Marathi language boasts of a prolonged tradition of parodic literature, which is not found in abundance in Hindi as well as other regional Indian languages. We can say this is a sign of the prosperity of Marathi poetic scenario. Parody and P. K. Atre a\textit{ka} Keshavkumar share an unbreakable relationship. Parody was recognised as an independent literary genre solely because of Acharya Atre. When we refer to parody, we are immediately reminded of \textit{Zenduchi Phule}. Atre spread this poetic tradition with a focused determination and urge till it acquired status. With his efforts, parody achieved the highest position of popularity. After the publication of Atre’s \textit{Zenduchi Phule}, other poets like C. G. Dikshit, Anant Kanekar, J. K. Upadhya, Dattu Bandekar, and S. S. Rege carried the rich and luminous tradition further.

Parody existed even before Atre. Late Mr. Pangarkar observed that at least 20 examples of parody can be found in Eknath’s \textit{bharud}. Eknath’s \textit{bharudas} filled with humour, irony, satire, exaggeration are very readable and audible. Eknath’s \textit{bharudas} contain a great mixture of human eccentricity, observation, a strong understanding of public mind and the place of humour in other states. (P. N. Joshi, 1982: 118). Very basic type of parody is found in the parody like \textit{Arjadast}.

\begin{verbatim}
Arjadast arjadaar / Bandagi bandenvaaz / Sahebache saveshi / Bande sharirakar/ Jivaji shekdaar / Budhaji karkun / Pragane sharirabad / Kille kayapuri sarakaar sahebanchi adnya gheun swaar jahalo / To paragane
\end{verbatim}
majakurache jamadar dabha jshete / kamaji Mahajan / Maniram Deshmukh/ MAyta Deshpandin/ Krodhaji Naikvadi---------Bandagi roshan hoy he arjdast.

(Dr. Joshi 37)

In Arj type, (application), Sharirakar Jivajipant and Budhaji are the clerks at Kayapuri castle in Sharirabad state. They are being given the message of their master. The messenger, when he reaches the state immediately notices that (Dabha) Shete, (Kama) Mahajan, (Maniram) Deshmukh, (Mamatai) Deshpandeen and (Krodhaji) Nayakavdi disable any good work in the state. Dabha obstructs the office while Deshmukh gets his jobs done. Deshpande, Nayakwadi destroyed the entire state. When they realised Yamajipant (or his invitation) would arrive, the entire state was vacant. Dolaswadi had only tiny population while Kangaon was closed and the doors of eyes were shut. Nakapur was flowing and Dantalwadi was empty. Kesgaon greyed and Shirapur was shaking with fear. Hatgaon was too old and could not work anymore in the fields. Legs turned inwards and could not walk. Once Yamajipant allowed, the master would come and can get a shelter there. This bharud describes excellently the corruption and anarchy in the days of Eknath. Similarly, the description of the events when the body is old is also very visual. The audience find it funny and they get interested in the same. Needless to say, such bharud does not result in
laughter, but in gravity. “The main motive of defect finding through laughter is not found in it” (Ibid 20).

Even though parody poetry became popular since Acharya Atre’s Zenduchi Phule, the honour of being the very first promoter of parody goes to Mangesh Ramchandra Telang, according to Principal B. L. Patankar. Mangesh Telang belonged to a small village Baad near Karwar. He was a great Sanskrit Pandit as well as a music expert and renowned Been player. Residents of Karwar knew him as Sitar-Mangesh. M. R. Telang’s Sangeet Hajamat, published in 1889 and printed at Subodh Prakash Printing press was the first poetic parody in Marathi. It contains the parody of songs (Padas) in Kirloskar’s Shakuntal and Saubhadra. Atre does acknowledge the legacy of those plays and its music. In fact, Atre has a very interesting comment to make on his play. He says: “It is very good that parody began with shaving (hajamat) because anyway what is parody? It’s a type of shaving sans water along with the soothing application of humour, isn’t it?” (Doke 4). Just as paring of plants makes them grow more strongly, parody poetry grew stronger after Mangesh Telang’s Sangeet Hajamat.

In the preface to this play, Mangesh Telang says: “After Shri Annasaheb Kirloskar wrote a fine musical play, musical plays have mushroomed now-a-days. This led to a lot of confusion in the fields of literature and music and art. People devoid of any artistry also started interfering with the stream of musical plays. Naturally, real taste took a
back seat. This growth of hair in the form of musical plays grew uncontrollably, leading to irritation. A good shaving was the only solution to get rid of this irritation. Hence *Sangeet Hajamat* was produced” (Ibid 4).

In those days, the songs from *Shakuntal* and *Saubhadra* were extremely popular. *Sangeet Hajamat* contains the parody of ten songs from *Shakuntal* and thirteen from *Saubhadra*. As per the convention, Mangesh Telang opens *Sangeet Hajamat* with the famous Nandi (opening song), *Panchatunda Nararunda* from ‘Shakuntal.’ It contains such a description of Shankar that complements the function of shaving:

**Nandi:**

*Mastaki shobhe ganga jyachya*

*Sukhad tumhala shiv ho to*

*Shoolkarmachya bhaye jata janu*

* Sarvakal to shiri dharito  (Ibid 5)*

This implies: Why did Shankar grow his hair so much?–Because of the fear of a shaver! Why did he prefer to stay in the mountains?–Because of the fear of a barber! Why does he hold a Shool in his hands?–To combat a shaver!

Mangesh Telang embarks on a comparison between the razor-holding barber and the bow-holding Arjun as he parodies the song ‘*Pandu Nrupati Janak Jaya*’ from ‘*Saubhadra*’ very fantastically. In the original play, Subhadra says this while describing Arjun:
Pandu nrupati janak jaya, mata Kunti yadu tanaya|

Dharma Bheem bandhav jaya, name Vijay to||

Corresponding to this is Telang’s description of the razor-holding barber:

Khandu napit janak jaya, mata Sakhu kshuri tanaya|

Narya, Madhya bandav jaya, name sadhan jo||

And while handing over his head to the barber for shaving, the poet says:

Arpiyale yachi shira, taya lok kshor kara|

Kapi kesh charachara, kanth chiriyala||

(Ibid 5)

(“I dedicate my head to you, Khandu, and ask you to apply your shaver.”)

Later, the barber commences his war of shaving. Even the actual shaving process is humorous.

The barber arrives and places a seat. He holds the head in his hands and inspects the same. He opens the bag and gives a mirror in the hands of the victim while continuously talking about his skills. The customer is paralysed by his chatter. Then he takes some water in a bowl and wraps the person in a dirty piece of cloth bearing many clippings of hair. After this preparation, he sharpens his weapon on a stone; applies water on the head, which trickles down to the face. Hair is wet and the shaver is so fearsome, the victim is white with fear. When he applies soap on the face with a coarse brush, the victim enjoys a shower of droplets. The action of shaving begins thus. When the poet can no longer suffer this torture, he begs of the barber to stop this shaving. However, the barber is in no mood to listen.
The poet starts shaking with pain and finally says to him: “O barber, you and your shaver have become my enemies. Are you torturing me for money? If yes, I will pay you handsomely.” The poet requests him. “O Keshanta, don’t apply your shaver on my head as if you are applying fire to flowers. O strong man, you can go and shear the buffaloes.” And then the poet has his ultimate statement:

\[
\text{Vaso satat ti daya sakal napitanchya mani|}
\]
\[
\text{Prajajanahi ashray prachur yansi devo jani||}
\]

(Varti 130)

(“‘There should always be pity in the minds of the entire community of barbers.’”)

Thus, Mangesh Telang used the famous songs in his times, modified some words from the same and created parody retaining the rhythm. In his parodic style, he has transformed the noble subjects of ‘Shakuntal’ and ‘Saubhadra’ into a petty subject like shaving, creating hilarity. “Parody aims at showing similarities between things that are absolutely unconnected and then creates humour out of such comparison. This purpose is solved by the above parody by Telang” (Varti 129, 30).

Another remarkable parody was Kulkarnileelamrut by Mukund Ganpat alias M. G. Patil in 1913. N. C. Kelkar, who initially criticised this parody poetry, had to later admit that it was good humorous poetry. N. M. Bhide said the following of this poetry: “This entire poem is in the ‘Ovi’
style. The maker may have a political purpose behind the creation of this poem. However, if we ignore that and view this as a piece of art, anybody would agree that the poem has come out brilliantly” (V. L. Kulkarni 64). Many funny activities of Kulkarni are described in this poem. The linguistic style used is old and there is pseudo-piousness at numerous places. The adjectives used in the poem are logical and relevant. This poem is especially important as a parody of the poetry by the ancient poet Shridhar, who used the same style. Such poems are found in English, Bangla and Sanskrit language. *Chuchundravadh* is a parody of ‘*Meghnadvadh*’ by the Bangla poet Madhusudan Dutta. Similarly, the Sanskrit poems *Chahageeta* and *Kakadoot* are the parodies of *Bhagvadgeeta* and *Meghdoot* respectively. *Kulkarnileelamrut* is a parody of the same nature” (Ibid 64). This extract indicates Bhide’s studious commentary and objective critical viewpoint. This may be the very first attempt to explain the nature of parody poetry in Marathi (Ibid 64).

G. N. Mogre wrote two long satirical poems *Methajichi Maslat* and *Padavicha Padva* in the style of Moropant’s *Arya vrutta* in 1917. In those days, the songs in Krishnaji Prabhakar Khadilkar’s *Vidyaharan* and *Manapman* were extremely popular. However, an author, Madhavrao Joshi, found in them an exaggeration of lengthy tunes and unorganised diction. Therefore, he parodied Khadilkar style songs in his play *Sangeet Vinod* (1916).
There is a famous song describing the alma mater by Dhairyadhar in the play *Manapman*:

*Mata disali samari viharat| Net sakal naraveer ranasi|

(“Mother was found wandering on the battlefield, taking the entire soldiers to the battle.”)

With these lines, the poet is reminded of his mother and he says:

*Mata disali svagruhi rakhadat| Ghashit tat palyanshi tavyashi|
Gomay gola gheuni hati| Lipit vail-chulishi bhuishi|

(“Mother was found in her house, washing the plates, spoons, and with the cow-dung in the hand, applying to the hearth and the floor.”)

In *Sangeet Saubhadra*, Narad sings: *Lagnala jato mi Dwarkapura*

(“I am going to attend the wedding in Dwarkapura”).

Madhavrao Joshi parodied this song as follows:

*Sajja karuni gadi mi varati pahudatao|
dhekun maga yeti paha| pisava tya chapel maha|
runazunati chilat aha| madhun mahun undirahi pay modato|
(Doke 7)

(“Preparing the bed I lounge on it. Here come the bed-bugs, the agile fleas, humming mosquitoes, and the frequent disturbing mouse.”)

Another parody of *Kachachurna chakhata maja ala* in the play *Sangeet Vidyaharan* went thus:

*Gajakarna khajavata maja ala|
(lbid 7)

(“I found pleasure in itching ring worm.”)

All these parodies became very popular.
Shri M. P. Patil wrote *Shetajipratap*, on the lines of *Pandavpratap* in 1924, which was an *Ovi* style parody. However, it did not gain considerable popularity.

In the first half of the last century, N. G. Limaye, who was the uncle of C.V. Joshi, the famous creator of Chimanrao, wrote a parody *Ballavdoot* based on Kalidasa’s *Meghadoot* and it became extremely popular. According to Madhav Julian, this excellent parody was first published in Manorajan magazine and then reprinted in Rasavanti magazine.

Numerous college going students used to be married and sometimes even fathers of very young children in the older days. One such newly wedded student constantly failed in examinations. His parents understand the reason behind his distraction and send him away to Pune for studies for one year while his wife stays with them. Now this student cannot bear the distance and begins sulking just as the Yaksha in *Meghadoot* sulks in Ramgiri Ashram. As per the story of *Meghadoot*, a Yaksha makes some errors in his job and is sentenced to one year in Ramgiri, while his wife lives in Alkapuri. This student also undergoes a similar fate. Just as that Yaksha sends a message to his wife with a cloud, this student sends his wife a message with the cook at his college hostel. And this constitutes the parody *Ballavdoot*. 
In *Meghadoot*, there is a touching description of the Yaksha’s deteriorated health and mind which is paralleled in the excellent description of the student in *Ballavdoot*:

\[\text{Eka putrakaduni apulya dosh kamasi ala}\]
\[\text{Jene tyachya adyajanaka kop atyanta zala}\]
\[\text{Bole moodha pranay karita nitya napas hos}\]
\[\text{Kantecha to virahachi ata varshaparyant soshi.}\]
\[\text{Shaape gela thijuni dharanya apuli pathashala}\]
\[\text{Kanthayala virah divasa hatase to Punyala}\]
\[\text{Tyacha hoi mukh-shashi fika baisale gaal sach}\]
\[\text{Hatatoni halu halu galu lagale wrist watch}\]

(Doke 8)

(“Once, a son committed such a mistake, as to create anger in the mind of his father. He noticed that his son was often failing due to the constant courting with his wife. He, therefore, cursed the son to tolerate the distance of his wife for at least a year. The poor son had to part with his wife, and went to Pune for the education. The parting made his face very pale, so were his cheeks. Even the wrist-watch would fall from his weakening hand.”)

All the specific points in *Meghadoot*, like the Yaksha’s guidance to the cloud for the way to his beloved’s place Alkapuri, the poetic description of Alkapuri, the house and the beloved deep in sorrow, are all beautifully manifested in *Ballavdoot* as well. This parody had become very popular
with college students as well as wise readers due to this terrific parallelism with the original poem and flawless structure.

In the days prior to Atre, his guide Ram Ganesh Gadkari alias Govindagraj also tried parody of human behaviour through some of his humorous poetry. There are some people in the world who are constantly under some global worry; they always frown at the entire world. Gadkari calls them ‘chintatur jantu’ or worried worms. He goes on to laugh at this temperament in his parody Chintatur Jantu.

\[
Nijale jag ka ata itakya tara khilalya gaganala?
\]

\[
Kay mhanave ya devala?
\]

\[
Var jauni ja mhan tyala.
\]

(“Why is the world now asleep, and the stars confined to the sky? What should we say to God? You yourself can go up and ask.”)

The poet is fed up of this tendency of worrying about everything and finally prays to God:

\[
Deva to vishwa sansar rahu dya rahila tari|
\]

\[
Ya chintatur jantuna ekda mukti dya pari||
\]

(Ibid 12)

(“O God, keep aside the work of looking after the world, and give the salvation to these worried worms once and for all!”)

Gadkari also parodies the quarrels between the mothers of the bride and groom in a marriage in an exaggerated style in his satire Vihinincha
Kalkalat. He states that all noises in a marriage ceremony brought together cannot match and surpass the noise created by those quarrels and fights. He says:

Nana vajantri his sari| Ek keli yatne tari|
Tya kalakalatachi naye sari| lagnat vihini kartat jo||

("In spite of making the sound of the various musical instruments in the wedding, the noise made by the mothers-in-law cannot be surpassed.")

Welcome songs sung at small programmes or at functions in village schools are usually a topic of humour. Famous humorous writer C. V. Joshi wrote a very interesting parody on the odd use of diction and music in such welcome songs. When Chimanrao attended a function at a school in a small village Vadgaon, the following welcome song was sung:

Swagat tujasi dhanya dinakara|
Sodun amuchesathi svanagara|
Dhavat yei vaatalogra| Abhirama
Sukhadhaama|| Swagat...

("We welcome you to come along to visit our village. We are, indeed, happy to greet you.")

C. V. Joshi has made a very funny parody of the inappropriate use of the same old welcome songs using the same old names, words used in the
songs, humour arising out of breaking the word flow at wrong places and the entire tendency.

In the field of music, sometimes inadvertent humour is caused because of the unnecessary breaking of words in a song and prolonging the break unnecessarily. This tendency is parodied by C. V. Joshi in *Adhyaksha Mahoday Paji*.

When we talk of those parodists who led the Marathi poetic scene in the first half of the last century, we must mention Jaykrisna Keshav alias J. K. Upadhye. The humour in Upadhye’s poetry was his solution on loneliness. All the blows and deceits he faced did not make him cynical, simply because of his humorous nature. An observation of his life explains why he found humour, satire and parody close to home. When he tried to follow the path of spirituality and *Vedanta*, his devotion to his *Guru* was reciprocated with hypocrisy. Patriotism in his heart that was nurtured and developed into a fire in the proximity of Dr. Khangoje and Bhavani Shankar Niyogi of Nagpur had to be put out. He experienced poverty, loneliness, unemployment due to lack of higher education, disinterest in case of whatever job he could get. These experiences wounded him a lot and he resorted to laughter for hiding the scars. His humorous nature made him parody the poetry that made him suffer death in life. Martyrdom, freedom and worship of majesty were the prominent features of his poetic
vision. Therefore, his pen attacks cowardice, the tendency to survive physically and forsaking of duty. On one hand, he worships Geeta as:

Jay Geete, Jay sukhasarite|Kartavyonmukhkarini|
Mangalamay charite||

While on the other hand he writes *Chalchalau Bhagvad Geeta*. Upadhye wants to parody the tendency-common man’s tendency to surrender out of confusion and helplessness. Because he looks at a major subject in a petty way, this parody gives rise to humour. The typical regional dialect gives rise to humour due to the opposition of expression rather than the distortion of content. The reader’s original nature must be kind in order to reach the original purpose of the parody.

There is some good critique of *Chalchalau Bhagavad Geeta* in *Marathi Vangmayacha Itihas* (Section 6: Part 2) edited by V. D. Kulkarni and G. M. Kulkarni:

“Half the success of this parody is in presenting Arjuna’s condition of mind in the first chapter of *Bhagvad Geeta* in not just natural crisp style but also in an equally natural crisp way. How can a man like Upadhye who loves religion and culture parody Geeta? Today, every common man has to fight every moment with himself and with his relatives; everyday life has become a battlefield. However, everyone is not a fighter. This *Chalchalau Bhagvat Geeta* is born to put a finger on the cowardly nature of human nature and show the perplexity of the middle class mind. And it is
interesting because it looks at a serious issue in a light-hearted way” (Savadekar 156, 57).

This *Chalchalau Bhagvat Geeta*, an awesome parody in Nagpuri dialect had become greatly popular in the Marathi world. Once he presented a typical rustic form of *Chalchalau Bhagvat Geeta* in front of eminent men like Acharya Atre, Dr. S.V. Ketkar in a poetic convention and obtained immense applause from the audience.

J. K. Upadhye’s *Chalchalau Bhagvat Geeta* was published by S.V. Ketkar in his *Lokavilakshan* magazine. Ketkar’s comment was very noteworthy, too:

*Jaykrishna Upadhye apuli*
*Smitayukt gail geeta mauli*
*Vaidarbha shabdi ji gauravali*
*Mohak keli atyant*

(“Jaykrishna Upadhye will sing his own Geeta, with a smile. The same was honoured in the Vidarbhi vernacular, which was made very alluring by Upadhye.”)

As per G. D. Khanolkar, this parody punishes hypocrisy. Nagpur’s researcher Late S. G. Chatte opines that Upadhye in reality wanted to write some more chapters.

*Arjuna of Chalchalau Bhagvat Geeta* represents the common man. He prefers to beg than attack his relative.
“Parth (Arjun) says: O Hrishikesh (Krishna), hell with the battle. I would prefer death in starvation to the fighting. Let the battle go to hell, but it is not in my capacity to fight.”

The excuses given here for retreating from the battle, belong to the Kali yuga- the modern times because common souls somehow managing to survive are confused by life as well as death. These thoughts belong to this world. There are seven ovi style stanzas spoken by Arjuna followed by seven by Shri Krishna and finally, we have three stanzas of Arjuna’s inner thoughts.

This entire parody became tremendously popular. Acharya Atre has an ingenious remark in this regard. He says: “Upadhye has written this parody with such dexterity and taste that any cultural committee would not dare call it a parody of purity” (Doke 19). Upadhye has parodied his own poem ‘Swatantrya Rani Maranech Jine’ as ‘Swatantrya Rani Palanech Jine’, exhibiting two varied tendencies in his writing. When many soldiers
fought fearlessly for the freedom of our country in 1930, their ideas are expressed in his poem ‘Swatantrya Rani Maranech Jine’ thus:

Swatantrya samara dhadakale chahukade
Ranarangi udi maj gheu de
Swatantryarani maranech jine
Maran techi ki maranas bhine

(“War to Freedom is everywhere, let me plunge in to it. To die in the battlefield is life. Death is one that fears death.”)

However, there were some other young men who turned their backs to freedom struggle and served the British. Upadhye has taken stock of them in his special parodic style in his parody Swatantrya Rani Palanech Jine’. He says:

Swatantrya samara dhadakale chahukade, maj zop palangi gheu de
Swatantrya rani palanech jine, maran techi ki palanyas bhine

(Ibid 19)

(“Freedom war is everywhere, let me sleep on the cot. To run away from the battle is a life, Death is one, which is afraid of running away.”)

Upadhye wrote the first long poem Garud Puran based on political background in 1936. It is a parody, full of satire and mockery, of things that he could not accept. He says:

Kashaas have rajakaran| Viceroy yeil dhavun|
Arjavil payi padun| Ghya ho ghya he swarajya|

(Ibid 20)
(“Why should we want the politics? Viceroy will rush, implore while bowing down and offer us ‘swarajya’.”)

When mocking at the opportunistic and hypocritical tendency of the leaders, he further says:

*Ubha mi sot| Dya mala apale vote|
De Bha laphane rajakarani| Ase nemake dhonde shodhuni|
Rashtrasabheshi sutra julavuni| Ladhavu giragot|

(Ibid 20)

(“I am contesting the election. Give me your vote, will spot the exact crafty patriot. We will link with national congress, and make the things.”)

Upadhye’s satirical parodic poem ‘Kavite Karin Tula Mi Thar’ was also very popular. In this poem, he criticises those poets who try to kill poetry by manufacturing quality-less, boring, non poetic, grammatical poems.

**Kavite Karin tula mi thar**

*Poorvakavinni tuja rasa pajun mast banavale far*

*Rasa-bis ata mama samrajyi kahi na tuj milanar*

*Alankar madamatta jahatil dhundi utarato par*

*Vyakaranachya anki bashun shuddh mhanavishi far*

(Ibid 21)

(“I will kill you, poetry. You have been brought up and made healthy by the previous poets. But in my province you will not be fondled.”)
The poem *Chaha-tal pana* is a fantastic parody of the tendency of some poets who somehow rhyme their lines, even at the cost of breaking words:

*Chaha-tal pana*

*Lavila gulabi rang|Kiti sundar apulya bang-|*

-lya prati

*Shobhati kase he khamb|tyavarati vel lomb-|

-ti kiti

(Ibid 21)

Many poets are fond of unnecessarily attaching the prefix ‘su’ before words; even this tendency is mocked by Upadhye. When mocking this tendency of making ‘*sumadhur*’ out of ‘*madhur*’, he says: ‘if these poets see a beautiful woman wearing a fine necklace, how would these su-poets su-describe her?’

*Su-sundarichya su-sari galyat*

*Su-kankanat su-kari su-ghet*

*Su-toradyahi su-pari su-let*

*Su-pati aisi suakharas hot*

(Varti 132)

Upadhye had even tried for political parody. He wrote a long political parody named *Congressche Garud Puran*. Upadhye’s journey as a parodist is fairly fiery. However, in case of political parody, slant personal criticism gains importance, sacrificing poetic readability. Upadhye’s
Congress Garud Puran has a historical importance but that does not signify his scope. In the Sahitya Sammelan of 1927, a bold writer like Malatibai Bedekar had protested against Upadhye’s poem Shahir because it employs vulgar words. J. K. Upadhye had perfectly understood that parody does not allow poetry to stagnate; it imparts flow to the same instead. We cannot, however, forget that parody in J. K. Upadhye’s poetry is a weapon that is used only against negative poetic sensibilities.

In case of parody, S. R. alias Annaji Bobade should be mentioned after J. K. Upadhye. This pair parodied a poet and his poetry even before Keshavkumar. Annaji Bobade’s very famous parody that laughs at the specific tendencies of a poet and audience is Mahakavi ani Rasik. This parody describes hilariously how the troubled audience is terrified just as they see a poet approaching.

Are! ha ala kavi! Ata dhava| Dhava| Pala Lapa|
Pathirakhe smara| Kimva Ramaraksha tari japa|

(“Oh! Here comes the poet, now run, run away, rush and hide. Pray to God, chant, at least, Ramraraksha.”)

However, the shameless poet is not mortified at this display of terror and reaction. He says:

Karita kay kantala? Chorano hat davito|
Samagra he mahakavya masikat kombato|
(“Why, fed up? You thieves, I will not spare you. I stuff the entire epic in a
magazine.”)

In 1926, D.V. Deo published a beautiful collection of parody poetry
called *Upahasini*, which had a preface by Acharya Atre. The above poem
by Bobade has been included in the same as well.

Bobade has exhibited his sporting spirit by parodying his own poem
*Anandi Anand* on the topic of poet and poetry in a very humorous manner.
He effectively used his creativity in satire to show and criticise positively
the defects and inconsistencies in the society. The young men and women
in those days used to copy the western reforms blindly and married any
available young woman or man impetuously. However, this so called love
marriage would result into conflict due to differences in personalities and
likes and dislikes. Bobade wrote a funny parody about this situation called
*Preeti Vivah:*

*Do vatavarantuni uchaluni eka sthali lavili*

*Doghehi vishavruksha, dohis nako doghanchi savali*

*Mazi chinch tula nako-maj tuza amba muli navade*

*Ghoda ghein mi agodar sukhe ghya mhais tumhi pudhe*

(Doke 26)

(“From the two different conditions, were the two poisonous trees
picked up and planted in one spot. Both the trees refuse the shadow of one
another. You do not relish my tamarind-I absolutely dislike your mango. I will have the horse before you can take buffalo with pleasure.”

Along with parody, Bobade has created excellent humour in couplets or quartets like *Machchharanyokti, Havyas, Preeticha Sansar,* and *Dhoomresh.*

Sahitya Samrat N.C.Kelkar has also contributed to the parody poetry scenario. Kelkar had travelled abroad-to Vilayat-in 1919. When such a golden opportunity of visiting the land of the then rulers of India—the British-poses itself, one can very well imagine how bewildered the traveller and his entire family would become. This entire funny mess has been captured in N. C. Kelkar’s *Vilayatechya Yatrechi Tayari.* It contains an entire list of a fashionable gentleman who considers himself an expert in etiquette, shoes, necktie, hair style, diet, manners, relatives’ diet, doctor’s advice and so on. This poem sounds fresh even today because despite the time lapse, a person going abroad receives similar kinds of advice and suggestions even today.

**Dattu Bandekar**

Acharya Atre’s Weekly *Navyug* was very popular in those days and Dattu Bandekar was his colleague in the editorial department of the weekly. Both of them had taken Maharashtra by storm with their humour and parody. Out of many of his books, Dattu Bandekar’s *Chirimiri* stands out
with its salient features. The parodic songs therein imitate the styles of famous poetic lines and display many people in a humorous light. Some lines like ‘Sadhuvtachi kala mukhavar vakadich man, Nava Novara junich joru, Namane karu sumane vahu-Krishnammacharinna pahu, Ajuni khula ha nad purenna ko ho hoina’ have specific ironical references that induce laughter. His book Chor pavale consists of one poetic parody called Extra Natiche Abhanga and other prose parodies. In Extra Natiche Abhanga, Saint Tukaram’s abhang style has been imitated to look at the extra actress’s woes and experiences in an ironic fashion. That part has humorous references to some of the then eminent people in the cinema world like V. Shantaram and Baburao Pai.

The Sakhyahari, column that Bandekar wrote in ‘Chitra’ weekly, was a unique combination of romance and humour. The middle class readers residing at the chawls in Mumbai were terribly happy with his Sakhyahari. “The set equations then were Chitra=Bandekar and Bandekar-Sakhyahari” (Atre 1965 section 3: 61). Most of Bandekar’s writing in Navyug can be called political satires. As an example, after the Maharashtra Pradesh Congress elections in 1957, Malojirao Phaltankar was elected in the place of Mama Devgirikar. Based on this, Bandekar wrote a poem parodying this incident right on the first page of Navyug under the heading Mhatara Navra Gamatila and sent Malojirao into shivers. The title of the parody was
Pahije! Pahije!!

Puneri tangyala mhatara ghoda pahije

(Varti 135)


(“Wanted! Wanted!! Wanted an old horse for the Puneri tonga. Wanted immediately the horse for the tonga of Maharashtra Congress. The old horse (Mama Varerkar) is now very tired, and is in need of rest. So wanted immediately new horse.”)

Bandekar wrote funny nursery rhymes for children participating in the Samyukta Maharashtra Movement. The editor of daily Lokamanya was P.V. alias Pandoba Gadgil while the owner of the same was a Gujarathi man. Once Pandoba Gadgil resigned from the post but revoked it immediately. This made Bandekar write a children’s song on the lines of Chandoba chandoba bhaglas ka. He wrote:

Pandoba Pandoba bhaglas ka?
Shetjichya daglyakhali laplas ka?

(Ibid 136)

(“Pandoba, why did you disappear? Why did you hide under the clothes of Shethji?”)
This was so hilarious that even Pandoba Gadgil burst into uncontrollable laughter and appreciated Bandekar.

In those days, many people’s arguments with Atre became popular through newspapers. One of them was Atre-Phadke argument. Famous novelist N.S. Phadke started publishing the weekly *Zankar* in order to compete Atre’s *Navyug*. Atre-Phadke argument continued for many years and was fought even at the meanest level. During those days, Bandekar continuously wrote parodies on Phadke. His parodic *Aarti* of Phadke was greatly appreciated by the public. Some of the lines are:

*Phadke yanchi Aarti*

*Tichbhar chhati anik*

*Cycle bhadyachi*

*Kan thi zalake tie*

*Junya bajarchi*

*Vamangi priya shishya*

*Shobhe nakharyachi*

*(Doke 48)*

(“Pinchful chest and the hired bicycle. The exhibiting tie in the neck from the old market. At left is his pompous dear female disciple.”)

N. S. Phadke was not a practiced journalist or terrific orator like Atre, so that his *Zankar* could not really stand before *Navyug*. *Zankar* lost its readership gradually. Bandekar wrote a superb parody on this incident. He used Ram Ganesh Gadkari’s very famous pathetic poem “*Rajhans Maza*
“Nijala’ as the basis for his parody ‘Zankar Amucha Padala’, making it much more humorous.

He kon bolale bola
Zankar amuch padala
Durdaiwa nagachya shikhari
Appa ani Kamalatai
He hruday kase Appanche
Mi ugach sangat nahi
Je lihitana radate
Padatch kase mag hoi?

(Atre 1965: 67)

(“Lo, tell who spoke that, our Zankar fell down. At the tip of the unfortunate berge, are Appa and Kamalatai. How can I say about Appa’s heart, which weeps while writing? What would happen if it falls?”)

Like N. S. Phadke, Bhargavaram Vitthal alias Mama Varerkar was a patent target of Navyug. Mama Varerkar became the president of the Maharashtra Sahitya Sammelan held at Dhule after a lot of lobbying. Navyug mocked that convention as Vaase Mandalache Bamboo Sammelan. Bandekar parodied this incident as follows:

Vaase Mandalache Bamboo Sammelan
Bamboo aththavees, tyavarati ubha
Vamangi Bhadreshwar, dise divya shobha|
Latpat karuni Mama zale adhyaksha
Parantu tyanche hote thailivar laksha

(Doke 48)
“Twenty-eight bamboos were used for the conference. Mama strived hard to become the President. He had, however, his eye on the money pocket.”

Bandekar’s humour was characterised by pathos just like a silver lining to a cloud. Atre honoured him as *Karunyacha Shaheer* (*Atre Section 5, 1968: 569*). Many people would know Bandekar as one who writes terribly humorous parodies and makes people roll in laughter. However, very few might know that he hides his tears and makes others laugh.

**B. S. Mardhekar**

The pioneer of Marathi new poetry B. S. Mardhekar was extremely sensitive and honest to his expression. His mental world was devastated when Hiroshima and Nagasaki were attacked with atom bombs, leading to a colossal human loss in World War II. Mardhekar’s creativity that produced only conventional poetry till now rebelled in his first collection *Shishiragam*. It strove to express the meaninglessness, mechanisation, futility, loss of direction of life in a new style using direct words. He broke the conventional methods of expression using the clichéd symbols of a moon, moonlight and lotus. Then he accepted a new style of expression in keeping with the new world.

*Mookam karoti vachalam, Pangum langhayate girim*

In this famous Sanskrit *sloka*, it is said that with God’s grace even a mute can speak and a crippled can cross a mountains. Mardhekar insisted
that all these miracles were possible today not due to God’s grace but due to science with the help of aeroplanes and submarines. He states these facts in his style:

\[\text{Pangum langhe himagiri} \]
\[\text{Nav chale jalodari} \]
\[\text{Jeev paishala pasari} \]
\[\text{Anuyugi.} \]

(Doke 72)

(“The crippled can cross the mountain, the boat can move in water. In the age of atom bomb, a man is in badly need of money.’)

He is also reminded of the lines ‘hechi dan de ga deva’ and expresses the feelings of that soldier in his poem thus:

\[\text{Khandakat olya darugolyacha re, nahi Narayan kadapihi|} \]
\[\text{De ga hechi dan, deva, mazi hade, khauni gidhade trupta vavi!} \]
\[\text{Je na janmale va mele, tyasi mhane jo apule} \]
\[\text{Tochi mutsaddi janava, dev tethe olakhava} \quad \text{(Ibid 73)} \]

(“God doesn’t belong to the ammunition in the ditch. I pray to god, the vultures should eat my bones and become complacent. Those should belong to us, which are neither born nor dead. They are the diplomat, and the God is supposed to reside there.”)
When one listens to Honaji Bala’s *bhoopali* ‘*Ghanashyam sundaraa shreedhara, arunodaya zala*’, one thinks of the beautiful innocent morning atmosphere that makes one feel pure. However, the mornings in the life of mill workers are exactly the opposite. Mardhekar picturises them as follows:

*Ghanashyam sundara shreedhara girinoday zala

_Uthi lavakar dinapali...*_

(Ibid 73)

(“O labourer, here is the siren of factory, so get up and get ready for the day shift.”)

There is one _sloka_ which says all worships to all gods finally reach the Keshava:

_Akashat patitam toyam yatha gachchhati sagaram

Sarva dev namaskaram Keshavam prati gachchhati_

(Ibid 73)

(“Every single drop of water, that falls from the sky, mingles in the ocean. Likewise, the prayers made to all Gods, reach ‘Keshav’.”)

Mardhekar uses this style to say that all the labour of the mill workers and their hard work finally reaches the owner of the mill. He uses the following structure:

_Kutrapi patitam toyam yatha gachchhati sagaram

Sarva chakra bhramaskaram malakam prati gachchhati_

(Ibid 73)

(“The entire labour of the mill workers invariably reaches the mill owner.’)
At the time of dusk, it is common for the middle class families to sit all the children in front of God and ask for blessings by chanting ‘Shubham karoti’. However, Mardhekar uses this chant in a different style to show the dark side of the labour life which is full of poverty and debt.

\[
\text{Shubham karoti kalyanam daridryam rina-sampahi}
\]
\[
\text{Shuddh buddhi vinashay bhongakutri namostute|}
\]

(Ibid 74)

(“All the prayers of the mill workers will finally result in the poverty, strike, and the workers have to pray to the siren of the factory.”)

He wanted to describe the family life and romance of a family somehow living its tiny life in the narrow dark lanes of Girangaon. He uses Kavivarya Tambe’s poem Dole He Julmi Gade Rokhuni Maj Pahu Naka thus to strike a contrast very effectively.

\[
\text{Dole he filmi gade- khokuni maj pahu naka|}
\]
\[
\text{Kadhu mi dalana kasha, nivadu sakhya ani maka|}
\]

(“O Darling, the eyes are filmy, do not look at me while coughing. How can I grind and clean the maize!”)

He also wanted to comment on the meaningless routine and mechanised lifestyle of the atom-world man in his unique sharp parodic style for which he used the lines ‘sah nau taraktu| Sahaveeryam daravavahai|’ in the sense of portraying man leading a life of worms. Finally, Mardhekar parodies the Sanskrit sloka of ‘Sarvepi sukhina santu,
sarve santu niramaya’ to suit modern life and people’ existence within the same”

Sarve jantu rootina sarve jantu niramaya

Sarve chhidrani panchantu ma kashchit dukkh log bharet|

(Ibid 76)

(“The life having full of worms is a routine, and the worms are healthy.”)

When Mardhekar was face to face with social hypocrisy, he felt the need to shake people by parodying and deforming the lines that were regularly used by those people to reinstate the traditional ideals and the same old references. However, when such a need was felt, even Mardhekar has written some poems that underline the traditional ideals and touch the tender human sentiments, like Thamb Udyache Mauli or Davat Alis Bhalya Pahate. Mardhekar parodies some poems that followed the typical aesthetic principles, like Dole He Filmi Gade; Ghanashyam Sundara Shreedhara, Girinoday Zala; Gayagopichi Utare ra, Sutala Mhanati Saare Prani; Ajuni Chalatochi Vaat, Maal Ha Khapena. Therefore, there was a lot of controversy regarding these parodies. However, Mardhekar’s parodies really shake people into reality because this is the other side of ideals he observed in society. Most of the forms of reality were distorted and disillusioning in nature.
Prof. Anant Kanekar

Prof. Anant Kanekar was a versatile writer of the last generation. He had his own imprint on literature and handled various forms of writing. His speciality was short essays. Apart from that, he moved smoothly through travelogues, poetry collection, sentimental songs, and sea-related songs and so on. He also handled parody dexterously. Acharya Atre says this when honouring Kanekar, “If there are people who handled the genre of parody skilfully, by realising its potential, then it was Anant Kanekar and Dattu Bandekar, apart from me!” (Atre 2005: 54)

Parody is an effective and decent method of criticism. This is exhibited in Kanekar’s tiny but subtle parody-\textit{Begumechya Virahageetala Shivajiche Uttar}. Madhav Julian was a renowned teacher of Farsi language. The main problem with his style was the free and excessive use of Urdu and Farsi in his poetry. Even Atre had criticised him in \textit{Zenduchi Phule}. Madhav Julian has a famous gazal called \textit{Begameche Virahgeet}. The Begum in this poem is enamoured by Shivaji’s unique personality and expresses her sentiment through this song. Since Madhav Julian was fond of Farsi, he made the Begum use words like ‘ishki, damishki’, which an average reader cannot understand. Now, Kanekar wrote a very sharp parody of this poem in his \textit{Begumechya Virahageetala Shivajiche Uttar}. Before going to it, one has to keep in mind Madhav Julian’s Farsi-prone style and
his Farsi-Marathi dictionary in order to understand the fun part of the answer of the simple Marathi king Shivaji to that begum:

\[
\begin{align*}
Maj pahuni tuva ge| & \text{lihiles begame te|} \\
Adakhalat vachuniya| & \text{anand hoi mate|} \\
Te nath ani swami| & \text{maj sarva kahi umaje|} \\
Ishki, damishk, dilnoor| & \text{kahich ge na samaje|} \\
Jari ya marathmolya| & \text{shivbas bodh vava|} \\
Tari Farsi-Marathi| & \text{maj kosh pathavava|}
\end{align*}
\]

(Varti 134)

(“O Begam, while looking at me, you wrote me a letter. While reading in stumble, O mother, I was very happy. I could understand ‘Nath’, ‘Swami’ and everything. However I was unable to comprehend Ishki, damishk, dilnoor. If you want me to understand, kindly send me Farsi-Marathi dictionary.”)

Despite being small, this parody shows innocent humour and the style of parody is different, making it special.

Ram Ganesh Gadkari has a famous poem *Prem ani Maran.* It is an emotional story of a tree that continuously sulks for, loves and strives for the lightening in the sky and that finally is reduced to ashes with just a touch from her. His intense penance for acquiring the lightening makes even the King of Gods-Indra to shiver with fear. When all the Gods tell him he will be destroyed with her touch, he says:
An everlasting life is worthless if it devoid of love. Stone gets such life.
Hell with it! A moment of love is sufficient, then may fall the shower of death.

Finally, Gods are helpless and send that streak of lightening to meet him. As she strikes him, he collapses but before collapsing, his life is full of happiness for just one moment.

Kanekar thought of a beautiful young girl in a chawl and a typical rogue in the place of the lightening and the tree and created a parody called Prem ani Patan. This rogue is fascinated by the girl and he cannot think of anything but her. He continuously wanders through the chawl for her. All the residents there threaten him with sticks and ask him to stay away from her. But he shrugs them off and says:

Even a stone can get the everlasting loveless life. It’s useless. A moment of love is sufficient, then may fall the shower of sticks.”
So he continues following her. Finally, the beautiful girl hits him across the face with a torn shoe. And in the end,

*Tirmiruni khali padala*

*Pari padata padata hasala| ekda*

*To yog khara hathyog preeticha rog*

*Lagala jyala| lagate padave tyala| he ase?*

(Ibid 54)

(“Thus, he fell down yelling, yet while falling, he once smiled. A person, who suffers ‘Preeti rog’, has to fall in this way.”) Such is the funny end of the love story in Kanekar’s parody.

Kanekar has also parodied Balkavi’s *Tarakanche Gane*, which is a singsong style soft poem about the stars gesturing to each other naughtily. Kanekar wrote *Lagnagharatil Swayampakininche Gane*. It is a hilarious parody where all the female cooks working in a place of wedding gesture each other after all the people are asleep for stealing the materials from the kitchen.

Kanekar wrote one more parody. He published a collection of symbolic poems called *Ruperi Valu*. However, as the poet, the name of Khalil Gibran was printed. Because the critics thought it was Gibran, they were all praise for the poems. After many critics mistook the reality, Kanekar opened the secret in *Satyakatha* magazine-“I have composed all these poems and Khalil Gibran has nothing to do with them” (Varti 135).
Now the critics that had lauded the collection as good were in a fix. Till
then, poets had parodied poets or prose writers, but Kanekar parodied
critics!

**Rasavimarshkar K. N. Watave**

Watave was a learned author and researcher. He is generally serious
in nature, but even he has created a humorous parody of some students’
habit of napping in the class. His poem uses the style of *Ghanashyam
Sundaraa Shreedhara, Arunodaya Zala*. The poet, in the parody, talks to
his friend who has eaten a sumptuous lunch and is now fast asleep in the
class:

\[
\text{Yathechcha bhojan kara, khambira, nidradevivara|}
\text{Uthi lavakar priyavara, tas ha sampat ala khara||}
\]

(Ibid 58)

(“Have a fullest lunch, and go to sleep. O dear one, get up soon, the period
is about to end.”)

The lecture of English is in full swing in the class and the teacher is
fully absorbed in teaching Shakespeare’s ‘Hamlet.’ However, this student is
snoring without being put off by the fearsome words “Murder, Murder” in
the play or by the ghost therein:

\[
\text{Ghoru nako tari| guruji tula pitatil baher}
\text{Hajeri zali suru, uth ki, mhan mi Sir, hajar}
\]

(Ibid 58)
("Please, do not snore. The teacher will beat you outside. Here begins the attendance. Get up and say ‘Present Sir’.") This was the poem penned by senior renowned authors eighty-five years back!

**Raja Badhe**

Badhe is a famous poet and lyricist of the last generation. He has penned the lyrics for the very popular movie *Ramrajya* in 1943. This originally serious minded poet has also written some interesting parody poetry.

*Tethe Chal Rani* is a famous poem by Madhav Julian. In the same, the poet does not belong to the boring and dull life around him and asks his beloved to go with him to a distant land full of natural beauty. He says:

\[ Kavye neeras nakli vachun jeevala vate na jivala \\
Fesalat gail jithe ohol gani tethe chal rani. \]

("Having read the dull and duplicate poetry, no attachment is felt. Let’s go there dear Rani, Where a streamlet will sing a song.")

Raja Badhe parodied this poem as *Dene Thaklyavar*. A young couple is deep in debt and constantly followed by those whom they owe money. The young man, irritated by this following, says to his beloved:

\[ Kothe tari jau yethuni sheeghra nighoni| adnyat thikani \\
Bheeti na jithe svasthapane ho gujarani| tethe chal rani \\
Dene thakale ajahi gelo na dukani| ye katuvachan kani \]
Shodhartha ghari yetil ge sheth ni vani| tethe chal rani
Janyas khula marg naate dhairyahi poti| hoil fajita
Jau chadhuni bhinthi laun nishani| thethe chal rani.

(Ibid 59)

(“We shall rush to some unknown place. Dear Rani, we shall go to such a place, where we can lead our life without fear. Even today I couldn’t go to the shop as I have to listen to the abuses for the pending bill. We shall go to such a place, where the merchant and grocer cannot reach while searching. There is no free way to go out, nor do we have courage to do so. We shall free ourselves by climbing the wall.”)

It is interesting to remember that Raja Badhe, who wrote sentimental, rhythmical songs for recording, who was very popular in the world of cinema for his lyrics, has also contributed to the world of parody.

While skimming through Marathi parody, we find that most parodists have targeted other poets, despite being poets themselves. Parodists have followed this rule strictly even from before Atre’s Zenduchi Phule. Some examples can be the poet who is beaten and driven out from a poetic convention and who at home tortures his tolerant wife with his poems (in the famous Marathi teacher and critic R. S. Jog) and a poet’s wife, who is tortured regularly by her poet husband with his poems and who takes that silently only to reveal it to the wise readers (in V. G. Maydev). The wife of the poet named Bholenath does not, however,
tolerate his poetic torture and laughs at him publicly. Her straightforward response to the husband’s poetry constitutes the parody of B. R. Tambe’s ‘Dole He Julmi Gade’. The wife in the original is coy, while the one in the parody is down to earth and blunt. She tells her husband:

\[
\begin{align*}
\text{Kavita ya raddi gade, vachun maj davu naka|} \\
\text{Kavadegiri yat khari, anta uga pahu naka|}
\end{align*}
\]

(Ibid 66)

(“O dear, do not read out the useless poems to me. Do not unnecessarily taste my patience.”)

Thus, the character of a boring poet in the parody poetry has consistently entertained the readers.

When a person fond of food is compelled to fast for some religious or other reasons, he is put into a very pathetic situation. This situation is described in Malatibai Bedekar’s ‘Sakhe ga Upas Maj Lagala’:

\[
\begin{align*}
\text{Upas maj lagala, sakhe bai upas maj lagala|} \\
\text{Kahich nase khayala, keli ni khajur anila} \\
\text{Achher dudh pyayala| sakhe bai...} \\
\text{Kharaka mojilya daha, ukadile batate saha} \\
\text{Kees nusata kela paha| sakhe bai...} \\
\text{Vadaga bharun lapashi, ghetali paha godashi} \\
\text{Vari khauni khichadi tashi| sakhe bai...}
\end{align*}
\]

(Ibid 67)
(“O dear friends, my fasting has begun. There is nothing to eat. I brought bananas and dates, half litre milk to drink. Only the ten dried dates, and boiled potatoes, some grated eatables. A full bowl of sweet porridge, and in addition, hodgepodge (khichri”).

And after consuming such ‘little, moderate’ and ‘pure’ food (!), her soul is still dissatisfied. Therefore, in the end she says:

Ha upas maj bhovala, ghabara jeev jahala
Dahibhat mhanuni Chapala| sakhe bai...

(Ibid 67)

(“O, friends, I suffered from fasting, and felt uneasiness. So I had to take a curd rise.”)

This poem had become extremely popular in those days. It was common then for some women friends to read this poem publicly and laugh outrageously, especially on the days of fast!

Just as many people experience more hunger pangs on the days of fast, theft of shoes from a temple is a common experience for many. Therefore, many devotees, even though physically present in the temple, need to keep one eye on their shoes. This tendency has been parodied by the poet G. L. Apte in his abhang, Devachiye Dwari very beautifully:
Devachiye dwari ubha kshanabhari
Najar gahiri rokhuniya
Hat jodiyele nayan mitale
Ani mag hale tethniya
Haluch payat vahana ghaloni
Tvarene nighoni chalatase
Anavani hota yetana bichara
Devavari sara bhar tyacha||

(Ibid 68)

(“Stood a while at the door of God. Staring deeply, with folded the hands, and the closed the eyes. And then slowly moved from there, and silently put on the footwear, and quickly went away. The poor one was barefooted when came there, but had a strong faith in God.”)

Poet Girish was a famous poet of the previous generation. His Shoorpanakha was extremely famous in those days. It was about Shoorpanakha who had fallen for Shri Ramchandra. The very soft line Rama, man gele tuzyavar jadun, kiti najuk gele ga bai houn was famous in the women class. This poem was parodied by Dattaprasad Karkhanis in a subtle, realistic fashion, suitable for modern age with the title ‘Sugruhini’.

In the original, Shoorpanakha is urging Prabhu Ramchandra, while the woman in the parody is urging Rama-not the God Rama-but the very famous Rama manservant of Mumbai middle class life. This modern housewife urges this Rama in this way: Gele tuzyavin adun-Rama
Kam gele tuzyavin adun
Kiti vat tuzi mi pahu?
Shivya tula kiti mi deu?
Ghesi sada an kada ka chhalun Rama||

(Ibid 69)

(“O Rama, the work is pending without you. How long should I wait for you? How far should I abuse you? Why do you so harass us O Rama?”)

This poem was written 80-85 years ago. However, even today, we come across housewives who totally depend on Rama servants, urge them for the work, become pathetic when they are absent, cannot themselves work in the absence and send the husband to office without any food. This universality makes such parody most appealing.

P. L. Deshpande

After J. K. Upadhye, one important person for parody is P. L. Deshpande. Ramchandra Vaman Alurkar, Mangesh Vitthal Rajadhyaksha and P.L. Deshpande came together and wrote some parodic prose under the name Purushraj Alurpande. P. L. Deshpande’s work in prose parody is absolutely unique. His very famous prose parodies include ‘Marathi Vangmayacha (Galeev) Itihas and Shambhavi-ek ghene. He has also contributed significantly in poetic parody.
P. L. creates a situation where a poem written by Tarangini Thipke is found in an ST bus. The title of the poem is *Pausoo - Papadoo* and *Eku geetu*.

\[
\begin{align*}
Yeta \text{ ashadhoo ashadhoo lage pavasachi zadoo} \\
Ale \text{ maziya manat apanahi geet padoo} \\
Salabadacha shirasta palatat kavijanoo \\
Yeta paus pinjati chhan kavitecha dhanoo
\end{align*}
\]

(Padmagandha: Savadekar 159)

(“At the arrival of *ashadh* (the rainy season), rain begins to fall. I had in my mind to compose a song. The poets observe the customary. So when the rain approaches, they weave a beautiful poetic rainbow.”)

P. L. has also included some parodic poems in his *Batatyachi Chal* under *Raghunananchi Kanyes Patre*.

\[
\begin{align*}
Asantushtache majavave bet| pari santushta thevava sheth \\
Na tari lekhanacha rate| baghata baghata ghasarel ba
\end{align*}
\]

(P. L. Deshpande 81)

(“Stir the unrest among the people, but keep the owner (*sheth*) contented. Otherwise, the rate of writing will start declining.”)

Raja Badhe’s song ‘*Maziya Mahera Ja*’, which P. L. had set to tune, has also been parodied by him. A woman staying with her in-laws addresses a sparrow perched on the dustbin:
Maziya mahera ja re pakhara, maziya mahera ja

Tram ahe sobatila - tichi god thanathan

Vat dakhavaya – milel ga postman

(Ibid 108)

(“O sparrow, go to my in-law. You have the company of tram, and its sweet noise. You will have the postman to guide the path.”)

A Musical in Batatyachi Chal consists of a chorus by Bhaiyas:

Bhayya dheere dheere chale chale
Kavad dugu dugu chale
Dar thothavit bole
Bai dudh bai dodh –bai dooodh!

(Ibid 164)

(“The milkman walks steadily, with the peculiar movement of the milk pot. He knocks the door and shouts–mam, milk, mam, miiilk!”)

There is also a chorus by clerks and a housewife speaking to Rama servant:

Rama tuch rakhi mam laj... chaha thevite tuziyasathi
Hi aneli asu de gathi
Tu nasashil tar kuthun cinema kuthala bhagini samaj
Rama ...

(Ibid 168)

(“O Rama, keep my shame intact. I offer you tea. Here is some money (adheli) for you, how can there be a movie, and lady club if you do not come for duty. O Rama.”)
In the parodic free poetry format experimented in *Shambhavi–Ek Ghene*, P. L. Deshpande’s parodic tendencies are excellently exhibited. P. S. Rege was a poet from Mumbai who had written a poem called *Madhavi–Ek Dene* which used numerous words but without generating any meaning. This is what P. L. was parodying here. Actually ‘ghene’ means consumption of alcohol. However, this liquid-play emphasises consumption specifically of *bhang*. While constructing this liquid play on this subject, he has parodied all the specialties of that poet from Mumbai, like characterisation, stage, entries and exits of characters, dialogues and the dramatic quality resulting out of all these elements. A line like ‘*mi lampat oli varavantika*’ immediately helps identify the poet. Lines like ‘*mi tar yugayugacha pyasa, jeevanicha masa*’ ensure the writer’s command on diction. While narrating what happens when *Shambhavi* takes a fancy to *ovi*, the condition after the effect of *bhang* is detailed humorously in the *ovi* style lines. The copy of Dnyaneshwari’s *ovi* is done expertly while referring to this miracle.

**Prof. Suresh Khedkar’s *April Phule***

After almost 75 years of the publication of Atre’s *Zenduchi Phule*, a remarkable collection appeared to remind the title and parody genre. It was called *April Phule* and was written by Prof. Suresh Khedkar. Ram Doke states in his book *Shatakatiil Vidambankavya*:
‘Prof. Khedkar is an electrical engineer. However, each word in his collection confirms that he is equally well aware of the genre of parody in poetry, which is a shock-inducing current’ (Ram Doke 82).

Prof. Khedkar realised that the references to the parodies in Zenduchi Phule had become outdated and if a poet chooses the contemporary poetry for parody, they can be equally successful. He designed his parodies thus and became popular.

Bahinabai’s following poem encapsulates the reality of the routine life of a householder:

\[
\begin{align*}
\text{Are sansar sansa - jasa tava chulhyavar} \\
\text{Adhi hatala chatake–teva milate bhakar}
\end{align*}
\]

(“The worldly life–sansar– is like a griddle on the fireplace. Our hand gets heated before we get bread.”)

Prof. Khedkar selected this popular poem for parody and garnered accolades right at the outset. Baldness is a deformity, in a way. However, Khedkar transformed this deformity into a quality in his parody:

\[
\begin{align*}
\text{Are takkal takkal-jasa Chandra dokyavar} \\
\text{Halu halu kes galati–motha hotase akar} \\
\text{Are takkal takkal–gota kadhi mhanu naye} \\
\text{Kutubachya minarala–sota kadhi mhanu naye.} \\
\text{Are takkal takkal–sudaivi tu ase far} \\
\text{Bharadast personality–yacha kar re vichar} \\
\text{Are takkal takkal–nako kangwa nako tel} \\
\text{Dar mahinyachya kathi–deed rupaya vachel!}
\end{align*}
\]

(Ibid 82)
(“Baldness is like the moon on the head, it becomes bigger and bigger, as the hair gradually falls. The baldness should not be called ‘a roundish stone’, nor should Kutub Minar be called ‘a club’ (a thick stick). The bald headed person should consider himself a lucky one to have a very impressive personality. He does not need to use comb and oil, and thus can save one and half rupee per month.”)

The unbreakable relationship between university examinations and copy is stated by Prof. Khedkar very piquantly in his following parody. For this, he selected the song from ‘Geet Ramayana’ by the famous lyricist and Maharashtra’s Valmiki G. D. Madgulkar:

\begin{align*}
\textit{Swaye shri Ram prabhu aikati} \\
\textit{Kush-Lava Ramayan gati}
\end{align*}

(“Shri Ramchandra is listening to the song, sung by Kush-Lava.”)

Now the following parody actually picturises the examination hall, the supervisors keeping an eye on the students and fearless students copying nonetheless:

\begin{align*}
\textit{Swaye shri professor pahati} \\
\textit{Parikshet mule copy karati} \\
\textit{Sumar sagale te dokyache} \\
\textit{Parantu putale Dhairyadharache} \\
\textit{Sameep gatthhe guide vahyanchea} \\
\textit{Aaj te pahilyanda vachati!}
\end{align*}

(Ibid 83)
(“Mr. Professors are supervising, whereas the boys are copying in the examination. All the boys are ordinary. They are, however, the symbol of Dhairyadhar (courage). They have guides and notebooks at their disposal, which they are reading for the first time.”)

Just as the copy in university exams, watching average plays gives rise to headache. The poet chose ‘Bai mi vikat ghetala sham’, a famous filmy song, for expressing this sentiment in a humorous way. A woman suffering from headache due to a boring play moans in pain thus:

\[
\text{Natak itake bore zale--Aspro karena kam} \\
\text{Vikat ghetala balm-bai mi vikat ghetala balm} \\
\]

(Ibid 84)

(“The drama was very boring, even the Aspro tablet didn’t work. Eventually, I bought balm.”)

Furthermore, this parody also laughs at the pathetic condition of the audience due to intolerable dialogue delivery by the very ordinary hero on stage, heroine’s screaming, the undecipherable script of the writer, director’s patches of ‘excellence’ and on top of it, the prompter’s loudest noise.

Political leaders that suffocate the voters with promises, forget and cheat the voters immediately as they become ministers. This is displayed by Khedkar using a very soft sentimental song:
Visarshil khas mala drushtiad hota
Vachane hi god god desi jari ata

(“Even though you give me sweet promises, you will certainly forget me when I am out of sight.”)

The voter, while reminding the leaders-ministers of the promises they had earlier given and now conveniently forgotten, says this:

Visarshil khas amha electione hota
Ashwasanehi udand deshi jari ata
Mantripad milalyavar, goshta ti nirali
Pralobhane vividh vividh, chamache bhovatali
Mejavani gheta kuthe, bhakari athave ka?

(Ibid 84)

(“O leader, even though you are giving now plenty of promises, you will forget us after the election. After you become a minister, the situation will be different. There will be many temptations, and the sycophants will be around you. Will you remember the bread while enjoying the feast?”)

In the modern times, the place of old people or senior citizens in today’s changed family life with working daughters–in-law and collapsing joint family system is a major problem today. However, Khedkar has converted this burning problem of today into a mere fascinating cracker. He has selected a very appropriate song ‘Jeevanat Hi Ghadi Ashich Rahu De’ to explain realistically why a working daughter-in-law wants her old
mother–in-law to stay home with her. In this parody, the working daughter-in-law speaks thus of her old mother in law:

Ya gharat hi budhi ashich rahu de
Ajichya angavari natavanda nachu de.
Avadate nitya mala chitra (pat) pahane,
Poranche sang kase neu lodhane
Paratata mala bhaji ti mast labhu de.
Rahu de asech tila bhandi ghasata
Arja nokarisathi Karin mi ata
Deerghayushya ya budhis deva labhu de

(Ibid 85)

(“Let this old woman (mother-in-law) live in this house. Let the grandchildren dance on her body. I am often fond of seeing the movie. How can I, however, take the children with me? While returning from the movie, I should get a fresh bhaji. Let the old lady remain washing the utensils, I will now, apply for the job. O God, long live the old lady.”)

Kavivarya B. R. Tambe’s ‘Jana Palabhar Mhanatil Hai Hai’ is a poem that tells the philosophy of life. The world and life goes on even after one’s death; nothing changes. Prof. Khedkar handles the same topic in his parody but in a different and humorous way. His parody is as effective and realistic as the original poem. It is a salient feature of Khedkar’s parody to handle the pathetic and sad incidents in life in a humorous style, making them more realistic.
Ashok Joshi’s Geetrachayan

We need to mention Ashok Joshi as a parodist here. Joshi is an architect by profession and he used a novel experiment in his parody Geetrachayan. He selected the various incidents, experiences and individuals; he encountered and created Geetrachayan on the lines of Geetramayan. The parodies therein were also sung, to which people heartily responded. In G. D. Madgulkar’s Geetramayan, the first song shows Lav and Kush singing while Prabhu Ramchandra listens to them:

Swaye shri Ram prabhu aikati, Kush-Lava Ramayan gati

(“Shri Ramchandra is listening, Kush-Lava are singing Ramayan.”)

Ashok Joshi opens his Geetrachayan from the same song and puts forth this parody. Housing Development Board has started distributing plots. Prospective house owners have assembled with their families and friends. And the artisans that actually constructed these houses and plots are narrating their tale in front of these people:

Swaye he grahak jan aikati

Mistary rachanayan gati

(Ibid 87)

(“The clients are listening to the song, sung by the artisans.”)

When the architect somehow gets the plan sanctioned after many tricks and plans, he personally visits the house owner. For this, Joshi has
selected the song ‘Dasharatha Ghe He Payasdan’ by Agnidev at the time of Putrakameshti Yadnya in the original. The architect suddenly appears at the house owner’s place and says:

\[ \text{Grahaka, ghe ha sanction plan} \]
\[\text{Tuzya dari mi prakat jahalo ha tuzach sanman} | \]

(Ibid 88)

(“O dear client, take this sanctioned plan. It is your honour that I have appeared at your door.”)

Later on, a woman sees a particular type of kitchen platform at her high class friend’s house and insists that her husband manages the same type for her. For this incident, Joshi again appropriately uses the song where Seetamai insists on Ram getting that deer for her. This woman urges her husband in these words:

\[ \text{Bandhatya gharatch soy kara ho ata} | \]
\[\text{Maja bandhuni dya ho ota tasala natha} \]

(Ibid 89)

(“O dear husband, get the facilities in the constructed house. Kindly get me the kitchen platform.’)

This is followed by many difficulties in the construction of the house and finally, when the house is complete, there comes the following song reminding us of -
Ga Balanno Shri Ramayan from Geetramayan:

Mantrijanchya nagari jaun ga mistryanno ga rachayan

(“O artisans, go and sing the song of construction in the city of the ministers.”)

P. L. Deshpande commented thus on these parody songs: “Now these songs would be played in every house for house warming!” (Ibid 87)

Miskili, a collection of humorous parodic poems by Shankar Vishwanath Tuljapurkar and Anil Shende’s parody poem collection are also remarkable.

Udasbodh, Mangesh Padgaonkar

Satirical and parodic writing of prose or poetic nature mocks at some commonly found deformed style or symbol or defects and deformities in a specific poet or writer’s style. This satire is generated out of the exaggerated display of the copied deformity. The technique of parody is used to laugh at not just the meaningless symbols in the literary world but also the behaviour in political and social lives. Under this category, we can mention the very famous Marathi lyricist Mangesh Padgaokar’s parody Udasbodh. In this poem, Padgaonkar has used Samarth Ramdas’s writing style and shown how the political leaders behave selfishly, fraudulently and arrogantly, and how they use various tricks for self gains.

Samartha Ramdas Swami’s Dasbodh is a very effective critique on human life. He has imparted practical wisdom to common man in this book. This Dasbodh inspired Padgaonkar to write Udasbodh.
The very first poem *Udasbodh* shows his remorseful satire. He says:

*Aaj hayat asate Ramdas*
*Tar bhovati baghuni haramdas*
*Antari jahale asate udas*
*Lagon chinta|

(Padgoankar 11)

(“If Ramdas were alive today, he would have been disappointed and worried, finding the rogues around him.”)

In a section called ‘*Netrutva Lakshan Naam*’, a leader is described by way of what he should lack:

*Sabha jyas modata na ye*
*Samp jyas phodata na ye,*
*Satta jyas jodata na ye*
*To neta na manava.*
*Gareeb jyas pilata na ye*
*Dravya jyas gilata na ye,*
*Gundansave milata na ye*
*To neta na manava.*

(Ibid 12)

(“He should not be regarded as a leader, who cannot disperse the meetings, cannot break the strike, and cannot connect the power. He should not be regarded a leader, who cannot exploit the poor, can neither grab the wealth, nor contact the rascals.”)
In the section ‘Khurchistavan’, Padgaonkar criticises very harshly the power-greediness of the political people in this way:

\[\begin{align*}
\text{Khurchi aso lokhandachi} \\
\text{Khurchi aso lakadachi} \\
\text{Khurchi aso makadachi} \\
\text{Te sinhatva pave.}
\end{align*}\]

(Ibid 13)

(“Let the chair be of iron, wooden or of monkey, it should be considered as ‘throne’.”)

Padgaonkar’s criticism becomes more intense and scorching and crosses the limits in -

\[\begin{align*}
\text{Khurchimahatmya Nirupan:} \\
\text{Khurchisathi sambhalavi jaat} \\
\text{Khurchisathi ole karave haat} \\
\text{Khurchisathi gandivari lath} \\
\text{Allad zelavi}
\end{align*}\]

(Ibid 5)

(“For the sake of the chair, should a caste be observed. For the sake of the chair, should a bribe be given, and for the chair’s sake, should the kick be smoothly caught on the buttock.”)

Through various sections like ‘Bhashankala, Sabhasiddhi, Pracharstuti, Hoybaprashasti, Sahakarsarnirupan’, Padgaonkar has virtually lashed the affluent and political people.
Ramdas Phutane—Bharat Kadhi Kadhi Maaza Desh Ahe

Famous limerick writer Ramdas Phutane’s Bharat Kadhi Kadhi Maaza Desh Ahe is a parodic poetry that does not affect the readers by its humorousness, but in a serious and disturbing way. It is a parody of the pledge given in the school books. The expression kadhi kadhi is inserted in first sentence of the pledge, cutting across the sentiment of pure patriotism. The next stanza contains statements that comment directly on one’s self centred, selfish and divisive tendencies instead of speaking about the country and the sentiments of love, pride and loyalty to the fellow countrymen as in the original. This parodic poem disturbs the readers and makes them serious by bringing home the painful reality of the present day socio-political life of Indians. History has shown numerous times the final outcome of the countries hollowed by differences. Nonetheless, the painful present times refuse to change. When values like freedom, equality, fraternity, unity, patriotism are reduced to ashes due to hypocrisy, a new form of satire takes birth to burst the bubble of importance of these ill tendencies. This parody exhibits many layers of satire. The salient feature of this poem is to identify the falsity in the patriotism that has nothing to do with the country.

Sattantar is a parody based on Rev. N. V. Tilak’s poem Kevdhe He Kraurya. The pathos in the original comes forth as humour in the parody. Phutane very precisely shows the condition of a political personality who
has lost power. The picturisation of the pathetic state of the defeated man who tears his clothes in desperation and drowns all his dead dreams in the glass of alcohol creates humour here.

Another incident has been parodied in the style of a song by N. D. Mahanor from the movie *Jait re Jait*. There was a transporters’ strike when Shankarrao Chavan was the Chief Minister of Maharashtra. This strike happened due to cancellation of Octroi. Octroi has always been avoided, sometimes due to cancellation and sometimes due to corruption. This reality has been put forth effectively in the last few lines of the poem as *Mi rat takali, mi kat takali, mi laksh laksh rupayanchi jakat takali.* (“I threw away the night, I threw away the octroi of lacs of rupees.”)

A smallish poem *Takrar* is a parody on the newspaper Maharashtra Times. This newspaper holds the catch line *Patra navhe mitra.* However, it had to listen to the fact that it was not a friend but only a newspaper. This is the mockery in which proximity and togetherness are confused. ‘Swapnabhang’ is another parodic expression. When Shivaji Maharaj saw Subhedar’s daughter-in-law, he remarked *Ashich amuchi aai asati sundar roopavati.* (“I wish my mother were beautiful like her.”) Now in *Swapnabhang*, the sorrow of the break in unity of the leaders in Maharashtra has been expressed in similar words: *Ashich amuchi eki asati* (Phutane 75).

(“I wish we had had the unity.”)
The entire poetic writing by Ramdas Phutane has the bearing of political satire and needs to be understood in depth. If you just peek into a well, you may scare off the restive pigeons, but you cannot judge its depth. Ramdas Phutane’s parody aims at making the readers search the depth. There are numerous instances of politics being played at the cost of social life. In order to exhibit this play and the destruction caused by the same, the parodist has to take on the mantle of a juggler with a musical instrument in his hands. Ramdas Phutane’s poetry simply takes the path of parody, humour and fault finding. We can say it’s the nature of his poetry. Various subtle shades are displayed through the same. It is not a parody of something incomplete; it is a full- fledged parody of reality ridden by politics. In Bharat Maaza..., we can see the three varieties- action parody, structure parody and style parody, all running together, giving a comprehensive view of reality.

Ramdas Phutane’s parodies appear political on the face but it is not their limitation. Wherever deformities are seen—from sages to farmers, from leaders to debtors, from punishments to education, from truth to murder and from lanes to capital- Phutane’s vision builds a world of social compositions. These social compositions have their own temperaments. Phutane’s parodic social compositions are unfathomable; still he shows the weak spot clearly. The non-poisonous nature does not make the fault finding sound cross. These are compositions that make any subject
acceptable. Phutane’s fault finding poetry is like commentary. He puts forth the commentary from the point of view of the public, making him a caretaker of the common good. When P. L. Deshpande says that “Phutane’s poetry appears shallow but is in reality very deep, he is referring to the depth of the commentary. If one wants to touch the depths, one has to let go of the shores; only then can one fathom the parodic social compositions” (Ibid 13).

**Patnichi Mujori–Yashwant Deo**

The name that stands out in the field of parody in the recent times is that of Yashwant Deo. He set to tune numerous old and new poems, helping them to reach out to the masses, but his contribution to parody poetry is also remarkable. While he performed in programmes of soulful songs, he started writing parody of famous songs, on the insistence of the audience, and sung them in the programmes too. The audience were extremely thrilled by those parodies. Yashwant Deo then performed in some programmes dedicated only to parodies. He published his collection of parody songs under the title *Patnichi Mujori* in 1991 again on public insistence. Yashwant Deo was inspired to parody writing by Atre’s *Zenduchi Phule* and humorous writers like Kavi Sopandeo Chaudhari and P.L. Deshpande.

The collection of parody poetry, *Patnichi Mujori* is full of subtle humour.
The very famous devotional song of those days is:

Dehachi tijori bhaktichach theva, ughad dar deva ata ughad dar deva.

(“Our body is a treasury, in which is deposited bhakti-a devotion. O God, now open the door.”)

Deo has used this song very skilfully for parody. A husband and wife quarrel over petty reasons. The husband finds it impossible to tolerate wife’s arrogance and he finally prays to God:

Patnichi mujori tichi nitya seva
Maran dhad deva ata maran dhad deva

(Deo 1)

(“I have to tolerate the arrogance of my wife, and have to be constantly at her service. O God, now send me death.”)

In this parody, the pathetic condition of the husband due to the wife’s arrogance in the last stanza is hilarious.

Swar gangechya kathavarati vachan dile tu mala is another excellent song. However, when you find the same song sung by a failed lover as a parody, it has a different taste altogether. He has been heart-broken. She has forgotten the previous promises and has now settled in married life with another person. Once she visits Chaupati with her husband and children when the ex-lover sees her and sings:
Chaupatichya bakavarati firuni bhaghitale tula

Ya janmatach vachan visarlis kay mhanave tula?

(Ibid 2)

(“While sitting on the bench, I turned back and saw you at Chaupati. What should I say to you that you could forget the promise in the present birth?”)

Husband and wife are two wheels of the vehicle of married life. This pair is selected by the God. However, now she is fat and he has thinned. She tries to find a solution using the famous song ‘sakhi mand zalya taraka’ and sings to her husband:

Kiti svasta zalya kharaka, ata tari khashil ka?

(Ibid 3)

(Darling, how cheap are the dried dates now, can you now eat it?)

The husband arrives home late at one winter night. He calls out to her, rings the bell… she has, however, decided not to answer the bell tonight. Then the husband urges her to take him inside using a very old touching soulful song by Shanta Shelke- ‘Toch chandrama nabhat’. He says to his wife:

Ghe sakhe mala gharat, thand far yamini
Ekaki kudakudun mi maren ya kshani

(Ibid 5)

(“O darling, please allow me to enter the house. Otherwise, while shivering alone here, I will instantly die.”)

Similarly, the collection *Patnichi Mujori* also contains a song ‘Santha Gatase Krishnabai’ targeted towards a woman who can sing but not as well as her show-off. Even the parody song ‘Jara bol tari ga…’ based on college life and a famous *koli* song is very well done.

**Dr. Dileep Kulkarni’s *Chincha aani Bore***

Another versatile collection in the tradition of parody literature worth discussing is *Chincha ani Bore* by Dr. Dileep Kulkarni of Kurundwad, district Sangli. He regularly published his poetic parody in *Tarun Bharat*, Belgaum and all those were published in a collection *Chincha ani Bore*. Remarkably enough, this collection has received a remark from P. L. Deshpande and preface by lyricist Mangesh Padgaonkar. There are a total of 72 parodies on the basis of original songs by various poets. Dr. Kulkarni has penned many effective parodies on the lives of husband-wife, various professions, political leaders, college students, guests, poets, addicts, old age etc.

Dileep Kulkarni, who is a doctor by profession, has tremendous command over poetic form. Mangesh Padgaonkar’s preface to this collection is really vocal. He says: There might be many types of parodic poetry. One type is generated out of the skill to graft a totally irrelevant thing on an originally serious thing with a blank face. Interestingly, the original serious thing must be known and totally remembered in order to understand and enjoy this new experience. Dr. Kulkarni has received that
sharp eye, which has made him pick up songs that people know and then
graft his creativity on to them (Chinch aani Bore, Preface: Mangesh
Padgaonkar 1).

*Toch Chandrama Nabhat* is a very intense soulful lyric song by
Shanta Shelke. Dr. Kulkarni saw a change of a totally inconsistent
possibility here and created the following parody:

*Teech bayako gharat, khasht ani katakati
Anganat majasameep hi junch valakati!*

(Kulkarni Dilip 1)

(“Wife is the same, surly and wrangler. I stay in the court-yard, with
the same old bedding roll.”)

After marriage, the lover-turned-husband is transferred into the
courtyard with his old bedding roll by his wicked and talkative wife. The
same old chatter of the wife, general chaos and her lover-servant ready to
do any chore for her... all these things are shown by Dr. Kulkarni in an
exaggerated way. Dr. Kulkarni has described the qualities (good or bad)
and mannerisms of a wife in many of his parodies very minutely. The
snoring wife in the parody *Pahate Pahate*, the wife making husband’s life
difficult due to her lack of singing talent in *Swara Gangechya Kathavaruni*,
various sorrows faced by married men as seen in *Uthi Uthi Go Leela* and
*Daivajat Patni Purusha* - all consist of exaggerated but skilful descriptions.
Dr. Kulkarni has identified the mixture in the ironical parodies, owing to an innate artistic gut feeling. He has smoothed out the opposite forces in this creation with his sharp eye. He needs to laugh and make others laugh without exhibiting the tears. The real feeling of devotion in *Bhava bholya bhaktichi hi ekatari, bhavanancha tu bhukela re murari*, needs to be stretched and connected to the pseudo-devotion of the recent leaders. Therefore, he shows the power-greediness of the new leaders in *Asanancha tu bhukela re pudhari*.

*Shoor amhi saradar amhala kay kunachi bheeti* is a song sung by a brave soldier devoted to Shivaji. However, as Dr. Kulkarni shows in his special style, the modern leaders, like a crow in search of food, want to consume anything worthwhile, like the greens of cooperatives:

- *Sahakarache kuran charave hech amhala thave*
- *Nivadun yave, nivadak khave, hech amhala thave.*
- *Khurchikhali jamavit maya jagato char kha neeti*
- *Satyamev te yete othi peg marata jasti*  

(Ibid 6)

(“We know how to consume the greens of cooperatives. We also know how to get elected and consume the selected things. We lead the life hoarding the wealth under the chair. Truth appears on the lip, while consuming more pegs of drinks.”)

The way Dr. Kulkarni breaks the word *charakha* into *char kha* is thought provoking.
Kuthe shodhishi Rameshwar an kuthe shodhishi Kashi is originally a devotional song. While parodying this, Dr. Kulkarni has turned his sharp ironical gaze towards the world of literature. He parodies the poets that lack practice and research but who still want to impose their poetry on the public and says:

*Sada shodhito sammelan an sada shodhito shrota
Kavitatur to kavi aikavi rahadarila kavita*  
(Ibid 12)

(“He is always in search of literary conference, and the audience. The poem-lorn poet reads out the poetry to the road traffic.”)

Now Dr. Kulkarni turns his gaze to educational field from the political and literary world. He has given a very pricky touch to Padgaonkar’s very intense love song *Divas Tuze He Fulayache, Zopalyavachun Zulayache*. However, this taunting does not have a sadistic tendency behind it but only regret and pathos:

*Divas tuze he shikayache
Abyasavachun sutayache*

*Porinna hungat jane
Mavyat talleen hone
College budeet dharayche*

(Ibid 19)
(“O my son, these days is meant for learning, and getting through without study. You may flirt the girls, indulge in tobacco. And the college is meant to be bunked.”)

His satire on education does not end with students; it turns further to the so called successful and great educational maestros. Mangesh Padgaonkar’s very famous song that teaches one to love life is *Ya Janmavar Ya Jaganyavar Shatada Prem Karave*. Dr. Kulkarni turns the focus from love of life to the greens of educational institutes and says:

*Ya kuranavar, ya charanyavar shatada prem karave*

*Shikshansanstha va patapedhi athava kadha gutta*

*Baghata baghata labh-subatta, nakoch ti vidvatta*

*Asa fayada baghun dujyache halake pot dukhave*

*Ya kuranavar ya charanyavar shatada prem karave.*

(Ibid 31)

(“We should greatly love meadow and feeding ourselves. You may start an educational institution, credit society or grog-shop. There will soon be prosperity, and, therefore, no need of intelligence. Others may be envious of these profits.”)

Here, he has brought together educational institutes, credit societies and liquor bars just to indicate the importance of feeding oneself anyhow. Dr. Kulkarni has researched the genre of parody very seriously and tried to judge its possibilities. However, he has not allowed the gravity of the
researcher’s nature to affect his actual writing. A parodist must have some playfulness and naughtiness, which he possesses. He has a fine understanding of consistency, making it easy to identify the inconsistencies. As Padgaonkar says, “the evil powers are all geared up to parody whatever is good, pure and simple in human life. The parodies composed by Dr. Kulkarni are like a treatment of all such evil powers” (Chincha aani Bore Preface: Padgoankar 5).

**Prof. Sonar’s Varsha Vidamban**

*Varsha Vidamban* is a very recent book of parodies by Prof. Anil Sonar. It deals exclusively with the rain and water. The very title of the book *varsha*, is vocal that clearly denotes that it pertains to ‘rain’. The same contains the parodies of the style of the various illustrious poets in Marathi. Sonar was, earlier, dallying with the parody poems. He used to perform the programmes with the recital of his parodies on the subject of rain. The same programme evoked an overwhelming response from the audience. *Varsha Vidamban* is an alluring rainbow of the parodies on rainy songs of the renowned poets like B.B.Borkar, Keche, Mardhekar, B. R.Tambe, Mahanor, Vaman Pandit, Padgoankar, V. V. Shirwadkar, Vinda Karandikar, Patankar, Indira Sant. Even the styles of the saints like Dnyaneshwar, Tukaram, and Ramdas have been humorously parodied by Sonar. It is noteworthy to find that Sonar parodies only the typical style of these poets. He doesn’t intend to attack them.
While parodying the style of the poet Vasant Bapat, Sonar appeals the rain to fall frequently:

Sadaiv pawasa tula padayache,
Na bhijavita kuna kadhi sodayache.

(Sonar 27)

(“O rain, you should often keep falling. And never let anybody leave unsoaked.”)

Dnyanpeeth recipient poet V. V. Shirwadkar alias Kusumagraj has a very famous poem Prem Kunavarhi Karave, expecting to have the universal love. Here, picking up the style of Shirwadkar, the parodist makes an earnest appeal to have a plentiful of rain everywhere. So he expresses his expectation:

Paus kuthehi padawa.

(Ibid 42)

(“The rain should fall everywhere.”)

V. V. alias Bhausaheb Patankar made a novel experiment in Marathi shayari. Most of his Marathi shayari humorously depicts the romance of the lovers. Sonar has drenched the shayari in an amusing way.

Vinda Karandikar has a very popular poem Gheta. In the same poem he tells the importance of giving and taking the noble things in the universe. Prof. Sonar, in his funny style, describes the importance of ‘soaking’
instead of ‘taking’ something. The concluding stanza gives emphasis of soaking:

*Bhijavanaryane bhijavat jave,*

*Bhijanaryane bhijat jave,*

*Bhijata bhijata bhijavnaryala*

*Thandimadhale thijane dyave.*

(Ibid 60)

(“A person should go on soaking others, while getting himself soaked in the rain. By soaking others, he should give a freezing experience to the person, he soaks.”)

*Manache sloka* by Saint Ramdas has been funnily parodied as *Varsha sloka.* V. D. Sawarkar’s popular song ‘Jayostute’ is soaked in patriotism. Here, Sonar literally drenches the same song in rain, and appeals to have the rivers, lakes always teeming with water.

‘Haykoo’ was introduced in Marathi literature by Shirish Pai. The same form, however, remained confined only to the elite. Prof. Sonar observes the characteristics of Haykoo here, and parodies in his own style by using the object ‘rain.’

*Varsha Vidamban* contains all forms, such as *ovi, lavani, bharud, charoli, mangalashtaka, powada* and greatly amuses the readers with his novel style.
Women parodists

As we skim through ‘Stree Sahityacha Magova, Section 2’, we can see that even women have tried parody and that too after 1970. Susheela Bapat, Susheela Marathe, Nirmala Deshpande, Meena Dikshit, Aparna Deshpande, Savitribai Nipunge are the names given therein. It also contains a title ‘Navakarkunachi Nava Ramraksha’. Susheela Marathe has written a major parody song ‘Jana Palabhar Mhanatil Kaav Kaav’.

Shanta Lagu’s Khali Doke Var Paay

Among the female parodists, Shanta Lagu’s recent parodical book Khali Doke Var Paay is a very significant collection of entertaining as well as instructive parodies. In most of her parodies, she has slashed the evil vogues in the society. Politics and the politicians are the frequent targets in her parody.

In her very first parody, ‘Gurumahatma’, there is a direct attack on the selfish and greedy nature of the politicians. The satire reaches its peak, when guru instructs his disciple to espouse the principles of the politicians to achieve success in life. In Anadi Anand Gade, the parodist mocks at the existing democracy and makes a fun of the nature of so-called ‘secret-voting,’ in the following way:

Matapetichya band muthivar
Pundshahichi prabha pade.

(Lagu 20)

(“On the close ballot-box, there is the dominance of hooliganism.”)
Her other parodies: *Gidhadgatha, Khup Amhi Charnar, Natak, Bakasur, Matadaras Awahan, Tanta Sampena, Sangeet Khurchi Puran, Are Amdar Amdar, Iwali Iwali Saan*, are the incisive assaults on the greedy politicians and evince an ogreish aspect in them.

Her *Sathav Varis Dhokyach* is a hilarious parody about the old age. Her dexterity in depicting the problems that crop up in old age and the remedies to overcome them is very admirable. It is, indeed, entertaining to see the efforts to do away with the various problems in the old age. The parodist makes various funny efforts to look younger. She uses denture, applies hair-colour, makes the use of spectacles, and hearing-aids. All her efforts are very humorous. However, the concluding stanza is touching one:

*Natu mhanato goshti saan,*
*Majala disate pudhachi raan.*
*Chatkan aata rangemadhuni*
*Ticket milav paratich.*

(Ibid 18)

(“The grandson asks his grandmother to narrate the story. She can notice her impending terminal point of life. She wishes to get immediately ‘a return ticket’, that is ‘death’.”)

Shanta Lagu’s same collection of parodies is a repository of various domestic subjects like ‘daughter-in-law, maid-servant, and neighbour.’ The title of the book is extremely vocal, indicating the present strange scenario.
P. K. Atre’s (Keshavkumar) Zenduchi Phule

P. K. Atre alias Keshavkumar has the place of the North Star in Marathi parody scenario. Acharya Pralhad Keshav Atre took the penname ‘Makarand’ initially and later ‘Keshavkumar’ for poetry writing. His collection ‘Zenduchi Phule’ created unprecedented upheaval in the Marathi literary world. This collection re-induced vitality in the Marathi poetic sector. Moreover, it allowed parody poetry to gain the place and honour of an independent literary genre. In fact, the purpose of parody is to show defects and inconsistencies. However, Keshavkumar was especially happy that there were numerous inconsistencies leading to laughter in this world and he could find them. Therefore, the humour in his collection is very fresh, open and refreshing.

Parody can be more mischievous if humorous nature couples with naughtiness. It seems Atre was naughty by birth. He was a superb imitator. At the age of nine, he had written a parody on the cross-eyed female cook working with Sardar Purandare.

Seetamai varnu kititav gun|
Dola kana, nak vakade| bahir asati tav karna
Ekdashila upas karuni| khai kanda lasoon

(Ed. Malshe 11)

(“O Seetamai, how should I praise your qualities? You have squint eyes, oblique nose, and deaf ears. You observe fast on ekadashini, and consume onion and garlic.”)
In those days, the cooperative experiment of poetry creation called ‘Ravikiran Mandal’ had begun. Some people in Shri Maharashtra Sharada Mandir started getting together under the name ‘Sun Tea Club.’ This was transformed into ‘Ravikiran Mandal’ later in 1921. Madhav Julian was the spokesperson of this mandal. Atre used to joke saying Madhav Julian was the only Ravi (the sun) in the Ravikiran Mandal while others were just kiran (rays). Keshavsoot, Govindagraj were Atre’s poetic ideals and they were being devalued. On the one side, there were puritans using Sanskritised heavy figurative words while on the other, there were modernist people following the Farsi fashion. Atre’s sense of humour must have surged up through this somewhat painful confusion. His anger at the devaluation of his poetic ideals led to his criticism. When these two coupled, the unparalleled literary work called ‘Zenduchi Phule’ came into being.

The devotees of Gadkari gathered in Pune and their club was called ‘Pathan Club’. This is where ‘Zenduchi Phule’ was born. After the first tiny poetry collection of ‘Ravikiran Mandal’ was published, every poem therein was read aloud with physical gestures and then the tiniest of the defects were analysed there collectively. This initiative gave Atre the inspiration to write parody poetry (Karheche Pani, Section 1: 280-284). As per Atre’s article ‘Mi Vidambankar Kasa Zalo?’ he wrote ‘Zenduchi Phule’ in May, 1922. (Atre 2005: 50)
The fun about parody poetry was that they were formed almost naturally in the flow of conversations and very instinctively. When the school had holidays in May, Atre and other four or five teachers used to get together and spend the entire day in drinking tea, smoking, wayward talking and in general loafing around. This group was called ‘Pathan Club’. All these people worshipped Gadkari. Around the same time, a tiny collection of poems by Ravikiran Mandal was published and one copy landed in the hands of the Pathan Club members. For the next week or so, each poem in the collection was read aloud with actions and gestures with an in depth scrutiny of every fault in it.

Some stars of poetry like Govindagraj and Balkavi passed away around 1920, leading to a situation similar to blackout for some time. That led to the rise of ‘Ravikiran Mandal’. The members of the ‘Ravikiran Mandal’ realised that Marathi poetry lacked various forms of poetry like epic, gazal, sonnet, and elegy and so on. Therefore, they started writing in those forms. These poets given to exchanges of praise started devaluing poetry by Keshavsoot, Gadkari, and Balkavi, whom Atre and others worshipped as idols. Atre could not tolerate this. In this regard, he says: “Anyone would say that it is improper to call Keshavsoot a poet. Someone else would assure that Govindagraj lived his life only rationally; he had no heart. Someone may dig new mines and someone else may create hoards of new words. These poets took on various mantles and started creating a
commotion and anarchy in the literary world. That’s why I had to resort to the weapon of parody” (Ed. Malshe 12).

“The methodical parody we had taken up only in reading of eccentric poems by Ravikiran Mandal affected me tremendously in such a way that one day I had a fit of inspiration and I started saying lines and lines of parody continuously. That led to a flood of laughter in our club! My friends were confused. They couldn’t understand if it was my poetry or poetry by someone in Ravikiran Mandal! It was then that I realised I had laid my hands on some awesome solution that I shouldn’t lose. Zenduchi Phule was born in that particular state of mind” (Atre 2005: 49).

Even though Atre has handled many types of writing successfully, his real performance lies in parody. The first three editions of Zenduchi Phule are especially important and their comparative study is enlightening. The salient feature of Zenduchi Phule is the comprehensiveness of the parodies therein. We find, in it, not just the deformed imitation of poems but also the inconsistencies on various levels. Atre has created a duplicate world by controlling all the things right from the initial dedication page to the final question paper and from the titles of the book and poems to the footnotes.

It is true that Acharya Atre wrote Zenduchi Phule in May 1922. However, its manuscript was simply lying around with him for almost four years thereafter. Later on, in the Sharadopasak Sammelan held under the
Presidency of historian Rajwade at *Bharat Itihas Sanshodhak Mandal*, Pune, one evening was devoted to loud reading of *Zenduchi Phule*. Two months later, Atre published the first edition of *Zenduchi Phule*. Atre gives an example of a lawyer to show how “popular *Zenduchi Phule* had become in those days; this lawyer had read only one book in his entire life and that was *Zenduchi Phule!*” (Ibid 51)

It is interesting that the poets from ‘Ravikiran Mandal’ whom he had parodied were his good friends. Atre honestly says that the motive behind writing *Zenduchi Phule* was not to mock the parodied poets and drive them out of the world of poetry. The only motive was that defects he found in those poets be brought to notice of those parodied poets and readers in a playful manner and some new fun, entertainment be brought in literature.

Post *Zenduchi Phule*, some years showed a surfeit of parodic poetry. However, this surfeit could not produce any book worth remembering for long. *Zenduchi Phule* was the only mentionable book for many reasons. One reason is that poetry and humour do not jell together much. A small joke or pun can be explained effectively in poetry but a proper joke needs the scope and wide canvass of prose. Even Atre had to turn to prose after writing *Zenduchi Phule*. Except for poetic parody, any other type of humorous writing has seldom been done in poetry. According to Gangadhar Gadgil, “parody is not self sufficient by nature. Unless one knows the piece of art that is parodied, it is not possible to fully taste and enjoy parody.
Therefore, parody cannot be called art” (Gadgil 159). However, even Gadgil knows that his logic is incomplete. This lacking is that the original nature of whichever poems (styles or defects thereof) are parodied in a parody is included in the parody indirectly. It may not be possible to understand which specific poet’s poem is parodied but it will certainly be clear which tendency in poetry is parodied. Thus, parody has a kind of self sufficiency.

*Zenduchi Phule* was written in a specific literary era. In those days, specific literary tendencies were strong. Most of the authors cherished some ideas about poetry. Some subjects and styles were popular with poets in those days and some poets had acquired high status. *Zenduchi Phule* is a product of this particular environment. “Just as *Zenduchi Phule* is related to a specific literary environment, it is also related to the Pune city in those times. The lanes and bylanes of Pune city, the traffic of cycles, and the restaurant named Mathura Bhavan, some great person named Dattu Bhat known to all Puneites-everything finds a place in *Zenduchi Phule*. Not just that, Atre also uses special *Puneri* phrases also very aptly, as if this book is written by one Puneite for another! As if the writer is not aware that there is literate public and good readers outside Pune! And even if they do exist, he has no reason to bother about them. That entire literary atmosphere, those poets, their styles, that Pune and its place in the Maharashtrian life are all a part of history now” (Abid 162).
Even this book has lost its freshness and gained historical importance. However, the book is fresh in another way because Atre has written it in a very refreshing mood.

The motive of a parodist is to show defects and inconsistencies. *Zenduchi Phule* contains loads of mockery of numerous things and indirectly numerous individuals. However, Atre’s mockery has a sort of purity to it. It is rancid but not bitter. The poet is happier about what fun he has created rather than how he humiliated someone. The poet is not angry because there are inconsistencies and defects in the world. He is happier because he knows there are as many inconsistencies in the world as can make him laugh and that he is able to find them correctly. Therefore, Acharya Atre’s poetic collection contains a kind of serenity and candidness. The dirtiness of humour because of envy or jealousy is not found in the humour here. Therefore, this humour does not have any distortion. We can call this another awesome and artistic feature of *Zenduchi Phule*.

One more feature of *Zenduchi Phule* is that it is easy and created simply. Even if there is an attempt behind it, that attempt is not perceived. There is no complexity in parody. This simplicity and ease is the feature of Atre’s personality in general. The humour in these poems by Atre is impetuous and high level. It does not need searching; it blows you on the face instead. It is not light, giving rise to a smile. Instead, it is clearly
visible, leading to free laughter. It does not jell with understatement; it works well with exaggeration.

“Atre has parodied many tendencies and styles in literature in Zenduchi Phule. Further, he has done it in many ways. This parody begins with the Dedication page and continues till the end of the question paper attached to the book. It does not happen only through poems; even the footnotes, only one sentence used as preface, advertisement of ‘Zendu Pustak Pharmacy’ and the questions in the last question paper are also used to that end. Even the title of the book parodies the nature of poets whose sentiments overflow at the sight of flowers (Ibid 165).

Eight editions of Zenduchi Phule were published between 1925 and 1972. But even today, readers find Zenduchi Phule readable. This is the mark of its success. “Parody is a type of high quality humour enjoyed by rational, choosy readers. All the features of a first class humorist must be present in a parodist, too. Excellent parody is not just a parody of external expression but also of the content. Great parody imitates everything right from the prosody, style and mannerisms to the tiniest features of the content of the original. The parodist has to portray the inconsistency within the very serious content of the original. He creates laughter by striking a contrast between the façade of the diction, rhythm and tune of original and the hollow content of the imitation. For achieving all this precisely, he needs to be aware of the existent tendencies in the current literature. He needs to be
a good listener and his taste of literature must be good. Imitating a style of expression directly cannot be achieved without command on language. It is not possible to aim at the content and target it precisely without knowing well the entire personality of the original writer. Atre possessed all this capital in abundance, making it possible to create Zenduchi Phule (Usha Kulkarni 344-45).

Atre has parodied the style of a poet called Vidyadhar Vaman Bhide who wrote highly Sanskritised and complicated poetry in the poem titled Kashaypepatra patit-makshikeprat. An ordinary housefly fell in a tea cup. Since that is described in a lofty language, good humour is achieved because the poem is addressed to the housefly. There was a Marathi professor named S. N.Chaphekar in those days. His language used to be very heavy, sanskritised and complicated. He wrote very long sentences. When parodying his style, Atre has written a lengthy sentence running into almost half a page containing heavy words under the heading ‘Ekach Vakya’. S. N. Chaphekar was fond of prefixing most of his words with ‘sat’ and Atre mocked him for that:

\[ Sat vachak ho, sat kavi mi \]
\[ Sadbhavana mam sadkavani\]

(Varti 132)

Keshavsoot’s ‘Amhi kon’ is a famous poem talking about the creativity, visionariness and extraordinariness of a poet. More importantly,
it is Atre’s first published poetic parody. It is an excellent imitation of Keshavsoot’s poem. Again, the target of the parody is not Keshavsoot but his sonnet style, use of Shardoolvikridit prosody; the turn on the expression ‘amhala vagala’ and the general challenging tone have been exactly parodied. Atre created a lot of fun by writing the parody ‘Amhi kon?’ in order to criticise innumerable efforts of the poets, their hollow pride and their plagiarism. The real focuses of this parody are the self-pride of amateur poets, greed for fame, and excessive craze for singing the poetry, groupism and consequent adulation of the members coupled with collective criticism of opponents, plagiarism and jealousy. When introducing such people, Atre asks:

Amhi kon mhanuni kay pusata datad vengaduni?

Photo masik pustakat na tumhi ka amucha pahila?

(Ed. Malshe 76)

(“Why do you ask grinning who we are? Haven’t you seen our photo in the magazines and the books?”)

Finally, Atre says this while laughing at the self-confidence of Keshavsoot’s poet:

Amhal vagala – gataprabha zani hotil saptahike

Amhala vagala – khalas sagali hotil na masike

(“If you eliminate us-all the weeklies will be ineffective. If you eliminate us-all the magazines will be finished.”)
Various types of fun are achieved in the poem *Kavi aani Chor*. Different *Vruttas* are used inconsistent to their nature and the desire for variety and wrong use of *Vruttas* is very well mocked. As an example, see the following *Sloka* in *Anushtubh chhand*:

\[
\begin{align*}
Ya bhayan asha veli kavi aani chorate \\
Rahtil duje jage jeev yavin konate?
\end{align*}
\]

(“In such a dreary night, who will keep awake except the thief and poet?”)

Or there is parody of the use of *Saki* in the old plays to portray dramatic sequences:

\[
\begin{align*}
Diva tangata jale madhomadh dalanat chaukoni \\
Mejavaratli lihit ekata gruhastha baise koni.
\end{align*}
\]

(“The hanging light is in the midst of the square hall, a gentleman is writing at the table.”)

And the comic end of the story of the epic is put forth thus in *Pruthvi* *vrutta*:

\[
\begin{align*}
Pudhe kavan lekhani kushal chor to jahala \\
Svatantra kruticha kavi mhanuni manyata pavala \\
Chaturbuju na jahala firuni tyapudhe to jari \\
Kari kavan nirmiti karachatushtye to tari!
\end{align*}
\]

(Ibid 88)

(“Further, he became a skilled thief in the composition of poetry, was regarded as a poet with an independent style. He cleverly continued to compose poetry, yet, he was never arrested.”)
In this long poem *Kavi aani Chor*, parallel stories of thefts by both of them are narrated. Finally, the thief is convinced that plagiarism is more beneficial than physical theft and he begins to compose poems ‘*karachatushtye*’ and acquires success and approval. The epic *Kavi aani chor* is readable not just as a parody but also as a beautiful humorous story.

Atre has composed a parody *Parita yeshil kadhi paratun?*, based on Rev.Tilak’s ‘*Pakhara yeshil ka paratun*’. Here the motive is not to parody Tilak or his poem but the experiences of a washer man. Clothes collected by the washer man are as uncertain as the tailor returning the clothes given for stitching. Therefore, it is natural to worry about his return when he takes the clothes for washing. This poem is greatly successful in producing laughter and showing the defects generated by the tortures of a washer man.

*Shyamale* from *Zenduchi Phule* is a poem that is a great portrayal of Keshavkumar’s mastery of parody. This parody is a result of Atre’s sense of humour that shows unique chemical containing the external and internal mannerisms of Madhav Julian’s poetry. Considering the diction, gazal format, its rhythm and content, it is clear that Madhav Julian’s two gazals are parodied in *Shyamale*. This parody contains the parody of not only Madhav Julian’s diction or external structure but also of internal structure and ideas about love. The line ‘*tu madradeshiy shyamal*’ indicates Madhav Julian’s affair with Varada Naidu. Even the parody of various styles like selection of strange Farsi words and rustic Marathi words here and there,
detailed notes regarding *Vruttas*, use of words like *nahi* and *an* etc. The last line ‘*matpreeticha khima kari*’ is very hilarious. Apart from a parody of Madhav Julian, Atre gave it a strong basis. Therefore, it is enjoyable even as a humorous poem.

In the initial days of Madhav Julian, there was a surfeit of Farsi words and poetic structures. Atre parodies his *Shyamale* and *Sadgunasundari* and takes a stock of his specific styles and poetic lines containing Farsi. The beginning of Atre’s *Shyamale* is fantastic:

\[
Tu chhokari nahi sundari| mishkil bal chichundari|
Kala kada mi fattari| Tu Kashmiratali guldari| 
\]

(Ibid 120)

In the poem *Kadarkhan*, he has not just let down the artificial enthusiasm regarding Hindu-Muslim unity but also mocked the staccato poems about the bravery of past soldiers. Atre’s minute observation can be evidenced from the tiny note he makes about the Pathan people eating the watermelon after carving with a knife.

In the poem *Moharammadhil Mardumki*, the inconsistent words ‘*mangal*’ and ‘*moharam*’ are joined by alliteration. Further, the hollow enthusiasm regarding concepts like patriotism and Hindu-Muslim unity are also reduced to shreds.
Anand kahi to aur
Kya kahu mai tumku yaar?
Jeeva zala kattal thar
Angat peer sancharala| haidos dula be dula|

(Ibid 98)

(“It’s a great fun. Friend, what should I say? It’s an absolutely mad experience. Peer has haunted the body. Haidos dula be dula.”)

The enthusiasm about patriotism and unity within castes of many poets was as artificial and confused as the odd use of diction in this stanza. In the poems Kavyalekhan and Kuthe jasi, the poets are made fun of and their faults are exaggerated. If there is parody in it, it is of the poet and not the poetry.

Atre has written his Swatantra Manache Sloka on the lines of Samarth Ramdas’s Manache Sloka. On the one hand, we have Samartha’s advice for human mind and on the other hand, Atre shows the reality of how the human mind is. Gandhi yug came after Lokmanya Tilak and everybody wanted to be a patriot. Atre shows an inexpensive way of becoming a patriot in his poem thus:

Mana sajjana char anyat fakt
Tula vavayache ase deshbhakt
Tari sangato shevati yuki sopi
Khishamaji thevi sada Gandhi topi

(Ibid 153)
(“O virtuous mind, if you wish to be a patriot in just four ana, a very simple trick, I tell you for this, is to always keep Gandhi cap in the pocket.”)

Atre has another funny poem Premacha Gulkand. It shows the parody of the determination of one way lovers. The lover in this poem gifts his beloved a bouquet of roses every day. Finally, she gifts him the gulkand made out of those rose petals. All this is described hilariously. The poet, while advising the desperate lovers says in the end:

Tond ambale asel jyanche prem nirashene
Premacha gulkand tyanni chatun ha baghane|

(Ibid 150)

(“Those, whose mouth has become sour due to the frustration in love affair, may taste prem gulkand.”)

Some of Atre’s parodies are remarkable. Moharam madhli Mardumaki– the parody of Madhav Julian’s Chambalechya Teeravar, Rastyavar Padlele Vidiche Thotuk–parody of Girish’s Sthanbhrasht Phulas and Premache Advait showing the oneness of lovers riding double seat on a cycle are all very fantastically written. When the lover explains the philosophy of oneness to the police, he says:
“Even though you find the two human figures, we are the one inside. How don’t you know the law of love, the bodies are different, but the soul is one?”

Atre has also included footnotes in this collection in order to parody poet’s tendency to mention names in poems or intentionally indicating the things unknown to readers and later explaining them with footnotes or in general including footnotes to exhibit knowledge. He has included a footnote for a word he used- ‘pikal’ as follows:

`Supeek-’al’ pratayane sadhilelin name yuktata darshvatat, jase tapal mhanaje tapomay, soot-sutal mhanje suti.`

Atre has taken stock of the misuse of words at the hands of poets in all his poems. Various stylistic features like unnecessary use of words like `hi, an, na` in poems; using heavy Sanskrit words when not warranted; using lofty Farsi or Urdu words and then again joining them awkwardly; creating unnecessary and meaningless lines of alliteration; using short vowels instead of long for matching the metre or making full ‘r’ into a half one; trying to make Marathi words sound heavy by writing them differently; imparting fond but incorrect forms like `kangujala` to words etc are humorously tackled by Atre. And the final question paper given at the end
of the book adds icing to the cake. “In order to clarify that parody does not mean ridiculous copy, Atre has given two examples of ridiculous parodies existent in those days. One of them is the copy of the style in Amarkosh that suggests various synonyms for a given word. The other is the copy of the natyageet kachchoorna chakhata maja ala. He wants to show that khidaki vatayano window gavaksho bhok bhintila and Gajakarna khajavata maja ala are not the real parody but distorted imitations” (Usha Kulkarni 348).

In order to achieve all this parody and humour, Atre has used many tricks. He has placed kandil in front of sthandil at times. He has created words by using patali policy akruti; at times he has used weird ideas like maidan mi tharaparkaru| tu bhumi pikal gurjari|. At times he has even exhibited borrowed and improper sentiments. Sometimes, he has built tiny stories in poems as in Premache Advait; sometimes he has observed people very mischievously as in Manache Sloka. At times he has used Vruttas skilfully in order to create humour while some times he has shaken the associations in readers’ minds. And he has done all this very easily as well as skilfully. He has exploited matra, vrutta and rhymes just at his will. He has changed the nature of language as per the needs.

The pioneer of Marathi humour S. K. Kolhatkar wrote a letter to Atre saying: “I know most of the poets you have parodied in this collection and I also respect many for their strength. Despite this, I can enjoy the humour in the book excellently because that humour is genuine” (Atre
2005: 53). This recommendation that Atre received from Kolhatkar must be another feather in his cap.

Atre had become the public leader in the days of Sanyukta Maharashtra. The behaviour especially of Congress leaders in those days and the dire state of the public inspired Atre to write political parody. After Zenduchi Phule, Atre tried political parody after numerous years in the collection Panchgavya. The main idea behind these parodies was to puncture the success of the opponents and let them down in the eyes of the masses. Atre used many old style tunes like ovi, abhang, bhoopali, palna with his creativity and mocked many great Congressmen. His Panchgavya is an open mud-slinging on the ministers against Sanyukt Maharashtra. This parody is not poetry but the scrutiny of the wrong action and wrong behaviour of ministers and people in authority. In other words, these poems better be called defamation poetry or humiliation poetry than parody (Usha Kulkarni 346). Atre fought in the movement of Sanyukt Maharashtra as a war. Whoever opposed became the target of his critique, including leaders like Pandit Nehru, S. K. Patil, and Morarji Desai. Since those leaders are no more now, the new generation will have no relish for the humour in those parodies.

Atre wrote Sundar Te Dhyan in order to collectively take stock of the opponents:
Sundar te dhyan| dise Nehrunche| shiri Sadobache| Shirastran| 

Vari Moraraji| dharitase chhatri| bhovatali kutri| khadiwali| 

(Ed. Malshe 175)

(“Nehru’s figure appears to be good looking; over his head is a helmet of Sadoba. On his head is an umbrella, held by Morarji; around him are the khadiwearing dogs.”)

When Yashwantrao Chavan was the Chief Minister, one of his gatherings in Pune ended in failure. On this background, Atre wrote a parody Chavananna Punekarancha Nirop. Congress leader and minister N. V. alias Kaka Gadgil was Atre’s pet target. He wrote a funny parody Aji Mya kaka Pahila on the same. He also wrote another parody on Pandit Nehru’s short tempered nature-Wahava wahava Nehru ha. He criticised the then Congress government’s move of anti-alcohol strategy which led to mushrooming of hatbhattis everywhere through the parody Hatbhattiche Gane. Atre was especially harsh on opponents when the Sanyukt Maharashtra movement was at its peak. He wrote a bhoopali on S. K. Patil- Ghanashyam bandara sadoba and teased Shankarrao Dev as Gandhiji’s nandibail. He wrote an arati on Bhausaheb Hire Aarati Hirebhau, Pusa Nehrunche Boot and a direct lavani on Morarji Desai as Naka Takun Jau, Dava Dola Maza Panyane Bharala. He even says that the Mumbai public sings an angai (a lullaby); to Balasaheb Kher while bidding him farewell- Bala Go Go Re. In his political parody, Atre handled all the forms of poetry
right from bhoopali, aarati, lavani to angai. He made a value addition by also writing literary parody and limericks in addition to political parodies.

Zenduchi rasika phule jamavuni deto tuzya hi kari
Ghe preme athava padi tudav ja je vatate te kari
Ragane churagalalis jari hi pushpe kadhi tva bare
Kevahi visaru nakos taliche khanya pari khobare

(Ibid 210)

(“Sapid, here I collect the marigold flowers and put in your hands. You can do anything, either accept it lovingly, or crush under the feet. Even if you crumple it angrily, do not forget to eat the copra in the bottom.”)

While warning the choosy readers, Keshavkumar admits that they are at liberty to treat the flowers as they want—even crumple them up, but they should never forget to eat the copra at the base of the flowers. This copra is the expression of innate sense of humour that makes Zenduchi Phule unique. It is sure that Atre performed a historical task with his Zenduchi Phule. Zenduchi Phule showed the reality of not just Marathi poetic world but also social life fifty years ago using a lot of humour. It showed the difference between the pure and the impure to the discerning society.

All the writing by Atre has this sense of discerning capacity that proves his in depth study. This born Varkari (pilgrim) immediately identifies the difference between Tukaram and Salomalo. His eye was that
sharp so that he could understand the real sentiment and a hollow one, so that he could offer *Zenduchi Phule* to his select readers. We also need to remember that these flowers bloom on the banks of *geetganga*. A secret *Saraswati* flows below the parodic songs. Atre could identify the imitation part of the contemporary poetry very easily. There were poets in the contemporary clubs who wanted to let go but in a limited sense. Atre shook them a bit and startled them so much that readers could not help laughing. Many readers did doubt these poets but Atre gave it humorous words through *Zenduchi Phule*. No one after Atre could write such beautiful parodies.

“Parody is not a business without capital. It has to be as beautiful as the original poem. Whichever poems were praised at that time as flowers of *jai*, *jui* and *chameli* have now withered but *Zenduchi Phule* are fresh with the inside copra. This copra is also original—not the type to stale. Atre’s *Zenduchi Phule* showed the Marathi readers how gold can be selected and waste can be left over within Marathi poetry. To use Atre’s words, when a poem appears as if one is wearing a *pagdi* and *lungi* together, this awkwardness is in itself an invitation to the parodist. (Potdar 212-213).

A poet is Atre’s pet subject for humour. Once upon a time, this stupid fellow wandered about loving his own poetry rather than writing about love. “You never knew when one such would reach a naming ceremony and sing an elegiac sad poem like *mazya akali divangat zalelya*
to everyone’s dismay! All the favourite subjects like Hindmata, divyasundari, tare, nakshatre were terrible scared. But by God’s grace, Zenduchi Phule was born” (Ibid 213). Zenduchi Phule contains all types of humour in the seed form. The entire humorous personality of Atre can be displayed in just this single book.

Atre’s Zenduchi Phule is born out of playful nature and subtle observation. There is no abuse or mockery at all in the same. Atre has used fully well this capacity of parody and life vision in most of his writing. Wherever Atre lingered in his life, his tendency was like the zendu flowers.

Some more parodists have contributed valuably to the tradition of parody. After Ram Ganesh Gadkari, the next mentionable name would be that of Captain Gopal Gangadhar Limaye. He has not written a separate parodic article on any particular topic but the parodist in him seems to be constantly alert. Imitation of Geeta slokas where an umbrella says why it is reborn like a God and imitation of Dasbodh style when describing how a fund, gund (scamp), should be, are some examples of a parodist in him.

A recent collective parody of post Mardhekar poem has been published in the form of Hemant Govind Joglekar’s ‘Maza (pan) Behadd Namamatra Ghoda’ in 1994. Some more mentionable parody poetry collections after that are Vishwas Vasekar’s Bandgule and Mahesh Keluskar’s Mi (ani) Maza (Bendbaja), where he parodies the four liner charoli poems.
In Mahesh Keluskar’s Mi (ani) Maza (Bendbaja), he has parodied the extremely popular contemporary charoli form of poetry and its collations. In Maza (pan) Behadd Namamatra Ghoda, Hemant Govind Joglekar parodies gazals, rubayas, Arun Kolatkar, visual poetry by R. K. Joshi, dashapadi by Anil, episodic poetry by Bapat and even haiku. Bal Gadgil has written a preface titled Varatiadhi Ghode for Joglekar’s book.

Conclusion;

Marathi language has a more prolonged and richer tradition of parodic literature than the other regional Indian languages. P. K. Atre aka Keshavkumar played a pivotal role in providing parody the highest position of popularity. His Zenduchi Phule, an iconic work, was the unique collection of parodies that has left indelible impression in the minds of people. Mangesh Telang is regarded as the pioneer of parody in Marathi poetry. His Sangeet Hajamat is the maiden poetic parody in Marathi literature. Among the other noteworthy parodists are J. K. Upadhye, Dattu Bandekar, B. C. Mardhekar, Anant Kanekar, Raja Badhe, P. L. Deshpande (Purushraj Alurpande). After seventy five years of Zenduchi Phule, a collection named April Phule by Suresh Khedkar was noteworthy. Ashok Joshi’s Geet Rachayan was a remarkable parody. The same is a collection of parodies based on the profession of architect, the construction. Udas Bodh by Mangesh Padgoankar is a collection of parodies. The parodist has used the writing style of Samarth Ramdas and exposed the selfishness and
arrogance of the political leader in his satirical way. Ramdas Phutane’s *Bharat Kadhi Kadhi Maaza Desh Aahe* is a parody of the pledge, given in the school books. *Kadhi kadhi* is inserted in the first sentence of the pledge, cutting across the sentiments of pure patriotism. It is a full-fledged parody of reality ridden by politics. Yashvant Dev’s *Patnichi Mujori* is an extremely humorous collection of parodies. *Chincha aani Bore* is a versatile collection of parodies by Dr. Dilip Kulkarni. Prof. Anil Sonar’s *Varsha Vidamban* is the collection of parodies exclusively on the subject of rain. He uses the styles of the renowned poets. It is a novel collection of the parodies. *Khali Doke Var Paay* is a significant collection of entertaining as well as instructive parodies by the female parodist Shanta Lagoo. P. K. Atre plays fulcrum role in Marathi parody. His *Zenduchi Phule* has, indeed, remained an iconic work. His parodic work *Panchgavya* contained political parodies. There are some other noteworthy parodists. They are Hemant Jogalekar, Vishwas Vasekar, and Mahesh Keluskar.

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