CHAPTER - II

TRADITIONAL FOLK FORMS OF MAHARASHTRA
II. TRADITIONAL FOLK ART FORMS OF MAHARASHTRA

2.0—INTRODUCTION

Tamasha, a Natyakala folk form, is a very popular form in Maharashtra. The traditional folk forms in Maharashtra are identical to one another. Historically also Tamasha Theatre has adopted several art forms. Though it has adopted several art forms, it retained its individuality in several ways. Gondhal, Vaghya Murali Ka Jagaran, Lalit, Dashavatara, Dhandar were the traditional art forms of Maharashtra as well as folk art forms of Maharashtra in olden days. These art forms connected with spirituality and also entertained the public. These forms grabbed the attention of the public through their good presentation and through their language. The forms were very famous and gained popularity with the public. The dance form of Vaghya Murali, the presentation of story in Gondhal attracts the public. Lalit is a form connected with Bhajans. Dashavatara is an art form which is a mixture of dance, song and story presentation. All the above forms are an integral part of Tamasha. But the spirituality shown in other forms could not appear in Tamasha, hence showing some sort of variety.

In Tamasha, to show a spiritual sense, they have created two characters Gan and Goulan. Tamasha form was started in the villages and were performed during the fairs and festival seasons. Tamasha form was formed by adopting various folk art forms of Maharashtra. Tamasha has its own recognition in the society like other forms of Maharashtra. The main cause for the popularity of Tamasha is that it has all the Rasas in the presentation such as hasya rasa, etc.

2.1—GONDHAL

2.1.1—ORIGIN

This art form is very popular in the States of Karnataka and Maharashtra. During festive occasions in houses like marriages, Upanayanas etc., this art form is being enacted. The presenter of Gondhal is called “Gondhali.”
"The prayers of Devi is the main theme in Gondhal. Tulja Bhavani, Renuka Devi's prayer or the ancestral deity of the owner of the house where the occasion is going on takes place at the beginning. Gondhal uses Tuntune, Tak, Kanjira, Sambal instruments and sing the prayers and dance to the tune of the instruments. Gondhal comprises of two parts, Gan and dal. Gondhal is the derivation of the word. The group of devotees of Shiva and Parvathi is also called Gondhal or Ganadal. Gondhal is a word which is also in common use. Gondhal's law of presentation is connected with the acts of devils. Some say that the root of Gondhal is related to the stories of Jagadamba and Parasuram. Gondhal is one of the very ancient traditional art forms. Dasopant wrote a book titled Geetarnav, in which there is a mention of Gondhal.

2.1.2 — PREACHINGS OF SAINTS

The description of Gondhal also appears in the preachings of saints as follows.

'The golden conch (shell) blows on Tuesdays and the drums are also played. This is the kingdom of Mata Ambika. The crown made of pearls is on the head of Mata and thousands of devotees are pouring in to have darshan. There are nine lakh worth of pearls in the ornaments worn on the hair of Mata. Nathni (nose ring). Law and order is very good in the kingdom of the King called Kadamba (Raja).

The description of King Kadamba can be seen in the Gondhal songs in the areas of Tuljapur. Shinde Bedekar writes — During the period between 538-600 A.D, there was a war between Raja Kccrti Varma and Raja Kadamba in which Kadamba was the winner. By this it is known that during sixth century itself there was a mention of Tuljadevi. In Sangeet Ratnakar, Maahanubhav Pant's Shishupala Vadh, Rukmini Swayamvar also there is a mention of Gondhal art form.

2.1.3 — GONDHAL PERFORMANCE

'There are two parts in the performance. The first part is called "poorvang" and the second part is "uttarang." In poorvang, the prayers of the deity is held and the participants together (Gan) sing songs. They sing Bhajans of various deities. In the uttarang, they present the characters of mythological stories in Gondhal. Gondhal is a traditional form of one sect and hence the most
important thing is the prayer of their deity. They install an idol of the deity on a small cot by covering new cloth and put the idol on rice. Kumkum and haldi is also served. Plantains are placed to decorate the cot on the four sides of the cot. Nut and betel leaves are kept on rice. Nut is treated as Lord Ganesh. A kalash with water is kept on the rice on which a coconut is placed. An oil lamp is placed on one side and prayers will be held.

This is the method of performing worship of all the instruments. After worship, the persons who gathered have their dinner and start Gondhal proceedings. All the performers invite the deities of the particular village to witness the Gondhal performance. After this, the Gondhali sings a song:

Kolhapurche Lakshmi — Gondhala ye
Bayecchi Ganapati — Gondhala ye
Tuljapurchi Bhavani — Gondhala ye
Dharthi maate — Gondhala ye
Shahile shahile — Gondhala ye ⁴ (Marathi)

Come — Kolhapuri Lakshmi to listen to Gondhali
Also come Ganesh to listen to Gondhah
Tuljapuri Bhavani you too come to listen to Gondhah
Mata Bhoodevi you also come to listen to Gondhali
And all other deities — all of you are also invited to listen to Gondhali

After inviting all the deities, the participants say:

"He Kay jhalan Bhagatraj?"
"He Gondhal jhala, Ambadai Ambadai"
"Aaj Gondhal kutha kuthe jhala"
"Tuljapun, Mahuri, Maha maha thikani"
"Bhaktane kay ichcito"
"Dhan, drayv, de mulbaal de"
"Dile ase karaa mag" ⁵ (Marathi),
What is this happening Bhagat Raj?
Gondhal performance is going on here Bhavani!
Anything else happened such Gondhal performances?
In Tuljapur etc. places, the Gondhal performances took place
What are the wishes of the devotees?
Money, peace and welfare of their families
Then let us (we, the performers) recommend their wishes to the
deities for fulfilment

After this, they sing a song (gan)
Morya Ganapati re Ganaraja!
Kitee vinavu tula maharaja!
Tehatees koti dev devata!
Sarv aadhi gananayak!
Tujha dhak tinhi takla!
Dila sarap tu chandrala!
Shanbhar koti gan jamle!
Maynya Aangni yekte ramle!
Peer paigambar hi ramle!
Kitee vinavu tula maharaja! * (Marathi)

Ganesh, O Ganesh! I pray to you at the beginning of thirty three crore deities! You are very
famous in all the three worlds! Crores of devotees are drowned in your bhakti by their prayers!
Peer, paigambars have also become your devotees! How many requests could I make, O Ganesha!

In this manner, the description of all types of varnas are held and then begin the prayers of
Tuljabhavani and Renukadevi.

Poorvang ends with these prayers.
2.14 - **UTTARANG (second part)**

The story begins in this part. Dance, drama and music mingle with each other during the presentation of the story. These stories are mainly based on mythological stones. **Veera rasa, Sringara rasa, udhutta and hasya rasas** are the main rasas in the storytelling. Harishchandra-Taramati, Renuka, Jamadagni, Parasuram, Shravanbal are some of the stories. At the end of the presentation, the prayer of the deity is held. Some Gondhal stories are creative ones such as Veersen, Champusen, Jayarani, Panch Phoolan ki Katha, etc. All these are creative stories. The presentation style is of a special type, mainly in dance. They take the help of prose and poetry in their presentation through dance. The main Gondhal storyteller is called Nayak and other accompanying artists are called Gondhal or Gondhali.

2.15 - **COSTUME OF GONDHAL NAYAK**

Gondhals wear very loose shirts from shoulder to feet which touches earth. A cloth is tied to the waist. Necklaces made of shells are worn around the neck, and kumkum and haldi adorn the forehead. This is the type of dress worn by the Gondhal storytellers. There is a close resemblance between the Nayak of Gondhal and the Sardar of Tamasha form.

The Gondhal presentation is a mixture of prose and poetry. There is also a close resemblance between the presentation of stories in Gondhal form and in Tamasha art form.

Gondhal is a very ancient form when compared to that of Tamasha. The style of singing in Gondhal was adopted by the Tamasha form. Moreover, the traditional instruments used in Gondhal and Tamasha are also identical — they are tuntune, Tak and Kanjira.

2.2 - **VAGHIYA MURALI CHE JAGARAN**

2.2.0 - **INTRODUCTION**

Like Gondhal, Vaghiya Murali che Jagaran is also a traditional art form of a certain sect. Like Gondhal, Tamasha has also adopted several forms from Vaghiya Murali.

Vaghiya Murali is the description of the worship of deity Khandoba. AH communities of people of Maharashtra worship Lord Khandoba. He has different names such as Martand, Movvar.
Karunakar, Mailar and Khandoba Khandoba was very popular during the eleventh century. Khandoba temples are situated in Jejuri, Pali, Mansuli, Mylarhng and Nagdurg. Every year, fairs are held on a grand scale.

2.2.1. — **MALLARI MAHATYAM**

It is written in a Sanskrit book *Mallari Mahatyam* during 1260-1640 AD that Lord Shiva took the incarnation of Khandoba to kill the rakshasas by name Mam and Mal.

There is a tradition in Maharashtra that after the worship of Khandoba and with the grace of Khandoba, if anyone gave birth to a male child he is named as Vaginya and if a female child is born, she is named as Murali.

The Vaghys and Muralis are left in society and they have to spend their whole life in the devotion of Lord Khandoba. Vaghya treats himself as the obedient dog of Khandoba and always barks like a dog.

2.2.2. — **THE COSTUME OF VAGHYA**

Yellow coloured dress and a bag made of tiger skin is always hung on his shoulders, in which he always keeps kumkum and haldi (he calls these as Bhandar). A bell, shell (conch), damaru (drum), and trishul are the other things that he possesses. He enacts different characters by playing Khanjeri instruments during Jagarans (nightouts) on various special occasions.

2.2.3. — **MURALI**

The marriage of the girl, who took birth with the blessings of Khandoba, is held with Khandoba himself. She wears a nine yard saree, with kumkum and haldi on her forehead, a handkerchief on her right hand, a bell tied to the kerchief. During the performance, she exhibits her left palm to the audience and dances with Vaghya.

This type of dance can also be seen in Tamasha art form.
2.2.4 — **JAGARAN** *(procedure)*

First, they clean the earth and then decorate with rangoli. In between the rangoli, a cloth is spread and is decorated with wheat, rice, haldi and kumkum. This type of decoration is called _Gaddibharne_. Then, the silver idol of Lord Khandoba is placed in the centre. Kumkum and haldi play the key role in the worship or performance of pooja. Haldi and kumkum are spread after the prayer. In Jagaran also we have two parts: poorvang and uttarang. In poorvang, all the artists (gan) sing songs together, and in uttarang prayers are held. Before the Jagaran, there is a jugalbandi in between Vaghya and Murali; the competition of song and dance between them is very interesting. Comedy is a part of Jagaran songs. Different types of songs are sung. Mahalsabanu's love songs, Odujba Nagpurkar, Dagdubawa Sali Silorikar are some of the writers of Vaghya Murali songs. The songs mainly depict the village culture.

Tamasha and Murali presentations are same and identical. Tamasha form adopted the Murali character as it is from Jagaran form and converted the character into a dancer in the Tamasha form. Moreover, the Tamasha form adopted the facial gestures and other things of Murali as it is from Jagaran. Different songs of Jagaran and lavni songs of Tamasha are identical and same. Therefore, the Tamasha and Vaghya Murali che Jagaran forms coincide with each other.

2.3 — **DASHAVATAR**

2.3.0 — **INTRODUCTION**

Dashavatari is also called _Mela_. This is a dance form connected to a particular sect, and it is also a traditional form. This form can mostly be seen in Maharashtra's Konkan area. This art form resembles the Yakshagana form. Jalna, Rajapur, Malvan, Vermurli villages and the surrounding areas are very popular in presenting the Dashavatari form. Dashavatari performances are held during the rituals, festivals and fairs. The Mandalis (companies) that perform Dashavatari forms are:
The arrangements begin from the morning itself. The stage is set with coconut leaves. A juloos (procession) of the idol of the Devi is held. When the procession reaches the temple premises, the Dashavatari Lokmurti ritual begins.

2.3.1 — POORVANG

Dashavatari traditional art form is presented in two parts — the first part is poorvang and the second part is uttarang. In poorvang, first the character of Lord Ganesha, then the priest, then Lord Saraswathi enter. Then the character of Shankasur enter onto the stage. Shankasur, the rakshas, steals the Vedas from Brahmadeva. Brahmadeva kills Shankasura and regains the Vedas. The Shankasur and the priest characters create comedy, and the comedy created by these characters resembles the comedy of Songadia (comedian) in the Tamasha form. Poorvang ends here.

2.3.2 — UTTARANG

In uttarang, they start a story — Navnath, Kathasar, Bhagavan, etc. are some of the stories from which they choose some incidents. Characters who are sitting among the audience prior to the start of the performance start coming onto the stage from the middle of the audience. Storytelling in Dashavatara is very precise and simple in language. Dashavatari performance thereby attracts audience very quickly.

2.3.3 — ORIGIN

Originally, Dashavatari is a Southern art form, but it had its journey from South to Konkan area and settled there. Vishnudas Bhave, a Marathi writer of Sangli writes that he started Dashavatari dramas in Marathi after witnessing the original South Indian Dashavatari dramas.
Tamasha form has adopted the same plot from Dashavatari. Dashavatari’s main subject is of a mythological base. Hence, Dashavatari has become an inspiration to Tamasha troupes and they took up mythological-based subjects in their presentations.

In Dashavatari, the story runs between the present and the past. In Tamasha also, the plot is similar. In Dashavatari, the story is under the control of the Sutradhar. So also in Tamasha, the story is under the overall control of the Sardar.

2.4 — DHANDAR

2.4.0 — INTRODUCTION

This traditional folk art form can be seen in Maharashtra, mostly in Marathwada, Khandesh and Vidarbha regions.

This is also a traditional folk art form very popular in those regions. There are ten to twelve members in the group to present Dhandar. They took small incidents to begin their performances. They use Dhol, Shigada, Halgi, Jhaj instruments for singing songs. As this is a traditional drama, they give importance to prayer-worship. The worship is performed to Mahadev, Mesamai, Posamai in Marathwada region; Khandoba, Yathlamma, Dhakamma in Vidarbha region. A piece of Devakumbha tree is placed in the centre of the stage and worship is held. Then the Dhandar group begins their programme. There are two parts in Dhandar. One is Dhandarneeth and the other one is Dhandar. In Dhandarneeth, they narrate the story of God through singing, whereas in Dhandar all the artists form a circle and start dancing. In olden days, in Telugu Yakshagana, Dhandak was the name of a Chandassu (prosody). This is why Dhandar is similar with Dhandak of Yakshagana, and therefore this is being treated as a part of Yakshagana.

2.4.1 — POORVANG

There are two parts in the presentation of Dhandar. Poorvang (the first part) begins with prayers. After prayer, the Sutradhara and Vidushak (comedian) come onto the stage. In Gondhal and in Jagaran also, they pray to Lord Shankar and the Dhandari enter the stage. They consider that God is present there and they start dancing. During the dance, Lord Ganesha enters, then
Hanuman enters, dancing to the tune of dholak. The character of Hanuman creates comedy by kicking players of the musical instruments on the stage with his weapon (Gadha). After that the eleventh avatar enters the stage and they start playing jokes on Dashavatars.

2.4.2 — Uttar Ani

The second part of Dhandar depicts social, historical, fantasy and mythological subjects.

2.4.3 — Costumes

Costumes are very rich in Dhandari dances. Gan and Joulan sing songs to the tune of tuntune with the rhythm of dholki. The dancers dance accordingly, which is very colourful and attractive. The names of some Dhandan dramas — Chandra Deepak ka Vanvas, Bhair Bahen ka khoon, Sajauni ka Vanvas — are some of the stones on which they stage performances. Humour is interjected in between, but most of the stones are based on Karuna rasa.

2.5 — Sogi, Bhajan, Bharud

2.5.0 — Introduction

This art form is very popular in West and South Maharashtra regions. Kirtan, Lalit, Bharud — the combination of these three forms is the result of the form Sogi, Bhajan, Bharud. The traditionalists of Varkari and Datta communities perform this form by way of bhajans. Song, dance and drama are part of this art form. Humour also exists in this form. The subject is mythological and social. A number of saints of Maharashtra wrote Bharud literature.

2.5.1 — Bharud Performance

Bharud is presented in villages during spiritual meetings, fairs and festivals. At the beginning of the Bharud performance, they sing bhajans. After this, they take small incidents and create characters. The characters are very near and dear to social life. Shankara Parvathi Yatra in mythology; Paduka Pattabhisheka; Seeta Apaharan of Ramayan; Satyavan-Savitri, Radha-Krishna Samvad; Lakshmi-Saraswathi Samvad; Rama-Ravan war, etc. are the mythology-based
subjects used. First the Sutradhar narrates the story and the other artists accompany him. The Sutradhar entertains the audience through dialogues and the other artists through their costume and dance. The dialogue delivery is very simple. The language used is very simple and the main intention of the artists is to entertain the common general public. There are no rules and regulations in the presentation of this form. The artists are at their liberty and direct themselves and give presentations. The same type of liberty is given to the artists of Tamasha form also. This is one of the reasons for the adoption of this Sogi, Bhajan, Bharud form in Tamasha theatre.

2.5.2 — SATIRE

Satire was the most popular form of verse composition. The form of verse devoted to satire was called Bharud (which literally means a long-winded tale), and the saint-poet Lmknath is noted for the universality of his satire in this genre. His targets were the village patil (headman) and his shrewish wife, the moneylender and his wife, and diverse other village officials. These Bharuds truly reflected the life of the villages in Maharashtra four or five centuries ago.

2.6 — BAHURUPI KUKI

2.6.0 — INTRODUCTION

Tamasha art form has adopted some of the forms from Bahurupi. Bahurupi artists are very poor and also illiterate. It is very difficult to make both ends meet for them. They have to move from one place to other for their livelihood. They portray different types of characters and entertain the public. They have no principles or rules for the performances of the art form. They go according to the taste and desire of the villagers. Bahurupi khel is called by various names in different places in India. Bahurupgyaru in Karnataka, Rayaran in Khandesh, Rayadar in Marathwada. One man enacts different types of roles and hence the name Bahurupi. The artist renders the dialogues of the characters, as many characters as he enacts. In addition to the dialogue he also acts, with facial expressions changing from one role to another as the character demands. In olden days, the Bahurupi actors were engaged as spies by the kings.
2.6.1 — **BAHURUPI PERFORMANCE**

In Santh literature of Maharashtra we can see the Bahurupi subjects. The presenter of Bahurupi gives performances by the roadsides and at crossroads, where four roads meet, during the daytime. After the performance, the presenter goes to the house of the landlord and gives performance and receives alms or awards from the landlord. Bahurupi creates humour by way of dialogues which entertain the public. Rama, Krishna, Shankar, Hanuman are some of the characters the Bahurupi enacts for the entertainment of the public. Sometimes they also enact the roles of women characters. Bahurupi actors have very long curly hair. The Bahurupi performers have costumes of their own and also the ornaments required for the performance of various characters. Their acting style is medium and melodramatic, movement of body is more in this form. The Bahurupi actor dances as well as sings songs. Before the presentation of the story, the Bahurupis sing a **song**. The following is one of the very famous Bahurupi songs:

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Lagnala chala tumhi lagnala chala
Salubai, Kalubai, Malubai
Lagnala chala, tumi lagnala chala
Lekar badha ravaabala navrachya ravankla
Sasra deva valchaloela lagnacha chala
Jevayala keli chikarvalachi khichdi
Todi lavaycla dagdachi vadi
Jevayala keli paraana poli
Mithayevji shivdachi poll jevalaya chala
Hit kay jevaycha nahaay
Tikhatyc khayacha nahaayc
Tumi Aiyabigar chalayacha nahin
Lagnala chala tumhi lagnala chala "(Marathi)
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Come, let us go to the marriage — **come all of you** — Salubhai, Kalibai, Malubai

Come let us go to the marriage — **come all of you**.

Tie the children to the **pole**, take husband along with you to cough.
Keep father-in-law in the lawns and come to the marriage
Khichdi and buttermilk are there to eat and drink
Sweets and strong sweets are there to eat
Sweet bread is also prepared to eat
There is dust of the nose without salt to eat
Come—come to eat
There is nothing to eat here
There is nothing to eat there.
But no need of fasting
Your presence is a must
Come let us go to the marriage—come all of you

2.6.2—Dialogues
Bahurupi performers prepare dialogues of their own and create humour. They also criticise the leaders and other evil things of society through their dialogues. They create humour through exaggerated dialogues. They hypnotise the audience by narrating the wonderful things and impossible things. This type of comedy form has also been adopted by the Tamasha form.

In Tamasha form also, they create humour through exaggerated dialogues. This is almost the true copy of Bahurupi form. The Bahurupi actors are prevalent now in the surrounding areas of Pune, Sangh and Kolhapur. Their way of living is very poor. There is no permanent place for them to stay and hence it is not possible for their children to go to schools and hence almost all of them are illiterate. They have no permanent property etc. of their own.

2.7—Kalgi-Tura

2.7.0—Introduction
This is the oldest traditional art form of singing songs. Kalgi-tura has two parts—part one is Kalgi and the second part is tura.
TAMASHA FOLK THEATRE OF MAHARASHTRA

The Kalgi part is called Shakti and the Tura part is called Shiva. The poets of Kalgi are called Mahasresths. The Tura poets are called Brahmashresths. Kalgi and tura are two parts of the poems. An ornament worn on the turban is also called Kalgi-tura. This Kalgi-tura is more popular in Karnataka than in Maharashtra. Kalgi-tura songs are also sung by women in Karnataka since olden days, but women are prohibited from singing Kalgi-tura songs in Maharashtra.

2.7.1 — KALGI-TURA PERFORMANCE

Kalgi-tura performers meet in the village centre after having their dinner. They make their own arrangements for seating. Before beginning the performance, the leader of one group Pradhan Shahir comes forward and two other artists accompany him. Pradhan Shahir holds Dappu and starts singing the song by beating the dappu instrument. The accompanying artists play tuntunces. In this way, the Kalgi-tura programme begins. The Gan sings the song first and afterwards the Goulan sings. Women sing the songs accompanied by Lavni dances. The performer of Lavni dance wears a nine yard saree, rold-gold ornaments, the ghungrus to the legs which weigh one and a half kilograms for each leg, and perform the Lavni dance rhythmically.

In Maharashtra, all folk forms begin with the singing of songs by Gans. So also in Kalgi-tura, Gan sings the songs first. Kalgi-tura lavni is adopted in Tamasha and is used occasionally. Tamasha artists like Patthe Bapu Rao were Kalgi lavni singers in their beginning stages.

2.7.2 — KALGI-TURA POETRY

Kalgi-tura poetry related to Goulans were most popular in Maharashtra. In this poetry, the singing of Goulans exists. This tradition can be seen in West Maharashtra, Khandesh and in Marathwada. In Goulan, the description of romance between Radha and Krishna is described, which is very popular. All the Saints — Gnaneshwar, Tukaram, Namdev etc. wrote Goulan Kalgi-tura bhakti literature. Kalgi-tura can be treated as the first form of Tamasha and later on the Tamasha has been developed. Kalgi-tura teams question each other and this questioning depends on the talent of the particular parties. Kalgi-tura poetry and Tamasha literature have a very close resemblance. Traditional forms of Tamasha were the inventions of Kalgi-tura poetry.
In Kalgi-tura lavni, there are two parts— one is spiritual (bhakti) and the other is story-based lavni.

2 73 — SAWAI-JAWAH AND JHAGDA

In this form, the Kalgi side Shahir and Tura side Shahir question and answer each other. The questioning is called Puran and the answering is called Tika. The questions and answers of Kalgi-tura are as follows:

Shankache gane daphavar lavan nishan
Ankush tura bandh jariiche kevde bhashan
Shabd ukaalena mudi halkan haaran
Chukle akshar volku aayecena
Ani aana kascc kalaina
Subh asubh kahi samjhena (Marathi)

The song of questions are playing on Daph
A small feather is on the head and what is its proud?
Not understanding anything but only moving its head.
Wrong words cannot be understandable (traceable)
Why are you not understanding now?
The difference between good and evil is not understandable.

The quarrel begins with these type of questions between Kalgi and Tura teams. This type of question-answer sessions are also prevalent in Tamasha form. Tamasha form has adopted this art form from Kalgi-tura Shahirs. There are no rules and regulations in the writing of Kalgi-tura and the Shahirs have total liberty in writing Kalgi-tura songs.

2.7.4 — KALGI-TURA LITERATURE

Some examples on Kalgi-tura writings are — Sulochana’s name is given as the daughter of a saint, Hanuman’s marriage with a monkey by name Kesari, what is the weight of the earth?, how much of water is there in the sea?, what is the height of Meru Parvat (mountain)? These are some
of the questions. The language used by Shahirs was symbolic and the answers to the questions are also based on principles.

For example:

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mul Prakrti</td>
<td>Admaya</td>
</tr>
<tr>
<td>Teen Tatwa</td>
<td>Mann - buddhi - ahankar</td>
</tr>
<tr>
<td>Teen Shareer</td>
<td>Sthool - Sookshma - Karan</td>
</tr>
<tr>
<td>Teen Nadiyan</td>
<td>Ida, Pigla, Susubhna</td>
</tr>
<tr>
<td>Aur-Matrika</td>
<td>Akar, Ukar, Makar, Adhaomkar</td>
</tr>
<tr>
<td>Char Soonya</td>
<td>Ardha soonya, Madhya soonya, Urdhva soonya, Noh soonya</td>
</tr>
</tbody>
</table>

In addition to these fourteen chakras, about ninety two knights (warriors) and many other questions exist.

This type of Sawal-Jawab form was adopted by Tamasha. The presentation style of Sawal-Jawab was adopted by Tamasha as it is from the original form and is presented in the same form.

This form, Sawal-Jawab, can be accepted as the prematures form of Tamasha.

2.8—Aikeev (Plot)

2.8.0—Introduction

Entertainment was created through Lavni — spiritual-based songs. The development of this have a plot. The plot is called Aikeev. The plots of Aikeev were based on social and mythological subjects. The important Aikeev plots were - Chandravali ki lavni, Kaliyug ki lavni, Kashibai ki lavni, Lav-Kush, Hanuman ki Shadi, etc. Sometimes they perform farce to create humour.
281. **AIKEEV LAVNI PERFORMANCE STYLE**

The Lavnis are performed in Aikeev type for about three hours. The performance and development of the plot is dramatic and the characterisation is very descriptive and attractive. The style of presentation is colourful and beautiful and hence the form attracts the audiences well.

Shahir Ramachandra Gangaram’s “Kashibariki lavni” is very popular in Maharashtra. In addition to this, “Station Master ki lavni,” “Pativrata ki lavni,” etc. are also performed in Aikeev style. Shahir Kashinath Martand’s “Kaliyug ki lavni” was being performed in Aikeev style throughout Maharashtra which was very popular in those days.

The beginning of Aikeev lavni is similar to the Vag lavni style of Tamasha form. The main theme in Shahir lavnis were based on shringara rasa and hence the form attracts the public very easily. The lavnis are very symbolic in nature. The narration of women’s physique from head to toe is the important part of lavnis. Lavni shahirs became very popular and gained name and fame through this type of narration.

282. **AIKEEV LITERATURE**

Shahir Umababu’s “Mohana Batau” is an Aikeev literature in which the shahir has narrated not only the physical beauty of Mohana Rani but also the internal sense of beauty. He has described the beauty of Mohana Rani very romantically. The shahirs not only describe the physical beauty of women but also describe the internal beauty which is not visible to the eye. The narration is in simple language and in between the narration, the shahirs use idioms and popular sayings here and there.

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Mandir gheli palangi besli jodajamla
Vichar chhala sang bhog bhidvala
Wudvina rang garag rahilajiji (Marathi)
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Stepped into the temple and both the minds mingled
The thinking (thoughts) of both the minds also became same
After that they united each other.
I had the opportunity of witnessing the lavni “Kaliyug ki lavni” which was performed for four hours. They narrate the story along with lavni. The presentation style of storytelling was through dialogues, through dramatisation which was very attractive. Tamasha actors have adopted almost the same Aikeev form literature. Aikeev lavnis are of serious type. Humour and entertainment lavnis are found in Nachatya lavnis.

283 -- NACHATYA LAVNI (ENTERTAINMENT LAVNI)

The famous Shahir, Dasgunji, wrote this lavni which is based on humour. This lavni was written in free style as can be seen in Tamasha.

For example:

Sola singar, bathies nakhre
striyan angi basic
Vastar stricha anth lagena
Brahmadi ka phasic
Sadhu santh keertan varnithi deyi
puraav asle
Balees nakhtyachi naar sangna sare
lok hasne lage (Marathi)

Sixteen types of makeup, and thirty two styles are there in the body of women.
No one has understood woman’s mind, even Brahmadevatill now.
Saints have narrated this.
People in the world began to laugh when they started narrating
the thirty two styles of women.

The important and famous folk art forms like Gondhal, Vaghya Murali ka Jagaran, Lalit, Dashavatar, Dhandar, Sogi-Bhajan-Bharud, Bahrupi-khel, Kalgi-tura, Sawal-Jawab and Jhagda, Aikeev, Nachtya lavni, which are prevalent in Maharashtra have been discussed in detail. The presentation style, lavni style, style of songs, music, dramatic element of all the above folk art forms have been adopted by Tamasha form in one way or the other.
The mixture of all the above folk art forms is the result of the present Tamasha form. The modern Tamasha Vag Natya is also the combination of all the above folk art forms.

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