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Gādaliyā Luhār Community and Oral Tales

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Abstract: India is a land of diverse communities. All these communities have distinct life-style and cultural heritage. To know India in a real sense, one needs to know all these communities and different beliefs they hold. Majority of these communities have rich oral traditions. But due to the failure of inter-generation transfer their orality is on the verge of extinction. This article deals with one such community, the Gādaliyā Luhār community of Gujarat State, and presents the oral tales of this community that has the potential to extend the spectrum of 'Indian Literature.' Though 'Indian Literature' is considered a broad category that includes the literature produced in all the recognised languages of India, the paper hints at the fact that sufficient attempts have not yet been made to bring the large ocean of the oral literature under the scope of 'Indian Literature.' Through the oral tales of the Gādaliyā Luhār community, the paper shows how the oral literature of other communities can also be brought in the arena of Indian Literature through translation.

Keywords: Gādaliyā Luhār community, oral tales, Indian Literature, culture, identity.

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Gādaliyā | Luhār | is a historical nomadic community of Luhars which claims its origin in Rajasthan, a state in the present-day India, and *some* association with the King of Mewar, Mahārāṇā Pratāp (1540-1597). This community is commonly found nomadising on the bullock-carts in the western states of the Indian subcontinent. The prefix 'Gadaliya' is a reminder of a historical event that compelled this community to leave Rajasthan in 'Gādā' (bullock-carts) in search of social, cultural and religious armour. It is believed that Gādaliyā Luhārs are not originally ironsmiths but they accepted the blacksmithery as a profession after their migration from Rajasthan. However, there are also certain confronting views that negate this possibility. It is believed that this



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community started migrating to the different parts of western India after the fatal battle of Haldighati fought between the armies of Mahārāṇā Pratāp and the Mughal Emperor, Akbar, in June 1576. The political consequences of the battle of Haldighati are recorded in almost all the mainstream historical accounts of the Mughal Empire and the Rājputana, but the migrations of this community, as a result of the war, is not recorded anywhere except the memories of the Gādaliyā Luhārs. The spread of a rumour that Mahārāṇā Pratāp was killed by the Mughals in the battle of Haldighati aroused the feeling of social, cultural, and religious insecurity and this feeling of diffidence led a certain group of the Hindu Rājputās to leave Rajasthan in search of cultural-religious shelter. They dispersed in the different parts of the ancient India but never settled anywhere and always continued their migrations. Some ethnographic-anthropological surveys records that this community accompanied Mahārāṇā Pratāp during his stays in hills and jungles of Mewar region and took vows with him that they would “Not to go up to the fort, Not to live in a house, Not to sleep on a bed (cot), Not to use lamps (light), Not to use ropes for drawing water from wells” (Mishra 1977). Who are these Gādaliyā Luhārs? Were they soldiers or blacksmiths in the army of Mahārāṇā Pratāp? – are still some pertinent questions that have remained unanswered because of the absence of subaltern history. The answers to all these questions hold a great significance for them because in the caste-based Indian society they have been victimised for not having an identity.

What follows the dispersion of the Gādaliyā Luhār community from the then State of Mewar is painful account of non-stop migrations in the different parts of the ancient India. As their oral accounts inform, since the Gādaliyā Luhārs were associated with Mahārāṇā Pratāp, no other king was ready to provide them shelter because it would clearly mean an invitation to the rage of the Mughal Emperor (Luhar). The Gādaliyā Luhār also knew this well hence they formed small groups and went to the different directions. They decided that they would become blacksmiths to hide their original identity. Wherever the Gādaliyā Luhār had gone, they faced one major challenge of hiding their original identity. For this purpose, they started living in the outskirts of villages and changing their dwelling constantly. These migrations had to continue till the independence of the Mewar State from the hands of the Mughal Empire (ibid). Though this plain account of their migration



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seems less fascinating to the audience, it was never so simple. Their migrations continued for more than one hundred fifty years (during the Mughal Empire). During these years, they had thrown off their original cultural life, access to education, celebrations of festivals, and establishing relationship with other cultural groups. The struggles of everyday life made them forget their past. The daily migrations also caused the problem of communication between different groups of the Gādaliyā Luhār community. This failure of intercommunity communication added to the plights caused by the cultural amnesia. But surprisingly they continued to follow the vows they had taken with Mahārāṇā Pratāp and living according to these vows became their new lifestyle.

The Gādaliyā Luhārs who left the Mewar region with a promise that they would come back again to free their homeland from the foreign invaders, faced a grave cultural attack in Colonial India. The colonial rule lengthened their promise as the Mewar region came under the British control. The Gādaliyā Luhārs who were living in the different states of Colonial India considered it wise to wait till the freedom of India. The Gādaliyā Luhārs, though they succeeded in earning their food, they were always treated as someone who is 'other.' For them, the Muslim invaders were their real enemies than the British rulers (Luhār). They always respectfully treated the colonial officers as *Angrez Sarkar*, the English Government, who succeeded in ending up the Mughal Empire in India. They had high expectations from these new rulers, but it came to an end when they employed the same strategies that the Mughals had once used. Their condition became more severe in the British rule. The exploits of the colonial rulers made it difficult for them to earn their livelihood. Since the colonial rulers knew it well that this community had fought for their pride and sovereignty of the land, they were much cautious about their presence. They never did anything that could improve their conditions. Since the Gādaliyā Luhār started making the agricultural tools, their main source of income came from the farmers. But the poor condition of the agrarian society added to the poor condition of the Gādaliyā Luhārs. The colonial officers did not even care for the education of these people. Because of their nomadic life-style, the Gādaliyā Luhārs were suspected and punished for nothing (ibid). The passing of the Criminal Tribes Act in 1871 severed the condition the Gādaliyā Luhār community. Though this community was not included in the list of the criminal tribes, but those who were included in this list, often dressed themselves up as the Gādaliyā Luhārs to save



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themselves from the hands of police. When the British government came to know about this fact they started torturing the Gādaliyā Luhārs considering them criminals. The years they passed as nomads, during the colonial rule, erased their memory. They forgot many traditions and the language they were speaking originally. They forgot their identity and roots. However, they followed the vows they had taken while leaving the Mewar region, they totally forgot the cultural roots with their homeland.

These double cultural amnesias, in the Mughal and British Empire, distanced the Gādaliyā Luhārs from their motherland, cultural practices, and language. The uprooting from the motherland, the forgetting of cultural heritage and the loss of language differentiated them as *others*, both in Mewar and the places wherever they had gone. The cultural amnesias severely afflicted their indigenous knowledge system. The Gādaliyā Luhārs hid their original identity for more than three hundred years. This naturally resulted in forgetting their past and adopting new lifestyle. The Gādaliyā Luhārs has no written history. They have lost their history in the migrations that they have carried out for centuries. Most of them believed that they are basically Rājput̄s and the blacksmithery is a vocation that they selected for earning their livelihood. While talking about their origin, they narrate different 'stories' with a common structure. The origin-stories of the Gādaliyā Luhār community are often deemed as 'myths' because of the fairy-tales like elements they embodied in them. However, these stories should be considered the part of their oral histories. The members of the Gādaliyā Luhār community hold two distinct beliefs concerning their origin and their profession. These beliefs are: (i) they were basically Rājput̄s and later they adopted blacksmithery as profession when they left the Mewar, and (ii) they were Rājput̄s but they were assigned the tasks of blacksmith in the army of Mahārāṇā Pratāp. Those who believe that they adopted the blacksmithery as profession when they left the Mewar, they have a different story than those who believed that they were assigned the tasks of blacksmith in the army of Mahārāṇā Pratāp. However, they hold different views on their origin, much of the structures of their origin-stories resemble each other closely.



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No reference to the Gādaliyā Luhār community is found in any alleged work on the history of Rajasthan. Even James Tods' famous historical account, *Annals and Antiquities of Rajasthan* (1907), does not mention anything about Gādaliyā Luhārs. Renowned historians like Jagdish Singh

Gahlot (in *Rājputane Ka Itihas*, 1937), Gauri Shankar Hira Shankar Ojha (in *Rājputane Ka Itihas*, 1940), Raghuveer Singh (in *Poorva-Adhunik Rajasthan*, 1951) do not mention the Gādaliyā Luhārs in their works. Only in Kaviraj Shyamal Dass' *Veer Vinod* (1886) and in the 1891 Census of Marwar, one comes across brief descriptions of Gādaliyā Luhārs. These brief descriptions are too shallow to trace the history of the community. It is important here to point out that all such articles, reports, and books have not yet succeeded in establishing a sense of identity among the members of Gādaliyā Luhār community convincingly.

The presence of Gādaliyā Luhār community is found in the states like Rajasthan, Gujarat, Madhya Pradesh, Uttar Pradesh, Delhi, Punjab and Haryana. Even the Gādaliyā Luhārs are found in Pakistan. No authorised data on the population of Gādaliyā Luhār community is yet available. It can be estimated that total population of the members of this community is around 22000 in Gujarat. Most of the members of this community are engaged in blacksmithery and trading of bullocks. There are some who have joined iron scrap business as well. All the members of the Gādaliyā Luhār community have a sense of belonging to a common cultural heritage and live as a community, though they are scattered in search of livelihood.

The Gādaliyā Luhār has a rich oral tradition, but they do not know that they carry such a valuable cultural heritage. The failure of inter-generation transfer of oral literature and lack of an agency that can script their indigenous dialect into written form has caused a condition of its possible extinction. There is a great need of documenting, analysing, digitalising, and translating oral literature of Gādaliyā Luhār community before it gets lost. One comes across two forms of oral literature of the Gādaliyā Luhār community: (i) stories and (ii) songs. Telling stories has become a cultural tradition in the Gādaliyā Luhār community. They tell stories on different occasions such as in the night gatherings, in different the social gathering, in engagement ceremonies, in marriages, in condolence meets, etc. It is mesmerising experience to listen a Gādaliyā Luhār telling a story! In his own unique style, he would insert a story in between his communication with other person. His



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facial expressions and changing gestures while narrating a story create a feeling of wonder in the listeners. For them, stories always function as allegory. Their purposes are mostly different than expressed in the stories. Their stories are didactic in nature. They tell stories to say something

indirectly. For example, they will not ask a person to follow certain morals, but they will tell a story that would say what happened to a person who failed follow certain morals. Of course, it is also true that this tradition has been hampered by the modern advancements that have brought a great change in the life of the people. The members of the old generation have this skill of telling a story. The middle-aged or the younger generation have mostly lost their oral heritage.

On the basis of the recorded stories, one may divide the oral tales of Gādaliyā Luhār community under four heads: (i) stories of 'Aên,' (ii) religious tales, (iii) stories of unity and fraternity, and (iv) stories of amusement. The story entitled as "True Relative", in the next section, is a story of 'Aên.' 'Aên' means honour or dignity or *ijjatt*, respect. The 'Aên' story honour is more important than anything else. The idea of honour may be represented by different incidents. But all the incidents tend to be dealing with *ijjat*. "True Relative" talks about the importance of relation in human life. Any relation that hurts the person or do not respect his/her dignity is of no use. The character of "Hago" who appears in the opening of the story is found derogatively addressing his relative as "hago" or "hagali" because he knows that his relatives do not understand the value of relationship. Such types of the stories show importance of relationship. Religious tales are the fragments of the popular epics. These types of tales enfold the religious values of the Gādaliyā Luhār community. While these tales are narrated by the narrator, they light up a lamp up or incense-sticks in honour of the god they are talking about. The religious tales tell us the Gādaliyā Luhār community's belief concerning the creation of the universe. The story "Drupdā," here, challenges the popular notion that Draupadi, the character of the Mahabharata, helped the Pāṇdavs. Here Draupadi is presented as someone who wanted to kill the Pāṇdavs. In one of the stories, not presented here, Kuṇṭā, the mother of the Pāṇdavs shows her interest in getting remarried. Though the intentions of such stories is not hurt the feelings of the people, but through the different stories they want to present some bitter truths and these religious tales become a strategy to present those truths. The Gādaliyā Luhār community believes that whenever one has to inspire the youth we have tell them the stories that



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teach them some lessons. The stories of unity and fraternity present the instructions, commands, and orders that we wish to give our next generation. But through stories these orders are given, not directly. These types of tales are mostly allegorical in nature. They allegorise the myths of unity.

“Follow the Words” is a story where the young generation is compared with mischievous monkeys. The elder monkey instructs them to follow his words but the young monkeys do not follow. Hence, the story narrates what happens when these instructions are not followed. Finally, the elder monkey, who symbolises the wisdom, saves the younger ones, and shows how unity embodies power. The stories of amusements consist of different types of the stories. Their main purpose is to amuse the listeners in different ways. They are the stories of justice, love, some historical events, popular stories adapted from different culture, etc. The story, “The Ghāṇī’s Calf” is a story of justice. How does a Rajput get justice? – is a central concern of the story. But such stories are intended to cultivate different types of virtues in the listeners. Through these stories, the narrator suggests indirectly what should be the qualities of good human beings.

The Gādaliyā Luhār community of Gujarat speaks the Luhāri or Lavārī dialect. It is mixture of Gujarati and Mewari languages. The original recorded tales are narrated in the Luhāri dialect. These oral tales are then transcribed into Gujarati language. Here are five oral tales of the Gādaliyā Luhār community in English translation.

1. “Follow the Words”

Once there was a severe draught in Kāthiyāvād. The monkeys created turmoil. There was nothing to eat or drink for these monkeys. At that time, Charotar was famous for the green betel leaves. Hence, all the monkeys came to Charotar. The eldest of the monkeys thought that my brothers would not remain in any control here. He told to his brothers, “See, if you follow my words, I will help you out in any way. If you do not follow my words, it will not be good for you.”

In this way, the monkeys started living in Charotar. After five-six months, in the king’s palace, the monkeys changed the face of the garden. The branches of trees down on the earth and the roots in the air! These monkeys created uproar. The eldest monkey said, “Listen, I have told you to follow my words. Why didn’t you follow them?”

Thus, more two-three days also went-off.



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The king of the village had a single son. The maids would take the prince to the garden. They made the prince swing. But these monkeys had created uproar in the garden. The king became angry. He

ordered to bring a blacksmith and to cage these monkeys. The blacksmith prepared cages. The bites of chapatti were thrown inside. The monkeys entered in and were caged.

The eldest monkey said, "I have asked you to follow my words, but you did not." He was very clever. He thought he must do something to free these monkeys. He was very much old. He sent a message to the king stating, "You have imprisoned my nine hundred ninety nine brothers. Free them. It is true that it is my brothers' fault, but you talk to me. Free them. We too have honour."

The king sent a reply, "I won't free them just like this. They have destroyed everything in my garden."

The eldest monkey caught the prince and put a gun on his head. The king looked at the monkey and got feared. He thought that the monkey would kill his son. He made a cry, "Leave my son."

At that time, the eldest monkey said, "If you love your one son so much, wouldn't I love my nine hundred ninety nine brothers? First free my brothers."

The king ordered, "Bring these monkeys to my palace."

Thus, the king gave the monkeys shelter in his village. He gave them food. And this way he got rid of monkeys.

(*Words: Kāthiyāvāḍ* – it is a region in the state of Gujarat of India, Charotar - it is a region in the middle part of Gujarat)

[Narrator: Kanubhai Naranbhai Luhār, Age: 50 years, Post: Mogar, Dist. Anand, Gujarat]

2. "Drupdā"

The Kaurav said to send Drupdā to deceive the Pāṇdavs. Drupdā was sent. At the doors of four brothers' houses, the effigies of daabh grass are kept. In the house of Dharmraj, Yudhisthir is found massaging the feet of Drupdā and making a cry, "Hail the Mother," "Hail the Mother". While passing-by Bhim looked at the scene and was surprised, "My brother, the Dharmraj Yudhisthir is massaging the feet of a woman!" Drupdā heard it carefully and thought, "I will take his life first."



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Thirty-three crore gods and goddesses gathered up when the war of the Mahabharat was announced between the Kauravs and the Pāṇdavs. In the morning, the god of wind came and swept the ground. The god of water came and sprinkled the water on the ground. The whole ground was cleared up before the thirty-three crore gods and goddesses came down. Three thrones and one golden

swinging khaat came down from the heaven. No one was sitting on the throne. One-by-one the god came and sat down on the floor. Bhim was asked, “Go and see what happens! Mind well nobody sees you.” Bhim had hidden himself in the giant Bunyan tree and was watching everything while sleeping on a branch of the tree. He thought, “What a surprise! All the gods are here. Nobody is sitting on the golden swinging khaat. Who will sit on then?”

At last Drupdā came with flowing hair and looking ferocious. All stood up and welcomed her saying “Hail the Mother,” “Hail the Mother”. Kumkum is flowing from her feet. She sat on the golden swinging khaat. Bhim looked at her said, “She is my sister-in-law. She is the same who is in our home.”

Where the war between the Pāṇdavs and the Kauravs was about to take place, a Tintodi bird gave a birth to five baby birds. The Tintodi came and said, “Tomorrow there is a war between the Pāṇdavs and the Kauravs. My baby birds will pass away.”

“Tintodi, your baby birds won’t pass away.”

“Why?”

“Arjun, the archer, will hit an arrow. It will unhang the bell weighing *sava mann* from the neck of Mangala, the elephant. That bell will fall on your baby birds. And your babies will be saved.”

“They won’t die. But what about if they get strangled.”

“The bell will break slightly where the arrow will hit it and that will allow air.”

Bhim listened to it. The meeting of the gods and goddesses was now over. Bhim came back to home hurriedly.

“Arre, she is my sister-in-law who lives in our home.”

“What?”

“She is my sister-in-law. She sat on there.”

“What?”



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“... on the golden swinging khaat. The thrones came from the heaven. She sat on it. No god sat on it. Drupdā, who lives in our home sat on it.”

“Did she say anything?”

Kuṇṭā said that she had come to kill.

“Did she say anything?”

“Yes. There will be a war between the Kauravs and the Pāṇdavs. The Tintodi has given birth to five baby birds on the same ground. The birds will pass away. At that time Drupdā said that ‘They won’t pass away. The bell weighing *sava mann* will fall on from the neck of Mangla, the elephant, and will cover the babies. They won’t die.’ But they will strangle. ‘The arrow will break the bell and allow the air inside. They won’t die.’

Kuṇṭā said, “Now the game is in my hands.”

In the morning Kuṇṭā woke up very early. She took water and a datoon and went to Drupdā.

“Take water and a datoon.”

“Oh goodness! How is it possible? Can a mother-in-law give water and a datoon to her daughter-in-law?”

“If a daughter-in-law can serve a mother-in-law throughout the year. A mother-in-law can serve her too someday.”

“Ask whatever you want. You are free.”

“Free? Okay, the way the five babies of Tintodi can be saved. My five sons must be saved.”

“Please ask something else.”

“Then forget it. The way the Tintodi has five babies, I too have five sons.”

“See, I can spare all your five sons. But you have to first give me your son, Bhim as my offering.”

She was very angry over Bhim.

“Okay.”

Kuṇṭā said to Bhim, “You have one shoulder of vraja and other of copper. Drupdā will blow burning air and then will eat you up. The water will become hot enough to burn you down. Keep your copper side up and vraja side down and struck yourself in the mud.”



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Nearby a pond, when Drupdā blew air, Bhim struck himself in the mud keeping his copper side up. When the water got cool, he came out. He used to exclaiming, “Victory to the Pāṇdavs and Defeat to the Kauravs.” Again, she blew the air and water became hot, he struck himself in mud keeping his copper side up and said, “Victory to the Pāṇdava and Defeat to the Kauravs.” This happened for seven times.

At that time the Pāṇdavs became immortal. Drupdā gave the Pāṇdavs a boon proclaiming them immortal. Otherwise, Drupdā had come there to deceive the Pāṇdavs.

(Words: khaat – cot, Kumkum – a red colour powder like substance used in holy ceremonies, Tintodi – the name of a bird which commonly lays its eggs on earth, *sava mann* – approximately of the weight of twenty-five kilograms, datoon – a small stick of green tree used for brushing the teeth)

[Narrator: Ranabhai Manekbhai Luhār, Age: 80 years, Post: Dashrath, Vadodara, Gujarat]

3. “True Relative”

There was a hago. He had a habit of hukka and opium-water. His elder daughter-in-law would come with a hukka to him and would say, “Father, smoke the hukka.” His younger daughter-in-law would come with opium water and would say, “Take this.” The hago had a habit of inserting a finger in the opium water and would sprinkle the water on the ground saying, “This is for my hagali and this is for my hago.”

Looking this gesture, the younger daughter-in-law says, “Isn’t our father-in-law referring to our parents, elder sister-in-law?”

“Of course, he is referring to our parents.”

“You ask our father-in-law for this.”

“O father-in-law, you referred to hago and hagali. Aren’t they our parents?”

“Yes, they are.”

“Then tell us, why are you referring to our parent? Otherwise, we won’t give you hukka and opium-water.”

The hago replies, “Do you want to know reason?”

“Yes”



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“Okay. Let’s wait for a good time.”

“No, today only.”

Hardly two-four days would have passed after this event and the hago said, “Prepare the bullock-cart.” The cart was prepared, and the bullocks were joined to the cart. The hago asked his daughter-

in-laws to sit on the cart. They went to the father’s village of the younger daughter-in-law. They reached to her home. The village was very close to his village that is why they had gone there first.

“O vevai, welcome...welcome... why have you come here?”

“Your son-in-law is very brutal. Though he is my son, I would say him a brutal. He has killed a person in our village. We have come here for your shelter.”

“Oh my god. Not here... not here. You will prove a risk for my family.”

“What? It’s okay.”

He said to his daughter-in-laws not to come down from the cart. He said, “Let’s go.” They went to the family of the elder daughter-in-law.

“Welcome... welcome... why have you come?”

“Your son-in-law has killed a person in our village. We have come here for your shelter.”

“Okay. It is your home. We share the same honour. The home is open for you. Sit without tension. Come down.”

At this point, the hago says, “This is my true relative and that one was ...?”

(*Words: Hago – it is a colloquial word for spouse’s father. He is also known as vevai or samdhi. Hagali - it is a colloquial word for spouse’s mother. She is also known as vevan or samdhan.*)

[Narrator: Kanubhai Naranbhai Luhār , Age: 50 years, At & Post: Mogar, Anand]

4. “The Ghāñi’s Calf”

There was a Rajput. He was going on his mare. Speedily the day turned into the night. The mare was on labour pain. He tied his mare to a tree and slept away. During the night, the mare gave birth to a calf. A ghāñchi, the oilseeds-presser, woke up and tied the calf inside his home. When the Rajput woke up, he could realise that the mare had given birth to a calf but there was no calf. He looked at the oilseeds-presser’s home and saw the calf tied there.



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“Hey, brother. My mare gave birth to a calf. Give me my calf.”

“It has been born my *Ghāṇi*, the oilseeds mill.” The oilseeds-presser said since it was tied to the *Ghāṇi*.

“Brother, we should have a judgement over this.”

The Rajput went to the village to find out the counsels for the judgement. He saw four persons.

“Where are you going, brother?” they asked.

“My mare gave birth to a calf. The seed-peeler tied it in his home. He says his wooden *Ghāṇi* has given a birth to it.”

“Let’s go. We will make the judgement.”

All went to the oilseeds-presser’s home. The four persons were dozing all the time. Again it was around twelve in the night.

The oilseeds-presser asked, “Have you come for the judgement or dozing here?”

“Brother, there was a fire in the sea. We had gone there to extinguish it.”

“Have you ever seen fire in the sea?”

“You fuck. Has any *Ghāṇi* ever given a birth to a calf?”

[Narrator: Ranabhai Manekbhai Luhār , Age: 80 years, Post: Dashrath, Vadodara, Gujarat]

5. “Let the Wind Blow”

There was a lame man. He was married. Once he went to his in-laws’ home for āṇuṇ. He had a crutch with him. After completing the ceremony of āṇuṇ, he was walking towards his own home with his wife after. There came a mango tree. Both husband and wife sat under the shade of the mango tree. The lame man’s wife looked at mangoes and asked him to pluck a mango for her.

The lame man said, “I am a lame man. How can I climb up this mango tree?”

“Throw your crutch.”

The lame man threw his crutch at a mango, but the mango did not fall. And the crutch got struck on the tree.

His wife now said, “Stand up, let’s go now.”

The lame man replied, “How can I walk now? The crutch had gone away.”



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Daughter of a rich man does not what is pain
She has one foot on land and other in sky
You may go, I shall follow you
The wind may blow and the crutch may fall down

You may go. I shall follow you once my crutch is back. Let the wind blow.

(Words: āṇuñ - it is a custom related to marriage in which the young bride is allowed to go to her in-laws' home after some period followed by marriage.)

[Narrator: Ranabhai Manekbhai Luhār , Age: 80 years, Post: Dashrath, Vadodara, Gujarat]

Notes:

1. The terms like 'Gaduliya', 'Gadulia', and 'Gadia' are also used for 'Gadaliya' Luhars.
2. 'Luhar' as pronounced in Gujarati and 'Lohar' as in the languages of other Indo-Aryan origin means 'blacksmith'. Many prefer the term 'Lohar' over 'Luhar,' but in Gujarat the term 'Luhar' is more popular.
3. Rājputana means 'land of the Rājput.' The region under the rules of the Rājput kings came to be known as the Rājputana.
4. Rājput are the members of the privileged high caste Indian society known as the Kshatriya. According to the Varna (caste) system, their role was to fight for the benefit of the society.
5. There is no historical account as such that tells that Gadaliya Luhars were punished by the British. But in ST Hollins' *The Criminal Tribes of the United Province* (1914) indicates that a criminal tribe called Aherias represent itself as "Gadarias" when arrested (p.3). It clearly shows that Gadaliya Luhars were suspected as the criminals because of the nomadic life-style.

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