Chapter - III

Thematic Composition Of Films

In this chapter a thematic survey, analysis and relevance of the movies produced in Kolhapur during the period of this study is attempted with a view to bring out the relevance of this new media to contemporary life. Kolhapur film industry produced one hundred and two movies during the period of this study i.e.1920 - 60. Films are broadly divided into the following three categories.

1. Mythological Films

2. Historical Films

3. Social Films

Mythological Films

Thirty-eight movies were produced during this period may be further classified into two categories (1) Epic, (2) Others.

(1) **EPIC :**

Films on Mahabharat

It was first priority of film producers. As many as sixteen films were produced on various episodes of Mahabharat such as
episode of *Vatsala Haran, Kaliyamardan*, battle between Kauravas and Pandavas etc.

**Vatsala Haran**

As many as four films were produced on the said theme. *Maharashtra Film Company's Vatsala Haran* and *Maya Bazar* in 1921 and in 1925 respectively, *Shyam Cinetone's Parthkumar* in 1934, and *Prabha Chitra's Maya Bazar* in 1939. *Vatsala Haran* is a love story of Vatsala, the daughter of Balram and Abhimanyu, the son of Arjun. Krishna is paternal uncle of Vatsala, and maternal uncle of Abhimanyu. However, Balram is not in favour of this marriage, he arranges Vatsala’s marriage with Lakshaman, son of Duryodhan. Krishna, plans a way out with the help of Narad. Ghatotkach, a son of Bhim creates a illusionary festival with his supernatural power and in the ensuing confusion, carries off Vatsala. The story has a happy end. *Maharashtra Film Company* could not get a lady artist for the role of Vatsala. One Raghunath Khatavkar, an youngster aged about 13-14 years, played the role of Vatsala.  

**Shri Krishna**

Six films were produced on the legend of *Shri Krishna's* childhood and heroism. The *Maharashtra film Company* produced
Krishnavatara in 1923 and Muraliwala in 1927. A film Krishnavatara was on the birth and childhood of Shri Krishna. Murtiwa, revolves around Radha’s devotion for Krishna. As a result, the friction developed between Radha and her husband Anaya. Baburao Painter was inspired by the renowned play-wright of Varekar’s Kunjvihari to produce the film Murliwala²

Gopalkrishna produced by Prabhat Film Company in 1929 also depicted the exploites of child Krishna. A confrontation between Krishna and Indra was the main theme. Krishna saves the people and animals of Gokul from wrath of Indra by lifting Govardhan, a mountain on his little finger. Master Suresh who was in the role of Krishna became the household name.³

Kolhapur Cinetone’s first film, Akashawani (1934) based on the destruction of the evil Kansa. The people are tired of the oppressive and brutal reign of the evil Kansa. According to divine prophecy, the eighth son of his sister Devaki would destroy him. Panicked, Kansa decides to kill all newborn children of Devaki and imprisons her and her husband Vasudeo. He manages to kill seven of her newborn babies. The eighth one, Lord Krishna, he survives as Vasudeo, his father manages with divine grace to take him safely
Finally, true to the prophecy Kansa is slain by Krishna, Devaki’s eighth son.  

In the year 1935 Koahpr Cinetone produced Kaliya Mardan on the legend of Shri Krishna captivating Kalia, the monstrous black snake living in the river Yamuna. In order to save the people from his wrath, Shri Krishna wrestles with the poisonous snake bare handed bringing him into submission. Thus divinity triumphs over the evil.

Again ShriKrishna’s childhood and heroism was depicted in Maharashtra Chitrawani’s maiden venture Gokulcha Raja in 1950. In the year 1926 Maharashtra Film Company produced a film on Gajgauri the elephant of mighty Indra. Arjun brings him on the earth with the film help of Krishna.

Maharathi Karna

In 1928, Maharashtra Film Company produced Karna. Gitopadesh or the teachings of Lord Krishna to Arjun on the battlefield of Kurukshetra, was the main theme of Kurukshetra produced by Chhatrapati Cinetone in 1934. Kauvrav-Pandav war of
eighteen days was very effectively shot in both the movies, according to Anant Mane.  

*Shalini Cinetone's Usha* was based on the legend of king Banasur of Shonitpur from the *Dwapar Yug*. Banasur, a devotee of Shiva, obtains the boons from the Lord, which he misuses to harass the Udhavas, the followers of Vishnu. Lord Krishana, the saviour, through his divine intelligence gets Banasur’s daughter marry Aniruddha, his grandson. Thus, he proves to all that the powers of Shiva and Vishnu emerge from one and the same source of divine energy. Coincidently, the actress Usha Mantri played the role of Usha.  

**Kichak Vadh**  

Two films from the mythological series were based on the famous theme, the slaying of Kichak in *Mahabharata*. In 1919 the *Maharashtra Film Company* produced *Sairandhri*. On the same story, color talkie was produced by the *Prabhat Film Company* in 1933. The story relates to incognito stay of the Pandava in the Kingdom of Virat. Kichak, the General, lusts after Draupadi who stays at king’s palace as maid servant. He is ultimately slain by Bhima. *Sairandhri*, the silent film, had titles in Devanagari. One
such title *par seva aadmi ko kitnaa lachaar bannati hai* (service of the foreigners make people helpless) gives the feel of the film. Gulabbai and Leela Chandragiri enacted Sairandhri’s role in the silent film and in the talkie respectively.¹⁰

Films on Ramayana

Ramayana, the legend of Rama, formed the theme of three films. *Maharashtra Film Company’s Lanka* in 1930, based upon the dramatic destruction of the evil Ravan’s empire in Lanka, by the ape army led by Lord Rama.¹¹

*Prabhat Film Company’s Chandrasena*, in 1931, was the legend of Chandrasena, the daughter of the Serpent King of *Patal Lok*, who is a devotee of Rama. Ravana seeks help of Mahi, the husband of Chandrasena, to kill Rama. A strategy is worked out to induce Rama and Lakshaman down to the Patal Lok. However, Chandrasena not only reveals the secret plot to Maruti but also the secret of vulnerability of Mahi, who is otherwise protected by divine powers. Using the said information Rama and Lakshaman foil Ravana’s plan and kill Mahi.¹²

*Pragati Pictures* produced *Ayodhyachi Rani* in 1940. In *Ayodyachi Rani*, Rama excepts 14 years banishment to honour his father, king
Dashrath’s promise to queen Kaikai. Upsets by this injustice, Kaikai’s son Bharat meets him in the forest and he begs of him to return to Ayodhya. However, the Lord persuades him to follow his righteous duty back in Ayodya. Bharat, obeys Rama, but instead of sitting on the throne he places the *padukas* (wooden footwear) of his beloved Rama there and in his name rules.¹³

**Dhruva**

Two mythological films were produced on the legend of Dhruva in 1938 by *Prabha Chitra* and *Shalini Cinetone*. Former had only the child artists aged below 16. Druva, the son of king Uttanapad and Suniti, is hated by Uttam, his step brother. Once Suruch, his step mother pushes him off. Hart, Dhruva renounces every thing and observes penance in the wilderness. Spiritual enlightenment transforms him into a star, bringing him immortality.¹⁴ Triumph of good over evil is the underlying message.

**Bhakta Pralhad**

*Maharashtra Film Company’s Bhakta Pralhad* was produced in 1926 has the same message in appearance of Lord Vishnu in form of Narasimha (Half man- half lion) to save Pralhad from his vicious father, King Hiranyakashyapu.¹⁵
(2) Others

Sati Savitri

Sati Savitri invokes Lord Yama, the God of death, to bring her dead husband, Satyavan back to life. **Maharashtra Film Company's Sati Savitri** was based on this theme.¹⁶

King Harishchandra

**Prabhat Film Company**'s first talkie **Ayodheycha Raja** was on the life of King Harishchandra, a man of his word. Vishwamitra demands from him, his royal throne as **Guru Dakshina**. The king, true to his word, abdicates the throne and along with his queen Taramati proceeds on a self imposed exile to Kashi to lead the life of ordinary people. A rich money lender Ganganath buys Taramati in an auction of slaves. Prince Rohidas tries to free his mother from bondage, but in term gets slain by Ganganath. Taramati, accused of the evil deed, is condemned to be beheaded. King Harishchandra is about to carry out the verdict when Lord Shankar appears and saves Queen Taramati. The fruit of being truthful and righteous is always sweet, is the underlined massage of the film.
Machchindranath

*Prabhat Film Company* projected the legend of Machchindranath in *Maya Machchindra*, in 1932. The Queen of Kamroop hates men. Hence, Machchindranath creates an illusion where he visits her in Kamroop and impresses her through his divine illusion to be enchanted by the uninspiring. Gorakhnath, the disciple of Machchindranath realizes that it was all a drama of illusion and divine enchantment.\(^{17}\)

King Jimuthavan

In 1935, *Samrat Cinetone* produced *Naganand* on the legend of Nagas. There was the practice among the serpents to sacrifice a human being to Garuda, the vehicle of Lord Vishnu. Once when they decide to sacrifice a child, King Jimuthavan volunteers himself to save the life of a child. Having killed him, Garuda realizes his mistake, and resurrects the noble king with the help of the elixir of life.\(^{18}\)

Bhagirath

*Kolhapur Cinetone’s Gangavatran* was based on the legend of Ganga, the daughter of the Himalays. Kapil Muni burns the sons of King Sagara as they disturbed his *Tapasya*. Bhagiratha, his
grandson, observes long penance to invoke Lord Shiva release Ganga from his hair and flow down to the Earth.

Mohini

*Mohini*, produced in 1940 by *Maya Pictures*, was based on the legend of Apsara Mohini who enchants King Fukmagandha and obtains two boons from him. She asks him to kill his son or break his *Ekadashi* fast.  

In the beginning, mythologies were produced in large number, because producers regarded them as the safe bait with an eye on commercial success in anticipation of 'committed' audience. The epics Mahabharat and Ramayan have been well ingrained in the Indian collective psyche. Therefore, even illiterate audience would have found it easier to identify the story and the theme of the film.

Secondly, given the strong impact of the mythology on Indian mind and the audience would have been automatically attracted to these movies.

The period of the beginning of film making in India coincides with the aggressive religion-based nationalism. Since the British concept of secularism meant non interference of State in the matter of religion. Many Hindu leaders such as Lokmanya Tilak made the
clever use of religious ideas and practices to build political movement against the foreign rule. In many ways the mythological background came handy as a symbolic expression against despotic rule. Under the cover of mythology Anti-British sentiments expressed, escaped the censor’s scissor.

Films on saints

Various saints and their teaching exercise strong influence over the Hindu mind. One cannot think of Maharashtra minus Dynaneshwara and Tukaram. As such, life of saints form a favorite subject for films.

Four saint films were produced in Kolhapur between 1920 and 1960 depicting the lives of saints. Of these two were on the life of the saint Damaji and one each on Tukaram and Kanhopatra.

Maharashtra Film Company produced Damaji in 1922. Damaji was a devotee of Lord Vitthal. He was in Adilshahi service and when famine visited that region he threw open the village granary to feed people. However, the crafty Mujumdar started troubling him. But Lord Vithoba, in form of the Maharaj, becomes his saviour. Compassion for the poor and the needy is the best form
of worship was the philosophy of Medieval saints. New Hans Pictures produced Saint Damaji in 1942 based on the same theme.20

Kanthopatra, produced by Shalini Cinetone in 1937, is again a story of a devotee of Lord Vitthal. She was accused of the murder of an affluent person’s son who was in fact killed by a Sardar. In the end Kanhopatra is acquitted by the grace of of Lord Vitthal.21

Sudhir Phadake, a famous singer and music director produced a film Vitthal Rakhumai in 1951 under the banner of Navabhart Chitrapat. Life and work of saint Tukaram formed the theme of the film. Various incarnations of God Vitthal were also shown. Bal Gandharva, a famous stage artist performed central role in it.22

Fantasies and Fairy Tales

Maharashtra Film Company produced Nisha Sundary (Midnight Girl) in 1929 based on the famous fairytale of Cinderella. The ill treatment to Cinderalla by her stepmother and finally her marriage to the Prince, thanks to her fairy Godmother was presented very well in the film.23

Rani Sahiba, produced by Prabhat Film Company in 1930 was woven around the story of imaginary king and queen. Here the wise queen takes the reigns of the kingdom in her own hands in
order to save it from evil minister who wants to take advantage of her simpleton husband, the king. In this film, five years old Anant Apte played the role of Rani Sahiba alias Bajarbattu.24

*Prabhat Film Company* produced *Agnikankan* in 1932 in which cunning General of the kingdom of Vyjayanti assassinates the king in a coup. The queen Veermati takes refuge in the wilderness with her son who returns to claim his father’s throne after twenty one years. He meets the Prime Minister’s daughter and with her help defeats the General in battle. He is crowned the king and accepts the prime Minister’s daughter as his queen.25

*Rashtra Cinetone* came up with *Jadugarin* alias Enchantress in 1937. In the year 1937, *Shalini Cinetone* produced *Pratibha* based on the court poet who steals another poet’s poem and receives the royal acclaim. However, Pratibha the genuine poet’s wife boldly pleads her husband’s case before the king, and brings justice to him. *Hans Picture’s* next film, *Jwala*, unfolded the story of Angaar, the ambitious general who poisons the king and marches against the prince. But his wife being loyal to the rulers walks out on him. The traitor meets his end. The film depicts the fearsome consequences of mutiny against the King.26

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Historical Films

Kolhapur film industry produced twenty-one historical films during this period. Perhaps out of same political motivation which was behind the production of mythologies. All the twenty-one films dealt with Medieval Indian History, particularly the history of Marathas. Not a single film was produced either on ancient history or on Modern period with the sole exception of Vandematara which was produced by Baburao Painter, Baburao Pendharkar and Parshwanath Altekar in 1927 and which tackled the issue of National Education. However, too many cuts suggested by the censor board which ruined the originality and main theme of film.

Out of twenty-one films, as many as fifteen were on Chh. Shivaji and his times.

Chhatrapati Shivaji

Childhood and heroism of Shivaji, loot of Kalyancha Khajina, Shahaji's extrication from the clutches of Adilshah, valour and sacrifice of Tanaji Malusare, Bahirji Naik, Netaji Palkar, Bajiprabhu Deshpande etc. formed the subject matter of the film.

Baburao Painter chose the historical character of Tanaji Malusare, a brave and loyal hand of Chh. Shivaji for his first
historical film *Shinhagad* in 1923. The film was based on the H.N.Apte's novel *Gad Ala Pan Singh Gela*.\(^{27}\) This historical film was based on Tanaji Malusare's conquest of the fort of Kondana, forms a brilliant page in the history of Marathas. It speaks volumes for a loyalty and bravery of Tanaji Malusare who keeps aside the marriage of his own son to launch a expedition to capture this fort. He sacrificed his own life for this greater cause. No wonder Chhatrapati Shivaji lamented "Fort came but lion went.". The said historical incident depicted in the film was happen in on February 4, 1670.\(^{28}\) Balasaheb Yadav made the very impressive Tanaji.

Again on the same story *Prabhat Film Company* produced a talkie in 1933.

*Maharashtra Film Company* produced *Kalyancha Khajina* in 1924. The said episode is known for Chhatrapati Shivaji's genarocity, respectful attitude towards the Muslim women fell in Maratha hands during Maratha campaign. Maratha troops attack the Adilshahi troops transporting the treasury from Kalyan to Adilshahi capital. On this occasion Moghal Begam Sultana, daughter-in-law of Maulana Ahmad, the Governor of Kalyan fell in their hands. Shivaji
not only honoured her but sent her back with respect. Zubeda was in the role of Begam Sultana.29

Another historical film produced by *Maharashtra Film Company* was *Shaha-la-Shah* in 1925. Shivaji rescues his father Shahaji, imprisoned by Adhilshaha. The said historical event was taken place in 1649.30 Shripatrao Mudholar, a stage artist played the role of Shahaji. Kishabapu Bakare was seen in the role of villain i.e. Baji Ghorpade.31

In 1927, *Maharashtra Film Company* produced *Netaji Palkar*. A trusted lieutenant of Shivaji and famous as replica of Maratha ruler, was forcefully converted by the Moghals. In the end he was reconverted to Hinduism by Chh. Shivaji. Knife (*Khanjir*) combat between Netaji and Vynakoji Wagh have been picturised very naturally. The role of brave Netaji was performed by Balasaheb Yadav.32

**Baji Deshpande**

Three films were produced on well known Maratha hero character Baji Deshpande, a loyal colleague of Chh. Shivaji. First *Maharashtra Film Company* and then *Maharashtra Pictures* produced a film *Baji Deshpande* in 1929 and in 1939 respectively.
Bhalji Pendharkar also produced *Pavan Khinda* on the same theme in 1956. During the pursuit by the Moghul forces, Shivaji first withdraws to the Panhala fort, and from there successfully escapes to Vishalgarh. Bajiprabhu Deshpande is assigned the task to hold the Moghuls at Pavan Khind till the Maratha King reaches the fort safely. Bajiprabhu Deshpande performs the duty at cost of his life. This historical event took place in 1660. In former two films Balasaheb Yadav played the character of Baji Deshpande. Suryakant Mandare was Baji Deshpande in *Pavan Khind*.

*Udaykal* was produced by the Prabhat Film Company in 1930 was on the rise of Chh. Shivaji and his brave exploits in 1940s.

*Prince Shivaji Cinetone’s Swarajyachya Seemeywar* in 1937 was based on the valiant *Shiledar* of Chh. Shivaji. Raya one of Shivaji’s *Shiledars* makes grand preparations to receive Shivaji at Devgaon gets to know about a secret plan of Subhan, one of the Nizam’s servants, to blow up the temple in which Shivaji is to rest. Raya spoils the said plan, kills Subhan before himself being killed.
Bahirji Naik of Prabhakar Pictures was based on one of the brave knights of Shivaji. One Baji Morey secretly promises the sardar of Bijapur to capture Shivaji dead or alive after his conquest of the Torna fort, but Daulat exposes the plan. Henceforth he is called Bahirji Naik by all. 37

Similarly, a tale of one Sarja (Sarjerao) who displays great valour and lays down his life in successful battle for Torana fort, a milestone of Maratha history, unfolded in Jai Bhavani produced by Prabhakar Pictures in 1947.38

In Shilanganacha Sone, a brave daughter of one shiledar, exposes a conspiracy of traitors. Shivaji's brave shiledars destroy the plot entirely. Hansa Wadkar acted the central role in this historical film.

Bhalji Pendharkar produced Swarajyacha Shiledar for shree Gouri Chitra in 1950. revolves around the brave deeds of the hero of this film Yesaji, a servant of Chh. Shivaji. He marries Saraja and becomes negligent towards his duties. Mahinji, his rival, takes advantage and tells the things to Shivaji Maharaj. Chh Shivaji convinces him the importance of duties than emotions. Master Vitthal emerged as director in this film.40
Maharani Yesubai

A historical character of Maharani Yesubai, daughter-in-law of Chh. Shivaji, was chosen for film production by Prabhakar Pictures in 1954. In this film, how Yesubai, a wife of Chh. Samhbaji, firmly and strongly opposes Aurangzeb, and her differences with her brother Ganoji Shirke were effectively shown. Sulochana acted as Yesubai.41

Bhalji Pendharkar's Chhatrapati Shivaji, revolves around the story of the Shivaji's childhood to his coronation. Chandrakant Mandre, in the role of Shivaji became a kind of cult figure. Mai Pendharkar touched the peak of acting in the role of Jijabai.42

Santaji Ghorpade

A film Marathyatil Duhi was produced by Balasaheb Yadav in 1932 under his own banner Chhatrapati Cinetone. In this film the valour of Santaji Ghorpade, a brave general of Chh Rajaram (1689 to 1700) was projected. Apart from this, the light was thrown on the split in Marathas. The tragic execution of the Santaji Ghorpade took place in 1697 after his rival treacherously misled Chh. Rajaram. Chh. Rajaram realized his folly and deeply anguished that he had
lost one of the best of his officers. Producer Balasaheb Yadav himself played the main role of Santaji Ghorpade.  

**Haibatrao Nimbalkar and Shamsani**  

*Jaybhavani Chitra* produced *Naykinicha Sajja* in 1957. Nana Phadanvis deputes Knight Haibatrao Nimbalkar to collect the amount of extortion from Nizam. In the said expedition Haibatrao takes help of one dancer and singer Shamsani. With her invaluable help he achieves his aim. Hansa Wadkar performed praiseworthy acting in the central role.  

**Rana Hamir**  

*Maharashtra Film Company* prouced a film on the historical character of Rana Hamir, a brave Rajput king of Ranthambor. A conspiracy by Ala-ud-din Khilji (1296-1316), the Sultan of Delhi to capture Ranthambor in July, 1301 was projected in the said movie. Ala-ud-din himself attacks on Ranathambor but Rajput under king Hamir fights bravely. By plotting a conspiracy Ala-ud-din turns Ranammal to be a traitor. Rana Hamir lies down on the battlefield and Ala-ud-din captures Ranathambor.
Sati Padmini

This film was produced by Maharashtra Film Company in 1924. Ala-ud-din Khilji’s conquest of Chitor in January, 1303 was shown in the movie. Ala-ud-din desires to get possession of Padmini, the beautiful queen of Rana Ratan Singh of Chitor. Ala-ud-din surrounds the fort with the strong army but receives a strong resistance from Rajputs. After about seven months Rajput women including Rani Padmini perishes in the flame of Johar. Ratan Singh becomes a slain on the battlefield. This famous historical story attracted the audience.

Rani Rupmati

Maharashtra Film Company chose this historical character. A love story of king Bajbahadur of Malwa and his beautiful queen Rani Rupmati provided a romantic background to the film. Bajbahadur admires music and dance. Akbar, the Moghal emperor plans to capture Malwa. He depute Adhamkhan who attacks on Malwa and defeats Bajbahadur who escapes towards Barhanpur. Queen, Rani Rupmanti ends her life in the flame of Johar. The said event took place in March, 1561. The romantic role of Rupmati was performed by Ruby Mayars (Sulochana) of Bombay.
Social Films

During the period under study, out of 102 films, as many as 43 films were produced under this category. Various social issues and problems such as unwedded mother, widow marriage, superstitions, denting parental control, social evils, economic exploitation of poor, effects of education etc. were handled in the movies.

Economic Exploitation

Ours is a agriculture country. Farming is the main occupation of our population. Indian economy is also based on agriculture. Farmer has to depend upon rain, which is unpredictable. After putting a hard labor the farmer cannot be sure about sufficient and timely rain. Many times he has to face famine compelling him to lend money to meet the needs of the family. This vicious circle of obtaining money from moneylenders on heavy interest by mortgaging the land ultimately leads the poor farmer to be a bonded labor. Baburao Painter who handled this basic social issue in his first realistic silent film, Savkari Pash, in 1925, based on the N.H.Apte’s (1889-1917) novel Savkari Lat. N.H.Apte wrote nearly sixty
novels. His writing is known for moralistic stand. His famous novel *Na Patnari Goshat* (Unbelievable Story) was also chosen by *Prabhat Film Company* for producing a movie *Kunku*, which was instant hit. *Savkari Pash* depicts exploitation of poor rural farmer by a mean money lender. Anyaba, a poor farmer takes lone for his son’s wedding. However, he finds it very difficult to return money with exhorbiten interest. Finally he dies, his son is imprisoned. The tragedy of Anyaba opens the eyes of villagers. *Shalini Cinetone* produced a talkie *Savakari pash* in 1936. *Prabhat Film Company*’s *Khuni Khanjir* in 1930 was based on the story of exploitation of village folk by the headman. Its *Julum*, produced in 1931 had the similar theme.

**Unwedded Motherhood**

*Shalini Cineton’s Vilasi Ishwar* and *Prafulla Picture’s Maza Bal* touched the social issue of unwedded motherhood. Existing social evil became a topic of public discussions. *Vilasi Ishwar* was based on the story written by famous and progressive play writer in Marathi Bargavram Vitthal alis Mama Varerkar (1883-1964). He believed that literature should enlighten the people and he used his pen to highlight the social problem. In his above-mentioned
a Jahagirdar's son, Vilas, who is love with Shama, a dancer, ditches her when she gets pregnant. The unwedded mother gives birth to a child, Nandu. Subsequently, Vilas changes his name to Ishwar and proposes to a Princess who declines this offer and marries Shama's brother Sanjeev, whom she loves.

Prafulla Chitra's Maza Bal was based on V.S. Khandekar's (1898 – 1964) story. He contributed six stories for Kolhapur film industry during this period. He wrote thirteen novels and ten collections of stories. He was idealistic writer whose language was ornamental. As the story goes, Shashi's lover Ravi walks out on her. She keeps her child in an orphanage and takes up a job of nurse. A patient, Manohar recovers, thanks to her nursing and marries her. Shashi brings her daughter Shaku home. However, due to some incident, Manohar sends back the child to the orphanage. Later, he realizes his mistake and accepts Shaku as his own child. In this movie Dada Salvi's Barrister Manohar, drew applauses from eminent lawyers like Barrister Jaykar.

Hans Chitra's Devata tackled the issue of marriage of a young bride to an old groom based on the story written by V.S.Khandekar. Sushila, a poor girl who has to support her younger
brother and sister, agrees to marry an old man named Dasopant in desperation. Her stepson Prof. Ashok tries to prevent her marriage but fails. He grants her refuge in a college hostel. However Ashok is accused of stealing away Sushila, who in turn is distressed by the trouble caused due to her and goes away. She is then later sought out.59

Widow Marriage

Modernity ushered some positive changes in the family and traditional family relationships. The sensitive film producers tried to mirror these changes in their films. A woman has to compromise and adjust much under traditional society. Marriage is must for her. Her life in the house of her in-laws is full of adjustment. The life of widow was unimaginable. She was allowed neither to live peacefully as widow nor was allowed to marry. The problems of women occupied the social reformers in 19th Century. Baba Padmaji was first to write a novel on the widows *Yamuna Paryatan* and subsequently many prominent writers wrote on this as well as other problems of women.
Lata Mangeshkar was the first producer to make a film on widow marriage, *Kanyadan*, based on a very popular novel *Jagavegale Sasar* of Mahadevshastri Joshi.

The story revolved around one Dadasaheb Inamdar, a progressive and liberal character. His son, an Army Officer, dies in an accident on the border. The tragic Sumitra, a widow, cannot bear the shock. In any other superstitious traditional family, the daughter-in-law would have been held responsible and, therefore, inauspicious for such tragedy. But Dadasaheb Inamdar stands by his daughter-in-law, Sumitra, and helps her come out of trauma. He encourages her to take college education and when he comes to know that she is in love with her college friend, he goes ahead and welcomes their marriage. The story also simultaneously highlights the traditional values. One can accrue the highest merit by giving away daughter in marriage (*Kanyadan*).\(^{60}\) Ushakiran, in the role of Sumitra, and Dadâ Salvi, in the character role of Dadasaheb Inamdar, came up with touching performances. The music scored by Manageshkar was very popular.\(^{61}\) One of the songs in this movie, *Lek Ladki Ya Gharchi* (beloved daughter of this house) is one of the all time hits of Lata Mangashekar.
Superstitions

Superstition remains to be a characteristic feature of Indian society, in spite of consistent and persistent crusades launched by the saints and the social reformers at every age. *Bal Maze Navasache* ridicules the tendency to treat the birth of girl child as an unauspicious sign. It is a story of one Ganpat, a millworker, who gets frustrated over remaining issueless even eight years of marriage. He consults an astrologer who predicts the birth of a girl child who would ruin his career. Succumbing to the blind faith in astrology, Ganpat deserts his wife and child only to face serious problems. Eventually, the child comes back in his life and lady luck smiles on him. Fallacy of such superstitions ultimately dawns upon Ganpat.62

Problem of Mill Workers

Industrial Revolution, on the one hand, brought many positive changes in the world, but, on the other hand, growth of industries created new complex problems, too. Particularly, the problems of the workers. *Gajabhaux* (1944) was the first film which threw light on the emerging problem. Based on the story of C.V.Bavadekar and B.V.Nadkarni, touched the problems of the wokers. Gajabhaux, a mill
worker and a union leader, calls strike in the factory. Negotiations fell and the situation goes out of control. Gajabha is arrested.

Decline in Parental Authority

The family life changed slowly during this period. One of the areas the said change is quite visible, is in denting of parental control. The younger generation tries to be on its own independence, even to the extent of becoming rebels. The youth want to take decisions in all vital matters, such as marriage, that affect them. In the Indian patriarchal family, parents arrange the marriages of their wards who are treated like 'lambs'.

This became the central theme of *Premveer*. *Hans* was again first to produce a film on such a theme. It chose P. K. Atre to provide a meaningful story. He wrote *Premveer* (The Lover Boy) a story of Putali, a collegiate who wins a beauty contest and eventually falls in love with one Pritam. Her father disapproves the love affair and arranges her marriage with a lawyer. Putali rebels against her domineering father. Notwithstanding his threats, she marries Pritam.64
P. K. Atre's *Putali* signifies the emergence of a modern girl who is educated, independent, confident enough to take her own decisions.

On the other hand, *Wadal* (A Storm), a film by Surel Chitra, tries to show the negative side of parental defiance. Asha, the heroine, turns down the wise counsel of her father and marries Gulabrao, a vagabond and irresponsible young man. She pays for such indiscrimination. Her marital life becomes miserable as was anticipated by her father. She realizes her folly and goes back to her father but he does not accept her. She learns the lesson of life. Her good days return only after her husband undergoes imprisonment and becomes a changed person. Dinkar Patil, the writer, upheld the wisdom of traditionalism that looks upon the parents as the well-wishers of the children. The heroine suffers because she, in her blind love, forgets the practical wisdom and love of her father and defies him, on the one hand, and on the other, has a false sense of modernity.

The younger generation somehow equates modernity with freedom. Love marriage becomes a symbol of defiance of traditional parental control. They associate modernity with staunch
individualism, which, in other words, means self-centredness. Master Vinayak’s *Chimukla Sansar* produced in 1943, tried to caution the younger generation against the imitation of such Western values. It was based on a novel by V.V. Bokil, who was known for masterful observations and humour. Based on this theme, Manda a daughter of an actor, is in love with her college friend. They marry in haste without finishing their college education. Joblessness creates many problems. As a result, they try to postpone the baby. But when it comes, stability comes to them.66

In the same year, Bhalji produced and directed *Mazi Zamin* for *Prabhakar Pictures*. The script based on his own story, revolves around Harani is the daughter of a farmer Harba. She does not want to marry Maruti, who is a bad character. Harani is in love with Jayshinha, younger brother of the landlord Dadasaheb Jahagirdar. Defeating all the conspiracies of characterless Maruti the lovebirds succeed in getting married.67

*Udaykala Chitra’s Mayecha Pazar* unfolds the story of brotherly love between Ram and Laxman. On the death of their father, former gives up his education for the sake of latter. Laxman’s marriage breaks the family as his wife insists on separation. Their
mother meets with an accident. The two brothers come together in the end.68

Clash of Values

Some films projected the clash of values representing traditionalism and modernity. Some in society tended to look down upon traditionalism and blindly glorified modernity. What was understood as modernity had perhaps little to do with the value system. It was taken more in superficial sense such as style of dressing, hairstyle, mannerism etc. P.K.Atre’s *Ardhangi* handled this issue in a humorous way. A man desires his wife to be of modern outlook but fails to educate her in the English medium. He then falls for another woman of a modern outlook only to discover that it is all superficial thinking. Disappointed, he returns home to his wife.69

Modern woman tends to think more in terms of her physical beauty and to that extent, despises motherhood. Baburao Pendharkar developed this theme in his *Pahila Palana* (1942). Vishram Bedekar, a well-known writer, wrote the story and the script. Chitra, an educated young girl, despises motherhood and children. Somehow, she agrees to tie marriage knot with Dhananjay on the sole condition of not bearing children for him. However, with the
passage of time, her attitude changes. She starts loving children and then gives birth to one.\textsuperscript{70}

This period saw the rise of some new social trends, which were not conducive to individual, family and social peace and harmony. People tended to be more and more money minded. They were on the blind spree to acquire more and more material possessions mistaking them for real happiness. The young generation was attracted towards films and theatre as short cut towards glamour, fame and wealth. Many quit their homes and families to join film industry but were to be disillusioned in the end. This trend is reflected in the movies too. \textit{Hans Pictures} made a film on this theme as back as 1939 based on the story by the renowned writer V.S.Khandekar. Anand, the hero, is very obedient and progressive in thinking. He persuades a widow from committing suicide, marries a bride selected by parents. However, after the death of his mother, his entire life changes. Tired of his wife's infidelity, he leaves her for a movie heroine, who is in search of peace and joy. But once again disappointed, he seeks the joy and peace in the company of poor. The story, full of idealism, became a successful movie.\textsuperscript{71}
The film *Paisa Bolto Ahe* is the story of one Bapuji, an oilmill agent, whose only passion is money. Bapuji wants his daughter to join his business. However, Vidya refuses this. She falls in love with Lalanath, a young officer of another company, who exposes all misdeeds of Bapuji. The writer and director of the film exposes the greedy middle-class.

*Kanchanganga* of Surel Chitra had a similar storyline. Infatuation of a collegian for a stage heroine and his apparent disillusion is the central theme of this movie. Malhar and Tara are college friends. On the insistence of her brother, Malhar gives tuitions to Tara. Then he gets infatuated with Kanchan, a rising stage artist. Flushed with her professional success, she ditches Malhar. Later, she meets an accident while enacting a fight scene. As a result, her face is disfigured and there ends her career as a stage artist. This opens her eyes and she realizes the lesson of life that in the glittering world of movies and stage, the beautiful body, but not the character, of the actress is valued. Bhalji wrote the story with years of experience in film industry. *Kanchanganga*, appeared to be full of realism of the unrealistic reel life.
Same year saw another movie on the same theme, *Tarka* was produced by *Dinkar Chitra*. Dinkar Patil, owner of the company, wrote the story. The movie projected Leela, who is charmed a way by the film industry of Mumbai. She realizes her dream to be heroine but then the realities of movie world is too harsh for her to bear and so she opts out.75

Dinkar Patil produced *Bhairavi*, in 1960, woven round Bhairvai, who loves classical singing and takes lessons in it from her father. She joins theater against the wishes of her father with a view to take classical music to common man through the stage. There, she realizes in the commercial world of theatre. She is deprived of the real classical singing. Finally, she goes back to her father.76

Quite interesting, the four movies produced on the world of movie and stage have a common message to give the people—this make believe world is quite different from what the people think it to be and therefore, one shouldn’t fall for it.

Film *Antaricha Diva* of *Nirmal Chitra*, written by V.S.Khandekar depicts the story of sufferings of a family, which lives by the values.
Teacher Bapu looses his job for patriotism. Marriage of his daughter Meera is hindered for want of dowry. His son Anand leaves for Bombay with a pledge to collect rupees two thousand within four months. He comes across the bitter truth that money cannot be earned by truthful means. He joins criminal gang and subsequently comes across an unfortunate woman Asha, who becomes pregnant. Ultimately, he accepts her as wife.

**Prohibition**

The liquor consumption was on the rise in the society. It spreads in rural areas, among poor. Even, educated middle class was not free from it. Many families came to be ruined as a result.

Ram Ganesh Gadkari (1885-1919), the famous play writer in Marathi who very effectively highlighted the evils of drinking in his famous play *Ekach Pyala* (just one glass). A tragic story of its drunkard hero, Taliram, and his devoted wife Sindhu touched the audience. Taliram became a household name.

If on one hand the effects of the alcoholism were highlighted in the society and the need of prohibition was emphasized upon as reform, yet quite often the prohibition too was carried to the extremes.
It was Harṣ Pictures who decided to produce a film on this social issue. For the inspiration it turned to none other than P. K. Atre who specially wrote a moving story Brandichi Batli (Bottle of Brandy) for the film. A comedy in a sense, which effectively impressed upon the audience all across the tragic consequences of evils of drinking and also extremity of prohibition. The hero of the film Bagaran, a clerk in the municipal corporation, champions the cause of prohibition. However, he has exaggerated ideas about prohibition which are ridiculed by his young lady colleague, later falls in love with her. In order to save her ailing younger brother, he has to procure a bottle of Brandy.

Next to touch the said issue, was Bhalji Pendharkar. He wrote a story on one Bhagwanrao, a generous gentlemen who unfortunately is an addict. His family life is disturbed, he has to mortgage his parental house. He is under debt. The moneylender forces him to give his daughter in marriage to his son. When she refuses, he goes to an extent of firing pistol on her. His wife intervenes him and gets hit, by bullet instead. The tragedy opens his eyes. Baburao Pendharkar, a well known villain on the screen, was very effective in the role of Bhagwanrao. A song on the evil effects of alcohol,
He Pasarate Timir (This darkness spreads) was very meaningful and also popular.

**Impact of Education**

The spread of education to all sections of the society was the hallmark of this period. Education of women was also encouraged at all levels. If on one hand it was a sign of progress yet in traditional minded society, it created some serious problems. Education for women became a sort of hindrance for her as youth was not yet ready to marry educated woman. Male ego came in the way of marrying a woman equally educated; then no question of marrying a woman with higher educational qualification. Perhaps the society at large harbored some misconception about educated girls. Education was equated with wrong notions of modernity and therefore it became rather difficult for educated girl to find a suitable groom. And perhaps, for this serious reason parents discouraged many girls, deserving and desirous of taking education. Marriage was considered as an ultimate aim in the life of woman and therefore, a marriage of daughter was main concern of parents occupies in their thoughts. Though in spite of the awareness of female education many parents did not allow their daughters to go beyond primary or
secondary education. Often many of brilliant girls had to give up their education and marry. It was creating a serious problems in the society. The intellectual writers were first to see the shape of the new problems to come. They felt it necessary to project this problem on screen. The said sensitive women was none other than Lata Mangeshkar who owned the film company Surel Chitra and she selected famous novel, Doctor, written by Nath Madhav.

*Shikaleli Bayako* was based on the problem of educated girl. Raghunath refuses Kamalini, a highly educated bride, as his wife on the very next day after their marriage and sends her back to her parental home. Undeterred by the sudden unexpected tragic turn the heroine completes her education and becomes a doctor. Coincidentally she begins her practice in a rental house belonging to her father-in-law. Raghunath meets an accident in cart race. He is admitted in the hospital run by Kamalini. Because of her efforts and nursing he gets recovered that clears his misunderstanding about educated girl and he accepts her as his wife.81

College education acquired a status symbol. However, the college education at times attracted the youth for nonacademic reasons who's misplaced sense of freedom meant romantic affairs,
love triangle etc. As a result many youth took the wrong ways in their college days. Acquired bad habits like smoking, drinking wine etc. Blind love affairs ruined them. Against this background many films were produced Bhalji's Akashganga belonged to this category. Jayram and Janki love Jaywant their adopted son and take pains to educate him. They undergo a number of sacrifices to send him to college but then he falls in love with a cheap girl Chaya who ditches him and marries her partner Gulab. The incident nearly destroys Jay, but Janki persuades him to take education seriously. He completes education, joins police department. and rises to the rank of DSP and then expose the shady deals of Gulab and Chaya.

Often educated girls wanted doctors, engineers, Govt. Officers as their life partners. For them the engineering, medicine background mattered much. They preferred boys from cities and looked down on those belonged to rural background. Bhalji touched this issue in his Gath Padali Thaka –Thaka produced in 1956. Sulbha, a college girl refuses to marry a groom decided by her father as he was studying agriculture. Though the boy is educated and son of her father’s best friend, yet she looks down upon his agricultural background. Initially she is not willing but later when
actually meets him she undergoes the change. One of the basic faults of the education system prevalent in those days was it created the false notion and values about the education. The professional education in medicine, laws were considered superior to the education in agriculture. This bias was very evident in that period. Chh. Shahu was aware of the harm it was causing the social failure. Therefore he made his son agriculturist.

Traditional Rivalry

Traditional rivalry between the two families forms an important part of criminal history of rural India. Traditional rivalries resulting into brutal murders have been matter of interest for the rural masses. Producers of film Jay Malhar bags the credit of introducing the trend of such films in Kolhapur film industry. Dinkar Patil emerged as a storywriter form this movie and became prominent story and dialogues writer in the Marathi films. He wrote ten stories for Kolhapur film industry during the period under study. In the said film, rivalry between Patil and Berad family, results into bloodshed for two generations. The saga of vendetta ends only after Daulatrao and Kallu kill each other. The film tried to attract rural audience by adding Tamasha background.
The same issue was handled in *Patlacha Por* produced in 1951 under the banner of *Udaykala Chitra*. Again Dinkar Patil rendered the story. The hero of the film, Sarjiao, a son of village head Patil falls in love with one Tamasha artist. His rival tries to keep them away from each other. But he doesn’t get success. At the end sacrifice of Sarjiero’s fiancée brings a change in him.¹⁻³

*Kanchan Chitra* produced film *Sasar Maher* in 1954. Writer D.S Ambapkar carried the issue of family vendetta stories forward. The story revolves around the rivalry between Khanderao Patil and Yesaba Shinde family.⁴

Social Evils

This aspect is highlighted in *Payadali Padaleli Phule* produced by *Chetana Chitra* of Anant Mane in 1957.

A painter Chandu has strong desire to paint a picture of Christ. For effective projection he chooses scene in which a cruel demon is trying to kill a child. This child represents Jesus Christ. After some years the painter feels that images in the picture have become sharper. On its completion, he feels as if the demon is shouting, “Yes, it is me.” The demon thus represents evil spirit of the society.⁵
Aaher was produced by Vatkar Production, revolves around the tragedy of a family in which father turns out to be a bandit due to greed of wealth and woman. Ailing mother of Dagadu takes promise from him that he will not repeat what his father did. Dagadu falls into dilemma when he comes across an unfortunate woman because he sees in this woman, his mother on deathbed.86

Bandits

Real life stories and folk tales about the life of dacoits has long been a matter of interest in the rural areas of Maharashtra. Many ballads are popular on this theme. Considering this aspect, a number of films on dacoits came to be produced to attract rural audience. Shiva Raomshi by Shri Gouri Pictures, was based on the story of Shiva Ramoshi, a faithful bodyguard of Inamdar who turns into a brigand due to ill fortune. Ultimately, he comes for rescue of landlord and proves his innocence.87

Comedies

While majority of the films had some sort of messages to deliver to the society at large, some films were produced with sole aim of entertainment.
Brahmachari, a light comedy, revolves around the young celibate Audumbar who refuses to wed the girl chosen by his father and leaves comfort of father's home. Later he falls in love with the very same girl and breaks his own vow of celibacy. P.K. Atre (1898-1969), a versatile writer of the age, rendered the story. He wrote various kinds of literature such as dramas, stories, novels etc. His style of writing is full of satire and exaggeration under the cover of comedy.

In 1957, M.G. Prouction produced film Navara Mhanu Naye Apala. Directed and written by Dinkar Patil, the film was a romantic comedy. Featuring Raja Gosavi, a famous comedy actor, in mischievous double role, the film presented a humorous story of twin brothers Raja and Prof. Gabale. A farce created after exchange of brothers resulting confusion for their fiancées and families generated waves of laughers in the audience.

Family Melodrama

Joint family including grand parents, cousin brothers and sisters is the characteristic feature of Indian society. The stories of love and hate relationships in joint families have given food for thought to several authors as well as film producers. This theme of
family melodrama has been a major stream in Marathi film production.

Prabhakar Picutres produced Sasurwas in 1946, which was based upon a story narrating the crisis in the marriage of a Jahagirdar's son, Hindurao and his wife Ratna. Ratna approaches her father in law Zunzarrao with the matter of her husband Hindurao being infatuated with one Sheela. Zunzarrao prevents his sons wedding with Sheela and moves in to stay with Ratna and Hindurao at the Zunzarrgad. Bhlaji himself rendered the story.

Again in 1949 Bahalji Pendharkar produced Mith Bhakar under the same banner. Amrut, elder son of Tatyaba works on one gambling spot (casino). The owner of that gamble spot makes him arrest under the charge of murder of one man who is in fact alive. Amrut releases and the When the truth comes forward family of Tatyaba becomes happy.90

Dinkar Patil produced a film Ram-Ram Pahuane under the banner of Udaykala Chitra. The story is woven around Shripati and his younger brother Jaysingh who marries with his cousin. Her parents set Jaysingh up against his elder brother. Jaysingh, however realizes his mistake and repents.91
Chitrarang Pictures produced a film Mulga in 1956, based on Namdeo Rao Vatkar’s story. The hero, Dinu, loves Manju since his childhood. But he is arrested on the charge of murder of Padmini. Police inspector, the friend of Dinu, helps him to prove his innocence. Dinu is released and he marries Manju in the end.  

A film Navara Bayko was produced in 1950 under the banner of Maharashtra Chitrawani. In the film, hero Arvind Inamdar stays happily with his wife Sumitra and two daughters. Madhubala, a drama artist creates some misunderstanding between Arvind and Sumitra. But misunderstanding is cleared and everything turns well. P.L. Deshpande (1919-2000) who wrote the story in his humorous style rose to become one of the most popular personalities in arts and literature to whom Maharashtra admired most. His keen observation, lucid writing full of wit and satire made him all-time great author.

In the year 1953 B.G. Production produced a film Muke Lekaru written by Dilip Jamdar. Manajorao Thorat, a land lord is very adamant. But he and his wife Ahilya love their dumb son very much. The son is very naughty. Kalya and Satya kidnap this dumb
on of Manajirao. Fortunately he is escaped and due to this incident, the nature of Manajirao also changes.93

_Grahadevata of Surel Chitra_ by Lata Mangeshkar is a portrayal of ideal Indian woman who sacrifices everything for husband and family. The happy married life of Sanjivani, Vinayak and their daughter Baby is likely to be disturbed when Sanjivani knows that she has cancer of stomach. But she keeps this secret and made her friend Sulbha to get emotionally attached with Beby. As per will of Sanjivani, Vinayak marries her friend Sulbha and the family is saved from destruction, thanks to sacrifice of Sanjivani.94

**Merger of Princely States**

A film _Ye Re Mazya Magalya_ produced by Bhalji Pendarkar in 1955 can not be strictly categorized as a social film even though it represents the social scene during that phase.

When news of merger of Princely States spread across the nation after independence the ruler of Princely State of Audumbar is in search of a successor. He tries to get one desperately due to fear of merger. Bhavanrao, one of the relatives is tested for one day as a ruler. Some rivals interested in capturing the thrown hatch several conspiracies. _Morcha_ of Praja Parishad is also taken out. Bhavanrao handles all the problems skillfully and becomes successor of the State.95
Production of Historical Films in Maharashtra
(1932 - 1960)

Years

No. of Films


Kolhapur Seoul Pune Mumbai
Production of Marathi Social Films During (1932-1960)
Changing Themes in Kolhpur
As seen in the illustrations the trends in Kolhapur was to produce mythological movies till 1940. In comparison to Pune, Mumbai and Sangli, highest mythological films were produced in Kolhapur during this period and then the trend declined in subsequent period to such an extent that in late 60s not a single mythological was produced in Kolhapur. One can see the similar decline in this trend in case of other centers but not as sharp as one in Kolhapur. Similarly the historical films declined in the early 40s in Kolhapur. Between 1946-50 equal number of historical film were produced in Kolhapur ,Pune and Mumbai. Between 1956-60 Kolhapur produced more historical movies than the other centers. In case of films with social themes its Pune which toped the list throughout. Between 1951 – 55 Pune produced far more social movies than other centers did. This partly reflect the change in the test and circumstances. Between 1941 to 45 Pune and Mumbai did not record the decline in historical movies but Kolhapur did. This could be partly because of the political scenario in Kolhapur.
References


2. Ibid., p. 170.


5. Ibid; p. 7.

6. Interview – Vijay Gajbar, Cassette No. 6

7. Interview – Nanasaheb Yadav, Cassette No. 3.

8. Ibid., Cassette No. 3.


11. Interview – Nanasaheb Yadav.


13. Ibid., p. 12.


15. G.R. Bhide and Baba Gajbar, op.cit., p. 171.


22. Sudhir Phadke, op.cCit., p. 49.

23. G.R. Bhide and Baba Gajbar, op.cit., p. 163.


25. Ibid., p. 572.


27. H.N. Apte (1864-1919) was very close to Justice M.G. Ranade whose contribution to Maratha history is immense by the way of ‘Rise of Maratha Power ‘ and ‘Introduction to Peshawa Diaries.’ The Shivaji Smarak Chalwal of 1895 influenced him to great extent. The movement created much enthusiasm among the masses and H.N. Apte started writing historical novels out of feelings that artist should immortalize the moment of enthusiasm of masses. He was also close to historian V.K. Rajwade. He wrote ten historical novels, five alone on Shivaji period.

29. A Booklet Published by Maharashtra Film Company.


32. Interview – Nanasaheb Yadav.


34. Suryakant Mandre, *Dhakti Pati*, p.106.

35. V.Shantaram, op.cit., p. 108.


37. Ibid., p.29.


41. Ibid., p.49.

42. Leela Pendharkar, op.cit., p.97.


44. Interview – Nanasaheb Yadav.

45. Sudhir Phadke op.cit., p.75.


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49. G.R. Bhide and Baba Gajbar, op.cit., p. 171.

50. Ibid., p.170.


52. Sudhi Phadke, op.cit., p.10.

53. V.Shantaram, op.cit., p. 102.

54. Baburao Pendharkar, op.cit., p.120.

55. V.B.Ambekar, op,cit, p.74.

56. Vasant Sathe, op.cit., p. 34.

57. V.B. Ambekar, op.cit., p. 167-68.

58. Sudhir Phadke, op.cit., p.17.

59. Ibid., p. 18.

60. Ibid., p. 82.

61. Vasant Sathe, op.cit., p.27.


63. M.W. Kelkar, *Master Vinayak*, p.34.

64. *Satyawadi*, dated 6 April 1937.

65. Interview – Vasant Shinde.

67. D.B. Samant, op.cit., p.56.


71. *Pudhari*, dated 29 September, p.3.

72. Sudhir Phadke, op.cit., p.29.


74. Vasant Sathe, op.cit., p.38.

75. Dinkar Patil, op.cit., p. 189.

76. Ibid., p.215.

77. Sudhir Phadke, op.cit., p.84.


80. Ibid., p. 42.

81. Vasant Sathe, op.cit., p.46.

82. Bhalji Pendharkar, op.cit., p. 147.


84. Interview – Bhalchandra Kulkarni, Cassette No.6.
85. Sudhir Phadke, op.cit., p. 72.


88. M.W. Kelkar, op.cit., p. 11.

89. Vasant Sathe, op.cit., p. 38.

90. D.B. Samant, op.cit., p. 58.

91. Dinkar Patil, op.cit., p. 163.


93. Interview – Vijay Gajbar.

94. Sudhir Phadke, op.cit., p. 74.

95. Ibid., p. 68.