

**FOLK-LORE OF VEER RASA IN CONTEXT OF MAHARANA PRATAP'S VALOUR**

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Folklores are narrative songs, sung to elaborate the noble deeds of legendary heroes that mostly raise them to the position of local deities or they are commemorated as the eternal and immortal beings. Sometimes a certain purpose resonates in folklores on festive occasions in local traditions and customs. Even during rites and rituals folklores play significantly important role to correspond the sense of social interaction and consciousness which is carried forward from one generation to another, so the thoughts of folk are elicited in varied forms in the Indian culture. The study will reflect on the semiotic properties that present discourse analysis on the idea to protect the nation's sovereignty or region's integrity. The study will focus on the relevance that how warriors' brave deeds in history till date have been a source of inspiration for young Indians. It will examine the hardcore level of inherent instinctual loyalty of Freedom-Fighters towards their motherland, which is significant to protect nation's totality and integrity with one's martyrdom spirit. The aim is to interpret that patriotic drive which has been currently found missing in the present countrymen of India.

**Keywords:** *Narrative Folklores, Festive Occasions, Social Interaction, Brave Deeds, Patriotic Drive.*



## INTRODUCTION

In the state of Rajasthan, specifically in Mewar, the folklores express their moral, spiritual, emotional and physical sensitivities, and such trend of their folklore' character has inspired the world with its essence; such factual experience has to be examined through the study of popular folk songs. In the Mewar region of Rajasthan, folklores if categorised, then there will be significant segmented units which illustrate the folks' lifestyle, cultural rituals/rites, social customs and religious traditions. The folklores concerning 'Veer Rasa' represent formidable political foreground, refusal to comply and the 'Will to Power' environment. The criteria of the prevalence of the particular, popular folklore of the times seem to be couched with the knowledge about the subject to power and a potential for self-image as superior with unconscious positivity and rationality. Out of this vast arena of Mewar folklores, attempt will be made to explore the warriors' valour and gallantry; patriotism and nationalism, besides their birth being symbolically referred to sacrifice and martyrdom.

The criteria of the prevalence of the particular, popular folklore of the times seem to be couched with the knowledge about the subject to power and a potential for self-image as superior with unconscious positivity and rationality. Sometimes, a certain purpose resonates in folklores on festive occasions in local traditions and customs. Folklores correspond to the sense of social interaction and consciousness which is carried forward from one generation to another, so the thoughts of folk are elicited in varied forms in the Indian culture. The writer YasuNagnik in the chapter "*Myths and Mythology*" describes the origin of folklores, which not only manifests the character of legendary figure, but also the narrative that popularly influences mentality, culture, tradition, dialect and society of a particular geographical area. He writes:

"In this way, in the something that gets added, something may come from the myth and something may be the creation of the popular psychology of the later period. This process is like that of a dialect, a language or a style of singing and a melody. The classical form of a language is determined only by

culling together the characteristics of different dialects, and at a later stage the language becomes the element that keeps the dialect bound up. And, then the dialect gets nourished and developed by incorporating the structure of language. After the prevalence of the fixed, uniform and allied styles of singing, the tunes and their groups employed in such folk styles of singing are analysed, and the types of tunes, their nature and their context utilisation are inferred, and on the basis of them the structure of the new melody is grasped. At the later stage, melodies themselves bind up such a style of singing and generate newer and fresh folk styles of singing" (21).

The above mentioned author explains that at the elementary level indeed the sound, language shapes the narrative, which is based on an unanimous idea regarding an individual in a society, and this subsequently is carried to a secondary level to state reflections between the cause and effect relationship "between the dialect, the language, the style of singing, the melody, the oral tradition and the written tradition considered to be the classical one or the tradition of the folk literature and individual literature is complicated" (Ibid., 21)

Before probing more into the folklores written on Maharana Pratap, the illustrious scion of Mewar, it is apt to understand the process of imitation that profuse with unpremeditated spontaneity folksongs, especially that emanate spark of inspiration, power, light, courage and determination among the folk people, which generations after generation become the living narrative sources of expression, myths, legends and ecstatic singing. This has been the long process of evolution which sometime between the 1st century BCE and the 3rd century CE the Indian sage Bharatmuni had propounded with the concept of 'Rasa'. According to this theoretical concept, the emotions of the characters while enactment of drama; folk-singers or followers while performing; spectators while watching or purging their sentiments or readers while reading or critics while interpreting and the writer while creating in literary composition



encapsulate the central element of aesthetics and transcendentalized experience.

Bharatmuni's *Natyasastra*, is a detailed treatise and handbook on dramatic art, it is the oldest extant work on Indian Poetics and deals with all aspects of dramaturgy of the classical Sanskrit theatre. The greatest merit of 'Rasa' (emotion evoked) system is that it has erected its magnificent edifice on the solid foundation of the commonality of human feelings and emotions (Bhatia 10-12). Cassius Longinus's *On the Sublime* (Περὶ Ὑψους/Peri Hýpsous) is a Roman- era Greek work of literary criticism dated to the 1st century AD. According to him, sublimity, a philosophical term, can be better defined as "the echo of a great soul" (Adelaide, 2014). Great thoughts spring from great souls. The true sublimity fills the reader with ineffable joy. It appeals not through reason but through imagination, not once or twice but every time it is heard or read. According to him, sublimity element in terms of effective writing means "moral excellence and power of forming great conceptions". Longinus sets out five sources of sublimity: "great thoughts, strong emotions, certain figures of thought and speech, noble diction, and dignified word arrangement" (Brody: 1958). According to Dimock, Indian Poetics may be appropriated for Indian Literature. He believes 'Sanskrit critics have taxonomic approach to the psychology of emotions. The 'taxonomic' involves to more from the 'personal' to 'transpersonal'. There is a highly particular level. It is the level of interpersonal aesthetic delight. The great English literary writer K.R. Shrinivas Iyengar (an English Literary Critic) says about the comparative literature and heritage of India in these words: "*An exhibition and enjoyment that is more like spiritual realization is very much present in Indian Literature*".

**Objectives:** Out of the vast arena of Mewar folklores available on Maharana Pratap, the study will be done

- To explore the warriors' valour and gallantry; patriotism and nationalism,
- To analyse their birth and their saga of life which symbolically refers to sacrifice and martyrdom.

- To reflect on the semiotic properties that present discourse analysis on the idea to protect the nation's sovereignty or region's integrity.
- To focus on the relevance that how their brave deeds in history and till date a source of inspiration for young Indians.
- To examine how their loyalty interfaces with nation's totality in the present situation of the country India.

#### **About Glorious Maharana Pratap of the Indian Princely State of Mewar:**

In the Medieval History of India, Maharana Pratap the great and glorious, omnivorous scion and the Sun of the Mewar from times immemorial has been remembered for his being invincible to his paragon, the Mughal Emperor Akbar. The reason of his being dauntless in face of his enemies' invasion on his territory Mewar was his unbreakable spirit of freedom. Maharana Pratap was the torchbearer for the contemporary Indian ruling states both regionally and across India. By and large his persevered inherent drive of being a ruler of sovereign state left an indelible influence on the other provincial dynasties to carry out freedom struggle for the integration of society and their ruling states. His inspiration for integration and independence was a contrary quintessential phenomenon to the contemporary existing state of affairs of the present ruling kings of Indian subcontinent, who surrendered their sovereignty with the fear of being diminished and destroyed. Hence Maharana Pratap 's valor and perseverance till date is synonymous to his fearless spirit that persistently stood against subjugation. He not only inspired people of Rajputana but showed the path to the future generation of India for standing until their last breath for their motherland even in the toughest condition; his enduring spirit to face pressures of attacks on his spirit of freedom confirmed the maxim that to practice, preserve and survive for independence rather to preach for it.

The Sikhs in Punjab, the Maharathas in the South, Hyder Ali and Tipu Sultan in Mysore, the Gorkhas in Nepal and people of Vietnam and all across the globe got inspired by the persona of Maharana Pratap. Historiography of Medieval India has failed to justify the real and multifaceted



contribution of Maharana Pratap. Marxist historiography much relied on Persian sources and has failed to explore archival records available in Mewar, Punjab and Sind. Mewar-Mughal feud was not just limited to the siege of Chittore and to the Battle of Haldighati and researchers have failed to explore the series of long unending struggle of Ruling Mewar Kingdom after 1576 till the death of Maharana Pratap and later with Aurangzeb. During even war time extraordinary ability of governance was displayed by Maharana Pratap. As an administrator he was the harbinger of social justice and integration. He meticulously managed the resources of all kinds. From agriculture to trade to extraction of mining resources, all was managed with an extraordinary efficiency. The struggle of central powers with the Rajputana was one of the glorious chapters of our medieval history of India.

#### **The Great Warrior Maharana Pratap of Mewar Kingdom in Rajasthani Folklore Literature:**

The study in this paper attempts to analyse the poetic portions of folklores in Rajasthani Literature, that have elevated the dialect and the culture of Rajasthani language in order to transmit the significance, magnificence and ardent fervour of the noble warrior king of Mewar region – Maharana Pratap. The poetic song entitled “*Akbar and Maharana Pratap*” (lyrics’ metric style is in Sannaur linguistic pattern of regional Mewari dialect) has been derived from the book namely *Pracheen Rajasthani Geet – Part 3* edited by the poet Mohan Singh. In this the poet sings praises for Maharana Pratap’s war diplomacy, strategy and operations performed against Akbar, the Mughal Emperor of his contemporary times, belonging to the Medieval History of India, who attempted thrice to establish his reign and supremacy over the tribal inhabited area of Mewar. The writer conveys that an omnivorous immortal spirit of the warrior Maharana Pratap daringly staked his life who always on his feet, well equipped with arms and armour and became a bottleneck for Akbar’s dream of the expansion of his empire in the Southern part of Rajasthan, but at the same for Akbar, the noble king Maharana Pratap was also a neckline of Akbar’s heart invisibly which is to be not adorned because of his animosity with Akbar, but because Akbar had never come across in his life

time such a true, noble and braveheart warrior of blue blood. All other kings remained in fear, as a result all surrendered their pride and dignity to Akbar. The below given following lines of the song reflect the aforementioned meaning –

*Dhar Vihar Pratap Khadag Dhar, SujBisar Nah PakkarSaer!*

*Akbar Uber MaalAadhado, Oeeyeney Sevag Bhup Aaner!!*(Pracheen Rajasthani Geet Part VI, pp.32)

Another song entitled with “*the inability of poets to raise praise for Maharana Pratap’s valour in the battlefield*” (it is also a lyric in Dingal verse with pattern of short stressed syllables and voiced plosive consonant sounds). The lines of the folklore are:

*Badhiyo Vasaav Taney BaddPattan, Rana Ajuwaalta Rahi!*

*EkaniKalehJitey Gun Aankha, karey Jitobijoy Kaleh!!*

*AeyBrasaavVadheyUdawat, Matey n Nis Basur Til Maat!*

*Paar n Paatal Tanna Pravaad Paar n Gunn Kehta Kavipaata!!*(Pracheen Rajasthani Geet Part III, pp.51)

These poetic lyrics convey that before the poets in admiration for grandiose of Maharana Pratap could prepare themselves with the maturity and ripeness to sing song in praise of chivalry and gallantry, another war started between the Mewar state and the centrally located powerful Akbar, the emperor of Hindustan. Maharana Pratap with his power-driven, invincible, dauntless spirit advanced to save his independence and dignity of the Mewar Kingdom soon after the battles of Deewer and Haldighati in the year 1576 against Akbar, but the poets could not get words to weave garland of appreciation in the glory of the noble warrior. The poets could not find themselves poetically talented and their being amateurs produce unripen words to invoke the Goddess of Learning for enabling them to create a poetic ode.

Earlier mostly the metric pattern of lyrics was composed in *Pingal* language, which used to be considered as an ancient formation of verbal poetic culture and form of Prakrit popular language in Rajasthan and nearby areas, but then it got extinct

from the scene and gave birth to an opposite lyrical pattern namely *Dingal*, which used to be primarily a language of warlike intonations, while *Pingal* was a language of love and soft spokenness. There have been many Rajsthani poets and writers who had written in *Dingal*. It is a language of very high tone and requires a specific style of speaking. It was primarily used by *Charans* (a class of bards that used to accompany warriors at warfront) to motivate the troops in Rajput armies by praising their martial exploits. Several Rajput kings have also written poems in *Dingal*, particularly Maharaja Man Singh Rathore (Reigned from 1803 to 1843) of Marwar. Actually, it is neither a language nor a dialect. It is a mode of rendering poetry, a mode with a distinct flair of its own, an ode that has sprouted from the original Rajsthani language which had been shaped with chronological order of historical events. The pre and the post-Haldighati battle poets have used 'the interpolations and insertion of text' with allusions from Hellenic, Persian and indigenous vocabulary and symbols. Such usage of diction and metre indicate the historical context while compilation of works (Patrick 264-65). The *Pingala* style of lyrical pattern and metre (which is also ascribed to Devanagri style of metrical pattern) is used in the Rajsthani poetic manuscripts entitled *Pingala Sutras* or known with other name *Chand Sutra*, one of the oldest Hindu Treatise on Sanskrit prosody (2<sup>nd</sup> or 6<sup>th</sup> century BCE) to have survived into the modern era (Pingle 238-241). The compositions in *Pingala* metrical tradition signify large and significant changes in metre or we can say that the metrical template of *Pingala* style do follow versification tradition of Sanskrit metres, yet the structure of words in linguistic material sense signify temporality (line strength and constraints of metre appear often unlimited in number) and a periodicity (a metrical pattern constitute arbitrary syllable sequences without any noticeable periodic repetition) – i.e. there emerges the complex mappings of linguistic material to these poetic templates that sung the praise of valour of their warrior Maharana Pratap. (Deo 47-63).

Most of the figurative poetic verses that sung by tribes and native folks in the Rajsthani metrical pattern called as *Pinga* which presents Rajsthani poets' ability of being polyglots i.e. using

Sanskrit, Persian and Latin sounds in their compositions, although they have retained their indigeneity of the Mewari semantic, syntactic and lexical structure in their usage of words. *Pingal* style of poetic metre lent to the composition a comparative toughness in context of the revelation of 'Veer rasa', i.e. a persona exuding a sense of fearlessness against deceit and injustice though one's emotions and gestures, will, thought, action and response. According to Motilal Banarsidas, *Pingala* used to be an example of amedieval Sanskrit prosody of poetic metres. The reason of being 'polymorphic linear sequence' in their metrical composition which was to elaborate their special level of reverence for their contemporary ruling kings. It was also to attribute the Godly perfection and beauty of metres to the incarnations of divine origin as their chieftains and kings. The character of ruling kings used to be apparently praised and rendered to be as Saviour and equal to Gods, so the lyrics of folklores used to idealized the legendary figures which was almost like doing in Carlyle words to say 'hero-worship'.

The famous poets of heroic writing in Mewar region of Rajsthani metrical tradition are Thakur Nathu Singh Mahiyariya, born in a *charan* family in the princely state of Mewar. He wrote many books such as *Veer Satsai*, *Hadi Rani Shatak* etc. Thakur Kesari Singh Barhat pays his tribute in praise of the Great and Glorious King of Mewar Pratap in these words:

*Puran Pavitra Partap, Haey Charitra Tero!  
Padhivey Tey Maet DettSankat Tritap Key!!  
Mere JaniveyMey Ram Nam Sau Mahan  
Mantra!  
Path Key Karey Tey Hathi JaatPunj Paap Key!!  
Chhatrin Ko Maan Abhmaan Jaati Hindun Ko!  
Jaapey Phal Dehey Sam Sanjeevan Jaap Key!  
Aaap hi Ki VastuTaantey Aap Adhikari Yaakey!  
Rann Shri Pratap Nath Samarprit Aap Key!!  
(45-46)*

The poet's heart is overwhelmed with the fearless bravery of warrior-king Maharana Pratap, whose undaunted brave leadership inspired many rulers of princely states to take refuge in his saviour-shield against oppressive forces and many dared to stand against humiliation and attack on their sovereignty. The writer regrets that there were no such



contemporary existing poets during the imperial times of glorious Hindu scion, none other than Maharana Pratap, who could compose and sing actual version of the war-hero Maharana Pratap.

Nathu Singh Mahiyariya in his book *Jhalamaan* (2016) writes about the popularly known immemorial feats of Maharana Pratap and he expresses his passionate praise for the King of Mewar in this manner:

*HaldghatRannDitithiya, IkSaatheyTreyBaahaan!  
RannUdai Ravi Astga, Madhya Tapt Makwaan!!(90-91)*

The composer of the above-given lyrics says that it was an exceptional coincidence that in the battlefield of Haldighat (18 June 1576), three Suns shone at the same time. The first was the illustrious shining star and Scion (the saviour of Hindu religion) Maharana Pratap. The second morning rising star that as the bright Sun everyday moves physically through the sky towards the western mountains to be set during evening hours. The third Sun was Jhalamaan, on that day of battlefield like the midday scorching midday Sun plunges ahead in war to stand by the side of brave warrior Maharana Pratap. The composition is in the form of Dingal metrical pattern, which depicts self-propelling sounds and tones to raise sense of honour, pride, dignity, self-respect in the freedom-fighting spirit of warriors, soldiers, kings and nobles. This metrical style emanates elements of temporality and aperiodicity while struggling against atrocious hostile invader in the battlefield.

Kaviraj Shyamaldas of nineteenth century wrote *Veer Vinod* (Heroes' Delight) an authentic compilation of the History of Mewar. The poet Yogidas and Raghunath Rupak have accounted 72 kinds of Rajasthani songs, among which one of the famous 'small sannaur' that consists of charan and each charan consisting of 16 or 15 syllables, and that ends with the /s/ sound. An example of the song entitled 'Snake- Charmer Akbar failed to subjugate the Sheshnag Maharana Pratap'. The lyrics of that folklore are:

*AalapeJaiye Garudh Akbari, DeepeyTreesa-  
Sat-kul-Daw!  
RannSes Vasudha Khatra Rakhann, Ragin a  
Pantriyo Aahirau!!1!!  
Manidhar Chatradhar Aawar Duley Mann,  
Taidhar Rajdhar Seedh Tann!*

*Pungidhar Patsaah Phirtey, Phirey Kamal Tan  
Sahas Phann!! 2!!*

*Ghadh Gadh Raaf Raaf Dhakhey Gah, Renn  
Vans KritLaaj Ares!*

*Pandar Vaes Naad Aann Peenag Saes Na Aayo  
Paat Nares!!3!!*

*Aani Aaya Uspati Aawaheen, Bhuaway  
Bhuawang Huey Dal Bhang!*

*Rahiyo Renn Khatri Dhram Rana, Saet Urang  
Kalodhar Sang !!4!!*

*(Pracheen Rajasthani Geet, Part -III, pp 41-42)*

These lines raise a poetic ode to glorify the legendary warrior Maharana Pratap, who as an incarnation of the Supreme Creator Lord Vishnu of Hindus, with all his might smashed all barriers, atrocities, manoeuvres of the demon invader Akbar. But at the same time this poetic verse signifies the travestied form of language Dingal, indicating linguistic alterations derived from host traditions and foreign instantiations owing to multicultural integration and multilingual pattern of sub-continental India during the medieval times. At surface level the amalgamation of vernaculars such as Marathi, Pali and of religious influences of Hinduism and Buddhism are felt.

Most of the Rajasthani composed verses on the Royal Maharana Pratap of Mewar Princely State of India reflects his Chiefdom, leadership qualities, his triumphs in breaking morale of his enemies, his victories in bloodsheds caused by the oppressive forces to subdue him at any cost. The poets' words of embellishment represent deep-rooted indebtedness, consciousness and dedication for the illustrious warrior, whose persevered and instinctual drive to stake his life for the honour of his countrymen, region and by and large his motherland against injustice and oppression. The following couplet from the literary composition entitled 'Virudhchchatthari' written by DursaHadda in 76 couplets, derived from the book *Pracheen Rajasthani Geet Part - I* edited by the poet Govardhan Sharma express heroism and sacrifice of the Shining Star of Mewar. The poet says:

*Akbar Kila Aaneek, Fateh KiyaNijPhaujasu!  
AkkalChaleynaEk, PaddharLadeyPratapsi!!  
Akbar Tal Aaram, Pekhey Jahar Pratapsi!  
Akbar MeygathAchh, Manjhal DhattDhumeey  
Masat!!*

Panchanan Path Bhachch, Patakey Chhada  
Pratapsi!

GhatSu Oghat Ghat, Ghasiyo Akbariye  
Ghano!!(Saraswat 53-54)

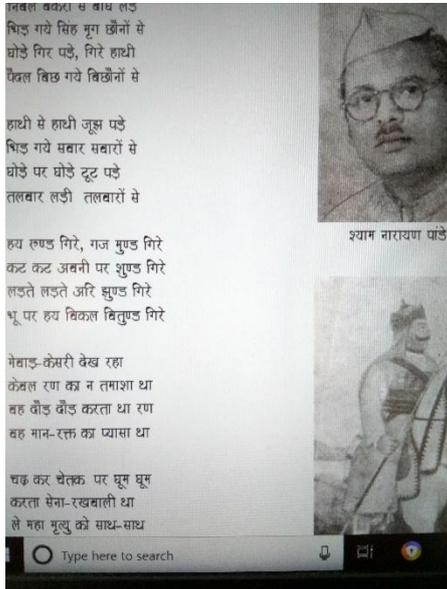
DursaHadda, even sometimes being coined with his volume of poetic collections entitled *DursaHadda*, was also one of the famous poets, warrior and self-respecting nobleman. Although being in service under the emperorAkbar, yet untiring appreciation for the legendary gallant till date resounds his in-depth likeness for the native warrior Maharana Pratap. He further wrote:

*Sukh Hit Khayal Samaaj, Hindu Akbar Bas Hua!*

*RasiloMrigrarajPaje n Raan Pratap si!!(Bhati, 201)*

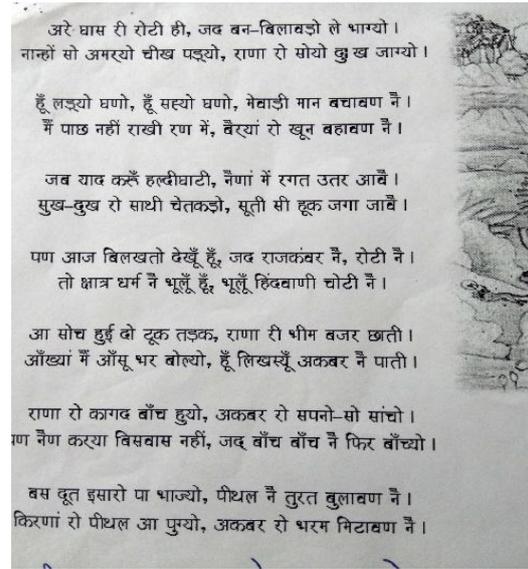
It means Akbar too could not resist his romanticised sensation to show his strength and intelligence and to get across face to face with Maharana Pratap. Akbar as the ultimate Emperor of Hindustan of medieval times always on the lookout to find ways to counter Maharana like a passionate fighter.

The poem by Shyam Narayan Pandey from his famous epic poem *Haldighati* is worth to sing the glory of the greatest warrior of Rajasthan. Here its excerpt is as follows in the below given visual clip:



Kanyhialal Sethi's famous lyrics composed under the title *Pathal Aur Pithal* are one of the most imminent representations of Dingal poetic culture. It has been a reflection of heteroglossia i.e. poetic verses consisting of the co-existence of distinct varieties within a single language i.e. Dingal diction and versification of Rajasthani verses show inclusion of polymorphic linear sequences or the linguistic

material consisting of such structure of sounds and syllables in words that seem often unlimited in number with regard to the following constraints of metre. There is admixture of Sanskrit, Pali, Prakrit, Maharathi, Punjabi and Rajasthani. Even we find arbitrary voiced sounds of consonants coined with syllable sequences without any noticeable periodic repetition.



The poem *Pathal Aur Pithal* narrates how one day when Rana's family had nothing else to eat, his son Amar was given a bread made from grass seeds. But even that piece of bread was snatched by a wild cat in the jungle. Akbar could not believe his eyes, and sent for the poet Pathal, who was a great admirer of Rana's resolve and valour. Pithal was shattered to see this critical state of Rana and his family and wrote to Rana few lines that shook Maharana Pratapback into his original resolve to keep fighting against Akbar. Pathal here refers to Partha (Arjun that was another name for Maharana Pratap.

Thus in conclusion it is apt to infer that almost all folklores, lyrics and compositions stand for the greatest persona Maharana Pratap of the Southern Rajasthan region, and all pieces of folk literature in this regard seek attention of historians, linguists and literary intellectuals on account of multiple dimensions not only to admire or to be nationalistic in perspective; but to create an exploratory environment for disseminating complexities and contradictory perspectives through forgotten



archives of historiography on the warrior clans and classes of noblemen.

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