



Orality's Significance in Folklore with the Reference of *Charani* Literature

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Abstract: The Title “Orality’s significance in folklore with the reference to *Charani* Literature” examine the range, depth and variety of the term “Orality” and “folklore” and how these are used in the writings about *Charani* Literature. It reflects the studies in regional myths, folklore and oral narratives, presenting an interesting mosaic of Orality and folklore in *Charani* Literature. This Article gives a clear description of What is meant by the word Orality, how the word Orality is used in Folklore, how we relate to Orality, the oral-to-written theory, and how we associate with the folklore of *Charani* Literature. The Article describes many folklores of *Charani* literature which reflects the oral history of the political, social and cultural life of a particular community or Rajput Society, the importance of kinship and the genealogy of the Rajput. It also traces the emergence and growth of the *Charani* literature in Medieval Gujarat and Rajasthan. And this literature connects Orality and Folklore. This paper indicates the Orality in traditional and modern characteristics of *Charani* Literature.

Keywords:

History, Orality, *Charan*, Rajasthan, Gujarat, *Charani* Literature.

Introduction:

The Article depicts the orality through various folk forms of *Charani* Literature, which is alive today. It’s our cultural heritage. Whether people see it or not, mythology and folklore are still prevalent in today’s society as it is kept alive in *Charani* literature. Many writers use a large part of the writing of oral literature or *Charani* literature of the *Charans*. Gujarat and Rajasthan’s Rajput life of the medieval and ancient period is encompassed by *Charani* literature. Finally, there is no doubt, that Orality is a Significant part of the *Charani* Literature. And all languages are primarily Oral, but can it be said that some languages are more Oral than Others? The Oral history presents more, and it gives a complete picture of Indian cultural thought and traditions which one reflects in the Folklore with reference to *Charani* literature. On the basis of various manuscripts available it can be said that although this literary tradition had much earlier, it was penned down from the 15th century onwards.

“The *Charani* literature has its own exclusive verse, a rhyme, figures of speech and the poetics. It not just only belongs to the community but is related to the literature which describes the genre of the literature. The origin of it is from the tongue of the *Charans*, but in that the creators like the *Charans*, *Bhats*, *Ravasl*,

Motisars and the *Meers* all are included. It is the one type of vast literature, which did not belong to any community and any religion” (Gadhavi7).

This Article attempts to explore the Orality studies in the folklore of *Charani* literature from the past up to the present time in order to provide a complete picture of this subject and to highlight the new paradigm that has emerged during the development. Folklore is a combined art of various genres in *Charani* literature. It is art music with stanzas, epic ballads, lyrics with various cultures and festival occasions padas. They imbibe festivals and perform rituals, superstitions and social systems. It has deep cultures and virtuosic tones and again, it can definitely project universal values, social life and secular themes.

The following genres are recital thrown orally in *Charani* Literature.

1. The poems which recite in admiration of the deity and deities.
2. Verses in admiration of the sages, heroes and patrons.
3. Delineations of war
4. Rebukes of instability of Prominent kings and men who utilize their power for evil.
5. Satire of a standing disloyalty of patriotism.
- 6 Devotee Stories.
7. Mourns for dead warriors, courtiers, patrons and peoples.
8. Admire natural beauty, seasonal beauty and festivals
9. Delineations of weapons.
10. Stanza in admiration of buffalo, horses, lions and camels.
11. Proverbs of moral instruction.
12. Ancient eras
13. Verses portraying the discontent people in times of misfortune and famine. The *Charani* Literature’s Folklore, Oral traditions and cultures are shown by the *charans* groups, and also performed by declamation, chanting and singing. Sequences are elaborated and incorporate figures of speech, various types of stanzas elaboration, e.g., admiring, conceiting, violence, linguistic devices, divagation and formulaic hyperbole, elements of grammar and registers of oral genres and performances. A folklore performance is a total social event and totally depends upon the Oral history. The beginning of Oral history from the precarious situations. And it has been laid down instantly from the flow of the incident. The folklorist takes us to the primitive of the subject without any introduction or prolongation, without any rules and regulation, straightforward just only help of the Oral history which one recital by their mouth. Oral history which can be characterized as a body of knowledge, composing folklore, myths, legends, ballads, traditional practices, chants, taboos, and omens, is undoubtedly a part of the *Charani* literature. In *Charani* literature the historians give special importance to Oral history. Because in the region there existed societies for whom there is little or no recorded history for various phases of their development.

The *Charani* literature is a very vast literature, there are so many compositions in this literary genre. These couplets are recited for the bravery, courage and heroism of Rajput. The *Charani* literature is developed in two forms such as in prose and poetry or verse. *Ratidwata*, *Indravansha*, *Vanshasth*, *Dutvilambit*,

Pramitakshara, Totak, Bhujangi, Renaki, Jamad, Stranginee, Manjubhashini, Vasanttilaka, Pruthavi, Shaline, Shardulvrikeedit, Suvadana, Stragdhara, Vijyogeeni, Pushipatagra, Manhar, Dhanakshree, Vanveli, Mukatdhara, Udhora, Chopai, Charanku, Katav, Palvangam, Maheedeep, Chakadiya, Sanor, Savaiya, Bhakhadi, Nisani, Raskharo and Hiranjamp, Sarsi, Bhakh, Lahchal, Tratak, Gokho, Tribhangi, Pradhari, MandarRoda, Dohara, Soratho, Harigeet, Chopayya, Savaiya, Jhulana, Gatha or Arya, Geeti, kundaliyo, chappa, Pramanika, Gulabanki, Anjanee Geet, Dindi, Abang, Payar, Avi, Gazal, Sapakharu, Charchari, Gajagati Sanor, Jhulana, Savaiya, Tratak, Dhamal, Kundaliyo, Tribhangi, Geet, Pawada, Roda, Chhappy, marshiya, vinodprad git as fatana, pariahs gito, kapani na gito, Garabi, Prabhatiya, samaiyana gito, simant gito, saloka, Charotarna lagn gito, Gadhavina duha etc. are the various forms of poetry, and on the other hand the Bardic historical prose classifies in various branches i.e., *Khyat, Vigat, Pidhivali, Vat, Vachnika, Davavait, Ahwal, Hal, Yadadasta, Haqiqat, Vamshavali, Vigat and Tahakikat* etc (Gadhavi 10). They are uttered by the *Charans* predominantly in the *Dingal* language or also in Western Rajasthani and Gujarati languages. Thus, the following *has* in which Orality can shape the folklore of *Charani* literature.

Isardas Rohdiya:

Poet *Isardasis* also known as *isara so pameshroa*. (Gadhavi 8) The heroic deeds of the Rajput warriors of various states and their courage, sacrifice patriotism etc such as noble qualities present in the following *duho*.

Isardas-Ra-Duha:

*le thakur vit aapno, detan rajpootanh, dhad dharati pag
pagde, antravli grizanh. grahen antravali udi chali
gizani; trihoo bhooyan rahi, vat sohadan tani, taiyan
khanti tarvariyan bhant tah,
ladan kaji diyanto supahsuji veetlah* (Gadhavi 40).

(Oh, Emperor this is the consequence of treasure which was given by you to the valiant Rajput warriors. Their cut of heads is falling down on the earth; their legs are on the horse's stirrup. The Vultures are flying with their intestines in the sky. The fragrance of his bravery spread throughout whole the universe. They use their swords against their enemies. The intrepid warriors return your wealth by showing their bravery on the battlefield).

With the various examples, *Isardasji* gives a multifarious simile on warriors' deeds, attitudes, and natures. *Isardasji* glorifies their patriotism because he wants the future generation to know about it. They believe that they get salvation only through heroic death on the battlefield. For a warrior, a battlefield of *Haldighati*. The *Haldighati* War is the best pilgrimage site, where a heroic death occurs for honour and salvation. Besides the above *duho* reflects the situation that, A warrior can go to heaven only if he dies on the battlefield. Thus, *Isardasji* recites the historicity of Rajput throw the *duho*. Here, the oral imagination is generative, the poet defines the war of the Rajput as the battlefield, for society and the future, and it re-creates itself through Oral narratives. There also exists a complex symbolic relationship between oral literature and the society that produces it.

Dursaji Arha:

Dursaji Arha is known as the *Durso Adho*. (Gadhavi18). *Dursaji Arha* enjoys a great place among the medieval poets of literature. He has also faith feeling for the Hindu religion, and also, he admires the bravery of heroes and recites for the injustice of the Mughals. He has a deep feeling of heroism and patriotism and referred it towards Rana Pratap. He finds out that Rana is one of the great kings who only maintains the Hindu virtues and values. The deep-rooted loyalty of the *Dursaji* towards the Rajput patron is reflected in the incident. When in the royal court of Akbar, Pratap is praised by the *Durasji* by the following *duho* (Gadhavi 17).

*“akbar ghor andhar, undhana hindu avar, teman jage jagdadhar,
pahore rana pratapsi”* (Gadhavi18).

“(The Hindus have slept in the darkness of the region of Akbar, the one Rana Pratap Singh who is the patronage of the world! He is the only one Hindu who is always awake)”.

Throw the above *duha Durasji* attracts all the courtiers of *Akbar’s* court. The Akbar is also so curious to listen to the *duho*. And again, he starts the second *duho* praising *Pratap Singh*.

*“akbar garv na aan, hindu sah chakar huvar,
ditho koi divan, karato lataka kathhade”* (Gadhavi18).

“(Don’t feel proud of yourself, emperor Akbar! All the Hindus were bend down to you in reverence of you, but did you ever see that Pratap bowing down to you?”).

It so shocks the courtiers including Akbar, that *Dursaji* eulogises Pratap, the Rajput king, in the court of Akbar. Akbar is the enemy of Pratap. It is a totally impossible and unthinkable event. And again, *Dursaji* recites another *duho* in praise of Pratap.

*bandhiyo akbar bair, rasat gair roki ripu, kand mool phool
kaur, pav rana pratapsi* (Gadhavi18).

(The path is blocked because of the terror of Akbar, fruits, and grasses eaten by the Pratap still he does not surrender in front of the Mughal.)

Durasji also describes his fearless nature in the Court of Akbar throw the above couplet. The above verse gives a clear picture of the Akbar the Mughal Empire and the Rajput King Maharana Pratap. And the *Dursaji* recites it with its oral history. *Dursaji* recites it internally which one calls the orality, it is the mix of thought, and verbal expressions of Rajput’s heroism, bravery, patriotism and culture. It occurs un-touch by any knowledge of writing or print. The words and genres are inherently too powerful. Here the poetry relates to folklore or oral history which is shared by the Charan community. It also connects with religious, ethnic, familial, regional, and expressive cultures such as pageantry, drama, dance, ritual, play, literature, language, belief custom etc. And through the oral history, it connects the future with the past.

Bankidas Asiya:

Bankidas Asiya is a writer and Rajasthani poet. He writes didactic poems, most of the cultural poems, and then describes the society's circumstances. Most of *Bankidas* poems relate to the sermon, gospel and morality. Also, the many couplets of his connect with heroism or patriotism.

*aayo ingarej mulak re upar, aa hans lidha kheshi ura; dhaniya mare n didhi dharati,
dhaniya ubha gai dhara, fauja dekan na kidhi fauja, doyan kiya n khala-dala
khava-kanch choode khaavandare, unhij choode gai ala (Gdhavi19).*

(The Britishers came into this Hindustan, nation, they sucked the consciousness with their bloody lips. Before this, the kings of this nation died, but not give the motherland to others; But today all the emperor stands still the motherland has gone! The Kings do not gather the army, on accounting to see the Britisher's army, our motherland goes to the Britisher's hand.) *Chhatrapatiyan lagi nah chanant gadpatiyandhar parigoomi, bal nhi kiyo bapada bota, jota jota gai jami.*

*duy chatra mas badiya dikhani, bom gaiso likhat bhaves, pogo nahi, chkari
pakadi, didho nahi marethan des (19).*

(The Britishers invade the motherland and take it, on account that, the *Chhatrapati* has not a little disgrace, and they have not the feeling of shame. The motherland goes to in the hand of Britishers in front of their eyes. The people of south region Rajput oppose them to save their area still they can't, but they do not give their land to the Britisher by their hand.) *bajiyo bhalo bharat purvado, gaje gajar dhajar nabh gom, pahiya sir sahib ro padiyo, bhad ubha n didhi bhom, mahi jata chinchata mahila, ey duy maran tana avsann, rakho re kihik rajputi, marad hindu ki musalman. Pur jodhan, udepur; Jaipur; pahtharan khootan pariyann, Aanke gai aavasi aanken baken aasal kiya bakhan (19).*

(*Jashavnt Holakar*, the emperor of *Bharatpur* opposes them with courage, and because of that his bravery and prestige spread in the sky and on the earth, first the Britisher's head falls down and the leg of his stand on the earth, till he doesn't give the land. Land and the lady are raped by someone both the events relate to the death. A human who relates to Hindu or Muslim is his responsible for preserving the *Rajputi* prestige. Land is defeated by them, just only because of Jodhpur, Udaipur and Jaipur's emperor's restful life)

Here *Bankidas* explores the situation of war between Britishers and Rajput. And he satires on the *Chhatrapati* clan. that they cannot save their motherland from the Britisher's hand. And he glorifies the courage of South region Rajput. And the above verses are recited by the Charan for both their courage and their cowardly nature. The Poet describes the king's bravery and prestige with different similes in his couplets. The poet also compares his courage with the sky and earth. This couplet is the type of verbal folk tell in which the poet includes the expressions, stories, songs and beliefs. Another important theme of the Charan poetries relates to the Rajput women and it also connects with their Pavitra dharma. In this way, they want to preserve and transmit the values system from one generation to the next generation only through oral poetry (Deo 53).

The *Charan* Literature give the right direction and a true path to Rajput from their couplets and verses. This incident also relates to the orality. It also explores the popular myths or beliefs, and certain historical incidents which relate to a particular place, activity or particular group through their poetries.

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