ENTERTAINING ELEMENTS IN THE PARODY

The aesthetic value of parody as a ‘readerly’ genre lies in its unique power to entertain and also to instruct. John Gross aptly says about its entertaining power: “Parodies exist primarily in order to amuse. They are imitations which are exaggerated for comic effect.” (Gross xii). It is an amusing weapon by which numerous parodists in English and Marathi poetry have left inerasable footprints on the minds of the readers. It is by virtue of parody, that the parodists often create varied expressions on the faces of the readers—from smile to laughter. It has such a potential power of entertainment that the common people cherish a strong desire to wander in the realm of parody. It is, especially the parody in poetry that captivates the large number of readers as well as the audience. Humour is an asset of the entertaining parodies.

Parodist is primarily a man with an eye for the potential fun of life. Humour is, indeed, as old as civilisation. Most of the English parodies possess entertaining elements. ‘Sir Thopas’ is full of entertaining elements.

‘The Bachelor’s Soliloquy’ provides us with full entertainment. It funnily depicts the conflict between celibacy and married life. The expressions like ‘yawning and staring sadly’ are really amusing. ‘Toothache’ is an entertaining parody, equally based on the famous soliloquy of Shakespeare. Though toothache is an unbearable experience, the parodist here gives a funny touch and greatly amuses the reader. He
humorously narrates the ordeal through which a person having toothache has to pass.

‘Boston Nursery Rhymes’ are full of entertainment. They consist of four nursery rhymes: Rhyme for A Geological Baby, Rhyme for Astronomical Baby, and Rhyme for A Chemical Baby. The description in Rhyme for Astronomical Baby, for example, provides fun and entertainment:

Bye baby Bunting
Father’s gone star hunting;
Mother’s at telescope
Casting baby’s horoscope.

‘Jane Smith’ is a humorous parody on Wordsworth by Rudyard Kipling. It funnily describes how the poet was deceived by a little girl. Here, Wordsworth’s so-called childish innocence is funnily attacked.

‘John Thompson’s Daughter’ is an entertaining parody based on ‘Lord Ulin’s Daughter.’ The description in the same poem is very touching. The daughter of Lord Ulin elopes with her lover. In spite of her father’s warning, she does not part with her love, and eventually sacrifices her life for the sake of love. Here, in the parody, though John Thompson’s Daughter runs away with her love, she is unwilling to part with her father’s money. She cries:
“Oh haste thee, haste!” the lady cries,
“It’s anything but funny;
I’ll leave the light of loving eyes,
But not my father’s money!”

(Wells 73)

Even, her father has no real love for his daughter. When he approaches there, he asks her ‘to leave the purse, and go’. The same parody humorously throws light on the selfish nature of the daughter and father.

‘The Burial of The Bachelor’ is a humorous parody that deals with ‘a bachelor, who went to be married.’ The entire ceremony is devoid of joy and pleasure.

“Nor a laugh was heard, not a frivolous note,
As the groom to the wedding we carried;
Not a jester discharged his farewell shot
As the bachelor went to be married.”

(Ibid 88)

The entire parody deals with the marriage ceremony of the bachelor. It is ridiculous to find that instead of merry-making, complete silence is observed during the ceremony. The marriage ceremony appears to be a funeral procession. Even, the title of the parody is very amusing.

‘The Marriage of Sir John Smith’ deals with an identical situation. Here too, the expressions like ‘the silence, people ‘paler faces,’ create a
funny atmosphere. The concluding line: ‘but we left him alone with his woman,’ present the pitiable (?) condition of the groom.

‘Ode on A Jar of Pickles’ is a funny parody on John Keats’ famous ‘Ode on A Grecian Urn.’ The subject of the parody is ‘jar of pickle.’ Bayard Taylor amuses the reader with his novel concept ‘odors unsmelled are keen, but those I smell are keener!’

Charles Lamb’s ‘Nonsense Verse’ is a hilarious parody. With the help of simple style of expression, Lamb has achieved great fun and entertainment.

Lazy-bones, lazy-bones, wake up, any peep!
The cat’s in the cupboard, your mother is asleep.
There you sit snoring, forgetting her pills;
Who is to give her bolus and pills?

(Jerrold and Leonard 154)

The readers derive pleasure from the simple and funny description.

The entertaining elements can easily be found in ‘The Poet’s Hat’, a parody by Robert Murray. It humorously describes the poet’s embarrassing condition and his ridiculous efforts to catch his hat when ‘a strong wind lifted his hat from his head.’ The first stanza depicts the funny situation that the poet faces:
The rain had fallen, the poet arose,
He passed through the doorway into the street,
A strong wind lifted his hat from his head,
And he uttered some words that were far from sweet.
And then he started to follow the chase,
And put on a spurt that was wild and fleet,
It made the people pause in a crowd,
And lay odds as to which would beat.

(Ibid 383)

The simple description, described here, really entertains the readers.

Ambrose Philips was perhaps the most parodied English writer before Wordsworth for his particular fatuous style of mock-simple poetry. His parodies simply contain amusing and entertaining elements. ‘The Ode to Miss Margaret Pulteney, Daughter of Daniel Pulteney, Esq;’ in the Nursery humorously begins:

Dimply damsel, sweetly smiling,
All caressing, none beguiling,
Bud of beauty, fairly blowing,
Every charme to nature owing.”

(Macdonald 25)

‘A Pipe of Tobacco’ (1736), a slim volume of parodies of six poets, namely, Swift, Colley Cibber, James Thompson, Edward Young, and Ambrose Philips, is exclusively pleasant and entertaining.
Horace and James Smith, the authors of ‘Rejected Addresses’, explicitly rejected any political hostility in their popular collection of parodies, and emphasised instead, a solely entertaining intention.

Marathi poetry enjoys the glorious tradition of entertaining parodies. The pioneer of the parody in Marathi poetry was Mangesh Telang, who wrote his maiden parody ‘Sangeet hajamat’ just to ridicule the excessive songs in the then Marathi plays. He wrote a number of parodies and entertained the readers with a memorable character ‘Khandu barber.’ The reason behind Lord Shankar’s carrying trishula, and his long staying on the mountain was humorously depicted by Telang. It was really amusing to see Lord Shankar being apprehensive of the mediocre barber, and created laughter. The Couplet funnily throws light on the bewildered condition of Lord Shankar:

Mastaki shobhe ganga jyachya, sukhad tumhala shiv ho to.
Kshur karmachya bhaye jata janu sarva kaal to shiri dharito.

(Doke 5)

(“Why did Lord Shankara 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 did he hold a Shool in his hands?-To combat a shaver”)

In our civilisation, there is an importance to the patriarchal system, where the females are always belittled, and get the subordinate place in the
family. It is the male that dictates his terms. The image of ‘wife’ is always regarded as ‘tame, amicable, and virtuous.’ The parodies in Marathi poetry, however, sketch altogether different scenario. The same ‘wife’ emerges as a notorious figure in many Marathi parodies.

One of the famous parodies by Yashvant Deo is *Patnichi Mujori*, which humorously depicts the benign husband, who is often pestered by the despotic, spendthrift, hard-spoken wife. Her nuisance follows her from dawn to dust. He, therefore, implores God to give him death, since the romantic phase of the married life is over, and he becomes ‘a slave’. The last couplet creates a roar of laughter, when his wife, while worshiping the banyan tree, prays to God to give the same husband in the next seven births:

\[
\text{Kaal hine pooja keli, angani wadachi}
\]
\[
\text{Mazi kaid nishchit zali, saatahi janmachi.}
\]

(Deo 1)

(“She performed pooja of the banyan tree yesterday, and consequently, my captivity for seven births was confirmed.”)

We do feel pity for the ‘hapless’ husband, but at the same time, cannot contain the laughter.

*Pahate, pahate, mala zop aali* is an amusing parody of a snoring wife, who often does not let her husband take a sound sleep throughout the
night. The poor husband always searches various ways to control her snoring, but they prove to be null and void. Ultimately, he finds a novel way to do away with the snoring of her wife, and attaches the silencer of his car to her, and thus, gets rid of it! The reader gets amused at this exaggerating ruse.

The ‘wife’ in Dr. Dilip Kulkarni’s *Swar gangechya kathavaruni’ appears in a different form. She is fond of singing. But her husband finds her so-called ‘melodious (?)’ voice creating havoc and incurring the wrath of his neighbours. The reader is greatly entertained at the end, when he cries:

*Tamboryacha aaj phodato tav mathi bhopala*

(Dilip Kulkarni 20)

Her song becomes so intolerable for him that he wishes to break her ‘*tambora*’ over her head to stop her irritating song.

Dr. Kulkarni’s other parodies like *Ushakal hota hota, Daivajaat patni purusha*, evince the similar vicious traits of ‘wife’, and become a source of great entertainment.

The Indian Culture profoundly believes in the philosophy: *Aatithi devo bhava*. The Indians take the great privilege in entertaining the guest. But sometimes, the hospitality proves costly and puts the host in an embarrassing situation. The pampering of the guests and their unending demands put the host in a state of bewilderment and makes him oust his
guest: *Ja ithuni ja, parat mool gavala, pahunya pran talamalala* ("o, guest, get lost at once from here"). Though hospitable as we are, we never wish such cruel guests appear in our houses! *Ase pahune Yeti* is also a similar kind of parody in which the parodist has playfully depicted the glutton nature of the guests. Their continuous eating something throughout the day makes them fatty. (*Ase pahune yeti, anik lattha houni jati*.). The readers are greatly entertained in the concluding lines to find the stomach of these ‘unacquainted’ guests look like a pregnant woman (*nau maas zalyagat vate*) due to voracity.

N. G. Limaye,’s *Ballavdoot*, based on Kalidasa’s *Meghadoot* written in the first half of the last century, was full of humorous descriptions.

*Meghdoot* is a memorable creation of Kalidas. As per the story of *Meghdoot*, a Yaksha makes some errors in his job and is sentenced to one year in Ramgiri, while his wife lives in Alkapuri. Yaksha cannot bear the separation from his wife, and thus, sends a message to his wife with a cloud. *Ballavdoot* is a parody, which humorously narrates the saga of a newly married student who yearns for his wife.

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 humorously developed in *Ballavdoot* in such a way that though we feel pity for such students, we cannot control our laughter.
Acharya Atre and Dattu Bandekar, in those days, had taken Maharashtra by storm with their humour and parody. Out of many of his books, Dattu Bandekar’s *Chirimiri* is teeming with entertainment. The parodic songs therein imitate the styles of famous poetic lines and display many people in a humorous light. Some lines like *Sadhutvachi kala mukhavar vakadich man, nava novara junich joru, namane karu sumane vahu-Krishnammacharinna pahu, ajuni khula ha nad purenna ka 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. There are many 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*.

Ram Ganesh Gadkari’s famous poem *Prem ani Maran* is a sentimental story of a tree that craves for the lightening in sky. Despite the repeated warning by the God, it remains undeterred and steadfast, and is prepared to die for the sake of the lightening. Its intense penance for acquiring the lightening ultimately results in their union. The tree collapses with the fulfilling manifestation:
Kshana ek pure premacha | Varshav pado maranacha || Mag pudhe ||

Kanekar’s parody Prem ani Patan deals with a rogue who is fascinated by the girl in the chawl and pines for her. Despite the threatening of the residents, he continues following the girl. Eventually, he gets the reward in the form of a smart beating from the girl. The boy collapses with the smiling expression on his face: Tirmiruni khali padala. Pari padata padata hasala| ekda. Kanekar has concluded the parody with a humorous thought:

To yog khara hathyog preeticha rog
Lagala jyala| lagate padave tyala| he ase?

(Doke 53)

Such is the funny end of the love story in Kanekar’s parody.

Parody can be more mischievous if humorous nature couples with naughtiness. It seems Atre was naughty by birth. 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.
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 and entertainment be brought in literature.

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 existing 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.
Various types of fun are achieved in the poem *Kavi ani 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*:

\[
Ya bhayan asha veli kavi ani chorate
Rahtil duje jage jeev yavin konate?
\]

In this long poem *Kavi ani 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 begins to compose poems ‘karachatushtye’ and acquires success and approval. The epic *Kavi ani 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. 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.
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.

Atre has another humorous 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 lover’s embarrassing situation is really laughable. The reader is greatly entertained at the concluding advice of the parodist:

\[
\text{Tond ambale asel jyanche prem nirashene} \\
\text{Premacha gulkand tyanni chatun ha baghane} \\
\text{(Ed. Malashe 150)}
\]

Most of Atre’s political parodies do possess entertaining values. His *Sundara te dhyan /dise Nehrunche/, Chavanana Punekarancha nirop, Aaji mya kaka pahila, Wahva, wahava Nehru ha, Ghanashyam bandara, Bala go go re*, are all the significant parodies, that invariably possess humour and entertainment.

Atre appeals to the readers that they should never forget to eat the ‘copra’ at the base of the *zendu* flowers. This ‘copra’ is the expression of innate sense of humour that makes *Zenduchi Phule* just unique. *Zenduchi Phule* showed the reality of not just Marathi poetic world but also social life fifty years ago using a lot of humour. *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. It is sure that Atre performed a historical task with his *Zenduchi Phule*! According to Bal Gadgil, humour is the inspiration of parody.

A parodist must be a good humorist, just as he is a commentator of life. He needs to put his finger precisely on the inconsistency and tendencies leading to laughter. For a humorist, tendency is more important than an individual. Humour does not need just fun; it needs consistency, congruency, balance. Wherever there is loss of balance and break in propriety, humour reveals itself. Thus, a parodist must have a clear idea of propriety, aesthetics in life and consistency. Only then can he comment excellently and show the emptiness of a tendency to the readers. “Parodist must be blessed with an acute sense of humour for writing effective parodies.” (Atre 2005: 55).

Parody cannot be written without a good understanding of humour. The eyesight needs to be powerful to locate the knowledge hidden behind the veil of words. One has to move beyond personal hatred and basically, one has to have tremendous love for all the strife of human life and entire human transaction. Humorous writing is possible only if an undercurrent of pathos exists in mind. Anger towards injustice sharpens the humour making it ironical and mocking in tone. Creative literature is not like photography
that imitates exactly because imitation is not literature. It is an action, not an imitation. Humorous writing is not an exception to this rule.

Our nation is confronted with many grave problems such as poverty, unemployment, hike in the prices of essential commodities, atrocities, communal riots, corruption, drought, deluge, epidemic diseases etc. The layman is always smothered with these perpetual gigantic problems. Here, the parodist, by virtue of parody, tries to alleviate their miseries and worries. With the entertaining elements in the parody, the parodist candidly attempts to unburden the tensions of the common man, and at the same time, plays a vital role of light house in the life of millions of these hapless, meek people. Consequently, we perceive that parody is constantly scaling the ladder of popularity. Parody is, indeed, the most effective and aggressive manifestation of social activity. The parodist sees and shows the deformities in social, cultural, political, religious, educational, administrative spheres.

INSTRUCTIVE ELEMENTS IN THE POETRY OF MARATHI PARODY

It would be fallacy to assert that the parody embodies only entertainment. The notion that parody is akin to humour or entertainment is partially true. In addition to the entertaining elements, the parody possesses some instructive or reformative elements too. Text parodies are regarded as the tools to improve public morals in an entertaining way. Medieval
parodies directed at religious texts also served the aim of teaching through entertainment. Parodies of stories from Bible, for example, did not necessarily aim at ridiculing their models. Instead, they served as teaching tools as well as humorous narratives. A Biblical parody like Cena Cypriani, or Cyprian Feast, could have exactly such a purpose. Christopher Stone, in his ‘Parody’ of 1914 writes that “ridicule is society’s most effective means of cursing inelasticity. It explodes the pompous, corrects the well meaning eccentric, cools the fanatical, and prevents the incompetent from achieving success” (Stone 8).

An excellent parody entertains as well as provides with rich intellectual joy, beyond doubt. However, this medium can also correct some flaws without preaching in a light hearted way. The art of parody has the power of showing flaws while entertaining. This reminds of an anecdote Acharya Atre shared once about his college life. Atre removed the habit of snoring of a student in the class, by constantly chanting a parodical line in the Maruti stotra: Mahabali zop gheta sakala bhivavi bale’ instead of ‘Mahabali pranadata sakala uthavi bale.

“When inconsistency offends the eye of the parodist, it pricks the mind subtly. This prick is especially irritating for humour. When a parodist designs this irrelevancy, it does give rise to laughter, but his ulterior motive is to reform the society. The prick of his mind is genuine and it’s a sad fact that such a prick can be exhibited only through imitation” (Phutane11). The
parodist like Dr. Dilip Kulkarni throws light on some of the dark and negative aspects of the college-boy in his parody: *Divas tuze he shikayache*. He makes an assault on such students who wink at their studies. These students intent to derive success not from the diligence, but from corrupt practices. The sarcasm reaches at its peak, when today’s ‘ideal’ (?) father asks his son to wait patiently till the leakage of the question paper before the commencement of the examination. *Ghet andaj kanosa, thamb tu gadya jarasa. Paper ahet futayche* (Dr.Kulkarni 19). Similar train of thought has been expressed in one of the outwardly amusing but thought-provoking parody *Swaye Shri*, by Suresh Khedkar. The parodist, in the concluding line, satirically addresses university as ‘*dhanya ho amuchi university*’. (Our university is great!) (Prin. Doke 83). Like the former parody, the same parody, too, calls for the reformation in the examination system. French critic and parodist Louis Fezelier had argued that parody does not attack an author personally, and that its main function is to unmask the vices which the tragedy has disguised as virtues (Mack 25-26).

The researcher’s own parody on the college teachers is apparently hilarious but a pinch to them, who, out of self-complacency, become disinterested in their teaching and thus, experience the embarrassing situation like students’ mass skipping the class. *Swar Aale Dooruni* is a parody about a college teacher, at the sight of whom the students run away from the classroom. (*Sir aale dooruni, palaali mule ti vargatuni*). Here, the
mass absence of the students from the class is attributed to the unscholarly and half-hearted teaching of the teachers. The students find the teaching of their teacher mirjiv, disinteresting. Hence, they skip the lecture. Instead, the boys prefer to remain in the canteen, and the girls in the ladies room. The teacher is shocked to find the entire class empty. But as he is about to return, he soon hears some noise. Having made up his mind to teach even a solitary student, the teacher hopes to deliver the lecture. He is, however, frustrated to find a puppy in the class. A miracle made by the boys! And out goes the teacher! Such can be the fiasco of the teachers, who are devoid of diligence, devotion, and erudition. There is an urge in the parody for the teacher to part with the apathetic attitude, and become a devoted teacher.

Parody is generated from a strong moral inspiration. Witticism, humour and parody are the rational tools to face the human condition in various ways. (Edit.by Bhagwat, Rasal, Padgoankar, Tendulake, Kirtane 246). Writer and critic Balshankar Deshpande opines in his book Kavya: Vivechan Ani Vishleshan that the “quality of parodical, satirical, ironical literature is doubtless only when it is touched with moral values” (Deshpande79).

Scepticism, enviousness, love of sycophancy and eccentricity are ancient flaws in human temperament. Being aware of them through the medium of humour means accepting that such flaws should not exist in one's self and thereby desire for a balanced and healthy life. One agrees as
to how the fault puts one’s life and personality off balance and flawless life exhibits its positive nature. Satirical parody creates a “sense of positivism and contemplation” (Pawar 212,213). Suresh Khedkar’s parody, *Are takkal takkal*, for example, sheds light on the positive aspect of baldness. Baldness is supposed to be the deformity. But here, the parodist gives an optimistic touch. He looks at the baldness from positive point of view. The baldness, according to Khedkar, is a blessing in disguise. In a way, the parodist acts as an optimist and counsellor.

Parody attacks the *tendency* and not the *person*. Its role is to ‘call spade a spade.’ The well-known writer Surendra Tiwari has written, “The purpose of parodist is not merely to laugh at somebody’s cost or titillate, but look at the situation through the parody in such way that it does not remain only titillation but to provide the thought and recognise the situation in its real form” (Desai: 35). Parody plays the role of a watchman of the society that does not allow the injustice, inimical tendency to loiter near the society. Vishwas Vasekar says in his preface to his parody *Bandgule*: “A parodist takes birth when there is sacrilege in poetry and literature becomes languorous” (Jogalekar: 161). Parody is a ‘polite art’– the ‘watchdog of national interests’, social respectability, and ‘established’ literary forms (Mack 19-20).

Global warming has become a great menace to the entire world. The decay of environment is the root cause of it. Enormous greed of man to lead
a materialistic life has endangered the environment. If he continues to axe on it, the doomsday is in the offing! Emerging as an environmentalist, the parodist, here, urges upon the people the need for the preservation of the environment. G. H. Patil’s ‘Deva Tuze Kiti Sundar Akash’ is an enchanting nursery-poem, in which a child is enamoured to see the beautiful world created by God. It praises the beautiful sky, the sun-light, moon-light, the flowers etc. The entire universe is full of beauty and serenity.

The child in the parodical poem, Deva Tuze Kiti Dhuranche Akash’ is, however, disillusioned to find the beautiful world, created by God greatly polluted. On account of the growth of urbanisation, all the ethereal things have disappeared. The child, therefore, implores the God to create such a classroom, where it can meet the Nature. Here, the function of parody is to awaken the people to preserve the environment. The primary object of the parody is to cast a glance at the human lacunae and to boost and correct them.

A similar kind of thought is expressed in ‘Shravanmasi’ and ‘Vahanmahima’, the parodies based on the poem of T. B.Thombare alias Baalkavi, a poet of Nature. In his poem, Shravanamsi, he glorifies Marathi month shravan, which comes in the month of August/September. Being a poet of Nature, Thombare beautifully delineates the entire universe. The rainy season has endowed the whole atmosphere with lush greenery. He has beautifully depicted the panoramic view of Nature. The nature in shravan is
surcharged with celestial joy and mirth. Thombare sketches every minute object in the nature in such a rapturous mood, that the poem becomes lively and lovely, and the reader genuinely feels soaked in the rainy season and becomes one with the poem.

The two parodies - *Shravanmasi* and *Vahanmahima* - are exactly antithesis of the enlivening depiction by Thombare. The initial couplet of the parody *Shravanmasi* expresses the disappointment over the absence of greenery. Due to the fanatical growth of urbanisation, the Nature is devoid of joy and mirth. Every single soul is pestered by the pollution. The alluring *shravan* no longer remains pleasant and great. Even *Vahanmahima*, which is a parody based on *Shravanmasi*, expresses the same anguish. But this time, it deals with the bad effects of the excessive number of vehicles. The mushrooming growth of vehicles has enhanced the air-pollution as well as sound pollution. In these three parodies, flows the undercurrent of the urge for the preservation of environment. It is a fact that the parodist works towards opening the eyes of the readers.”

The satiation in the society is always a matter of great concern. An abundance of all kinds of pleasure and comforts are alluring the youth to indulge in various vulnerable habits like smoking, alcohol. *Pratham Tuz Odhita* is a parody that throws light on the bad effects of smoking. The parodist, Dr. Dilip Kulkarni, being a professional doctor, is acutely aware of the grave consequences of such habits. The parody of Dr. Kulkarni gives
an effective message to the cigarette users. As a physician, the parodist is well aware of the repercussions of smoking. He, therefore, vehemently asserts in the last couplet that the relish of cigarette smoking will certainly lead to *dama, khokala,* - asthma and cough.

His parody, *Hi Waat Door Jate* deals with the alcoholic person. Here, the parodist emphasises the outcome of alcoholism. The satire reaches its height in the concluding line, when the drunkard hopes that god will give approval to the consumption of country wine, and its profession in the heaven. It is an assault on government’s liberal view for the sale of alcohol. The physician in the parody advises the society to refrain from such life-threatening habits. Of course, he doesn’t expect any consulting fee from the people! It is, to him, a reformative or social work.

It is astonishing to note that parody gives message of patriotism. V. V. Shirwadkar alias *kusumagraj,* the recipient of Dnyanpeeth Award, wrote a touching poem *Kanaa.* It deals with a student, who meets his teacher, after having lost almost everything in the flood that had swallowed the life of his inmates. After listening to the deplorable plight, the teacher is moved and offers him some money. The student, however, politely refuses the help, as he has come to the teacher in anticipation of some comforting words and not any money.

The parody based on the same poem emerges as a patriotic song. Some years ago, there was a series of the explosions of bombs in Mumbai
that killed numerous innocent civilians. The intention behind such ghastly terrorist attacks was to unnerve and debilitate the citizens of Mumbai. But the spirit of the people was so high that they did not succumb to the ill-will of the terrorists, and valiantly resumed their normal life. The parody throws light on the undeterred spirit of the citizens of Mumbai after a series of bomb blasts around them. The concluding lines evince the demoralised condition of the terrorists, when they experience the fortitude of the people:

\[
Mumbaikaranche dhairyapahun
Modalay maazakanaa,
Chativarati banduktheun
Faktmar mhana.
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(marthikatta.com)

The same parody, indeed, becomes an inspirational song, and a tribute to the unswerving courageous people.

Suresh Khedkar’s *Ya gharat hi budhi ashich rahu de* is an instructive kind of parody. It appeals to the younger generation to have a regard for the elderly persons in the house. The elderly persons cannot now enjoy the respect from the younger ones which they used to get in the past. Most of the time, they are treated as the beast of burden. The daughter-in-law, in the present parody, wants to have mother-in-law at home not out of love and respect. She wants her mother-in-law to look after her children, so that she herself can enjoy the movies. She expects her in-law to prepare for
her favourite dish when she returns. Her prayer to God to give long life to the mother-in-law has a selfish motivation, as she constantly wishes her mother-in-law to engage in domestic work. The same parody emphasises the restoration of the elder generation in the family.

Values in the market, that are expected to come down, are day by day leaping towards the sky, on the other hand, the moral values that are supposed to raise high, are rapidly falling down. It is, therefore, the task of the parody to maintain stability in values of life. Keeping in view, the use and the object of the parody, it has been categorically stated in “Manasviki Parivarik Kosh” that:

“The primary object of the parody is to cast a glance at the human lacunae and to boost and correct them.” (Editor Dr. Narendra, 196:228) (Desai: 38)

Parody is an x-ray of man’s inner nature that evinces the entire aspects. It tears the mask of the hypocrite and shows his real face to the society. The parody literature is, therefore, indispensable for the health of the society. Parodist takes keen interest in the welfare of man and the society. “Parody serves as hygienic function in cleansing the literary world of those unhealthy tendencies, political and cultural, which periodically threaten to engulf it” (Dentith: 26).
A parodist is basically a thoughtful critic. He exactly knows the meanings of depth and superficiality. His encounter with aesthetic makes him identify the precise inconsistency and ugliness. It is only a parodist who understands that some ill practice is taking root into life, the society is being carried over by it and this road will lead to deterioration of the society. His care, sympathy and love for the society does not allow him to sit back and watch the chaos created by ridiculous tendencies. At such times, the teacher in the parodist gets up and strikes with his cane, admonishing one and all. The skilled society-loving teacher has the responsibility of warning, bringing people back on track and making people alert.

Nowadays no literature except the parodist unmasks the evils in the society. “The parodist, not only laments over the discrimination in the society, but valiantly proceeds with an anticipation of the transformation. It would, therefore, be pertinent to regard the parodist as a social reformer” (Desai: 34, 35). According to Alexander Pope, “a person, who does not care for the law, pays no heed to the advice of the counsellor, is not at all apprehensive of the kingdom, can only be influenced by the humour and parody” (Ibid 36). Winfried (1981, 20) claims that “no aspect of society has been safe from parodist’s mocking attention” (Hutcheon: 43). Other forms of literature can merely be the onlookers. Parody plays the role of a watchman of the society that does not allow an injustice, inimical tendency
to loiter near the society. If they attempt to enter from the back door by stealth, it frequently alarms the society at these intruders. Parody is, therefore, the symbol of our awareness.

Parodist hoists a flag of optimism in the minds of the people. It is owing to an affinity and hope for the society that parodist talks about the evils that corrupt the society and pester man. Hence, parody writing is essential for the welfare and well being of the society. The parodist can use the weapon of parody against the vicious tendency effectively. There is always a milk of humanity in the minds of the parodists. As soon as they find injustice in the lives of the common people, they not only sympathise with them, but their pen becomes sword for the protection of these meek and humble people. Parody has the unerring ability to delight and instruct. Linda Hutcheon recalls her friend once saying that “the God of parody, if it were one, would have to be Janus, with his winged sandals and paradoxically plural functions” (Hutcheon xvii).

“Parody today is endowed with power to renew. We must never forget the hybrid nature of parody’s connection with the “world”, the mixture of conservative and revolutionary impulses in both aesthetic and social terms” (Ibid115).

A parodist must be a good humorist, just as he is a commentator of life. He needs to put his finger precisely on the inconsistency and tendencies leading to laughter. For a humorist, tendency is more important
than an individual. Humour does not need just fun; it needs consistency, congruency, balance. Wherever there is loss of balance and break in propriety, humour reveals itself. Thus, a parodist must have a clear idea of propriety, aesthetics in life and consistency. Only then can he comment excellently and show the emptiness of a tendency to the readers.

In a way, this work is social in nature because humour cannot be generated without a sound understanding of social mindset and social culture. Humour is a vision that takes birth due to love for society. Humour aimed at just fun is temporary but that for parody is long term and common. However, much may the society change; the same tendencies take root repeatedly, which good humour attacks and reduce the sharpness of those tendencies. If this edge is not blunt, it may easily lead to a crippled society. Admonition shows the proper path and a good parodist is required to show this proper path to the society so that it leads a well formed life and follows proper ideals for the same. Society might not get the warning if the truth is told openly and the society is lacerated. However, the same lesson can be imparted humorously, in a different way or with exaggeration or artistically. Then the society may take it and be alert, at least for the fear of ridicule. Then that path becomes acceptable. This entire process shows that parody must be looked upon as an effective and creative power to build a society. This power may command the society differently and teaches it to walk and see things properly. Parodists are the need of any society at a
given time and it is inevitable for social cleansing and aesthetics in life. In the appropriate words of John Gross, “Parodists provide insight as well as entertainment. Their humour can range from the cheerfully scurrilous to the bittersweet, and there is room in their world for both anger and pathos” (Gross xiv). He further refers to the word of John Updike; an admirable parodist; that a “parody is not a piece of patient verbal construction like a crossword puzzle or palindrome; it must be an inspired thing. It must have grace, a pleased unfolding, of its own” (Gross xiv).

In fact, parody is an elixir for the sick and diseased society. ‘Parody has the potential of transforming the society in to ‘Truth, Beauty, and Goodness’ (Desai 44).

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