



Religion and Tradition: Re-constructing the Identity of Women in Twentieth Century Rajputana

Soma Ghosh

PhD Research Scholar, Department of History, University of Calcutta

E-mail- ghoshsoma879@gmail.com | ORCID ID [0009-0000-0836-2143](https://orcid.org/0009-0000-0836-2143)

Abstract

The primary objective of this paper is to establish the connection between tradition and religion and the role it played in the formation of the identity of women in twentieth century Rajputana. I will explore how the identity of women was defined among the Rajputs in that era and how religious symbols played a role in the formation of the identity of Rajput women. I have divided the essay into three parts, the first part focus on the *sati* system in Rajputana exploring the various stories about *sati* and how they played a role for the formation of gender identity and the reaction among the Rajput women about *sati*. The second part discusses about *jauhar*, the most glorified custom among the Rajputs and how the custom which was practiced in medieval times still plays a role in constructing a unique identity for Rajput women. The third part considers the historical characters who were romanticized in twentieth century and their role in the formation of identity of women in twentieth century Rajputana. Interviews, extensive field surveys, existing literature on the subject and archival documents have been used here in support of the arguments. The concluding observations show how in the name of religion and tradition violence against women was glorified as a pious action and connected with the chastity and purity of a woman and was often used as a tool for upwardly social mobility of the caste.

Keywords: *Rajput, Sati, Jauhar, Religion, Women*

INTRODUCTION

The state of Rajasthan is the largest state in India today. It is situated in north-western India with an area of 3,42,239 sq km. Historically the region was known by various names like *Rajputana, Rajwara, Raethana, Marusthali, Marwar, Virbhumi*. The distinctive traits and unique contribution of numerous communities have enriched the socio-cultural and political ethos of the state. (Jain and Sharma, 2004, 58) Various communities and castes are present in Rajasthan, these are Rajputs, Bhil, Kalbelia, Garasia, Brahmins, Oswal, Meena, Charans, Jats. (Kealy, 1911) The Rajputs have always had a significant role in the politics of Rajasthan. The Rajputs controlled the political, economic and social life of Rajputana for centuries. In this essay I will focus on how the identity of Rajput women was shaped by religion and tradition in twentieth century.

Harlen Lindsey explores the relationship between caste and gender in the narratives related to Rajput women. (Harlan, 1992) She argues that rituals and tradition shaped what was expected of a Rajput women. Ramya Sreenivasan focuses on how the oldest literary representation of the Padmini saga by the sixteenth century Sufi poet Jayasi was transmitted over time and space and how the narrative was re-imagined and how it crossed regional, socio-political and linguistic boundaries. (Sreenivasan, 2007) Sabita Singh highlights

(Singh,2019) the role of state and community in the regulation of morality within and outside the institution of the marriage in medieval Rajasthan and demonstrates the different dimensions of marital practices across different social groups and deciphers the meaning behind rituals and customs practiced in medieval Rajasthan. Pratibha Jain and Sangeeta Sharma's work (Jain and Sharma, 2004) explores the connection between honour and gender in medieval Rajasthan.

The central point of divergence in this essay from the existing research is how women sexuality and individuality was controlled in the name of religion and tradition among the Rajput society in twentieth century. The twentieth century was the period when reformation related to women was started in Rajputana through various associations like Walter Rajput Hita karini Sabha, (Jaipur Mahakmakash,12) Desh Hiteshini Sabha and also individual efforts were made by some rulers and jagirdars. These included reform activities like abolition of female infanticide,(Ibid,1) abolition of child marriage, restriction on polygamy,(Ibid,11) restriction on *ontyag* system (Ibid,6) (grants given to the Charans and Bhats on the occasion of marriage), promotion of female education. For analysis of the role of religion and tradition on Rajput women various facets like *sati*, *jauhar* and significant historical characters which were idealized in twentieth century will be explored.

Sati Worship and the formation of Gender Identity

According to Hindu mythology, (Noble and Sankhyan,1994,345) the word *sati* related to sacrifice, devotion and bravery. The word *sati* has several connotations, *sati* implies an act of self immolation of a widow on her husband's funeral pyre, literary it means 'a good women' who has become eligible for self immolation. (Harlen, 1994, 79) There are three broad definitions of *sati*, 'as a good woman, an immolated wife (who sacrificed herself on her husband's funeral pyre), a goddess who is source of *shakti* (energy)'.(Vaid and Sangari, 1991, 18) Rajasthan was the major stronghold of *sati* and numerous *chatra*, temple, hand prints are available linked to *sati*.(Noble and Sankhyan, 1994, 345)

Significant research on *sati* were done by many scholars like Harlen Lindsey,(Harlan,1992) Veena Talwar Oldenburg,(Oldenburg,1994) Sudesh Vaid, Kumkum Sangari,(Vaid and Sangari,1989)William A. Noble and Ram Sankhyan.(Noble and Sankhyan,1994) In their research they explore questions like whether *sati* was person or an event, how the practice of *sati* evolved over time and how it was linked to caste. In this essay the focus is on why *sati* was significant in twentieth century Rajasthan. *Sati* was abolished by the British government in1829, but the last recorded *sati* happened in Rajasthan in 1987.(BBC,2024) In the twentieth century significant reforms took place in Rajputana but no serious initiative was taken for *sati*.(41 *Sati* cases officially recorded) In order to trace the answer we need to look at *sati* related narratives across caste lines to understand the socio-political and geographical situation of Rajasthan.

Goma Sati: The narratives about *Goma sati* was that she belonged to a Charan family. (Bharucha, 2003,140) One day robbers stole some cows from her village. Goma saw them and asked them to give back the cows, otherwise she threatened to commit suicide, but they didn't take her seriously, they refused to give back the cows, Goma killed herself with a knife and cursed them before dying. Realizing their mistake the robbers gave back all the cows and apologized. *Goma Sati* is worshipped in the area of Barmer and Jaisalmer not only by the Hindus but by the Muslims also. (Ibid. 2003, 140)

Goma sati is worshipped in western Rajasthan, geographically the region is a desert. There are limited agricultural resources and the main economic activity here is animal husbandry. *Goma sati* is the protector of the economic resources and activity. So even if she did not belong to the Rajput community, she was legitimized by the society and worshipped beyond the community boundaries.

Jhuma sati: Another *sati* narrative in Rajputana is about Jhuma *sati* who was a resident of a very small village named Mithrau. This village which is presently situated in Pakistan, the narrative was spread by her descendants when they came to India and settled down in Barmer district in Rajputana. Many raids were carried out on the Mithrau village by the Balooch people so the villagers proposed that if someone of the village became a *sati*, out of the fear of this *sati* the Balochi raids would stop. But no one wanted to become *sati*. Finally, a women named Jhuma agreed to protect the village by committing *sati*, although her husband was alive, and she had two children. But her eldest son doubted his mother, thinking his mother agreed for this under emotional pressure, that and she may run from the *chita* (pyre). He set up a barricade around the pyre so she would not be able to escape, realizing what was on her son's mind Jhuma cursed her son.

Another version relating to Jhuma *sati* was that in her time, Mithrau village had been predominantly Muslim. Just before dying Jhuma *sati* declared: *Kalse Mithraugaon mein Maszid seko azannahoogi.* (Translation: From tomorrow no call of prayer will be made from the Mosque of Mithrau.)

She was worshipped in the Thar desert area in Barmer district. (Interview, 2024)

If we deeply analyse the narrative of Jhuma *Sati*, we find that it has evolved over time. The Muslim curse was added later, when the villagers had to move out of terror of the Muslims at the time of partition and the Indo-Pak war. Post-Partition the Hindu refugees of Mithrau village set up the temple and shrine of Jhuma in Barmer district and started worshipping her.

Rani Bhatiyani Sati: Rani Bhatiyani belonged to a Bhatti Rajput family and was married to Kalyan Singh, a jagirdar of Jaisalmer who belonged to the Rathor Rajput clan of Jasol. She was the second wife of Kalyan Singh, out of jealousy the first wife of Kalyan Singh, Devri, spread rumors that Bhatiyani was in love with her brother-in-law, Sawai Singh. After hearing the rumors of the affair between his wife and his brother, Kalyan Singh killed his brother and decided to abandon his wife. After receiving the news that her husband was going to abandon her, it is believed that she committed suicide. After her death when her innocence was proved her family claimed her as *sati* and started worshipping her. (Ibid) In western Rajputana we can find various temples of Rani Bhatiyani *Sati* Mata.

If we analyse Rani Bhatiyani's story it shows that even if one is accused of committing a sin like adultery, penance in the form of *Sati* or self immolation opens a way for redemption. This reveals that committing suicide was the preferred choice for women compared to being abandoned by her husband. This story also shows how in the name of social norms and morality a women's sexuality was controlled, as men were sanctioned to establish sexual relation with several women by the society legitimizing the same though polygamy. But a woman has to be devoted to her husband and if she breaks the norm, even allegedly, it was considered as a sin and she has to perform penance for the same, after that she is considered for redemption. Also the concept of caste and clan honour as well as individual honour and male ego is reflected in this story and here women were objectified as a tool of honour and it can be seen that among the Rajputs, honour is important than blood relation.

Sati was mostly practiced by the Rajputs in Rajasthan, but we can find examples of the non Rajput *sati* also and they are even worshipped by their respective castes today. (Plate No 1) In a conversation with Dhapu Kumari, a student of Maharani College, University of Rajasthan, who belongs to the Meghwal community considered a lower caste in Rajasthan, I came to know about the pervasive presence of the caste system in Rajasthan. She told me that to upgrade their status in society they have started adopting the rituals and traditions practiced by the Rajputs who are considered as upper caste, regardless of whether they are right or wrong. Although the legitimization of non Rajput *sati* was not easy. For Rajput women *Sati* was part of their

caste duty, but for the non Rajput women it was to upgrade their family and *Jati* status in the caste hierarchy. (Jaipur Mahakmakash,10) It was very hard for a non Rajput women to legitimize themselves as *sati mata*. For example if we analyse the narrative related to *goma* and *jhumasati*, they were non rajput but the narrative regarding them indicate that economic and socio- political factor played a key role for their legitimization as *sati mata* by the society.

In Rajput tradition the concept of a *pativrata* or pious women was one who fulfilled her husband's personal needs and encouraged him to perform his duty and after his death she accompanied him on his funeral pyre. There are three stages for a *pativrata* transcending to a *sati mata*. First she takes the vow to become *sati*. Then she enters her husband's funeral pyre, it was believed that she develops miraculous powers and her curse is fatal. To commemorate her sacrifice a temple is often built where she is venerated as a Goddess with supernatural powers and is now bound with religion, faith and devotion. Religion plays a unique role in human society and since *sati* is intricately connected with religious beliefs in Rajasthan, so glorification of *sati* is inevitable and may explain why no serious initiative to discourage *sati* took place at Rajputana in colonial times. Same logic can be applied in the case of Roop Kanwar, who was last recorded *sati* in Rajasthan. The head of *Janta Party*, Kalyan Singh Kalvi in Rajasthan passed a statement in an interview on Roop Kanwar case steeped in religious undertones. He said, 'Jains are known to die by fasting. Buddhists are known to immolate themselves. So why apply this law only to us?' (India Today, 1987) Although after Roop Kanwar the government took serious steps to eradicate *sati* but glorification of *sati* still continues. (Plate No ,2)

The concept of Jauhar and constructing Gender Identity

During the twelfth to the seventeenth century *jauhar* was performed by Rajput women it was a ritual in which after a military defeat the Rajput womenfolk would sacrifice their life in a pit of fire called *Jauhar kund* to save their honour. Rajputs were a warrior class and consisted of numerous clans. In the medieval era they continuously fought with each other and later with the Turks and the Mughals. Before the annexation of Rajputana by Mughal emperor Akbar the political scenario of Rajputana was chaotic.

Rani Padmini Ro Jauhar or the Jauhar of Rani Padmini: Ramya Sreenivasan in her work mentioned the *jauhar* of Padmini and described how Padmini is still remembered as an icon of honour.

According to Rajput tradition the *jauhar* of Rani Padmini took place in 1303 at Chittorgarh. The well known narrative was Rani Padmini was the wife of Maharana Ratan Singh of Mewar. After hearing about the beauty of Rani Padmini, Sultan Allauddin Khilji of Delhi wanted to marry her. He sent his messenger with the message to Chittor that he wanted to meet Rani Padmini. In Rajput tradition women mainly covered their face, they never came in front of any men except a few male members like their husbands, brother, father and son. As Allauddin Khilji was more powerful than Mewar, the Maharana was not in the position to refuse his request. For this a special arrangement was made in Chittorgarh. The famous mirror story is well known whereby it is believed that Allauddin Khilji did not directly see Rani Padmini but only her reflection in a mirror. But the fact is that in those days mirrors were not introduced. The story goes on that after seeing the reflection of Rani Padmini in the mirror Allauddin Khilji wanted to marry Rani Padmini. He even attacked Chittor and defeated Maharana Ratan Singh. Rani Padmini with hundreds of women performed *jauhar* to save her honour.

In Rajputana tradition Rani Padmini is still worshipped for her bravery and courageous act to protect not only her honour but also her clan's honour. Every single woman in Rajputana especially in Mewar respects and worships Rani Padmini as divine and is a source of inspiration for them. (Plate No 3) In many families of Udaipur there is a belief that Rani Padmini was the incarnation of Mata Bhawani. Most of the historical facts



cannot be verified in the Padmini story. The narrative of Padmini can be traced in the sixteenth century work *Padmavat* by the Sufi saint Malik Muhammad Jayasi. But in the twentieth century the narrative of Padmini crossed the boundaries of Rajputana and spread across India.(Sreenivasan,2007)

Rani Karnawati Ro Jauhar or the Jauhar of Rani Karnawati: In 1535, Bahadur Shah of Gujrat attacked Chittor and besieged the fort. Rani Karnawati, the widow of Rana Sangha and the mother of Vikramaditya Singh performed *jauhar* with thirteen thousand women to save their honour from the invaders. The *jauhar* of Rani Karnawati is commemorated in Mewar even today.

Chittorgarh Ro Jauhar or the Jauhar of Chittorgarh: In 1568 at the time of Maharana Udai Singh, the Mughal emperor Akbar attacked the fort of Chittorgarh. At that time thousands of women performed *jauhar* to save their honour and their sacrifice is still commemorated. The hand prints of the women in the gate of the Chittorgarh fort are worshipped by the locals.

There are numerous *jauhar* related narratives spread all over Rajputana, like the Ranthambhor *jauhar* (1301), *jauhar* in Siwana (1308), *jauhar* at Jalore (1310). The caste system is still very much enrooted in the society of Rajasthan.(Interview,2024)The uniqueness among the Rajputs were their strong clan ties(vaidya,1924) and their many rituals and customs. In the medieval times *jauhar* was related to the chastity and the purity of the women. When the Rajputs were defeated their women performed *jauhar* which was technically mass suicide to save their honour.

The twentieth century was the period of growth of nationalism and regional symbols , personalities, races were glorified at the national level and were used as tools for building up regional as well as national identity.(Talbot,2000,32-58) James Tod's work on Rajputana (Tod,1920)was used by the nationalist writers and a new sense of glorification was established for the Rajput race from the twentieth century onwards.(Tagore,1946)*Jauhar* which were performed by the Rajput women was glorified in the twentieth century through various literature.(Nahata,2022) A new sense of honour identity was glorified through the narratives of *jauhar*. Through *jauhar* the concept of chastity and purity of women were re-established. It has been psychologically legitimized among the Rajput women that her chastity and purity are her biggest asset and being a Rajput women it is better to sacrifice her life if her chastity was at stake. Although we can see *jauhar* as a silent resistance of Rajput women, that they choose to die instead of being molested and raped by the enemy, doing this they not only saved their personal honour but also saved their clan and community honour. Throughout history we can see there was a tendency to link chastity and purity of the woman with the honour of the community. Through *jauhar* the same sentiments were reflected.The women committed suicide because they wanted to save their community or clan honour, as their body was identified as community or clan honour , they saved it from the enemy through the destruction of their body. But if we deeply analyse the logic behind *jauhar* it was established that if a women loses her chastity and purity by the enemy she would not be accepted by her clan and community. There was no place for a woman who has been dishonored in society. In the twentieth century through the romanticism of *jauhar* these concept was spread among the Rajput women that to protect their chastity is equal to protect the honour of the clan or community and thereby the nation honour .

Role of Symbol and the Construction of Gender Identity

From the twentieth century onwards some historical characters related to the Rajputs were romanticized and glorified in the context of the emergence of nationalism. I will now explore why these characters were significant in the twentieth century and what was the impact of these symbols on the construction of the identity of Rajput women.

Rani Hadi : Rani Hadi belonged to the Hada clan and was married to Rawat Ratan Singh who was the chieftain of Salumbar in Mewar. Ratan Singh belonged to the Chundawat Rajput clan. After his marriage Ratan Singh was called on duty by the Maharana Raj Singh of Mewar. But in the battle field he missed his newly married wife and asked her in a letter to send a memento to him, to motivate him. Rani Hadi felt that she was becoming a distraction for her husband and he was being swayed from the performance of this duty. In order to encourage him to perform his duty she cut her head off and sent it to her husband. Hadi Rani story is still remembered in many parts of Rajputana for the ultimate sacrifice she made to enable her husband to concentrate only on his duty.

If we analyse the story of Rani Hadi we can see that Rani Hadi acted in the manner expected of a good Rajput wife. According to Rajput tradition, a good wife was the one who encourages her husband to perform his duty. In Rajput tradition if a man was incapable of performing his duty, the women especially his wife was to be blamed for this. If a son turned out to be a coward the mother was shamed as '*dudhlajana*', one whose upbringing did not produce a courageous son and if a married man did not meet the standards of bravery in society his wife bore the epithet of *choorilajana*, one whose husband was not courageous enough. (Jain and Sharma, 2004,38) Being a woman it was her duty to encourage her husband and son to perform their duty, if she failed to do so she was considered as a failure in the eyes of society.

Rajkumari Krishna Kumari: Rajkumari Krishna Kumari was the princess of Udaipur and at a young age her father fixed her marriage to the Rao of Jodhpur (Marwar), but the marriage never took place because of Rao's death. Then her father fixed her marriage to the Maharaja of Jaipur (Amber). But a problem arose when the successor of Jodhpur demanded that Krishna Kumari was the daughter-in-law of Jodhpur, while Maharaja of Jaipur also demanded that she is her *mangeter* (fiancé). In the midst of this precarious situation matters were further aggravated when rival factions were supported by the Maratha factions of Scindia and Holkar thereby transforming an inter-personal matter into one of political unrest. To avoid further escalation of hostilities and to save Udaipur (Mewar) Rajkumari Krishna Kumari poisoned herself in 1810. (Tod, 1920, 366, 67, 68)

According to oral tradition before her death Rajkumari Krishna Kumari's last words were as follows-

"Jaha betipaida hone pad ushe maar dalajatahein, (Jaipur Mahakmakash ,01)

Vahaanmeri pitane mujheitnebarsho sepala.

Aajjaabaapnikulri MaryadaRakshanoobakhatayo,

Mein pichheeko nahattsakuhoon

Yeh Marheliye Garbnu Baatsheee

(Translation: In a place where a girl child is killed after birth, my father raised me for so many years. So it is my duty to protect the honour of my clan and my father.)

In the twentieth century, these narratives were commemorated and romanticized in various ways through literature and oral traditions. (Ganguli, 1983, 250-60) Every narrative shows that there was a tendency to objectify women as a tool. The concept of a good woman was nurtured among the Rajput women through these narratives, she was to be devoted to only one man, her body and soul were devoted to him and thus she did not have an individual identity. The concept of a clan based loyalty also emerged through these



narratives. The story of Krishna Kumari projected clan loyalty among the Rajputs and the protection of the clan was more important than the life of a women.

Conclusion:

Throughout history society has always sought to control women through various tools like preventing her from being educated, segregation of sexes and control over her reproductive labour. She was taught specific virtues like devotion to the husband, to the family, to the society and was nurtured to believe that her purity was her biggest asset. An ideal woman is one who fits within this social structure. In Rajput society, if we observe the norms set by the society for women it clearly shows that there was a tendency to control the sexuality of women in the name of religion, tradition and *dharma* (duty) for example the ritual of *sati* reinforces the virtues of devotion towards one's husband, family and clan and has become part of popular religion. Similarly, *jauhar* was connected with tradition; religion and tradition are interconnected. Religion originates from the spiritual and divine sources and tradition originates from cultural, social and historical contexts. These two consciously or subconsciously engage with each other. In this context we find that the customs of *jauhar* and *sati* clearly show the engagement between tradition and religion with the veneration of *sati mata* and Rani Padmini. The concept of *jauhar* conveyed to women that death was better than the violation of her chastity and purity. Although many initiatives took place to upgrade the condition of women among the Rajputs in the twentieth century but at the same time regressive rituals like *sati*, *jauhar* and the historical iconic characters like Rani Padmini, Rani Hadi, Rajkumari Krishna Kumari were also romanticized and even became symbols of national glory and even inspiration for nationalism. There were two fold glorification of Rajput women, on one hand they were glorified as an ideal *pativrata nari* while on other they were glorified as an inspiration for nationalism although the tendency of controlling the sexuality of women and their individuality was prevalent. Even nowadays it is expected that the Rajput women should live her life on these lines.

References

- Jain Pratibha and Sangeeta Sharma, (2004) *Honour, Status & Polity*, Jaipur: Rawat Publications, p.58
- E.H. Kealy, *Census of India, 1911, Volume XXII, Rajputana and Ajmer-Marwara, Part 1 -Report*, Ajmer: Scottish Mission Industries Company Limited, 1918
- Harlan Lindsey, (1992) *Religion and Rajput Women: The Ethic of Protection in Contemporary Narratives*, Berkeley: University of California.
- Sreenivasan Ramya, (2007) *The Many Lives of a Rajput Queen: Heroic Past in India, c.1500-1900*, Seattle: University of Washington Press.
- Singh Sabita, (2019) *The Politics of Marriage in Medieval India: Gender and Alliance in Rajasthan*, Oxford: Oxford University Press.
- Jain and Sharma, *Honour, Status & Polity*.
- Jaipur Mahakmakash, General 20, Social and Religious, Bag No.12, File No. 20(1), Rajasthan State Archives, Jaipur Branch, Rajasthan.
- Ibid, Bag No. 1, File No. 1, Rajasthan State Archives, Jaipur Branch, Rajasthan.



Ibid, Bag No.11, File No.232,Rajasthan State Archives, Jaipur Branch, Rajasthan

Ibid, Bag No.06, File No 150, Rajasthan State Archives, Jaipur Branch, Rajasthan

William A. Noble and AD Ram Sankhyan (1994) "Signs of The Divine: Sati Memorials and Sati Worshipin Rajasthan", in*The Idea of Rajasthan, Exploration in Regional Identity*,Volume I, ed Karine Schomer, Joan L. Erdman, Deryck O. Lodrick, Lloyd Rudolph, New Delhi: Manohar, P.345

Harlen Lindsey, (1994) "Perfection and Devotion: Sati Tradition in Rajasthan," in *Sati, The Blessings and the curse, The Burning of wives in India*, ed, John Stratton Hawley, New York: Oxford University Press, p.79

Sudesh Vaid and Kumkum Sangari, Institutions, Beliefs Ideologies: Widow Immolation in Contemporary Rajasthan, *Economic Political weekly*, Volume 26,1991, p.WS2-WS18

William A. Noble and AD Ram Sankhyan, (1994) "Signs of The Divine: Sati Memorials and Sati Worshipin Rajasthan", in*The Idea of Rajasthan, Exploration in Regional Identity*,Volume I, ed Karine Schomer, Joan L. Erdman, Deryck O. Lodrick, Lloyd Rudolph, New Delhi: Manohar, P.345

Harlan, Lindsey (1994) *Religion and Rajput Women: The Ethic of Protection in Contemporary Narratives*, Berkeley:University of California.

Oldenburg Veena Talwar (1994). The Roop Kanwar Case: Feminist Responses in *Sati, The Blessings and the curse, The Burning of wives in India*, ed John Stratton Hawley,New York: Oxford University Press,1994

VaidSudesh and Kumkum Sangari, (1989)*Recasting Women: Essays in Colonial History*, New Jersey: Rutgers University Press.

William A. Noble and AD Ram Sankhyan, (1994) "Signs of The Divine: Sati Memorials and Sati Worshipin Rajasthan", in*The Idea of Rajasthan, Exploration in Regional Identity*,Volume I, ed Karine Schomer, Joan L. Erdman, Deryck O. Lodrick, Lloyd Rudolph, New Delhi: Manohar.

BBC News 19th October 2024.

Before Roop Kanwar 41 Sati cases officially recorded after independence in Rajputana.

Bharucha Rustom,(2003) *Rajasthan an Oral History, Conversations with Komal Kothari*,Haryana:Penguin, P.140.

Ibid

Interview conducted by me of Asha Dhaka, doctoral scholar, Department of Hindi, Rajasthan University on the 14th of February 2024 and Nirmala Singh, undergraduate student, Department of Philosophy, Maharani College on the 24th of February 2024

Ibid

Plate No.1:*Sati Mata* deity of Purniya Kalal Samaj,Udaipur.

Jaipur Mahakmakash, General 20, Social and Religious, Bag No 10, File No.199, Rajasthan State Archives, Jaipur Branch, Rajasthan

India Today,31st October



Plate No. 2 The worship of *Sati Mata*, Bikaner.

Plate No 3 Temple of Rani Padmini, Chittor

Sreenivasan Ramya(2007) *The Many Lives of a Rajput Queen: Heroic Past in India, c.1500-1900*, Seattle: University of Washington Press.

¹Interview conducted by me of Asha Dhaka, doctoral scholar, Department of Hindi, Rajasthan University on the 14th of February 2024 and Nirmala Singh, undergraduate student, Department of Philosophy, Maharani College on the 24th of February 2024.

Chintaman Vinayak Vaidya, *History of Medieval Hindu India: Being a History of India from 600 to 1200 A.D. Volume II, Early History of Rajput: 750 to 1000 A.D.*, Poona: The Oriental Book Supplying Agency,1924.

Talbot, Ian (2000) *India and Pakistan (Inventing the Nation)*, London: Arnold Publisher, p.32-58.

Lieut.-Col. James Tod, (1920) *Annals and Antiquities of Rajasthan or the Central and Western Rajput States of India in three Volumes*, London: Oxford University Press.

Tagore Abanindranath, (1946.) *Rajkahini*, Calcutta: Signet Press.

Ojha, Gaurishankar Hirachand, (2022) *Rajputane Ka PrachinItihas*, Jodhpur: Rajasthani Granthagar,

---(2015.)*Udaipur Rajya Ka Itihas (Vol I-II)*, Jodhpur: Rajasthani Granthagar.

Nahata Bhawanlal (2022) *Padmini Charitra Choupai*,Bikaner:Sadul Rajasthani Research Granthagar,

Jain and Sharma, *Honour, Status & Polity*, p.38

Lieut.-Col. James Tod, (1920) *Annals and Antiquities of Rajasthan or the Central and Western Rajput States of India*, Volume III, p.366-368

Jaipur Mahakmakash, General 20, Social and Religious, Bag No. 01, File No. 01, Rajasthan State Archives, Jaipur Branch, Rajasthan

Ganguli Kalyan Kumar, (1983)*Cultural History of Rajasthan*, New Delhi: Sandeep Prakashan, p.250-260

SELECT GLOSSARY OF INDIC TERMS

Jati, samaj – Endogamous Caste group

Jauhar- Mass suicide performed by the Rajput Women in Medieval times to protect their honour from enemy in the time of war.

Kul- clan, lineage

Pativrata- Devoted service to one's Husband.

Puja- Worship.

Rajput-Generally known as warrior or ruling Class (caste) in Rajasthan.

Sat -The truth or virtue manifested by a woman who becomes a sati.

Sati- A wife who submits to being burned with her recently deceased husband on his pyre so as to join him in death.

Sati dharma- Duty of a pious woman, who is devoted to her husband.



PLATE NO. 1. SATI MATA DEITY OF PURNIYA KALAL SAMAJ, UDAIPUR



PLATE NO. 2 THE WORSHIP OF SATI MATA, BIKANER.



PLATE NO 3 TEMPLE OF RANI
PADMINI, CHITTOR



PLATE NO 4 DEITY OF RANI PADMINI, CHITTOR



PLATE NO. 5 SHRINE OF ROOP KANWAR, DEORALA.