INTRODUCTION
2.1.4 Uttarang

2.1.5 Costume of Gondhal Nayak

2.2 Vaghya Murli che Jagaran

2.2.0 Introduction

2.2.1 Mallan Mahathyam

2.2.2 The Costume of Vaghya

2.2.3 Murali

2.2.4 Jagaran Procedure

2.3 Dashavatar

2.3.0 Introduction

2.3.1 Poorvvang

2.3.2 Uttarang

2.3.3 Origin

2.4 Dhandar

2.4.0 Introduction

2.4.1 Poorvvang

2.4.2 Uttarang

2.4.3 Costumes

2.5 Sogi, Bhajan, Bharud

2.5.0 Introduction

2.5.1 Bharud Performance

2.5.2 Satire
TAMASHA FOLK THEATRE OF MAHARASHTRA

2 6 Bahurupi Khel
   2 6 0 Introduction
   2 6 1 Bahurupi Performance
   2 6 2 Dialogues

2 7 Kalgi-tura
   2 7 0 Introduction
   2 7 1 Kalgi-tura Performance
   2 7 2 Kalgi-tura Poetry
   2 7 3 Sawal-Jawab and Zagda
   2 7 4 Kalgi-tura Literature

2 8 Aikeev (Plot)
   2 8 0 Introduction
   2 8 1 Aikeev Lavni Performance Style
   2 8 2 Aikeev Literature
   2 8 3 Nachatya Lavni (Entertainment Lavni)

III ORIGIN OF TAMASHA FOLK THEATRE

3 0 Introduction

3 1 When and How

3 2 Origin of the word "Tamasha"

3 3 Origin of the word "Tamasha" in Marathi Language
TAMASHA FOLL THEATRE OF MAHARASHTRA

3.4 Tamasha During the Period of Peeshwas
3.5 Tamasha Structure
3.6 Khandam Tamasha
3.7 Tamasha After the Fall of Peeshwa Dynasty
3.8 Text of Modern Vag Natya (Tamasha)
3.9 Influence of Cinema on Tamasha
3.10 Han on Tamasha
3.11 Tamasha Sudhar Samithi
3.12 Development of Tamasha
3.13 Khandesh Tamasha
3.14 Vayedesh Tamasha

IV INFRASTRUCTURE OF TAMASHA PHAD

4.1 Tamasha Phad
4.1.1 Owner of the Tamasha Phad
4.1.2 Manager of the Tamasha Phad
4.1.3 Proprietor and Manager's Room
4.1.4 Booking Counters
4.2 Infrastructure
4.2.1 Stage Equipment
4.2.1.1 Stage In-charge
TAMASHA FOLK THEATRE OF MAHARASHTRA

4 2 2 Lighting Equipment
4 2 2 1 Electrician
4 2 3 Audio Equipment
4 2 4 Scenic Design Equipment
4 2 4 1 Scenic Designer of Tamasha Theatre
4 2 5 Green Rooms
4 2 6 Furniture
4 2 7 Tamasha Tent
4 2 8 Transportation
4 2 9 Propaganda Equipment
4 2 10 Musical Instruments
4 2 10 1 Traditional Musical Instruments in Tamasha
4 2 10 2 Musicians of Modern Musical Instruments in Tamasha Production
4 2 11 Kitchen Room and Dining Hall

Ⅴ — PROCESS OF TAMASHA PERFORMANCE:

5.0 Process of Rehearsals
5.1 Try-outs
5.2 Sitting Rehearsals
5.3 Standing Rehearsals
5.4 Process of Performance
TAMASHA FOLK THEATRE OF MAHARASHTRA

5 5 (Jan i in Tamasha

5 6 Goulan (Gopikas)

5 6 1 Bazaar Goulan (Bazaarchi Goulan)

5 6 2 Krishnacha Khodia Sangnari (ioulan (The Goulans showing the mischievous type of plays of Sri Krishna)

5 6 3 Krishnacha Oadkhichi Goulan (Goulans on the self-introduction of Sri Krishna)

5 6 4 Goulanichya Oadkhichi (ioulan (The self-introduction of Goulans)

5 6 5 Vinavneecchi Goulan (Goulans of Humbleness)

5 7 “Mausi” character in Tamasha

5 8 Lavni

5 8 1 Traditional Lavni

5 8 2 Shahiri Lavni (Poet's Lavni)

5 8 3 Baitkichi Lavni (Lavnis being sung by sitting)

5 8 4 Tamashachi Lavni (Lavni in Tamasha)

5 8 5 Costume and Ornaments

5 9 Batavani (Comedy, entertainment and farce)

5 9 1 Batavani in Modern Tamasha

5 10 Structure of Tamasha

5 10 1 The important Vag Natya parts in Traditional Tamasha

5 10 1.1 Mythological Vag (Pauranic Vag)
TAMASHA FOLK THEATRE OF MAHARASHTRA

5 10 1 2 Historical Vag
5 10 1 3 Vags based on Folk Tales
   5 10.1.3 1 Plot
   5 10 1 3 2 Characterisation
   5 10 1 3 3 Diction
   5 10 1 3 4 Atmosphere
   5 10 1 3 5 Aims and Objectives
   5 10 1 3 6 Technical Aspects
5 11 Social Vag (Samajik Vag)
5 12 Literary Importance of Vag

VI — LIFESTYLE OF TAMASHA KALAVANTHS (ARTISTS)

60 Introduction

6 1 Tamasha Phads and Associations of Maharashtra
   6 1 1 Addresses of Tamasha Associations
   6 1 2 Addresses of Tamasha Artists (Kalavanths)
   6 1 3 Addresses of Present Naraingaon Tamasha Phad Artists (Kalavanths)
   6 1 4 List of famous Tamashgirs
   6 1 5 List of famous Tamashgirs of Nagpur and Vidarbha Areas
   6 1 6 List of famous Singers
   6 1 7 List of famous Singers of Vidarbha Area
VI - TAMASHA AND OTHER FOLK FORMS OF INDIA

7.0 Introduction

7.1 Nautanki and Tamasha

7.2 Bhavai (Gujarati Folk Drama) and Tamasha Folk Theatre
   7.2.1 Performing Style of Bhavai

7.3 Yatra (Jatra) and Tamasha
   7.3.1 Yatra Themes
   7.3.2 Yatra, Its Origin
   7.3.3 Importance of Music
   7.3.4 Influence of Jatra on Sanskrit (Nataks)
   7.3.5 Nineteenth Century Jatra Natak

CONCLUSION

ANNEXURE

PHOTOGRAPHS

BIBLIOGRAPHY
TAMASHA FOLK THEATRE OF MAHARASHTRA

INTRODUCTION

Maharashtra is very popular for folk art forms. The people of the villages, while their day-to-day works, such as agricultural works, driving carts, while harvesting, while ploughing the fields, while breaking stones, while going to functions in groups, in the premises of temples, at religious functions, these folk art forms are being performed.

In the soil of Maharashtra, there are seventy per cent of artistes were born and they are well versed in one field or the other. During the period between the thirteenth century and the seventeenth century, a number of Saints took birth in Maharashtra. They were not only saints but were also good poets. Their main intention was to develop the society through their literature. One such main Saint was Namdev.

The poetry of the Saints was also used in the folk art forms. Traditional Tamasha was also one of the important folk art forms during that period. This folk form was well received by the Peshwa Kings as well as by common folk.

The traditional Tamasha folk form, to entertain the common people, the Tamasha kalavanths were performing this art form since the period of Peshwas till today. The Tamasha companies (phads) are not amateur companies and are famous by way of their Professionalisation. With the aid from Government and from the villagers, these Tamasha Phads are giving performances and attracting the hearts of the people.

The people of various professions of Maharashtra are participating as artists in the Tamasha form. The Tamasha performed by these people is called "Khel Tamasha." The literature for these Khel Tamashas are being gathered from the famous Shahirs and from the educated people. The writers of the scripts are almost from upper castes like Brahmins.

Before the form of Tamasha, "Gondhal" was the very famous form. This Gondhal form was very popular in the States of Karnataka and Maharashtra. This form was being performed during the festive occasions. The presenter of the form is called "Gondhal." The prayer of Devi is the main theme. The instruments used in this form are Tun-tune, Tak, Kanjira and Sambai. The devotees of Shiv and Parvathi are called Gondhals. Gondhal is one of the very ancient traditional
art forms. The stories of Gondhal were connected with devils. The word Gondhal is derived with the mixing of two words “Gan” and “Dal” (Gan + Dal = Gondhal). The description of Gondhal can be seen in most of the poetry written by Saints.

Gondhal is much more ancient than Tamasha. The style of singing in Gondhal was being adopted by Tamasha form. The traditional instruments used in Tamasha are also identical with those of Gondhal.

Vaghya Murali Ka Jagaran like Gondhal, this form is also a famous form of Tamasha. This is the description of the prayers of the deity Khandoba. The marriage of the girl, who was born with the blessings of Khandoba, was being performed with that deity Khandoba himself. The girl wears a nine yard saree, kumkum on her forehead, a kerchief in her hand, and dances by exhibiting her left palm to the audience and dances with the co-artiste Vaghya.

Tamasha form took the character of Murali from Jagaran and changed the character into a dancer in Tamasha. The facial expressions and other things were also adopted by the Tamasha form from Jagaran. Tamasha lavnis and the songs of Jagaran are almost identical.

“Lalit” is the other form which inspired the Tamasha. The Lalit form is the combination of various village lavnis. From these village types, some parts were taken and being presented. The social and village affairs were being discussed by those characters in this form.

The other folk art form of Maharashtra is “Dashavatar,” which can be found mostly in the Konkan area. This Dashavatar form resembles the Yakshagana form. In Dashavatar, the story moves between the present and the past. Likewise, in Tamasha also, the same trend is being followed.

In addition to the above forms, there are a number of other folk forms that prevail in Maharashtra. They are Dhandar, Sogi-bhajan-bharud, Bahurupi Khel, Kalgi-tura, Sawal-Jawab, and Jhagda, Aikeev, Nachatya Lavni (entertainment lavni) — all these are discussed in detail in the forthcoming chapters.

Before proceeding to write this thesis, I have visited several villages of Maharashtra for the collection of material, for the past three years. While doing field-work, I had to go to very interior villages also. Kolhapur, Satara, Karad, Meeraj, and Pune are the towns where I met.
several Tamasha Companies. The Aryabhushan Tamasha Company of Pune provided me with some very useful information.

The interior village, Narayangaon, which is one hundred kilometres from Pune, where I met Chandrakant Dhawlapurikar Lok Natya Tamasha Mandal and gathered information from its proprietor, manager and other artists.

I visited the places during summer season. During this season, about fifty companies of Tamasha assemble in Narayangaon village every year. The people from various villages visit these companies here and book the companies for their performances in various villages.

I stayed with all the Tamasha Phads in Narayangaon and gathered valuable information from all the above mentioned fifty odd companies.

As I am a Stage Artist and have introduced myself as a stage artist to them, I received special treatment and they have treated me as a guest and provided me due hospitality such as food and living accommodation in their tents. Though the food they provided was very simple, the way of their warm approach and the affection they showed towards me was very good.

While the performances were on, I have observed the scenic design, lighting arrangements, orchestra stage set-up, makeup styles, costumes, etc very carefully.

During my stay, I have visited Babu Saheb Jintikar’s house in Pune. The family members of Babu Saheb welcomed me and presented the writings of Jintikar Vug Natya and Shahiracha. Raja Natak are the books I received as presentation from them. These two books were of much help in my research.

Further, with the co-operation of Dr. Krishna Kirvale, Lecturer in Marathi, Department of Marathi, Pune University, I have gathered the literature related to traditional Tamasha. Though we were unknown to each other, by my introduction as a teacher of Osmania University, he spent his valuable time and also arranged transport and he too accompanied me. This shows his greatness. He presented me a book, Ambedkar Shahir: Ek Shodh, written by him. Through this book also, I gathered valuable information on Tamasha.
Sri Jadhav Natya Samsar, Costume Supplier of Drama and Tamasha, near Datta Mandir, Budhwarpet, Pune, have also provided me with valuable information related to the costume and makeup used in Tamasha.

A number of Tamasha artists gather everyday at Bharatha Natya Mandir and at Bal Gandharva Natya Mandir. I had the opportunity of gathering information from the artists who gathered at the above two places also. There is a Tamasha Contractor by name Mr Pradeep, who is with Bal Gandharva Natya Mandir, also provided me with some information on Tamasha.

A senior retired Professor of Marathi of Osmania University, Professor Maya Sirdesai, who is a well-experienced Lok Natya writer of Maharashtra (who is presently residing at Barkatpura area in Hyderabad) also gave guidance in my writing this thesis. Dr Shobha Deshmukh, Head, Department of Marathi, Osmania University, and Dr Vilas Deshpande, Department of Physics, Osmania University, helped me in solving the language problem. In case I found difficulty in getting the meaning of some of the Marathi words, I took their help and solved the problem for the early completion of my thesis, through his ample experience in folklore forms.

Professor Brijendra Narain Sinha gave guidance in proceeding to write the thesis by supervising me as a Guide. I le supported me in all ways through his knowledge of various folk art forms such as Tamasha, etc. His narration of folk forms are very attractive. He used to give advice, immediately, on which I was approaching him for guidance.

Retired Professor M. Radhakrishna Sarma, Department of Ancient Indian History, Culture and Archaeology of Osmania University, and Professor Isaac Sequeira, Ex-Dean, Faculty of Arts, Osmania University, were the pathfinders in the Tamasha Research Methodology.

With the help and co-operation of all these, I have completed my research work successfully. I have done justice to my research work, to the best of my knowledge. Even if I have omitted anything in Tamasha, those points will be rectified and will be included while publishing my thesis in the form of a book.

With the information of Tamasha experts, the interviews with Tamasha Kalavanths, the field work done in Maharashtra, the information gathered through libraries and from well wishers,
I have completed the table work of my thesis. I gave full concentration in my thesis mainly on the performance part rather than the literary part. After completion of my table work, I have divided my thesis into seven chapters. I have tried my level best to write each chapter precisely.

In the First Chapter, I have discussed about the Indian Traditional and Folk Theatre.

The traditional and folk theatre of India has not been discussed from the historical point of view and there is no mention of these forms in most of the Sanskrit works. I have discussed from this point of view also.

The comparison of Western and Indian Folk forms, and the criticism of these Indian Folk forms by Western scholars have also been discussed.

The influence of Traditional folk forms on contemporary Theatre Productions, and the making use of these traditional forms as the source in contemporary theatre for the success of the Production is also been discussed.

The contemporary theatre people are misusing the Traditional and Folk forms by using these forms in their productions without having any knowledge of these forms, thereby diluting the original forms. The success of some of the producers/directors of contemporary theatre by using these traditional folk forms in a proper way has also been discussed. The performances will be a flop if the folk forms are used blindly without having grass root knowledge and on the other hand, if these forms are used by creating atmosphere, etc, and with good knowledge of these forms, then the plays will be a great success. I discussed these with examples.

The practice of traditional folk theatre, the conventions of speech, actor-audience relationship in traditional theatre is also discussed by me in detail in this chapter.

Traditional theatre is "Actor's Theatre." The importance of an actor in the traditional theatre has also been discussed.

At the end, the steps to be taken for the development of these traditional folk forms has also been discussed in detail.

In the Second Chapter, the various folk art forms related to Tamasha have been discussed. The important folk art forms of these various types are — Gondhal, Vaghya Murali Ka Jagaran, Dashavatar, Dhandar, Bahuropi Khel, Kalgi-tura, Sawal-Jawab and Zagda, Aikeev, Nachatya.
TAMASHA FOLK THEATRE OF MAHARASHTRA

Lavni (entertainment lavni), Lalit, etc. These forms were discussed in detail and written in the chapter.

All the items like origin, performance, style of production, occasion of performance, verse style, music style, type of musical instruments used, of all the above forms have been discussed, and the style of adoption of all these forms in Tamasha is also discussed in detail.

In addition, proper references, examples, related xerox copies of photographs, etc., are also included in the chapter.

Almost all the origin of Tamasha from other folk forms can be known from this chapter. Moreover, the birth of Tamasha can be seen from the other above-mentioned folk forms.

Important references are shown at the end of the chapter.

In the Third Chapter, discussion regarding the origin of Tamasha Theatre is held. The birth of the Tamasha word, whether the word is an Indian one or a migrated one, is being discussed in this chapter in detail. Moreover, the traditional Tamasha Theatre of the Peshwa Period, the structure of Tamasha before the Bhakti period is also discussed and included in this chapter.

The changeover of Tamasha from traditional Tamasha into modern Tamasha, the particulars of which are also given in this chapter.

At the end of this chapter also, the important references have been given. Xerox copies of photographs related to the subject have also been enclosed.

In the Fourth Chapter, the infrastructure of Modern Tamasha Phads have been discussed in detail. For the organisation of a Tamasha Phad, the required number of technical staff (backstage crew), the items that are essential for the performance have been discussed in this chapter. Most importantly, I have discussed on the subject like Tamasha Phad, Owner of Tamasha Phad, duties of manager, duties of backstage crew like stage designer, electrician, stage incharge, duties of the musicians and their responsibilities have been discussed.

Tent is the very important property for the Modern Tamasha Phad. The tent used by the Tamasha Phad resembles that of a circus tent. The discussion of the tent is held in detail.
Further, the erection of the stage, green room, booking counters, proprietor and manager’s rooms, kitchen, lighting equipment, sound system and propaganda and transportation used by Tamasha Phads during their performances at various places have been discussed in detail.

In the Fifth Chapter, I have discussed about the production styles of Tamasha. In modern Vag Natya, as discussed earlier, there is an inspiration of Maharashtrian folk forms. There is an inspiration of Modern Theatre which has also been discussed. The inspiration of Parsi Theatre, the inspiration of Hindi Cinema also on modern Vag Natya, have been discussed in detail in this chapter.

In Modern Tamasha also, the traditional forms like Gan, Goulan, Batavani, Lavani, Mujra are the same as in the traditional Tamasha. From this angle also, I have discussed it in detail. Besides these traditional forms, a new form, "Farce," which is used in modern Vag Natya, has also been discussed.

The Vag Natya story-based drama which follows the (Jan, (ioulan, Lavani, which is almost the concluding part of Tamasha, is also included in this chapter.

The items and literature that are present in Vag Natya are discussed by giving examples. The musical instruments that are used in Vag Natya such as Dhoiki, Halgi (I)aph), Tutune, Tal, Mrudang were also discussed in detail.

Khandesh Tamasha, Vayedesh Tamasha (Marathwada and Vidarbha regions) have also been discussed in this chapter.

The "Mausi" character which was introduced in modern Tamasha is also discussed in detail by giving examples.

In the Sixth Chapter, discussion regarding the lifestyle of Tamasha Kalavanths, Shahirs, Proprietors and backstage crew is held.

In this discussion, importantly, my focus was on their native place, education, their economical and social background, present lifestyle and their future sources.

Most of the Kalavanths are from the villages only. Once they enter into a Tamasha Phad as Kalavanths, they become addict to this form and they almost dedicate their entire life to the Tamasha performances. It is not easy for them to come out of this profession and even if they do...
so, they return back very soon, because of their involvement and association with the Tamasha form

In Maharashtra, there are about four to five hundred Tamasha Phads in vogue. Most of them are found in Marathwada, Vidarbha, Khandesh and Western Maharashtra areas.

The names of some of the famous Tamasha Associations with their addresses are given in this chapter.

The names of some of the famous and most popular Tamasha Kalavanths along with their addresses are also given.

Further, the names of famous Tamashighs, Singers, famous Songadias, Shahirs, both past and present, are also given in this chapter.

As part of my field work, I met different Tamasha Phads, Tamasha Kalavanths, Shahirs, and others and held interviews with most of them. One of the interviews which I took is mentioned in this chapter.

Also, I have included the interview of Dadu Indurkar, famous Tamasha artist, by the famous playwright Vijay Tendulkar, in this chapter, which was published in the *National Centre for Performing Arts Quarterly Journal*, Vol 2, No 4, December 1973.

In the Seventh Chapter, I have discussed regarding Tamasha and other folk forms of India like the famous folk form of Bengal — Yatra, — and also discussed regarding the famous touring folk theatre of Andhra Pradesh — Surabhi Theatre.

After the Seventh Chapter, I gave a brief conclusion of my thesis.

I have collected a number of Vag Natyas during my field work and am annexing some of the Vag Natyas at the end of my thesis.

The books which I read, the books I used to understand with the help of others, for my translation of material from those books, the books which I referred for the collection of valuable information and the standard and recognised journals which I referred for writing this thesis have been mentioned in the Bibliography.