diverse subjects, but the central theme is human culture development. His plays *skandgupta*, *chandragupta*, and *Dhruvaswamini* are unique from his other plays. This is because they are not merely reminders of India's glorious past but a call for a wider and more meaningful cultural awakening. The works like '*Ram Ki shakti puja*', '*Parimal*', '*Chidambara*', and '*Kailash mein Sharath*', are a few of the poems which emphasise Indian culture.

On the other hand, this era also saw writers like Premchand, whose stories and novels depicted the backward classes and through his works built the Indian farm culture. No analysis of Indian culture can be complete without taking the culture of farmers into account. India is an agricultural country and farmers are its foundation. The culture of farmers is India's culture. Premchand's writing describes peasant culture in all its dimensions. Premchand's farmer values his self-respect. His character Hori in

the novel '*Godan*' respects his son's love for Jhunia and brings the pregnant Jhunia home with him. He does not humiliate or despise Jhunia and courageously announces that she is a member of his family. This act of Hori is one of the brightest aspects of family culture. Premchand's culture of farmers encapsulates the lofty ideals of Indian culture. Working hard, not worrying about personal comfort, making sacrifices, being satisfied with one's limited resources, and making every effort to keep the family united and intact are the hallmarks of Indian culture.[11]

The period after Chhayavad is called the Adhunik Yug or the contemporary period. This period saw the emergence of various literature genres. The first was the Pragativad or progressive movement. It emphasised our rootedness in the soil and the plight and misery of the underprivileged. Other than Premchand, Nagarjun, and Bhagwati Charan Verma were some of them.

Indian culture respects its guests as gods hence the mantra '*Athithi Devo Bhava*'. '*Sava Ser Gehun*' by Premchand is a story where a poor farmer borrows money from his neighbour to serve a visitor. Despite being poor he treats his guests with respect. This is the essence of Indian culture. The story of '*Panch Parmeshwar*' tells the story of truth and justice. Premchand through this story tells us how a person grabs a relative's land and makes his friend one of the Panch. The friend keeps an eye on his friendship and takes the truth's side.

Pragativad was followed by prayogvad which means experimentalism. Vatsyayan Ajneya, Shiv Mangal Singh Suman, Nirmal Verma and Dharmaveer Bharati were prominent litterateurs of this phase. His novel '*Antim Aryanya*' represents the search for spirituality based on the Indian concept of Vanaprastha. '*Uttar Priyadarshi*' (1967) is a lyrical ballad of Ajneya which presents the historical story of the King of Kalinga '*Ashok*'. This is a story about Ashoka who rages during the Kalinga war and after the war the change in him. It also narrates how he adopted Buddhism and inculcates Buddhism's values. Another work worth mentioning is '*Sutputr*' by Vinod Rastogi. This narrates Karna's birth, life, and death. The poet presents Karna as a person who

imbibes all the values emphasized by men in Indian culture. These values include masculinism, heroism, sacrifice, boldness and helping nature. An important theme of Bharat Bhushan Agarwal's "Agnileek" and Naresh Mehta's "Pravadparv" is to promote social welfare and treat everyone equally in society, as well as the values of social welfare. 'Sarvabhuta hiterat bhavanaa' (सर्वभूत हितैरत भावना) implies in this concept. Dharmaveer Bharati's 'Andha Yug' sheds light on Indian life's basic elements.

Drama plays a key role in projecting Indian traditions and values. The contemporary period of Indian culture is represented by plays like 'Konark' (Jagdeesh Chandra Mathur). Konark is now merely an archaeological monument and a ruin. It is lauded for its art and architecture. Indian culture believes in the bond between man and nature which is inscribed in the Vedic period itself. It has always been an integral part of Indian culture to live in nature, worship nature, mountains, rivers, and the surrounding environment. Hence, natural forces are given God's status. This play narrates all our core values. 'Madhavi' (Bhisham Sahini), 'Samshaya kee ek raat' (Naresh Mehta), and 'Samvet' (Dr Sureshchandra Shukla 'Chandra') are the best works which signify Indian life, vision, world humanism, fraternity, mutual friendship, bounding between relationship, the importance of duty, adopting the goodness of public welfare. These plays helped protect Indian culture and values in the period when the nation leaned towards Western life. Indian culture uses lines such as: "Main Satya Chahata hun, Yudh se nahi, Manava ka Manav se Satya Chahata hun." (I want Truth, not from war, Truth from human to human) to illustrate the vastness of humanism.

Nevertheless, it is worth mentioning Girish Karnad's plays which follow the traditional pattern of Indian society and other elements of spirituality, and self-restraint. Selflessness and self-sacrifice are exemplified in the plays 'Yayati' (1968), 'Agni aur Barkha' (2001), 'Nagmandal' (1988), 'Rakt kalyan' (1994) where he presented the folk culture and Indian traditions with all its advantages and disadvantages.

As a name, 'Vasudeva Kutumbakam' is made of 3 Sanskrit words: Vasudha – earth, eva – united

and Kutumbakam – family. This is a social philosophy derived from a spiritual thought. It is a way of thinking that tells us that the entire world is a family. In other words, the whole human race is one family. Many works in modern Hindi literature have adopted this mantra and have taken the theme from it. The plays 'Jin lahor nayi dekhyo o janmayi nayee mein' (Asgar Wajahat), 'Kabira Khada Bazaar mein' (Bhisham Sahinee) are tales of Indian life vision, humanistic values, fraternity, and family bounding which incorporates this mula mantra as a part of their story.

'Aham Brahmarshmi' – I am absolute, or my identity is cosmic- you are part of God just like any other element is another mantra of Indian culture which is signified in 'Aalmgeera', 'Rang de basanti chola' by Bhisham Shani embodies love for our nation, Indian Customs and traditions and our legacy worldwide which is all pervasive.

Novels characterize Indian culture's unity and uniqueness. According to V.K. Gokak, Indian literature, text, background, image, poetry, music life, and philosophy manifests the Indianness of Indian literature as an integral element. Rahi Masoom Raja's novel 'Aadha Gauoon' (1964) represents the Muslim lifestyle and culture. Krishan Sobati's 'Mitro Marjani' (1950), Mamta Kaliya's 'Tarak dar tarak', 'do ghar', and 'Anaaro' (1970) by Manjula Bhagat speak about the significance of human values, traditions, and family in human life. Villages are the backdrop of all these novels. India's backbone are the villages, and it was from here that our culture grew. It is a proven fact that family is the base of society. If the family stays united then the village is strong, if a village is strong then society is strong and if society is strong the nation is strong. Mitriya Puspa's 'Alma Kabutari' (2000) is an outstanding work that marks the importance of family and the status of each family member in the family. 'Zindagi Naama' (1969) by Krishan Sobati portrays the relationship between the zamindar, an association between people from different religions, the influence of foreign rule and the changing mentality of rural people towards them. Social aspects are illustrated in this novel. The reminiscences of Indian society's old customs are illustrated. The joint family system, folk culture

description, and importance of festivals constitute the backbone of Indian culture, represented in these novels.

Novels like '*Pachpan Khambe Lal Deewaren*', '*Rukogee nahi Radhika*', '*Shesh yatra*' by Usha Priyamvada displays the reality of Indian women. These novels set the protagonists Sushama, Radhika, and Anu through many obstacles and challenges in their lives, as well as strengthening their bonds with their families. Radhika breaks all her ties with her father and relocates to the US with Dain. But she is not happy with her life in America. She returns to India and as life moves on, she feels very lonely. She misses her family. This proves that family is an integral part of Indian culture. On the other hand, Anu, the female character in *Sheshyatra* gets married to Pranav who works in the US. On reaching there she learns Pranav's true face. Fighting all odds, she becomes Dr Anu. The writer here represents Anu as a strong woman who does not cry over her helplessness but fights back. Here the author denotes a bold and smart woman which is one of the features of Indian culture. All the characters represented in these works have all Indian values and morals. Even though the characters fluctuate with modern day life, they come back to their roots and keep their values.

A key role in depicting Indian culture is played by children's literature. Kamalleshwar and Premchand, Sarveshwardayal Saxena are a few writers who write for children. '*Buddhi Kaki*', '*Saachi Dosthi*', '*Samundar ka Paani*' are stories based on the foundation of '*Lokah Samastha Sukhino Bhavantu*' - May all beings everywhere be happy and free. This mantra prompts us to think and look beyond ourselves and our small circle of family and friends. Do you really wish that everyone, anywhere, can experience happiness and freedom in their lives? This literature is the most effective way to reach out to children and teach them about Indian culture and tradition. Truth telling, discipline, love, and compassion towards others were mentioned in each story.

Forests and rivers are always important in Indian culture. According to Vandana Shiva who quotes Rabindranath Tagore as "Indian

civilization is distinctive in locating its source of regeneration, material and intellectual in the forest, not in the city. India's most innovative ideas have come from where man communicated with trees, rivers, and lakes away from crowds. The peace of the forest has helped the intellectual evolution of man. The culture of the forest has fuelled the culture of Indian society.[12] '*Bharatiya lok*' (Sarveshwar Dayal Saxena), '*Choukat*', '*Bargad*', '*chouraha*', '*Angan*', '*Pagdandi*', '*nadi*', and '*Chawal*' (Kedarnath Singh) are just a few works that mention India's folk traditions and culture.

It is true that all cultures were born on rivers and have always played a different role in Indian culture. Indians believe rivers are gods' abodes. From the Vedas to the modern literature, rivers are prominent in our tradition. '*Ann hai mere shabd*' (1994), '*Mitti se Kahunga Dhanyawad*' (2000), '*Beej ke phul*' (2003) by Ekant Shrivastav, '*Gaan ka beejganit*', '*Beej se phul tak*' by Kumarendra Paarasnaath Singh are best works which represent rivers as the soul of any country.

Most contemporary poetry depicts rural settings. Prem Shankar Raghuvamsi's poetry '*Jaamal*', '*Rishab*' not only represent the village culture but Indian life values too, '*Hamara Gavoon*' by Gridhar Raathi shows how a man should be. '*Pita Hoona*' by Jitendra Srivastava shows the relationship of a father and the duties and sacrifices he makes. The poet says that all these values are passed down through generations, which is visible only in India.

Gyanedrapati's '*Ganga Tata*', '*Ganga Snaan*', '*Us paar keliye*', '*Ganga Purohit*', '*Mahakumbh*', '*Manikarnika*' are few poems where Indian environment with its religious values and cultural features and themes that signify cultural customs.

Conclusion

In fact, culture consists of people's faiths, traditions and literature discloses these components in writing. The interaction between culture and literature is due to culture's contribution in different areas like tradition, thoughts, and human perceptions. In this process, literature acts as a powerful instrument.

India cannot live without its varied cultures while its ethnicities and subcultures are bland and meek without India and literature. Literature has played a pivotal role in reflecting the hopes and despairs of people caught between Indian ideals and Western values. It is true that Indian culture has travelled through the ages and embraced a lot. While representing them amid changing values, the Hindi writers succeeded in negotiating the sense of alienation and modernity while still defending their roots and culture. They acknowledged Indian cultural traditions and inherent moral values as a major conceptual framework in literature.

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