

The Historical Imagination of Bardic Literature

Lipsa Somalal Parmar

Research Scholar
Central University of Gujarat
Gandhinagar, India

Abstract: This article attempts to comprehend the historical imagination of Bardic Literature. The article provides a concise history of *charans* beginning with medieval perspectives on literary, social, religious, and cultural aspects. It also lauds the courage and fortitude of the Rajput heroes who fought against...is the most extraordinary ancient Gujarati or Rajasthani work and one of the greatest Indian works.

Key Words: History, Bard, Charan, Rajput, Poets

Introduction:

The Bard is the prophet of the steppe and the spirit of the bygone and mediaeval culture and era of the Rajput, who are related to Gujarat and Rajasthan. From the basis of numerous historical records and writings, it is possible to assert that this particular literary genre dates back to a significantly earlier era. subsequently written beginning in the sixteenth century. It is believed that Charans and their works of literature flourished in the sixteenth, seventeenth, and eighteenth generations. The numerous kinds of literature evolved throughout the preceding eras. In addition, they adored the heroic exploits performed by the Rajput, aided by different types of Bardic literature. Consequently, every one of the main Rajput dynasties supported the Charans.

The Bardic literature is pervasive and encompasses both prose and poetry. Additionally, there are so many examples of this type of writing. The couplets as mentioned earlier celebrate the valour and heroism of Rajput. The literature of the Bardic or the Bards grows in two distinct styles, including prose and poetry or verse. The bards primarily compose their works in *Dingal*, Western nations Rajasthani, or Gujarati. They provide an in-depth analysis of both prose and poetry in Gujarati and Rajasthani literature. This Article is primarily based on oral tradition and oral history, and this can be defined as a corpus of wisdom containing tradition, stories, fables, romantic songs, conventional practises, chanting, customs, and predictions. Undeniably, it is an element of the bardic literature. And without oral history, the development of Bardic literature is impossible. The oral tradition is of particular significance to bards. Given that subsequent cultures and societies need to understand our primordial and medieval history. And this is only feasible through historical records and passed down through generations. And it is additionally referred to as chronicled or unrecorded narrative.

The Article examines the folk tales of bardic literature and the conventional expressive arts that each group shares inside each community as well as in the extensive and diverse neighbourhoods: related to one another, cultural, occupational, spiritual in nature, regional; conveyed tradition encompasses a broad spectrum of artistic and symbolic objects such as traditions, faith, technical ability, literary creativity, construction, songs, activities, movement, comedy, ceremony, competition, handicraft; these manifestations are mingled with a variety of other forms of cultural expression. In Gujarat and Rajasthan, oral traditions and customs passed down through generations are consequently kept and passed on by Charan, Bhat, Raval, *Motisar*, Rao, Meer, and other special castes (Deo 47). In context with Bardic literature, the remainder of Rajput's poetry examines the breadth, complexity, and variety of the terms "oral theory," "oral history," and folklore. The term troubadour originates from Bardic literature. The Bards are the second generation of *Bardai* of Rajput, and many of them are of Germanic descent; they are the reciters of Warlike Literature, Appreciating Poems, and the heroism exploits of Rajput in multiple forms of *geet*, *chhappaya*, *khayt*, *duho*, *dayro*, *vachnika*, *sortho*, and *vigat*, etc. It indicates that the authors write verses in both forms. Using the Memories, this article also chronicles the long history of bardic literature and the historical creative thinking of folklore.

The bard is revered as a deity in these parts. The warriors value the heroic performances of the poet greater than Brahman's sermon. In the Old Age, the bards were universally revered by the Rathore and possessed land. The development of Bardic literature is also reflected in the records of Jaisalmer. The Charan poets are widely known as bards. They comprise the oral tradition of the Rajput language. Their reputation is a result of their verses, which are couplets that are from Bardic literature. In general, they are the authors of bardic literature. The political, societal, cultural in nature and financial affairs of the governments and the inhabitants of Gujarat and Rajasthan are reflected in bardic literature. The Bards are well-known and potent, and they also hold a prestigious position among the general populace. Honesty, dignity, and advantages are accorded to them by every caste and group. The ones that follow are the different kinds of folklore that comprise prose and poetry in every one of them. Most of the legends concern the Rajput, their ancestry, and their valour. In addition, it is crucial to understand the happenings of this period, which include Mogul power, Rajput valour, and Kshatriya valour, among others.

Isardas Rohdiya:

The poet *Isardas Rohdiya* is also known as *Isara so parmashroa*. In his work, *Isardas* discusses the valour and loyalty of combatants who died heroically in the 1566 battle of *Samrangan*. Dhrol Thakur Jasaji and Rai Singh Zala of the *Halvad* fought in this conflict. The existence of *Isardas* and his poetry provides a clear description of humanity and human flourishing. *Isardas* also publishes numerous other works, including *Hariras*, *Deviyan*, *Gun Virat*, *Garud Puran*, *Gun Ninda*, *Stuti*, *Virah Vanchhla*, *Gangavatan*, *Ganga Mahatyam*, *Gorakhgunj*, and many others. (Gadhavi Eight) The following *duho* describes the valorous exploits of the Rajput combatants from different nations, as well as their gallantry, giving up, and a sense of nation among other exemplary characteristics.

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, the emperor, this is the result of the treasure you gave to the brave Rajput troops. Their severed skulls are on the ground, and their legs are in the stirrup of the horse. The Vultures are flying through the atmosphere with their intestines. The aroma of his courage diffused throughout the universe. They employ swords against their adversaries. The valiant combatants restore their riches by demonstrating valour on the field of battle (40).

By this couplet, *Isardasji* depicts the imposing appearance of the Warriors. They have a drastically different outlook on life than the rest of the population. *Isardasji* also describes how the warrior's outlook on life differs. In this verse, the poet *Isardasji* depicts a magnificent depiction of Rajput. In the year 1620 B.S., *Dhrol* Thakor *Jasaji* and King Ray Singh Zala fought a war. *Isardasji* recites the aforementioned couplet. The battlefield was covered with blood. *Isardasji* depicts the image of conflict through legend. In addition, it describes the valorous acts of the Rajput (Gadhavi 14). *Isardasji* provides a plethora of metaphors for the deeds, mindsets, and the natural world of fighters by utilising different instances. Even when they die on the field of battle, their bodily portions remain connected to the saddle. Even though they have been absorbed into dying, their souls wish to battle alongside their adversaries. Their devotion is so exceptional that nobody can adequately articulate it. In addition, their loyalty has long-lasting and lasting effects on the country as a whole. *Isardasji* extols their patriotism since he wishes the next generation to be aware of it. Consequently, the depiction of a soldier symbolises the bravery they demonstrate. They wish to live an existence filled with praise. Someone thinks that redemption can only be attained using a heroic demise on the field of battle. For a warrior, *Haldighati* was the site of the 1576 conflict between the rulers of Mewar and the Mughal Empire Army commanded by King Mansingh. The Mewar army was commanded by Maharana Pratap towards the Mughals, who battled according to the authority of Akbar's commander Man Singh I of Amer. The *Haldighati* War is the finest pilgrimage site, as a hero dies for integrity and pardon during this conflict. Additionally, the *duho* portrays the fact that a warrior can only reach paradise if he dies on the battlefield. Thus, *Isardasji* recites the preceding Rajput historical *duho*.

Dursa Adho:

The Durso *Adho* is another name for *Dursaji* Arha. He was a mediaeval poet who wrote in Rajasthani-Gujarati. *Dursaji's* infancy consisted of living in abject poverty, but his exceptional poetic ability gave him immense wealth. *Dursaji* also releases numerous books that include *Virud Chihattari*, (in honour of Maharana Pratap) Doha Solanki *Viramdevji ra, Jhulana Rav Surtan ra, Jhulana Raja Mansingh Machhvaha ra, Jhulana Ravat Megha ra, Git Raji Sri Rohitasji ra, Jhulama Rav Amarsingh Gajsinghota*, (heroic poetry of Rao Amar Singh of Nagpur) *Krta Bhavani, Mataji ra Chhand, Sri Kumar Ajaji na Bhuchar Mori ni Gujarat* (Datta 73-74). *Durasaji* was a prominent member of numerous Rajput regal palaces. He also had a great connection with the Imperial Emperor, Akbar. subsequently had connections to the famous Charan family of the Middle Ages. He ruled over five settlements. It includes the *Panchetiya, raipuria*, and other communities of the Pali district. *Dursaji* is known as well for his bravery and honesty. In addition, the Charans have become renowned for their fortitude and honesty. In addition, he is renowned for his significant contributions to mediaeval Gujarati and Rajasthani poetry. The Arha or *Adho* lineage originated from him. *Dursaji* Arha holds a distinct position among the mediaeval Indian Charan poets. Additionally, he was written for either Akbar or Maharana Pratap. He additionally held a strong belief in the Hindu religion, revered the valour of heroes, and wrote against the injustice of the Mughals. He possessed a strong sense of patriotism and referred to Rana Pratap of Mewar as a *Hinduan Dhani*; he viewed the Rana as one who had upheld Hindu values. He wrote, "During Akbar's reign, when darkness fell, he fell and all others began to snooze, but Pratap stayed preferably vigilant over the world's data." *Dursa* had no illusions about Akbar's immense power; he describes him as a vast ocean of unfathomable depth into which the Hindus and Turks had sunk. Yet, like a lotus, Pratap of Mewar floats on the ground (Deo 33). The incident demonstrates the *Dursaji's* enduring allegiance to the Hindu patron. Whenever Pratap was in Akbar's regal court, *Durasji* hailed him with the following *duho*.

*akbar ghor andhar, undhana hindu avar,
teman jage jagdadhar, pahore rana pratapsi' (Gadhavi 17).*

("The Hindus have slept in the obscurity of the Akbar geographic area, the Rana Pratap Singh who has become the world's patron! He is considered the only Hindu who never sleeps") (17).

Throwing the aforementioned *duha*, *Durasji* invites all of Akbar's royals. The Akbar is equally eager to hear what the *Duho* has to say. Again, he begins the subsequent *duho* with praise for Pratap Singh.

*akbar Garv na aan, Hindu sah chakar human,
with koi divan, karato lataka kathhade(17).*

("Do not congratulate yourself, Emperor Akbar! All Hindus bowed to you out of veneration, but have you ever seen Pratap submit to you? (17).

How can *Dursaji* eulogise Pratap, the Rajput monarch, at the palace of Akbar? all of the courtiers, which includes Akbar, are astonished. *Akabr* is Pratap's adversary. The courtiers wonder, Is this poet insane? It is completely impractical and unimaginable. This anybody may laud the Rajput in the enemy's court. This pair of lines describe the valour of both the warrior Rajput and the

poet *Durasaji*. The *Rajputs* are born with an abundance of fortitude. And the poet *Durasaji* is a member of the famous Charans, renowned for eternity for his integrity. And once more, *Durasaji* recounts a *Duho* in Pratap's honour.

bandhiyo akbar bair; rasat gair roki ripu,

kand mool phool kaur, pav rana pratapsi (17).

(The pathway had been obstructed by Akbar's wrath, and despite eating fruits and grasses, Pratap refused to bow down to the Mughals.) The following couplets are recited by the *Durasaji* for the Pratap:

mahi daban mevad, rad chad Akbar rachai,

vishvishayad bad prabal pahad pratapsi(18).

(Due to his obstinate disposition, Akbar attempted numerous times to conquer Mewar, however, the powerful monarch King Pratap nevertheless stands) (18).

Consequently, *Durasaji* continually recounts the *Duho* single by one in praise of Pratap. The visage of Pratap, king of the *Rajputs*, shines like the Sun. The author of this poetry is *Durasaji*. It also demonstrates the valour and humanity of the Rajput monarchs. *Durasaji's* recitation of the *duho* in the regal court of Akbar in praise of Pratap was an unthinkable occurrence. In his writings, he demonstrated his strong Hindu beliefs. *Durasaji* also praised the valour of Hindu heroes and the valorous demise of a Hindu warrior, as well as the unjust treatment of the Mughals. *Durasaji* delivers poetry in support of the Rajput and their patriotism. The Rajput are so well-known due to their warrior's appreciative nature. Through Bardic literature, *Durasaji* praises the Rajput. In the aforementioned couplet, *Durasaji* also describes his fearlessness at the Court of Akbar. Maharana Pratap was a famous Mewar Rajput emperor. That is the area located in the current state of Rajasthan in the northwest of India. He was the twelfth ruler of Mewar. Udai Singh II was Pratap's father, and *Jaiwanta Bai* was Pratap's mother. In the *Haldighati*, Akbar's forces, commanded by Man Singh I of Amber, fought against the Mughals. In the end, the Mughals prevailed and Rana Pratap was defeated by the Mughals. Still, the Mughal force was unable to apprehend Pratap, who managed to escape. The Mughals' victory in the *Haldighati* war was meaningless because they were unable to capture Maharana Pratap. Following that, they became unwilling to retain their memories for an extended period. As Well As after Pratap and his troops emerged from hiding and recovered his empire's western territories (Sarkar 77-79).

The preceding verse paints an individual portrait of Akbar, the Mughal Empire, and King Maharana Pratap of the *Rajputs*. And *Durasaji* repeats it as part of its oral history. *Durasaji* recites it within the organisation which is referred to as the orality; it is a mixture of thinking and spoken manifestations of Rajput's valour, courage, nationalism, and civilization. It takes place without any prior experience of words or print. The phrases and subjects are too potent by nature.

The depiction of Rajput gallantry and the impact of the carnival on the development of Rajput identity. It is derived from the history of Jaisalmer, one of the most distant of Rajasthan's indicates, and this is located in the centre of the barren paradise that is Jaisalmer. The Bards' status as historians and creators of myths showed to be the main justification for their enormous authority and advantages. Their benefits manifested in numerous ways. They had been the most closely related to the Rajput, giving them an advantage over other castes and ethnic groups in Rajasthan and Gujarat (Deo 25-31).

REFERENCES:

1. Datta, Amaresh (ed). *The Encyclopaedia of Indian literature Volume One (A To Devo)*. Sahitya Akademi, n.d. Print.
2. Deo, Tripti. *Charans in Medieval Rajasthan*. New Delhi: Lambert Academic Publishing, 2014. Print.
3. Gadhavi, Shivdan. *Charani Sahityana Pratibhashali Kavio*. Ahmedabad: Gurjar Agency, 2003. Print.
4. —. *Charani Sahityana Shilpionu Vrundavan*. Ahmedabad: Gurjar Agency, 2006. Print.
5. Sarkar, Jadunath. *Military History of India*. Orient Longmans, 1960. Print.