



# Charan Folklorists concerning Charani Literature

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**Abstract:** This article attempts to comprehend *Charani* literature using various folklorists as a reference. The article provides a concise history of *Charani* literature beginning with ancient and medieval perspectives on Charan lore's literary, social, religious, and cultural aspects. It also lauds the courage and fortitude of the Rajput heroes who fought against... *Charani* literature is the most extraordinary ancient Gujarati or Rajasthani work and one of the greatest Indian works.

**Keywords:** Charani Literature, Rajput, Folklorist, Gujarati, Rajasthani, Poets

## Charani literature: Origin and Progress:

The development of Charani literature is solely due to the Charan tribe. The Charani literature originated during the 11th century of the Vikrama. Charani literature takes its form from Apabhramsa, which includes old Gujarati poems, Rajasthani poetries, songs with ballad poetic poets, mythology, and oral tradition. These constitute the essential components of the Charani literature.

## Definitions of Charani Literature:

'Charani literature has distinctive and unique poems, rhyme, figures of speech, and poetics. It not only belongs to the community but is also related to the literary, as it describes the genre of the literature. It originated in the Charan speech, but it is thought that Charans, Bhats, Ravals, Motisars, and Meers all contributed towards its creation. It is the sole sort of extensive literature that wasn't associated with any society or institution (Rohadia 19).

## Topography of Charani literature:

Rajasthani academics say that during the medieval period, the Charans arrived from Sindh and settled in Rajasthan. But there is a lack of proof of this. On the other hand, some historians believe that Charan's native area was Saurashtra and Kutch, despite the lack of evidence. There is evidence that the Charan lived in Gujarat throughout the Solanki's reign. Numerous duhas in Hemchandra's Apabhramsagrammerbook were composed by

Charans from Gujarat and Rajasthan. As stated above, Gujarat and Rajasthan were the motherland of Charani literature. Therefore, it claims that Charani literature spread from Gujarat and Saurashtra to Rajasthan. The Charani literature is the voice of the Desert and the soul of the ancient and medieval history of the Rajput of Gujarat and Rajasthan. Charani literature is the expression of the wilderness as well as the soul of the Rajputs of Gujarat and Rajasthan's ancient and medieval history. According to Rajasthani Sitaram Ladash, the Charans came to Rajasthan from Sindh. But there is no indication that Charans migrated from Sindh to Rajasthan. PingadshiPayak believes that the ancestral home of Charans was Saurashtra and Kutch. However, he does not guarantee consistency. Whereas there is information that the Charan resided in Gujarat during the Solanki Age. The Rajasthani Saint believes that Charan poet Maval Varsadwas resided in Gujarat during the Solanki Age. The Charan additionally claimed to be the initial settlers of Rajasthan (21).

### **Charans as legitimators of Rajputs:**

This Article also discusses the Charan group's origins and social organization, as well as their role in legitimizing the Rajput clan. They were assimilated into the Rajput system and held in high regard, as evidenced by numerous examples cited by *Shyamaldas* and *Nainsi* in the histories they each have. Charan's literature served as one of many crucial legitimation strategies. The authors frequently loved it as Bardic literature. A thorough analysis of the different kinds of Bardic literature and their relevance in the life of the Rajput is examined. Charans were also noted for transmitting information, customs styles, beliefs, and cultural norms. In this context, a fascinating analysis of their role is presented in this section. Historians have debated this element of Charan's function, which will be discussed more in this section. The topic of this section attempted to examine and analyse Charan's role in legitimizing Rajput lives in medieval Rajasthan and Gujarat (15). Following are several folklore scholars who belong to the Charan and Rajput communities.

### **Charan Folklorist:**

#### **Hamirji Ratanu:**

The Rajput valued all of the Charan society. In addition, they enjoyed economic affluence. Few of the richest and most renowned Charans were welcomed into the Royal Darbars, earning the title of kaviraja or court-laureate and acquiring positions of higher authority due to the power of their words. The tradition of kaviraja or Rajkavi the poet laureate originated in the 17th century and expanded significantly in the 18th and 19th centuries. Its

beginnings appeared to stem from the princess' wish to patronize and praise select Charans who were distinguished in their literary abilities and administrative acumen. Hamirji is one of the Charans who has been awarded Kaviraja. When the monarch of Mevad, Pachan Singh, offered that Hamirji become the court-laureate of his state, he declined with very calmly and in return he gave him the answer by duho (39).

*“ pancha jaga utara, tum sah vatam samrath*

*Ame ajachi ravara, duje n manda hath’*

( "Oh, Pachan Singh the son of Jagatsingh we have talked about you courteously, but we are the untainted laureate of the king of Kutch court, that we wouldn't accept whatsoever from a different monarch." )

Thus, this duho displays Hamirji's close dedication as a bard to his Rajput clients. Their commitment to their master is unquestionable, which gives them a great level of justification to act forthright while demanding their entitlements and claims in society. The Rajput and Charan are both from the upper echelons of society, and their mutual agreement helps them survive. He was the Rajput's revered and faithful companion, and even the meanest Charan would prefer presents and kindness from any other Rajput over money and land. The bards demanded and desired respect. Kshatriya monarchs struggle to provide utmost honour and reverence to Charan to be desirable in their own eyes. who indeed would glorify him.

In the search for credibility, the Rajput went to any length to appease the Charan poets, while the Charan pledged his undying love to the Rajput, as evidenced by the memoirs of 15 of his patrons. This individual connection dates from the fifteenth, sixteenth, seventeenth, eighteenth, and nineteenth centuries. What Charan accomplished for the nation as a whole is clear in the reality that all of it revolved around legitimizing every facet of Rajput's existence through literary works and poems.

### **Karanidanji kaviya:**

The poetry of Charan Bard Karanidanji illuminated Udaipur's grandeur during medieval times. The Ranbanka Rajputs of Rajasthan loved the Karanidanji in Maharana Sangram Singh's palace. What follows verse is regarding the Rajputs of medieval Rajasthan in the 18th century. Politically, the sixteenth, seventeenth, and eighteenth centuries saw significant internal disputes and upheaval in Rajasthan and Gujarat. A.D. 1508-27. Sangram Singh was well known in Mewar annals as Sanga. He was also known as Sanka by Mogul historians in A.D. 1509. Through this, Prince Mewar attained the pinnacle of fortune. Sangram Singh's memorization was

used to recall all of the Karanidanji verses. Then, the monarch of Dungarpur, Maharana Shiv Sing, was also listening to Karanidanji's couplets. And he was captivated by his verse and charm. The themes of heroism and patriotism run throughout the works. He paints a vivid picture of the Rajputs' brave actions. The Karanidanji recite the subsequent phrases as praise for Rana Sangram Singh II. It was created in the Dingal language (Gadhavi 53).

*grahanhek raja sindha hek raja agarj,*

*shire nav agayarah raj saja;*

*soor shiv doy raja koobairay sam,*

*ran sam tisaro nako raja ..... 1*

*prahare timar vish najar chhaka piye,*

*dhoomara shastra khag dhajar have;*

*divakar ajar sangaram sam sur duhoon,*

*avar chhatrdhar nako najar aave ..... 2*

*jagat chakh trichakh nirjar nagar jovata,*

*bahar tap hek dilgahar bijo;*

*brammar vrukhhbdhraj amartan bekhata,*

*tule nah barabr bhoop tijo ..... 3*

*tihun lokamarhi jod sanga tani,*

*ek ravidujo jasadhar arodo,*

*nilaj navroj mele tike nariya,*

*jik chhatra dhariyan kiso jodo ..... 4.*

Referring to the aforementioned rhyme, the Charan poet equates Sangram Singh II to extremely improbable events. By doing so, he praises his actions and personality. He also uses a unique and majestic analogy to express the Rajput king's personality and characteristics. He possesses excellent muscular

endurance, a golden conclusion, and extraordinarily wide eyes. He has a strong commitment to the Rajput tribe. Nevertheless, it remains in his hands. Bards refers to Sangram Singh as the "Lion of the Battle." It is quite well-known and renowned in Mewar's history. In this instance, the poet equates Raja Sanhram Singh to the Sun and Shiv. In addition, he was a very successful Mewar Emperor. Furthermore, he was a competitor of the Mogul dynasty. He was the successor of Muhammad Shah.

In this instance, the poetry is related to culture or oral history and is passed on among the Charan population. It is also linked to devotional, culturally inherited, local regional and aesthetic traditions, including spectacle, tension, performing, custom, athletics, art, language, convictions, and tradition. And oral history binds the future to past events. Orality is the primary component of Bardic literature.

### **Kesari Singh:**

Kesari Singh acquired a variety of dialects, including Bengali, Marathi, Gujarati, and Sanskrit, as well as the zodiac, cosmology, and mythology. He was the Lyric Poet of *Shahpura* in the Mewar dynasty. In 1941, he died at Wardha. His son, Pratap Singh *Barahath*, was also an Indian patriot (117).

Kesari Singh wrote "*Chetavani ra Chugatiya*" in thirteen verses. He wrote solely to say that he was unable to convince Fateh Singh, the king of Udaipur, to attend the meeting held by British Viceroy Lord Curzon in 1903. It was the encounter of Edward, Prince of Wales, son of King George and Queen Mary (Gupta 256 ). Lord Curzon called all of the Rajputs to the Delhi court; the request was merely for the name; in fact, it was a directive for the Rajputs, and they were also granting them titles. Lord Karson wished to demonstrate his standing in the Delhi court (110). Kesari Singh wrote "*Chetavani ra Chugatiya*" in thirteen verses. He wrote solely to say that he was unable to convince Fateh Singh, the king of Udaipur, to attend the meeting held by British Regent Lord Curzon in 1903. It was the encounter of Edward, Prince of Wales, son of King George and Queen Mary (256). Lord Curzon called all of the Rajputs to the Delhi court; the request was merely for the name; in fact, it was a directive for the Rajputs, which meant they were also granting them titles. Lord Karson wished to demonstrate his standing in the Delhi court (110). And the story went all over Rajasthan. Everyone was in shock. Maharana Fateh Singh is related to Maharana Pratap's lineage. Maharana Fateh Singh, ruler of Mewar, also planned to visit the Delhi court. Kesari Singh was a notable Rajasthani Charan poet. He constantly provided the Rajput with accurate directions. When he learnt about the Maharana Fateh Singh deed. He instantly constructed thirteen 'Sortha'. It represented not just the difficulty of the language, but Kesari Singh's feelings regarding the nation as

a whole, which was expressed in the South. Kesari Singh sought to comprehend the devotion that motivated Fateh Singh to give back to the nation he loved. And Sortha was conveyed to him. When Maharana Fateh Singh read it line by one. The way he looked on his face transformed. And he added that if all the data met him in Udaipur, he wouldn't be ready for Delhi. By these couplets of words, Maharana felt repentant for his actions, and that anything would go wrong if he was unable to comprehend the verses. He proceeded to Udaipur (112). These are the thirteen Sorthas created by Kesari Singh (113).

*'dekhela hindvan, nij sooraj dis neh sun,*

*(pan) tara pariyan, nirakh nisasa nakhase... (1) (113).*

(The people of Hindustan behold their sun (King Fateh Singh) with tremendous feelings of adoration. Whenever they concentrate, the people of England will give them the moniker of 'Tara', and they will sigh in anguish.

*pagpag bhamaya pahad, dhara chhod rakhyo dharam;*

*(ishu) maharana mevad, hiradai baseeya hind re... (2) (114).*

(The Maharana Pratap fled left Mewar, his motherland, due to his beliefs and roamed in the highlands. Consequently, the Mewar and the King of Mewar continue living in the hearts of those who live).

The magnificent Kesari Sigh recites tales for the glorification of Maharana Pratap, and after Akbar conquered Mewar, he fled. In this instance, the Kesari Singh expresses affection, dignity, and loyalty, which are the cornerstones of all Rajput values.

*ghana ghalayaghamsan, ram sada rahiya needar,*

*(ab) pekhanta farman, halchal kim fatmal huvai... (3) (114).*

(At present, had are many conflicts waged on the field of battle, and Maharana Pratap defended bravely. So, why is King Fateh Singh acting crazy nowadays?) The Kesari Singh chronicles the Rajput's honour during the presence of the Rana Fateh Singh.

*girad gaja ghamsan, nahachai ghar main ahi,*

*mavai kim maharan, gaj dosaira girah me...(4) (114).*

(Due to the ruckus of the elephants, the polluted air scattered and was not confined in the dirt. So, how can the Maharana be surrounded by an entourage of elephants in the wild?) The preceding couplet, written ironically, depicts the Rajput king's participation in the Delhi court putting together.

*aura ne aasan, hankahar bal halane;*

*kim hale kulran, (jin) harbal saha hankiyan...(5) (114)*

(It is customary for another monarch to proceed with the imperial journey, but exactly can the Rana dynasty king do so? When the king was riding by people in their queue.)

*sir zukiya sahasas, sinhasan jin samane.*

*(ab) Ramanan pangat rah, fabe kim to nai fata ?...(6)(114)*

(The heads of everyone else bend toward the top of his monarch; now, Maharana Fateh Singh, how can you get involved in this dispute?)

*nariyad sah najaran, zuk karasi sarasi jikan;*

*(pan) prasrelo kimpan, pan chhata tharo fata. !..(7)(115)*

(It is normal among other monarchs to present things with bows, but Fateh Singh, how can you distribute the things with a weapon in your the moment?)

*sakal chadave sis, dan dharam jinaro diyo.*

*so khitab bakhsis, levan kim lalchavasi... (8) (115)*

(Until now, you are the guy who provides benefits to those around you. Why is the great monarch so greedy for victories?)

*dekhe anjas dih, mulkalo man hee mna;*

*dambhi gadh dillih, this namanta shish vad... (9) (115)*

(Oh, Sisodiya, the sneaky fort of Delhi smiles at you; to see you prostrate to him as a worker on this particular day is so pleased of himself.)

*ant ber aakhih, patal je batan pahal;*

*(ve) rana sah rakhih, jinari sakhi sir jata .... (10)(115)*

(Around the conclusion of his life, Maharana Pratap took the promise; every one of the ranas continued to take care of it, as evidenced by the long-matted hair on your forehead.)

*kathin jamano kaul, bandhe nar himaat bina;*

*(gho) vira hand obol, patal sange pekhiyo ....(11)(115)*

(In the case of an individual who lacks courage and dominance, he claims that the era is too hard; nonetheless, the commitment of warriors was only discovered by Maharana Pratap and Rana Sanga).

*albag sara aas, ran ritkul rankhsi;*

*raho sayah such ras, ek ling prabhu opare .... (12) (115)*

(These individuals still hope that Maharana would preserve our own clan's traditions and beliefs. The God Shiva will aid you during your joyful era) (116).

(The Kesari Singh continues to think that you for everything the Rajput, will maintain the tribe's customs, backgrounds, and spirituality in the same way that Maharana Pratap did. God will support you in your endeavours.)

*man mod sisod, raj nit bal rakhno*

*(e) gavarmintari god, fal mitha ditha fata?... (13) (116).*

(Oh, Sisodiya, you will save your esteem for the sake of political power and a pleasant nature. Have you ever seen the luscious blossoms in the bosom of the government?) (116) Whenever the monarch passed away, Thakur Manohar Singh uttered a couple of couplets

*vidhi ne kiya akaz, gaz paro tav kaz pai*

*aai ranch n laz, harata jag soon kehari.*

(The Doom commits this heinous act, then as a result, the work comes to a halt; the Destiny feels no remorse in removing Kesari Singh away this planet.)

As stated in the preceding lyrics, the Charan poet Kesari Singh preserves the honour of the homeland via his poetry. Also, protect Fateh Singh. There are also numerous poems wherein Charans praise the Rajput for



continuously protecting and supporting them in times of struggle or assisting them when they are in distress. In several wars, Charan gets involved and settles disputes, using forceful and strong phrases to promote effort while remaining smart and equitable. The Charan poets recite the phrase orally. It also reflects the social norms and traditions of a particular group. Here, it signifies the Rajput ethnicity. The stories provide a strong and forceful warning for the years to come.

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