

# **CONTEMPLATION OF RELIGION EXPRESSED IN MODERN CHARANI LITERATURE**

**(WITH SPECIAL REFERENCE TO PINGALSHI NARELA AND DULA BHAYA  
KAAG)**

## **Abstract**

The present research relates to 'Dharmachintan in Arvachin Charani Sahitya (Contemplation of Religion in Modern Charani Literature)' (in the special context of Pingalshi Narela and Dula Bhaya Kaag). Describing the contribution of the Charans and Charani literature from the historical era to the present time as well as its importance, the ancient Charani literature, the medieval Charani literature, the modern Charani literature are categorized into different sects corresponding to the devotion seen in the poets. Poets of modern Charani literature have written biographies as well as Dharmachintan (Contemplation of Religion) of Pingalshi Narela and Dula Bhaya Kaag.

**Keywords:** Charani Sahitya, Arvachin, modern Charani literature, Dula Bhaya Kaag

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## **I. TRADITION OF CHARANI LITERATURE**

The history of the Charan Caste is thousands of years old. The Yajurveda mentions the Charans. Primal Poet Valmiki Muni, the contemporary of Sri Ramchandraji has described the characteristics of Charan, their divine powers and achievements in Ramayana. Maharshi Vedavyas has mentioned the Charans in the Mahabharata and Srimad Bhagvat. In the Puranas, the achievements of Charan ascetic Saints are described as who have attained the heavens and skywalker.

The ancient mention of the word 'char' is in the second chapter of the 26th chapter of the Yajurveda. The word 'charan' is derived from the root 'char'. 'char' means to move, from it 'Charan' which means to get moved and its cause 'Charan : parmataatvni gati ma Pragati karave te charan (Charan means to make progress in the movement of the ultimate element)'.

यथेमां वाचं कल्याणी भावदानी जनैभ्यः

शुद्धाय चार्याय च स्वाय चारणाय ॥

पयो देवानां द क्षणार्थं दातुरिह भूयासमये

मै कामः समृद्धतामुषमाये नमतु ॥

(Yajurveda, 26/2)

The Charans are mentioned in the Mahabharata by Maharshi Vedavyas. According to the Mahabharata, the Charans lived on Mount Kailash, the abode of Lord Shankar in the Himalayas, in Indra's Amarapuri on the banks of the rivers Ganga and Saraswati. According to the scriptures, the Charans were the seekers of Saraswati. Received in Adiparva, Vanaparva, Bhishmaparva, Karnaparva, Anushasan Parva and Shanti Parva of Mahabharata, the mention of Charans is depicted in this chapter.

Puranas are considered to be the cornerstone of Indian culture.

There are eighteen Puranas. Here are some examples of the Charans from various Puranas corresponding to the subject limit. The Charans are mentioned in Ganeshpuran, Vishnupuran, Adityapuram, Skandhapuran, Matsyapuram, Vayupuran, Brahmapuram, Shivpuram and Padmapuran.

Jandhacharan and Vidyacharan are mentioned in Jain scriptures. The Charans are mentioned in Prabandha Chintamani, Malati Madhav, Amarkosh, Sutra of Paninimuni and Prakriti-kosh which is discussed in detail in the present chapter. The Charans are thinkers as well as poets have given the etymology and meaning of the word Charan. The passionate pioneers of Charani literature have defined the characteristic of Charani in accordance with Dharma and Karma. Charans like Pingalshi Payak, Ishardasji Barhatt, Pingalshi Narela, Suryamall Misan, Patabhai Ratnu, Aai Shri Sonal, Dr. Ambadan Rohadia has defined the Charans. Philosophers and historians like Pandit Sukhlalji, Dr. Mohanlal Jignasu, Kishorsinh Sauda, Hariprasad Shastri, Zaverchand Meghani, T.N. Dave, Gondal Maharaj Bhagwatinhji, G.V.Devasthali Zala, Sir Moniyar Williams, Major Raghuvveer Sinhji, Muraridanji, Pushkar Chandarvakar, Purohit Gaurishankar, Dr. Balvant Jani, M.T.Buch have defined Charans.

## **1.1 Aai Tradition in Charans**

The historical tradition about the glory bright clan tradition of the Charans is a memorized tradition. Charans are worshiper, adorer and seeker of 'Aai' means the power. The 'Aai' tradition of the Charans makes their lineage brighter.

The 'Aai's of the Charans is the factor that resists injustice. 'Aai' were immersed in self-realization. It 'Aai' was always in the forefront in subjugating subject blindness as well as in defending religion. Bhelio (Lobdi) is a special kind of divine garment which is held by Charan's 'Aai' (Jogmaya).

Bheliyo means the one who lives with the permanent, the one who protects, the one who merges with the one who covers, the one who overcomes the fear, the one who cannot be overcome. Bheliyo means the one who crosses the Bhavsagar.

The 'Aai' quotes described by Manubhai Gadhvi are discussed here.

Each 'Aai' (Mataji) has chosen the Charan clan to assume birth. And since this 'Aai' was born in the Charan clan, the Charans are called Deviputra.

## **1.2 Characteristics of Charans**

- Charan, the praiser of Purans
- Subordinate personality of the Charans
- Characteristic Charan
- Truthful Speaker Charan
- Charan's policy and karma

## **1.3 Charan's History**

Literature composed by the Charans is Charani Literature. Charani literature has a long tradition. Charani Literature is an advocate of art not for the sake of art, but for the sake of life. Charani literature, is literature written in the original Dingal language. Characteristic, polite, truthful speaker, fearless and the narrator of the state poem is Charan and their literature is the Charani literature.

## **1.4 Features of Charani Literature**

Charani literature is as diverse as Gujarati literature. Charani literature is the literature of heroes, saints and Sati. These features of Charani literature have been deduced.

- Immaculate and inspiring
- Historical
- Community
- Respect for women
- Heroic
- Cultural harmony
- Valuable literature

### **1.5 Classification of Works of Charni Literature**

The creations of Charani literature are described in two ways.

1. Dingal Literature
2. Pingal Literature

Dingle means Dimbh + Gal = Dimbh means baby and Gal means throat Dimbh Gal which later became throat i.e. child's voice. Just like Prakrit is called a child language, Dingal is the official language of Rajasthan.

The characteristics of Dingle literature are as follows.

1. Bilingual coordination
2. Visarga experiment prohibited
3. The 'ref' is not experimented with, and transferred.
4. Plural form of masculine and feminine words
5. Plural form of feminine words

### **1.6 Problem of research of Charni Literature**

Dr. Bharat Pandya discusses here the research problems of the described Charani literature.

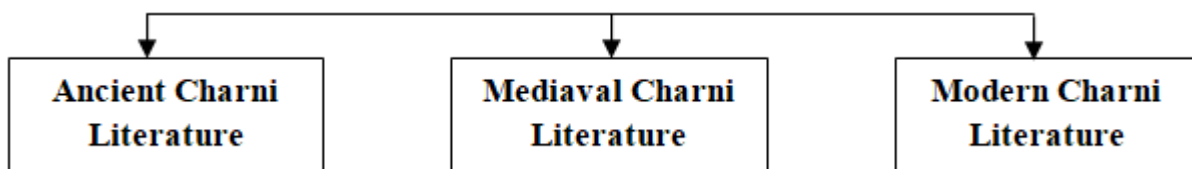
1. Lack of manuscript training
2. Lack of mythological knowledge
3. Lack of knowledge about historical-history
4. Lack of knowledge of folk dialect and folk tradition
5. Lack of knowledge of the language of Charni literature
6. Lack of knowledge of Charani prosody
7. Lack of familiarity with the poetic style of the Charani tradition
8. Lack of journals for Charni literature

### **1.7 Modern Charni Literature**

Charani literature has developed in Gujarat as well as Rajasthan. Saurashtra has been the center of Charni literature in Gujarat.

Just as Gujarati literature is divided into three sections corresponding to time, Charni literature is also divided into three sections.

## **II. CHARNI LITERATURE**



### **III. ANCIENT CHARNI LITERATURE**

From the ancient Charni literature to the contemporary Charni literature has been a common feature. There are similarities in the characteristics of Viraras, Bhaktiras, and Pranayaras etc. A glimpse of love and heroism, sattvaguna, courtesy, limits is found in Charani literature. Ancient Charani literature begins with Maval Varsada. (He) Ra'Lakha Fulani (Vikram Samvat 911 to 1035) is believed. Historical epoch Charni literature is found to be rooted in the memorized tradition. From the time of Ra'Lakha Fulani, Charani literature became literal.

Ancient Charani literature is divided into four sections.

1. Contemporary poets of Lakha Fulani
2. Charan Poets of Solanki Era
3. Ancient Charan Female poets
4. Other Ancient Charan poets

The contemporary poets of Lakha Fulani are Maval Varsada, Balwan, Bijal, Somang and Dudo. It is discussed in detail in the dissertation.

Anand Misan, Aala Varsada, Udaysinh Rana, Dhuman Charan, Ramchandra Charan and Kunchala Misan. The details of the Solanki Era Charan poets are discussed in the dissertation.

I. Varudi, Manavalli, Holbai Udhash, Ujali, Sai Nechadi, Sheni Gorviyali. These ancient female poets are discussed in detail.

Ancient Charan poets like Satnath, Lunpal Mahedu (first), Ram-Ratan, Lila Gadhvi, Vijanand, Lunpal Mahedu (second), Mala Narela, Harisur Barhatt, Tejoji, Vithu Meha are discussed in detail here.

### **IV. MEDIEVAL CHARANI LITERATURE**

Many creations describing the medieval as well as the political, social, religious conditions of the time can be found in the early medieval Charani literature. There is a difference between Gujarati and Rajasthani Charans. Charani literature has spread a lot in Saurashtra - Gujarat, Charottar as well as Rajasthan. Rajyashraya and Lokashraya are becoming the motivators as well as the nourishing forces of Charani literature. The devotion described in Charani literature reveals the diverse heritage of this literature. This type of devotion is especially found in Charani literature.

1. Devi Bhakti (Devotion to the Goddess)
2. Krushna Bhakti (Devotion to Krushna)
3. Ram Bhakti (Devotion to Ram)
4. Shiv Bhakti (Devotion to Shiva)
5. Devotion to the Village God
6. Stavan Bhakti

#### **4.1 Sects of Indian Devotional Tradition**

Theology took place in the Indian devotional movement. The various sects of the Indian devotional tradition are as follows.

1. Shri Sects
2. Vallabh Sects
3. Swaminarayan Sects
4. Shakta Sects
5. Nath Sects
6. Sant Sects
7. Vaishnav Sects
8. Jasnathi Sects
9. Ramsnehi Sects
10. Dadu Sects
11. Lok Devta

#### **1.2 Medieval Charan Poets Following the Shakta Sect**

Shaktipuja (Adoration of Power) has the best place in the religious beliefs of the Charans. Through adoration, worship, sadhana of the Goddess, the Charans express Saguna, Nirguna as well as both types of devotion in their creations. The Mahabharata confirms this.

“तुष्टिः पुष्टिधृतिः दीप्ति चंद्वादीत्य ववाद् वनी  
भूर्तिभूर्तिमत्ता संख्ये, वीक्ष्यसे सद्ध चारणै ।।”

Many poets like Lupa Rohadiya, Barhatt Chohath, Chundoji Dadhvadiya, Karamshi Aashiya, Madhudas Dadhvadiya, Kesudas Gadan, Ghela Khadia, Rava Mpd, Nandan Barhatt, Parmanand Vithu, Jaga Khadia, Jogidas, Devidas Bati, Saidas Zula, Kheta Mod, Kalyanji Kalhatt, Ratnu Virbhan, Hamirdan Ratna, Langidas Mahedu, Adha Pahad Kha, Bakhtavardan Khadia, Surmall Aashiya, Hukmichand Khadia, Ramdan Lalas, Karsandas Baliya, Pratapvacha, Dhanraj Kalhatt, Bankidas, Ful Varsada, Opa Aadha, Morardas Barhatt, Godad Mahedu, Suza Detha, Jagmal Mahedu, Parmanand Zula, Jivan Rohadiya, Makandas Zula, Ebhal Gadhvi, Amarsang Bahratt, Jethabhai Udhash, Ramchandra Mod, Kisna Aadha, Karmanand Misan belong to the Shakta sect. The details of which are discussed in the present chapter.

#### **1.3 Poets Following the Vaishnava Sect**

The sect was started by Jambhoji in Vikram Samvat 1542. Jambhoji was inspired by Nathpanth. Jambhoji is one of the four chief Charans of the 16<sup>th</sup> century.

Poets like Kolhaji Charan, Kanhoji Charan, Allunath Kaviya, Kolhaji, Ashaji Rohadiya, Ishardasji, Sanyaji Zula, Hardasji Misan, Saidas Zula, Pirdan, Narhardasji, Khetsi Sai, Tejsinh Barhatt, Muraridan Barhatt belong to the Vaishnava sect. Which details are discussed.

#### **1.4 Charan Poets Following the Swaminarayan Sect**

Shambhudan Aashiya, Brahmanand Swami & Udayram Rohadiya are Charan poets following the Swaminarayan sect. The details of which are discussed in the present chapter.

#### **1.5 Charan Poets Following the Shaiv Sect**

Kisna Adha, Kandas Mahedu are Charan poets who follow the Shaiv Sect. The details of which are discussed in the present chapter.

#### **1.6 Medieval Charan Poets Following the Nath Sect**

Dalla Aasiya and Allu Nath are among the medieval Charan poets who followed the Nath sect. The details of which are discussed in the present chapter.

#### **1.7 Modern Charani Literature**

‘Poet are born not made’. The time of modern Charani literature is considered to be in the late nineteenth century. A verse is prevalent in Gujarat for modern charani literature.

‘Pabede Dohe palrav,  
gayan pingal git,  
Tark Chand duha tana,  
kavi Shankar kavit’

(Pabede is a type of poetry.)

#### **1.8 Shaktamtavalambi Modern Charan Poet**

In the present chapter, powerful young Charan poets like Ramnath Kaviya, Mahedu Khidan, Girivardan Kaviya, Gopaldan Kaviya, Ganeshpuri, Shivbakhsha Palhavat, Sinhdhayach Budhsinh, Kaviya Hinglajdan, Jabardan Rohadiya & Dula Kag are discussed.

Charan Poets like Devidan among the Modern Charan poets following the Swaminarayan sect, Swarupadas among the Modern Charan poets following the Dadu sect, Sanmanbai, Pingalshi Narela & Palarvabha Paliya among the Modern Charan poets following the Vaishnava sect, Umardan among the Modern Charan poets following the Ramsnehi Sect, Shankardan Detha among the Modern Charan poets following the Shaiv Sect & Pirram Umardan among the Modern Charan poets following the Khalsa Sect are discussed in the present chapter.

#### **1.9 Life and Poetry of Pingalashi Narela**

Pingalshi Narela was born in Shihor, a town in Gohilwad, on the day of Aso Sud Agiyaras (Year 1856) in 1912. His father was State Poet of Bhavnagar Patabhai and mother was Aiba. Pingalashi Narela State Poet of Bhavnagar, the third generation of poetry was descended in blood. Pingalshibhai has been called as 'Last Minstral' i.e. Last sacrament Charan of the Middle Ages by Mahakavi Nanalal and Meghanibhai.

*CONTEMPLATION OF RELIGION EXPRESSED IN MODERN CHARANI LITERATURE  
(IN SPECIAL REFERENCE OF PINGALSHI NARELA AND DULA BHAYA KAAG)*

According to Jayamalla Parmar, 'The first Sacrament Charan of the rising age gives birth to its own poet'. Pingalashi Bhai gave what Lokatma asked for. What Pingalsibhai gave, Lokatma got it.'

The line of devotion started from Narasimha Mehta to Meera continues uninterrupted. Pingalashi Narela's devotional verses, bhajans as well as Garbi are reminiscent of Dheera and Dayaram.

Free from hatred, he was full of kindness, human love and devotion to the Supreme Being and was wise. He sang many high story, occasional poems by cloudly sweet voice. Happiness was seen in him. He was a plump body, stubborn and cloudly voice poet. The simplicity and sentiment of this outspoken Charan's poem reached the hearts of the poor.

Dula Kaag says of his personality, 'What can I say about the narrator! That is what mother's son is Pingalshibhai.'

Pingalshi Narela is established as a royal poet of Bhavnagar. In his enthusiastic tone, for a moment, there were expressions like Thakor Atabhai, Jogidas Khuman, a Rajput warrior fighting against enemies. The waterfall of poetry was flowing from Pingalsibhai's throat. His thoughts are full of heroism, devotion and beauty. Both spontaneity and restraint are maintained in his poems.

He was also the best storyteller. Pingalshi Narela was the best mentor. In Pingalsibhai's speech, the element that fills humanity means delly and extensive bread.

Meghaniji says that, "he had a extensive experience solving the bodia letters of the Dingli language from dilapidated old books. He composed the best and unique poetry of Dingli language. The twists and turns of his creations were unique.'

Describing the talent of Pingalashi Narela, Chandravadan Mehta says that he is a man of Hari, a pious devotee, a man of sattvic instinct. Examining his poems, the line of devotion started by Narasimha Mehta and the line of devotion continues uninterrupted in Meera, Bhoja, Dayaram, Sahajanand, Dayaram, Nanalal, Rajendra Shah, Niranjana Bhagat, Balamukund. The faith of the poets is unwavering towards God. Faith in the Supreme Being has not faltered in the mechanical age, the atheist age as well as the scientific age.

'Govind goti diyo mari gavadi' Pingalshi Narela studied Gujarati, Hindi, Charani, Vraj language poetry from his majestic father Patabhai. In his voice as well as in his poetry, the best expressions of fluency of Vrajbhasha are seen.

Maharaj Vajesinh invites poets every Wednesday, spreading the flow of poetry. The part of his palace where such a meeting was held was the Budhwariyo palace. Delly of Bhavnagar means some Charans, Brahmins, Monks, Saints, Police, Constables, Royal Poet everybody's rest means Delly. Delly and its wide bread are an element of humanity. Meghaniji named the delly 'Mulk Mashhoor'.

1. The name of Shanti as a reward.
2. Occasions of Pingalashi Narela's morality
3. Pingalshi Babu's generosity.



Pingalshi Narela died in his house (deli) at 12.30 pm on the night of Phagan Vad Baras at Bhavnagar, the last remnant of the medieval literary rites of Charan Birdai and Bhaktiras.

### **1.10 Tribute to Pingalshi Narela**

The poet Scott wrote that Lay of the last Minstral (The last star of Gujarat's old poetry passed away today.)

‘Tetris karod tan pde,  
Tare devni Dinanath,  
Paracho charan podhadyo,  
Nare pingalnath’

### **1.11 Creations of Pingalshi Narela**

1. Pinganvani
2. Chitt Chetavani
3. Pingal Kavya Part-1-2
4. Satyanarayan Katha
5. Pingal Veerpuja
6. Shrikrushna Balleela
7. Hariras Granth Sampadan
8. Subodh Mala
9. Ishar Akhyan
10. Sujata Charitra Ane Sati Mahima (Unavailable)
11. Takhtaprakash
12. Bhav Bhushan

These works are discussed in detail in the dissertation.

### **1.12 Life and Poetry of Dula Bhaya Kaag**

The present chapter discusses the life of Dula Bhaya Kaag, his childhood, his studies, the devotion woven in his life as well as his achievements, his poetry (creations). These issues are discussed.

Dula Kaag's birth, Dula Kaag's ancestors and family, mother's endearment compassion, Fasting person Dula Kaag's cultural center, daily rituals, study and devotional youth, Kagbapu and Guru relationship, mystery and philosophy are discussed in detail in the first chapter (sarvani) of the poem.

In Eternal Truth, the research paper discusses issues such as the poet's simplicity, Bhajanik: Dula Kaag, Rishi Drushta: Dula Kaag, Identification of the torn cup, Jal Kamalvat Dula Kaag, Dula Kaag who is firm in his belief, Earth poet: Dula Kaag, Unique poet and imprint (Aarshdrashta Chhap), Kaag (crow) and folk culture.

Poet Kaag's personality and poetry are both of a noble kind. Dula Kaag's literary talent has found a high place in the hearts of famous anonymous people like Mahatma Gandhi, Vinoba Bhave, Ravishankar Maharaj, Prabhashankar Pattani, Shamaldas Gandhi, Gokuldas Raichura, Zaverchand Meghani, Ravindranath Tagore, Pandit Sukhlalji, Yogiji Maharaj, Bhavnagar Krushnakumarsinhji and Virbhadrasinghji, Aai Shri Sonal.

Thinkers who reveal personality characterize the statements made for Dula Kaag. Pingalshi Lila, Manubhai Pancholi, Dolat Bhatt, Duleray Karani, Jaybhikkhu, Ratikumar Vyas, Daxinkumar Joshi, V.S.Gadhvi, Dr. Balvant Jani, Pravin Gadhvi, Dr. Ambadan Rohadiya, Dr. Bipin Aashar, Dr. Usha Upadhyay, Shamaldas Gandhi, Gokuldas Raychura, Zaverchand Meghani, Manubhai Gadhvi, Jaymall Parmar, Harindra Bhatt, Pandit Sukhlalji, Ravishankar Maharaj, Jitubhai Maheta, Dinkar Maharana Natvarsinhji, Aai Shri Sonalma, Hingoldan Narela, Jaymall Parmar, Vinu Mehta etc. have elaborated on the following Dula Kaag statements.

In the present issue, Maithili Sharan Gupta, Pandit Sukhlalji, Jaybhikkhu, Joravarsinh Jadav, Bachubhai Gadhvi, Morari Bapu, Gokuldas Raychura etc. have discussed in detail the promise spoken after listening to the poet Kaag.

1. Bhudan Yagna
2. Rajwada Sathe Sambandh  
'Fakt Rajput nam dharan kari  
Mas vidhvidh pashuna udavo,  
Bapu kahi haji pay tamane pde,  
Sharam bapu tani kaik lavo,  
Choru saghala marye bap kena thashe?  
Bapni kaik farju bajavo'

He was died on 22<sup>nd</sup> July, 1977. Dulerai Karani Kishan Rathod, Mithabhai Parsan, Narayandas Baliya, Apa Hazar etc. have paid homage to the poet Kaag.

Issues like touch of value and reality in poetry, specialty of Dula Kaag's literature, poet Kaag's poetry promotion are discussed in the present chapter.

### **1.13 Contemplation of Religion of Pingalshi Narela**

The Charan who constantly meditates. Devotion is woven in Charan's born culture. Where there is devotion, religion is necessarily present. And religion, devotion also becomes instinctive. His compositions are heroic, erotic, devotional. The glory of eternity is described in the creations of Pingalashi Narela. The immortality of the body is depicted in the renunciation of Pingalashi Narela, however. It is discussed here.

The glory of Sadguru is woven in the compositions of Pingalashi Narela. 'Gu' means ignorance and 'Ru' means knowledge. The Guru who leads from ignorance to wisdom. Presenting the concept of Guru here, the glory of Sadguru in the composition of Pingalashi Narela is depicted. The futility of rituals, extrinsic and falsehoods are depicted. In the poet's contemplation, he has charted the futility of ritual, extrinsic and falsehood.

Nature is threefold. 1. Sattvaguna, 2. Rajas Guna, 3. Tamasaguna. By discussing these virtues, Pingalashi has presented the predominance of Sattva virtues in Narela's thought.

The renunciation of craving through penance and renunciation is seen in glory. There are five types of penance. (1) Body Penance, (2) Speech Penance, (3) Mind Penance, (4) Sattvic Penance (5) Rajasic Penance, (6) Tamas Penance.

There are three types of renunciation. 1. Tamas renunciation, 2. Rajas renunciation and 3. Satvik renunciation.

There are three types of cravings. 1. Work craving, 2. Bhav craving and 3. Vibhav craving

The Bhagavad Gita describes the glory of craving and renunciation through the means of Nishkam Karma, Anasakti and Sthitapragna. Pingalshi Narela's contemplation of religion (Dharma Chintan) has been discussed after discussing these issues in detail.

Pingalashi Narela's works are woven with both ephemerality and the principle of auspicious speed (Shubhashya Shighram), which are discussed.

Truth means God and God means truth. There are two types of truth: (1) finite truth (2) absolute truth.

These issues are found woven in the compositions of 'Thasho mota prabhu bhajvathi, prabhu bin kon bachave prani, nar Shobha pame nirmal nitithi' etc.

#### **1.14 Symptoms of Vaishnavism**

Pingalshi Narela's compositions on the subject of devotees and Vaishnavism are presented here by depicting. In 'Eva Prabhujan Shura Re', the poet has depicted the characteristics of a devotee.

Gyan Yoga 'Padhe Nidan Shastra Gyanwan Moksha Payaga' the poet depicts Gyanyukta Bhakti.

The predominance of marjaranyay is seen in the compositions of Pingalashi Narela. In the South Indian devotional tradition, there are two types of devotional traditions in Ramanujya Vaishnavadhari (1) Merkatnyay and (2) Marjaranyay. In "Aaj mine sevakjan jani bhagya ruda to sheesth male" etc. the predominance of Marjaranyay can be seen.

The concept as well as the features depicted in the Indian tradition of virtuous women are presented.

Just as the Paramtattva is only one in the compositions of Pingalashi Narela, so it was presented in 'Prabhu Sahu Na Ek Pramano'. Mention of एकम सत वप्रा बहुधा वदन्ति is available.

### **1.15 Bhakti (Devotion)**

Devotion is superior to karma, knowledge and yoga. Devotion is essential. The basis of devotion is faith.

There are three types of devotees. 1. Sakam Bhakt, 2. Nishkam Bhakt, 3. Gnani Bhakt.

The Bhakti movement in North India (1) Ram Bhakti and (2) Shri Krishna Bhakti is found.

There are many poets following the Vaishnava tradition in medieval Charani literature. Ishardasji, Sayaji Zula, Kolhaji Charan, Kanhoji Barhatt, Allunath Kaviya, Kalhaji, Ashaji, Haradasji Misan, Saidas, Narhardasji etc. poets have furthered this devotional tradition.

In the recent Charani literature, the concepts of Ramabhakti, Krishnabhakti and Dashavatar have been introduced in the works of Pingalashi Narela. A special style written in the style of devotee poets like Sant Kabir, Raidas, Dadu, Surdas, Meera, Jayasi, Bihari etc. impresses on the mind of the reader.

- 1. Krushna Bhakti:** (1) Description of Balleela, (2) Premlakshana Bhakti (3) Namsmaran Bhakti, (4) Paramtattva The formless form of the Supreme Being, (5) Incarnation Bhakti
- 2. Ram Bhakti**

This issue is described in detail. Also discussed are their policy and ascetic issues.

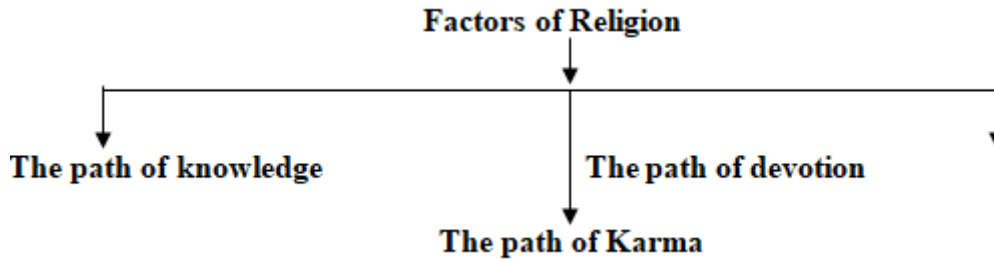
### **1.16 Contemplation of Religion of Dula Kaag**

In the present chapter, the Charan poet Dula Bhaya Kaag has written a contemplation of religion.

The glory of humanity (policy) lies in the religious tradition of the Charans who evoke the ephemerality of human life. Charans are a factor that always inspires humanity, ethics, restraint, meditation as well as the establishment of a religion by serving the path of the religion.

The word religion is derived from the original Dhru. Dhru means to contain. Religion means Dharma. Which is derived from the original Re and legere, i.e. rebuild. Several definitions of religion has been defined.

Contemplation of religion is called theology or Dharma philosophy. Religious life faithfully accepts many concepts such as paramatattva (God), salvation, devotion, eternal life as well as surrender. Dr. Yagnik says that, from these questions, it can be learned that theology and metaphysics are considered to be a fundamental branch of philosophy. The definition of religion is described here.



In the Gita, knowledge, devotion and karma, the combination of these three purposes as well as its place is inevitable.

Each of these aspects can be observed in the Charani literature. Knowledge, Devotion, Abstinence as well as Polity are woven in this literature in a philosophical way.

1. The Path of knowledge
2. The Path of devotion
3. The Path of karma and
4. The Path of abstinence.

Both knowledge and the importance of knowledge are discussed here.

### **1.17 Importance of Knowledge in Dula Kaag's Thinking**

The path of knowledge includes the questions and solutions that arise from thinking about the Philosophical (Tattvatrayi) (Jiva, Jagat and Ishwar). The following points can be deduced from Dula Kaag's path of knowledge by studying Dula Kaag's thoughts in this regard.

1. A sermon regarding eternity
2. A sermon regarding mythology
3. A sermon regarding vedvedanta
4. A sermon regarding ethics
5. A sermon regarding renunciation

These issues are discussed in detail.

The importance of devotion and devotion. Devotion is depicted in Dula Kaag's contemplation by discussing these issues in detail.

### **Devotion in the contemplation of Dula Kaag**

Aai (Mataji) Devotion

Devotion to God

1. **Aai (Mataji) Devotion:** The power form of the Supreme Being, the supernaturalness of the Aai, devotion of Aai and Advaita Vedanta, Aai : the power of Maya, the Goddess: the creator and destroyer of the world, the praise of power, the praise of faith, the incarnation of devotion. These issues are discussed.

**2. Devotion to God:** Swarup bhakti, Saguna-nirguna bhakti, Avatar (incarnation) bhakti, Ramavatar related bhakti, Krishnavatar related bhakti. These issues are discussed. Dula Kaag is characterized by devotion. The important details of policy and policy are given.

Dharma (religion) = Sadachar (virtue), Sadachar (virtue) = Dharma (religion), Dula Kaag gives importance to karma over clan, as well as the hospitality of the Indian tradition is given by the poet Kaage in Charan Sahaj Bani. The speed of karma has been judged more than religion. 'Karmanyevadhikarase' is given in-depth contemplation. Kagwani is called Paravani. And good thinking, there is the contemplation of virtue. Morality is also reflected in prose particles. Corruption, atrocities, immorality, eradication of addiction etc. have been given the policy of contemplation.

“Tyag n take vairagya vina”

Dula Kaag's ascetic works are discussed in dissertation.

The triune confluence of knowledge, devotion and asceticism is found in the compositions of Dula Kaag under study.

## **V. CONCLUSION**

The present research summarizes the facts obtained from the point of view of research through a brief analysis and decomposition of the work done in each chapter of the whole study.

The Charans are the bearers of human values. From ancient times to the present time, the Charan has been standing eternally. They never felt the corrosion of time. As well as the change of age, there is also a change in the Charans. With the coming of political change, the responsibilities of the Charans towards the kingdom resulted in the responsibility of the nation. The Charans have created literature for ages. The Charan who constantly meditates. Literature composed by Charans called Charani literature.

The Charans are worshiper, adorer and seeker of Aai (Mataji). As well as this Aai (Mataji) tradition makes the Charans Clan successful. The Aai (Mataji) tradition of the Charans is inspiring towards devotion and spirituality. This Aai (Mataji)'s dress is mixed and is worshiped by the Charans through 'Charaj'. Charani literature remains a matter of pride for India.

Charani literature is composed in the original Dingal language. This literature is pure and inspiring, public, women's respect as well as literature that flows in different flavors. In this literature, devotion, pure love, eternity, knowledge, morality, religiosity, patriotism, adoration are depicted.

The Indian devotional movement has a very deep theology. This devotional tradition includes Shri Sect, Swaminarayan Sect, Vallabh Sect, Shakta Sect, Nath Sect, Vaishnava Sect etc. Medieval as well as modern Charani literature is classified according to these sects.

*CONTEMPLATION OF RELIGION EXPRESSED IN MODERN CHARANI LITERATURE  
(IN SPECIAL REFERENCE OF PINGALSHI NARELA AND DULA BHAYA KAAG)*

In the thoughts of Sanskar Murti Charan as well as Pingalshi Narela who solved the Dingal language, devotion, heroism and compassion are predominant. Bhavnagar's Dely and Budhwario Mahal is an element of humanity.

Dula Kaag is a confluence of voice, saying and poetry. Religiosity as well as spirituality pervaded in his life. He was known as the Poet of Soil. His poetic and contemplative style remains extremely profound in the renaissance of the Gandhi era. The poet covers the glory of family and personality, the message of eternity as well as human values in Kaag's Kagwaani. National consciousness, religiosity, spirituality, morality, heroism, predominance of destiny, knowledge, devotion, asceticism and policy are found.

In Pingalashi Narela's contemplation of religion (Dharmachintan), the glory of eternity, the immortality of the body, the glory of Sadguru, the futility of ritual-extravagance-falsehood, the predominance of Sattva-guna, the glory of renunciation of craving through penance and renunciation, are the symptoms of Nishkam Karma, non-attachment and steadfastness. Apart from this, in his thinking, there is ephemerality as well as the principle of auspicious speed, the predominance of truth, the characteristics of Vaishnavism, the predominance of Marjranya, devotion. In his thoughts, the concept of Ramabhakti, Krishnabhakti and Dastar is introduced. Santkabir, Raidas, Dadu, Surdas, Meera, Jayasi, Bihari etc. are the imprints of a special style written in the style of devotee poets. His devotion to Krishna and devotion to Rama remain special.

Dula Kaag's thought is divided into four types namely Knowledge, Devotion, Policy and Vairagya. In his path of knowledge, enlightenment regarding eternity, enlightenment regarding Puranic, enlightenment regarding Ved-Vedanta, enlightenment regarding ethics, enlightenment regarding renunciation is prescribed. And devotion to God and bhakti to God make him a close devotee. Apart from this Saguna, Nirgun devotion, Incarnation (Avatar) devotion, Swarup devotion. In addition, policy and ascetic thinking also remain profound.