

**“CREATIVE USE OF ELEMENTS OF
BHAVAI IN MORDERN GUJARATI
PLAYS – A CRITICAL ANALYSIS”**

A thesis submitted to



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Doctor of Philosophy in Theatre Arts
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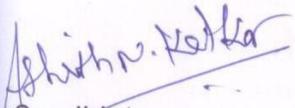
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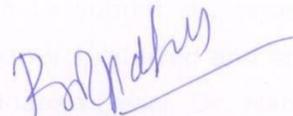
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Certificate

It is Certified that the content of this thesis comprise original research work of the candidate and have at no time been submitted for any other degree.


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Chapter 1:
Reformation Era:
Preface:

The story of ancient DRAMA, whether it is eastern or western, the impressions of the people and their lives cannot remain unexpressed. In folk drama it is seen grossly where as in classic plays it is seen minutely. Gujarati Theatre is no exception to this.

Western art forms and culture have contributed at large in the development of Gujarati Theatre Similar to it has contributed for Gujarati literature. Mumbai is the birth place and since around 1770 Englishmen performed plays in the theatre located near Hornian Circle. While expressing the reaction of the local people about dramatic activity, it is mentioned in the book "रिद्ध अनेरोनक" that the drama performances of European amateurs and tourist foreign troops addicted local mass through entertainment including rich western plays hence Parasi and Hindu youths started these activities by establishing clubs and drama companies [1]. The Royal Theatre was inaugurated by the performing scenes from the Shakespearean play "Merchant of Venice" in 1846. In the

[1] Ref: Gujarati Rangbhoomi – Riddhi ane Ronak - Page: 23"

by: (1) Dr. Mahesh Choksi and (2) Shri Dhirendra Somani.

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beginning, for many years this was the only theatre in Mumbai.

In 1853, under the leadership of shri Dadabhoy Navaraji, Gujarati translations of Shakespearean plays like "Taming of the shrew", "All is well that ends well" etc were performed.

During this time, "रुःतम, जाबुली अनेसोहराब" was performed which

was based on the Parsi religious book "शाहनामा" and one can say that it was the first Gujarati Drama. Thereafter, Gujarati Theatre did not remain connected to Mumbai but it expanded to cities like Ahmedabad, Surat, and Vadodara etc. In 1947-48 shri Rambhau performed a play "शिोपदी वस्त्राहरण" in Gujarati at the backyard of Narsopant's residence which was located in Bhadra area of Ahmedabad. At Surat, Parasi people performed a Gujarati play "नठारी िफरंिगण ठेकाणेआवी" which was a translation of the Shakespearean play - "Taming of the Shrew". A play - "राजा गोिपदास" was performed in Marathi by shri Vishnudas Bhave at Vadodara, in 1855. Due to such performances, an atmosphere was created in Gujarat for mythological and historical plays.

As time passed, the initial playwrights realized that true reflections of the pertinent human life situations with its social, economic and cultural descriptions were not getting portrayed during dramatic performances of the western translations. These plays were far from the realities prevailed in the society. If this is to be shown on the stage then it was very much necessary to bring originality in its presentations

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and it should be done simply and naturally. From those of reformer's group, poet shri Dalapatram took an initiative and wrote "लआमी" in 1851. This was based on a Greek play "Plutus" written by Aristophanes, story of which he heard from Mr. James Farbes and then adopted it in seven scenes in Gujarati as "लआमी". Here, the playwright used the word "ःवांग" for the Scene. Keeping in mind the then time frame, shri Dhirubhai Thakkar makes a note that "The words like 'वेश', 'िँय' or 'अंक'

were yet not introduced in the Gujarati drama. दलपतराम used the word as "ःवांग" which is very close to the Bhavai terminology [1]. Its brief story is like this: Laxmi is blind and due to this she approaches sinful and corrupt people rather than people having morality and values. It appears he prepared the whole play easily applying Bhavai elements. Shri Dalapatram has made the first attempt of creating Gujarati atmosphere in the drama. His second successful effort was the play "Mithyabhiman (मिथ्याभिमान)". Similarly, in 1862 a play "Gulab (गुलाब)" appears before us as the first original Gujarati play, written by shri Nagindas Marfatia. The play has both Western and Sanskrit dramatic elements nicely interwoven.

In the story, a learned man Bhogilal who has also studied English, falls in love with Gulab (heroine) and also marries her by breaking age old social traditions. As playwrights of the reformation era, Rajchhodbhai Udayram was a scholar of

[1] Ref: - Book: "Pratibhav (प्रतिभाव)" Page no: 93 - by Dhirubhai Thakkar

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Sanskrit and Western Dramaturgy hence we can see the combination of both these styles in his plays. His play "जयकुमारी विजय" portrays about the subjects like blind faiths due to unhealthy social customs. In this play, we can also see the use of dramatic devices from Sanskrit theatre. For example: use of Nandi "नान्दी", dramatic management by "सूधार" and role of "विदूषक" etc. Another play of shri Ranchhodbhai - "लिलता दुःखदर्शक" (1865) is a tragedy which exposes the extremely cruel torturing and outrageous act on

Lalita (heroine) by her in laws, which forces her to commit suicide. The play "भटनूँभोपाळु" is a translation of Moliere's farce "The Mock Doctor" and the play – "Tulaji Vaidhavyachitra - (तुळजी वैधव्यिचस)" of shri Narmad - the first and contemporary creations.

Thus, looking at development up to this stage of Gujarati Theatre, one thing is very clear that these playwrights tried out dramatic elements from Sanskrit and Western traditions to popularize their plays. shri Dalapatram and shri Narmad made use of elements from Bhavai (Gujarati folk theatre form) also over and above the Western and Sanskrit elements. All these playwrights had the goal for social reforms hence they chose such vices and faults from the society and created their plays.

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Chapter 1: Reformation Era: सुधारक युग:

1) Tulaji Vaidhavyachitra - Narmad (1863)

१) तुळजी वैधव्यिचस - नमर्द (१८६३)

Poet Narmad was basically a literary person. During his life time he wrote 6 plays. "तुळजी वैधव्यिचस" which was written in 1863 is one of his plays which were written with the purpose of social reform. It is a story written in protest against the prevailing orthodox society, where a widow, who has lost her mental balance and is left alone to face tremendous pain imposed by the traditions of orthodox male dominating society. She is a victim of the narrow-mindedness and fanatic social ideology. She is shocked in grief as she is forced to take wrong steps by this guiding orthodox society. Narmad, in his prologue says that "As it was left out to present the life of a

widow in a play, hence to make up for this deficit, has somehow managed to write this play. There is nothing that is new in this book as I have selected some portions of my prose & poems with some changes to give it a form of drama.

Though there is nothing new in it but the true picture of a widow is described in the form of a play. This picture will create a deep impression on the audience and will motivate them for remarriage of the widows. I have made this compilation as it will fulfil my only pending ambition.” [1]

In traditional Bhavai form, after the prologue, a systematic introduction of the play “वेश” is done by the Sutradhar “रंगलो या

[1] Ref: Book: 'Narma Natyo' (page:32: Tulaji Vaidhavyachitra)

By Ramesh Shukla

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नायक” and thus he advances the play. In the beginning, these characters indicate the plot of the vesh through their humorous dialogues and natural talks. In Bhavai “मियांबीवी नो वेश”, Rangaji and Bivi 'बीवी' are opening the play with the “आवणु” – (a song suggesting the entrance of the principal character in a Bhavai – a kind of dramatic performance) of beloved “सांविलया” and advances the play.

बीवी: आजी जी, तुमनेक्या बुझा?

आजी: मैंनेतेरा आवणा बुझा!

बीवी: तुमनेमेरा आवणा बुझा?

आजी: हाँ, तेरा नाम क्या?

बीवी: मेरा नाम परेशानी!

आजी: सीधी तरह सेबोल!

बीवी: मेरेदो नाम है!

आजी: दो नाम?

बीवी: हाँ, एक नाम दुःखिया और एक नाम सुखिया! [1]

Similar to the prologue in the Bhavai, the playwright introduces the play "तुळजी वैधव्यिचस" through dialogues between "रंगलो" and "नायक", creating amusement which is natural in Bhavai form and which nourishes the sentiment of laughter.

[1] Ref: Book: Bhavai: Page: 303 by Dr. Sudhaben Desai.

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रंगलो: मारुं नाम? मारुं नाम? मनेतो रंगलो कहेछे.

नायक: रंगलो?

रंगलो: मारुं नाम दीधुं? मारुं नाम दीधुं? मारुं नाम दीधुं?

नायक: तेमांतनेआटलो हरख कांथयो रे?

रंगलो: जाणतो नाथी? नाम तो परमेश्वरनुंदेवाय छे!

नायक: वारु! खरु कहे, मँकरी नी वात नहीं! तारुं नाम मरेलेवूँते

रंगलो के िबजुंकंइ ?

रंगलो: नाम तो एज पण खबरदार जो मारुं नाम िलधुंछे तो! नाम _____ दे

जेतो खरो?

नायक: तुंजंगलमारहेनार अनेनाम शेनुधरावेरंगलो? [1]

The development of the plot of acting dominated Bhavai form is in the hands of actors. The Bhavai troops travel through various cities, villages and stay at their patron's lodge. Either to please the host or to become popular they introduce local language during their "वेश" performances. As poet Narmad is a

native of Surat city, in his play, he has made the introduction through dialogue between Rangalo and Nayak using Surati dialect. This technique he has also applied in the play too. Further in the play Nayak, making his role clearer says that "The play which is to be performed, I am its main administrator. Now if you keep quiet, we can perform the play

[1] Ref: Book Narma Natyo: page: 32 by Ramesh Shukla

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tonight before the audience. So please be wise." [1] Thus Nayak, showing presence of his mind, indicates to the Rangalo to carry the play further as also mentally prepares the audience.

The folk songs which are word to word used in Bhavai are related with the social customs i.e. "मरिशया" (Mourning Songs), "फटाणा" (Marriage Songs which has satirical taunting for relatives of other side), "हालरडा" (Lullaby). For example: In "जशमा ओडण नो वेश" king Siddharaj Jaysinh has killed Rudiya-Jashma's husband by torturing him. On getting this news, people of Oda community sing "मरिशया" (Mourning Songs) before the Jashma who has now become widow:

ओड: अरे, रंडापो जशमा नारी नेरेके सुनो सोरठ देश!

Cursing the killer of her husband, Jashama crying aloud says

that:- जशमा: अरेरे, कंकण उतायार् चुडलो , मारो बेिलडो पहाँच्यो मसाण,

पाटण थाशेरेपायमाल एक िवरा ना ूताप थी ! [2]

Poet Narmad has used such traditional songs in the play "तुळ्जी वैधव्यिचः" as required in the scenes. In the beginning of the scene there is some discussion amongst Seth Tapidas,

Nagindas and Zaverdas on the issue of a promissory note at the shop of Seth Tapidas. During that time a messenger gives

[1] Ref: Book Narma Natyo: page: 34 by Ramesh Shukla

[2] Ref: Book: Bhavai: Page: 416 by Dr. Sudhaben Desai.

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the news that Tulaji's husband has died due to severe disease at the age of 18 years after suffering for 15 days. [1]

Listening to this shocking news, all men and women in the house start weeping loudly. The news spread all over the town; hence family members and relatives gather for the mourning.

“लाड्डा रे, अगर चन्दन ना ओरडा, ओरेलड्डा हाय हाय!

लाड्डा रे, सुखड रिचया कमाड रे, ओरेलड्डा हाय हाय !

लाड्डा रे, कंकुवरणी एनी चेह बले, ओरेलड्डा हाय हाय !

लाड्डा रे, िसंधुवरणी धुमाड रे, ओरेलड्डा हाय हाय !” [2]

In the scene when Tulaji's husband has died, Poet Narmad creates an atmosphere of grief in the play, by getting the traditional folk lore sung by the actors.

In the traditional Bhavai, we generally see the scenes of ridicule mockery which displays human attitude before us e.g. in “काबा नो वेश” Gangapari Brahmin kills Kaba through spell when Kaba arrives for robbery. Seeing the dead body of the husband his wife Kabi (Jatadi) cries a lot and hypocritically displays the grief about it.

[1] Ref: Book Narma Natyo: page: 32 by Ramesh Shukla

[2] Ref: Idbi: page: 34

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जटडी: तमेमनेछोडी नेकेम गया रे, मारा आ.....धा.....र,

तमेधन क्याँदाट्युछे तेय कहयुंनहीं, हवेहूँकोना आधारेरहीश?

सुखिया मनख नेदुःख पड्यो, तूटी नेपडीयो आम,

जेशेरी ऐ अमेचालता, तेशेरी ऐ उग्यो डाम.

Here, in the scene given below, the Brahmin checks the attitude of the Kabi.

ःहमणः अबेजाडी, इतना रोती कायकु? तेरा धणी मर गया तो भलेमर गया! सब

लोक कु सताता था! अब मैं तेरा काबा, चल मेरेघरमें! [1]

The element of mimicry in Bhavai, is presented by the character of “मँकरा” by Narmad. Due to the death of Tulaji’s husband, all the women related to her are crying and the other people along with “Mashkara” are instrumental in exposing the laughter created due to pretentiousness of the scene.

मँकरो: आ रांडोनेशुंघेलुंलाग्युंछे? नफफट, लाज शमर् कंड राखती

नथी, छाती उघाड़ी करीनेकुटेछे! जुओ, रतन वहूआने

अम्बा वहू, वांदरीओनो नाच थाय छे!

दूसरा ूेक्षक: पेली पास ना बैरा कुटेछे पण तेमनी नजर आपणी तरफ छे!

तीसरा ूेक्षक: बैरा नी कोटमांहीराकणीनी कंठी सारी देखाय छे!

मँकरो: परेसानो घरेणा घाली आवी छे! पोताना इआरों नेमोहोंडा

देखाडवा? रांडो कुटवा आवीओ छ के इशक महालवा? [2]

[1] Ref: Book: Bhavai: page: 364 by Dr.Sudhaben Desai.

[2] Ref: Book Narma Natyo: page: 26 by Ramesh Shukla

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Ramesh Shukla puts this in better words “This cold sarcastic remark becomes burning sharp because the female relatives of the dead who belong to the same cast, displays more of the amorous gestures and the strangers feel grief by listening to their mourning songs. [1]

On the other hand, Mashakaro addresses the whole society and says: "रेहिन्दुओ, बाळपणामांकेम परणावो छो रे? तमेपुनिवर्वाह तो नथी करता, तारेऐ िबचारीनो जनम केम जशे? ओ िबचारी रांडनार, रूभु, तुंकांइ अबळाना ऊपर नजर कर! [2]

Looking at the prevailing social circumstances of that time, such a direct communication can pinch the orthodox society, but Narmad aims at the reforms so he fearlessly appeals and advocates for the remarriage of widows.

In traditional Bhavai, as a part of the prologue, the custome of Chachar 'चाचर' (presiding deity of square.) is done.

Thereafter the 'Vesh' is introduced with 'आवणु' (song suggesting the entrance of the lord Ganesh in a Bhavai). After taking his blessings only the main 'Vesh' starts.

वृन्दः दुन्दाळो दुःखभंजणों, सदाय बाळवेश,
सवेर् पहेलांसमिरये, ौी गवरी पुऽ गणेशजी!

एइसो थइ थइ, ता ता थइ थइ, भलेभले [3]

[1] Ref: Book Narma Natyo: page: 26 by Ramesh Shukla

[2] Idbi: page:40, 41.

[3]Ref: Book: Bhavai:page:18:byDr.Sudhaben Desai.

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Narmad has also used prayer as 'मंगलाचरण, नांदी' realizing its importance similar to its usage in Sanskrit Drama and in folk Dram form Bhavai. Taking the blessings from Godess Jagamba he introduces the Nandi:

िवधवापण नी पीडो, पापो तेथी घडाय जेमोटा:

करुणा ऽसज उपजे, कंपो छुटेिवचारतांजोतां.....

िवधवापणा नी मूित्, रस करुणा नेिबभत्सथी िचतरी:

भावोत्थी करी िमिौत, किवमित िपंछ तेघणी लुली चीथरी. [1]

Thus, Narmad, in this unrealistic type of the play, gives hint about the happening in the play in the beginning through the Nandi, which is a common element of Bhavai. Nothing is hidden from the audience. Everything is told from the beginning. The playwright has used this technique here and frames the plot to inform the audience. In the realistic play, the spectator gets involved in the scene and is carried away in emotions without being thoughtful about the presented act, whereas here contrary to this, here the purpose is to keep the audience alert and thoughtful which Narmad accomplishes.

The Bhavai actor makes a direct dialogue with the audience. Here he comes out of the character he plays and establishes direct talk with them. If there is any uproar in the audience during the show, he appeals to everybody to keep silence. [2]

[1] Ref: Book Narma Natyo: page: 26 by Ramesh Shukla

[2] Ref: Book: Bhavai Ma Alienation: Page: 169 By Dr. Bhanuprasad Upadhyaya

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जूठण : आ हूँकचबच कचबच ? मारा बेटा घोंयजा आईनेबेठा छे के हूँ?

नायक : हूँ?

जूठण : ताणेकुणनेकेसे? हूँतो आ सभा नेकउ सु ! [1]

Thus keeping respect for the audience, he requests the audience to observe the silence. In the play 'तुळजी वैधव्यिचस',

Narmad appeals to the audience to have Satvik Bhav while enjoying the play through these verses:

गुजरातिमांनाटक, आवुंआजेपडूथम बहार,

साित्वक भाव धिरने, साित्वक भावेभरो सरस सार.

विषय उपरथी अथवा, गुजराती मंडळी थई जाणी,

ौवण नयननेठारी, सुणजो जो जो सुूेमनेआणी. [2]

The poet here draws the play to the main interpretation, creating his humanistic image. It is shown in some of the Bhavai 'Vesh' that women have to suffer due to social troubles.

For example: In the Bhavai 'अडवा वाणीयानो वेश' - Teja gets married at a very young age to a person who is three to four times older than her. Due to evil social customs, the couple is a mismatch. Being very aged person, Adavo is unable to provide any marital satisfaction to her and hence Teja describes her pain of this social injustice by saying:

[1] Ref: Book: Bhavai Ma Alienation: Page: 169 By Dr. Bhanuprasad Upadhyaya [2] Ref: Book Narma Natyo: page: 41 by Ramesh Shukla
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तेजा : ओशकु मारू अलाशियुकरे, आनेमारी सेज खावा जोनेधाय,

नबळा धणीनी सोडमा, रोता वही गई धार. [1]

Thus Teja's husband 'Adavo' is unable to satisfy her.

In the play 'तुळजी वैधव्यिच', after the death of her husband at a very young age, Tulaji comes to her parental home and curses her fate sitting at one corner of the house and says:

तुलजी: वाघवरु ना जंगलमा हूंकली, सेज पथारी मुजानेखावा धाय जो,

निथ थात्ति िपऊ सेज, पथारी रेअली, पाडज मानुूभु, हूँतारो होय जो.....[2]

Above song is a creation of Poet Narmad which portrays the orthodox attitude of the male dominant society which makes the life of a widow miserable and dark, it is focusing on the psychology of these widows in misery and it is giving voice to their inner pain. It also gives indication about the situations which Tulji is going to be victim of.

In traditional Bhavai, we are getting introduced to the various

roles of the main character "रंगलो". In many 'Vesh' he plays role of 'सूधार'- Director or Leader whereas in some he easily

[1] Ref: Book: Bhavai Ma Alienation: Page: 37 By Dr. Bhanuprasad Upadhyaya

[2] Ref: Book Narma Natyo: page: 42 by Ramesh Shukla
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performs the role of 'विदूषक' – a clown or buffoon as also sometimes he appears before the audience as a friend of the sufferer. In Bhavai 'Kajoda no Vesh (कजोडा नो वेश)' the wife is three times older than her Thakor husband – Husband is only eight years of age whereas wife is twenty-four years old. Due to this age difference, there is also a vast difference in their mental attitudes. Unlike present male dominant society, 'ठकराणा' – wife is ruling the house. This 'mismatched' couple holds a sweet relationship similar to that of Mouse & Cat. The husband talks with the 'रंगलो', explains about how he maintains his status-quo in the society:

ठाकोर: रंगला, एम अमेअमारी पत ना जवा दइए. भलेनेघेर हाडका खोखरा
थता होय, तोय बहार किहयेके आज तो ठकराणानेमारी मारी ने
सांधा दुख्या नेघेर हांल्ला कु:ती करता होय तोय बहार जणावियेके
पांच पकवान िपर:या छे. एवा अमेराजपूत. [1]

On this 'Rangalo' comments simply and says:

रंगलो: खरा राजपूत, एमा ना नहीं. [2]

In the play, the maid servant Amba consoles Tulji, who is unconscious in shock due to the death of her husband. On becoming conscious, Tulji expresses her remorse that she could not get satisfaction from her husband. Amba agrees to

help her in this matter. 'Rangalo' who is present there, gives

[1] & [2] Ref: Book: Bhavai: page: 375 & 376: by Dr.Sudhaben Desai

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his word of assent and exposes the maid servant Amba before the audience.

तुळजी: अम्बा! मारेधणी तरफ नो लावो – ओ मारा भायग रे ! हूँकांना मरी गई रे !

अम्बा: केम अली, तोफान मांडयुके, कहयुंनथी मानती? रंडाती नेरंडायेली तारी पेठे

दुःख करती होय तो दुिनिया मांकोई रांडेली रहेज नहीं.

रंगलो: रांडेला तो सोभासणों करता वधारेमोज मारेछे. (पछी गाय छे)

समजी रंडापो आपो तो तापी तीरथ किरए रे. .. टेक..

धणी मुआ नो धोको न किरए, नीत गंगा मांनाहीऐ रे.

नाही धोई नेफरता रेफरीऐ, मनगमता काम किरए रे. .. रंडापो[1]

In the play maid Amba, persuades Tulaji and gives example of her friend Jivali, plans a trick to give her sexual pleasure.

अम्बा: मनेतारी घणी दया आवेछे, पण तुंमारु कहयुंमानेनहींतेथी में तने

आटला दहाडा कहयुंनथी.

तुळजी: कहेनी, हूँमानीस.

रंगलो: चटपटी थवा मांडी छे!

अम्बा: रांडेलीनेतो घणुसुख मलेछे.

रंगलो: जो खरी वात, केहतो नहोतो? [2]

Like in Bhavai, in drama also, Rangalo is seen in two roles, one as a 'सूधार' who pushes the dramatic events forward after interlinking them whereas on the other hand he remains completely present in every scene creating emotional

[1] & [2] Ref: Book Narma Natyo: page: 24 & 25: by Ramesh Shukla

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identification through his comments. Thus he reduces the distance between the audience and the actors and advises them to keep away from such ill natured women like Amba. In traditional Bhavai, conversations related to the spell, occultism, suspicion & hierocracy is also seen. After Ganesha's exit, 'Vesh' of Brahmin is enacted. In the scene, the actor playing the role of Brahmin wears Dhoti & Janoi (sacred thread put on by upper class), applies 'Tripund' (three marks of pigment) and holy ash on forehead and enters on the stage, uttering sacred and mystic words and shows his hypercritical knowledge to the audience. Through his typical acting gesture the arriving Brahmin, spells the couplet of sacred sentences which are beyond the normal level of understanding.

अगडम ्बगडम ्सीताराम

अगडम ्बगडम ्जेभगवान. [1]

Thus, sarcastic remark is passed on the pretentious Brahmin. In the play 'तुळजी वैधव्यिच', Ratanvijay gets exposed before the audience through his pretentious behaviour. In the second scene of act one, as per the planning of maid Amba Tulaji acts as if she is unconscious and 'Goraji' is being called who whispers in Tulaji's ears that "हवेखेल करवा मुकी दइनेडाही था" [2] On the other hand, he tells to the Richman 'नगर सेठ' that "शेठ साहेब, माराथी कई अहीरोज अवाशेनहीं, तमारी मरजी होय तो एने (तुळजीने) मोकलजो, हूँ पाणी मंसी नेपाईश अनेझाडो झपटो किरश" [3]

[1] Ref: Book: Bhavai: page: 194: by Dr.Sudhaben Desai

[2] & [3] Ref: Book Narma Natyo: page: 44: by Ramesh Shukla

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Thus, Tulaji who is victim of the Amba's tricky plot goes to

Ratnavijay's residence.

अम्बा: गोर, आ तमारेआवी छे.

गोर: पेला ओरडामा बेसाडी आव, आ हूँआव्यो.

अम्बा: (गोर नेकानमा) धीमे, गभरावशो नहीं. [1]

Here first time, Tulaji is raped by Gor Ratnavijay. The witness to this unfortunate act is another woman "Amba". Through this scene, the playwright makes piercing taunt that the social reformation will be more difficult if woman will become enemy of another woman. As also Narmad writes this play with the aim of social reformation by exposing the orthodox and ignoring society where the pretentious Brahmins show their pervert attitude of "मुखमेराम बगलमेछुरी" and targets to wake up the society.

Now due to the illicit relationship with the Ratnavijay, Tulaji gets pregnant. On receiving this information, "Tapi Vahu" - Tulaji's mother gives her the potion to abort the pregnancy. Tulaji's mother send her to Purani where she can listen to "भागवत कथा" - Bhagavat Katha and get her conscience purified.

The recognition of characters is revealed through various indecencies in the traditional Bhavai. In "मणीबा सती नो वेश",

[1] Ref: Book Narma Natyo: page: 45: by Ramesh Shukla

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getting attracted by the handsome form of Kuvarjee , Rupali Paniar, runs behind him. She tries to attract the prince "कुवरजी" through feminine graceful gestures and on getting failure; she tries to reach to the prince via Badhar "बाघर" – who is a friend of prince. The unfailingly outspoken Badhar, doubts the integrity of Rupali and directly says to her:

रुपाळी: आवो बाधरजी आवो ने, वात सम्भळावु,

रूडी रूडी वात सम्भळावु !

बाधर: केम, कुंवरजी ऐ पडता मेल्या एटलेबाधरजीने

वळग्या खरून ने? [1]

In this 'Vesh' – incidence, personalities of Badhar and Rupaali are tested. Narmad also tries to bring out the inner tendencies of the human beings. Here, in the second scene of second act, through the greedy language, Purani, 'पुराणी' is teaching Tulaji "गीता पाठ". One day, getting alone in the house, his unsatisfied desires sprout and he holds Tulaji's hand, draws her in a room and rapes her.

तुळजी: ना रेमहाराज! मारी माँजाणेकोई आवशे.

पुराणी: एटलामांकोई नथी आवतुं – मनमांगमेळे नेमोहेडे

ठण ठण शुकुरेळे? उठ वखत जाय छे. [2]

Thus getting privacy at home, Purani too rapes her and Tulaji

[1] Ref: Book: Bhavai: page:455: by Dr.Sudhaben Desai

[2] Ref: Book: Narma Natyo: page: 46: by Ramesh Shukla

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is again pregnant. Her mother 'Tapi Vahu - तापी वहु' once again gives her the same potion to abort the pregnancy. Here the play becomes more conflicting and relishing because the second pregnancy does not get aborted but it survives. To hide this from the society, Tulaji's mother takes her for a pilgrimage. During the journey, Tulaji delivers a child which 'Tapi Vahu - तापी वहु' – Tulaji's mother kills by suffocating the child.

Later on reaching to Kashi, Tulaji's tonsure rite is performed.

During the journey Tulaji understands, she has delivered a baby boy which her mother 'Tapi Vahu' has killed hence she cries a lot.

In Bhavai Vesh "Jashama-Odan – जशमा-ओडण", we could see such songs expressing the inner emotions. The heroine 'Jashama – जशमा' requests the king Siddharaj to stop his outrageous and cruel act:

जशमा: नारेमारो रeraजा रांक ने

ओडो तो िबचारो मजुरी करे

एमनो शो छे वांक रे

नारेमारो रeraजा रांक ने [1]

[1] Ref: Book: Bhavai: page:416: by Dr.Sudhaben Desai

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In this play also Tulaji remembers her child and blames herself for the killing of her son, curses herself, finds herself helpless and expresses her feeling in this song:

तुळजी: रेरेभूंडी, आवुंतेशुंकराव्युं,

जणती थई जणतर, कुमळूमै मराव्यु.

हीण कमर् करावी, हूँपािपणी थइ छुं;

दुिनयादारीमाँहद नी बहार गई छुं, धगधगटेखूंटडेनानुं

मोंढू भराव्यु – रेरेहूँ. [1]

By creating the scene of Tulaji's tonsure rite ritual, Narmad demonstrates very clearly about the then social realities and the immoral act of child death is put before us through Tulaji's song. With the help of this scene of Child killing, he asks 'us' that is to the society about its justification.

The application of pun in traditional Bhavai is normal. The

actor during the performance, very cleverly and expertly uses the pun artistically. For example: In 'Juthan no Vesh – जुठण नो वेश', Juthan, on seeing his wife riding on an elephant and a horse while arriving sings a song having pun:

बीवी: हाथी की असवारी 'बना' मेरा 'बना'

घोड़ेकी असवारी 'बना' मेरा 'बना'

गधेकी असवारी 'बना' मेरा 'बना' [2]

[1] Ref: Book: Narma Natyo: page: 46: by Ramesh Shukla

[2] Ref: Book: Bhavai: page:245: by Dr.Sudhaben Desai

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Here the second time the use of word 'बना' seems to be used for the beloved one. In the play 'तुळजी वैधव्यिचस' at the time of Tulaji's tonsure rite ritual, Tulaji gets horrified to see the barber and says in a pitiable manner as follows :

“आखर आ िदन आव्यो रे, 'आखर' केम ना लाव्यो रे” [1]

Here Narmad, deliberately makes effort to use this pun and this manifests his creativity. Satish Vyas analyses this couplet and says "Narmad by making pun of the word 'आखर' has made a creative poetic line and its second use emphasis its meaning as death". [2]

In the act three, Tulaji, while returning from the pilgrimage, meets a 'Pathan – पठाण' who deceives her and makes her stay with him in nearby village. Durig this stay, due to debt, they both decide to shift to another village. On the way, while resting under the tree, the 'Pathan – पठाण' robs her jewellery when she is fast asleep and runs away. On getting awake and not finding the Pathan with her, Tulaji realises that she has

deceived.

Repenting of the situation, Tulaji curses herself and says:

[1] Ref: Book: Narma Natyo: page: 47: by Ramesh Shukla

[2] Ref: Gujarati Natak: page: 41: by Satish Vyas

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अरे, में आ शी मुखाई िकधी, हवेमारुं केम थाशे. ओ भगवान, कहाँजाऊ. आ
जंगलमांथी र:तो केम सुझशे. अरे, हूँफसाई रे. ओ मारी माँ, में तनेदगो दीधो; अरे
ओ लुच्चा, मनेशुरझळाववानेप्यार बतावी बगाडी? ूभु! शंकरू नेकहाँजाऊ. ओ
मारी मारे. [1]

A courier passing by the road hears the crying of Tulaii and helps her up to the city gate, where she gets the news about the suicide of her parents by taking poison. On getting this sad news, Tulaji also commits suicide by jumping in to the well. With this couple making mass request, the play ends.

अथर् अथथी निह रच्युं, रच्युंसुधरा काज,

िवधवा दु:ख सेल बहुतमनेसेल आज. [2]

In traditional Bhavai, more of reformation is seen in some vesh. Here also, it becomes clear that Narmad's aim is not the literary creation but of the social reformation.

This play 'तुळ्जी वैधव्यिचस' which is in 12 scenes of three acts, is written under the western style prevailing at that time. In the play, Narmad, achieves the plot development through the words -'act' and 'scene'. This plot development has become weak and appears to be very thinly connected. Some of the

[1] Ref: Book: Narma Natyo: page: 49: by Ramesh Shukla

[2] Ibid: page 50

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scenes are very small and completes very fast e.g. third scene of act one. Being his first attempt, Narmad could not develop

competitions were held. Dalapataram created the audio-visual

[1] Ref: Book/Text: Mithyabhiman: page: 17: by Dalapatram Dahyabhai

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form for his essay to make deep impression on the audience's mind and wrote this play "मिथ्याभिमान". The atmosphere during this period was of social reformation. Taking an advantage of this, Dalapataram wrote the play focusing on the advertised subject and was declared the 1st winner.

Here, the purpose of social reform by the playwright is very clear; however, he also had in his mind to make the Bhavai form neat & clean while writing this farcical play because during that time the traditional folk form of Bhavai was very obscene, vulgar & ugly. He applied the Bhavai elements in his play "मिथ्याभिमान" for the spread of his ideas of reformation and was announced the first prize winner. Poet and playwright Dalapataram has called the play as "भुंगळ विनानी भवाई" on its front page. This was done to differentiate his play "मिथ्याभिमान" from Bhavai. Vinod Adhvaryu supports this and says "This statement draws the attention towards two points. First point is that the dramatic form of Bhavai is adopted and secondly, in the process, the Bhavai form is created without making use of "Bhungal – भुंगळ". It means Bhavai form is not used as it is but some of the distinctive traditional characteristics of Bhavai are removed in the process of cleansing. [1]

This way, Dalapataram has made a successful attempt to reestablish the Bhavai in its neat & clean form by removing the

[1] Ref: Book: Natyanubhuti: page: 68: by Vinod Adhvaryu

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wrong impression about it in the society by writing an original play in the Indian dramatic style.

Similar to the Indian Sanskrit Drama form, he has used “नांदी” and “मंगलाचरण” in the beginning of the play following the custom of traditional prologue. The ‘सूधार’ lays foundation of the play from the first sentence:

सूधारः गृहःथो, आ ठेकाणेआज िमथ्याभिमान िवषेहाःयरसमांसुन्दर
नाटक थवानुंछे. तेमांकशुंविघ्न नडेनहींएटला सारु िवघ्नहतार्
देवना ःमरणरूपी मंगलाचरण हूँकरूँ छुं.

संभारु ःनेअभावेसकळ पगरणे, सवर्दा िसिद्धदाता,
िवद्यावाणीविलासी, िबरदधर वळी , िवघ्नाहतार्विधाता,
सवेर्ना एक ःवामी, सुखद मुज िशरे, हेतथी हाथ धारो,
नाट्यारंभेनवीन, िसगुणपित तमे, िवघ्न सवेर् िनवारो. [1]

According to the Bhavai tradition, in the ‘Mangalacharan song – मंगलाचरण गीत’ Lord Ganesha - ‘विघ्नहतार्’ is remembered, however, Dalapataram has used the words ‘िसिद्धदाता, विघ्नहतार्’ which appears as if they are adjectives for Lord Ganesha (गणेश) but the writer has used them in the prayer of almighty - ‘िसगुणपित’. Thus the writer differs from the traditional thinking and presents the ‘Mangalacharan song – मंगलाचरण गीत’. Like in

[1] Ref: Book/Text: Mithyabhimani: page 1: by Dalapatram Dahyabhai
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Sanskrit Drama, the prologue is necessary in the traditional Bhavai folk form. The Bhavai ‘सूधार’, during the prologue, exercises the ritual of ‘चाचर’ – (open court-yard before goddess’ temple) then takes blessings from the goddesses ‘Ambika (अंबिका) and Mahakali (महाकाली)’. Then, the ‘नायक’ i.e.

'रंगलो' introduces the plot of the play and invites Lord Ganesh through prayers and starts the play after taking his blessings.

नायकः समयोर् रेलक्ष लाभ दे

विद्या तणो उपदेश

अवसर पेलो समरीये

ौी गौरीपुऽ गणेशजी [1]

Thus the 'Mangalacharan song – मंगलाचरण गीत' in the play "मिथ्याभिमान" and in the traditional Bhavai has one similarity and that is remembering of almighty whether it is Lord Ganesh - गणेश or 'सिगुणपित्त – परमेश्वर', there is a desire to get their blessings through 'Mangalacharan – मंगलाचरण'.

In this way, the tradition of having a prayer in the beginning of the play "मिथ्याभिमान" or in the traditional Bhavai has the same goal though they are in different forms.

[1] Ref: Book: Bhavai: page 188: by Dr.Sudhaben Desai

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In the traditional form of Bhavai, the plot is revealed to the audience in the beginning through the dialogues of the 'नायक' i.e. 'रंगलो', for example, in 'जशमा ओडण नो वेश', the characters and their development in the play is informed to the audience through dialogues between the 'नायक' and 'रंगलो'. In brief, in Bhavai 'vesh', plot is known to the audience through the 'नायक' and 'रंगलो':

नायकः हेरंगला

रंगलोः आ वेश कोना किहए

नायक: आ वेश ओडना किहए, जशमा ओडणना किहए, सती जशमाना किहए.

रंगलो: हेभाई नायक, तमेबीजूतो घणुबधुकहयुंहवेआ वेश िवषेकांड कहो.

नायक: जो रंगला, सती जशमा पुरवजनममा एक अप्सरा हती, एक ऋषनुं तप चळाववाना दोषथी तेमनख जातमांजनमी.

रंगलो: ऐ वात िवःतारीनेकहो.

नायक: हेरंगला, ऐ वात सांभळवानेबदलेनज़रेजो. [1]

After the "नांदी" - "मंगलाचरण", Dalapatram recognises the first scene of the play "िमथ्यािभमान" as 'िवंकंभक'. In the Sanskrit plays, 'िवंकंभक' provides platform for the preface of the play. The way plot is introduced in the Bhavai, similarly plot is revealed to the audience through 'िवंकंभक' in the play. In the

[1] Ref: Book: Bhavai: page 402: by Dr.Sudhaben Desai

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first scene, the playwright drafts out the plot through dialogues between Rangalo 'रंगलो' and Sutradhar 'सूधार':

सूधार: आज आ ठेकाणेहा:यरसमांनाटक थवानुंछे, माटेतुतेमां

हा:यरसनी पुिष्ट करीश?

रंगलो: हाजी, एतो काम बन्दानुंज छे. हा:यरसना नाटकमांतो बंदा िवना

चालेज नहीं. हवेआ जंगलमांूथम कोण आवनार छे तेतो कहो!

सूधार: ूथम रतांधळो जीवराम भट्ट आवनार छे. तेनी साथेतुंवातचीत

करजे, केम्के तेपण तारा जेवो िमजाजी छे. [1]

Dalapataram has combined two traditions in this play: (1) The preface of the play through Rangalo 'रंगलो' and Sutradhar

‘सूधर’ as per the Sanskrit tradition and (2) The Rangalo of Bhavai tradition is “like a local / native character, similar to that of Vidushak in Sanskrit Plays, therefore in the play ‘मिथ्याभिमान’, Dalapatram has said this through the Rangala’s dialogue: In Gujarat everybody calls me Rangalo.”^[2] Thus Dalapatram has blended two traditions by placing Rangalo & Sutradhar side by side.

In Bhavai, before the first entry, information about the character is suggested to the audience through “Aavanu - आवणु” by its poetic verses. “Aavanu- आवणु” is an essential and an important element of the Bhavai plot. The plot opens up in

[1] Ref: Book/Text: Mithyabhimana: page 68: by Dalapatram Dahyabhai

[2] Ibid: page 22,

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“Aavanu - आवणु”. In the Bhavai “ब्रह्मण नो वेश”, Brahman introduces himself while arriving on stage with dance and songs. Through “Aavanu - आवणु”, the audience gets information about the mannerisms and destiny of the character.

रंगा चंगा ब्रह्मणीया आवेछे महाराज रे

रंगा चंगा ब्रह्मणीया

ता ता थई थई ता ता थई थई ता ता थई थई था. [1]

By application of traditional Bhavai element i.e “Aavanu - आवणु”, playwright has designed the entry of Kutubkhan and Vaghaji Thakar in the sub-play “जीवराम भट्ट” which is a farce. Dancing & singing, Ranglo enters the stage in the beginning through his “आवणु”, and establishes dialogue with the

Sutradhar.

रंगलो: ता थेई, ता थेई, तत थेई, तत थेईया

सूधर: अरेतुंकोण छे? पगेघुघरा, माथेमोरना पीछा नेलमडाना पुंखडा

खो:या छे. तुंतेआ जंगलनुंजनावर छे के माणस छे? [2]

Later on, "आवणु" of Jivaram Bhatt is drafted in the traditional Bhavai format. Jivaram Bhatt enters dancing with the rhythm and moving to and fro / swinging / rocking like an old person.

[1] Ref: Book: Bhavai: page 199: by Dr.Sudhaben Desai

[2] Ref: Book/Text: Mithyabhiman: page 5 : by Dalapatram Dahyabhai

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कोरस: जीवराम भट्ट आव्या, जो जो जीवराम भट्ट आव्या,

लाकडी कर लाव्या, जो जो जीवराम भट्ट आव्या,

ता थेई, ता ता थेई भला. [1]

The playwright has made the entries of other main characters as per the modern play by introducing their "आवणा".

In the "अडवा – वाणियानो वेश", the foolish 'Adavo – अडवो' who is 80 years of age behaves like a mad man and displays like an obstinacy of a child.

नायक: आवुंन कराय, ऐ तो तमारी बायडी छे, एटलेधीरेरहीनेएनेएम

किहये "नेनां नेनांछोकरांनी माँनेमारी वहु! मनेनावानुंपाणी आप."

वाणियो: पत्नीने "नेनां नेनांछोकरांनी वहुनेमारी माँ! मनेनावानुंपाणी

आप."

नायक: अरेएम न बोलाय, ऐ तारी माँके'दाडानी थेई. जो आम बोल. "नेनां

नेनांछोकरांनी माँनेमारी वहु! मनेघी चोपडी नेरोटली आप."

वाणियो: "नेनां नेनांछोकरांनी वहुनेमारी माँ! अरेभूल्यो, भूल्यो, मारी माँ

नेनेनां नेनांछोकरांनी वहु, मनेघी चोपडी नेरोटली आप तो हूँ
खऊ.”

नायक: तारू काळुथाय तारू, एम ्ना बोलाय अभांगिया. [2]

From the point of view of entertainment, 'Rangalo' is an important character. He is well familiar with all the

[1] Ref: Book/Text: Mithyabhiman: page 8 : by Dalapatram Dahyabhai

[2] Ref: Book: Bhavai: page255: by Dr.Sudhaben Desai

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happenings and events of the 'Vesh'. He is a character who projects variety of emotions, likes to comment satirically, to advice, to provide information, to make fun of somebody.

Rangalo in 'मिथ्याभिमान' is a character who is present from the beginning of the presentation to its end as if he is a native edition to that of Vidushak in Sanskrit Plays. Whenever required, he advises, and also with the help of jesting, jokes, criticism and ridicule explores overall situation of the play. When Jivaram enquires to such a character - 'Rangalo' about his introduction, he replies that he is Jivaram's relative. As such 'Rangalo' is related with every character of the play. By remaining neutral, he explores the inner voice of characters through his comments and his presence during the scene. Here, representing the inner conscience of Jivaram, 'Rangalo' can make claim to be his relative.

जीवराम: त्यारेतुंअमरो ससरो थाय छे?

रंगलो: ससरो तो वहुनो बाप होय तेमाटेतमारी वहुनेपूछी जो जेके हूँ

एनो बाप छु?

जीवराम: (गु:सेथई ने) त्यारेतुंअमारो शो सगो थाय छे?

रंगलो: आपणेबेभाईओ छीए, भाईओ.

जीवराम: शुंअमारो बाप तेज तारो बाप?

रंगलो: ना एम नथी, एथी उलटू छे. [1]

The above dialogues of play 'मिथ्याभिमान', though they are written to oppose the vulgarity in Bhavai, under the pretext of

[1] Ref: Book/Test:Mithyabhiman: page 9: by Dalapatram Dahyabhai

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comedy are manifesting the same vulgar meaning. Like in Bhavai, here also, such dialogues prick the noble audience. In traditional 'Vesh' we can see that the dialogues are cast oriented. Like in "जशमा-ओडण नो वेश", parents of "जशमा" are struggling to find a match for her in their cast so that they can get her married. During this search, they come across their cast fellow and they arrange a meeting with him. During the discussion, we can get the cast flavoured dialogues:

ओड २: मारेएक िदचरो छे. रुपाळो रेड वानेउजळो, जाणेहाडियानी पांख,
सात गुजराती भणेलो नेदिरयापार जई माटली थयेलो छे.

ओड १: मारेएक िदचरी छे. रुपाळी रेड छे. चन्मा नो टुकडो बोल नक्की
करवुंछे.

ओड २: देखाड.

ओड १: बेटा जशमा[1]

In Bhavai, use of colloquial language is more seen rather than literary language. Dalapatram has also generally used the day to day language through their characters in the play. 48 years old Jivaram Bhatt has married to only 16 years old young girl named Jamana. As Jivaram Bhatt being night-blind is unable to see at night but to hide this defect he pretends in hypocrisy that he can see. In the second scene, Jivaram Bhatt

proceeds to visit his in law's village but forgets the path and due to this is wandering in the farm fields. Getting the evening time, now he cannot see and he thinks now he will get exposed. This time two shepherds namely Bijal and

[1] Ref: Book: Bhavai: page 407: by Dr.Sudhaben Desai

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Pancho are collecting their buffalos to their home. Here Dalapatram has used the colloquial language of Saurashtra region of Gujarat through which their cast is revealed that they are shepherds. Thus Dalapatram has applied language as per the characters:

बिजल: अल्या शुकुस? पांचा शुकुस?

पांचो: अल्या उभो रहेतो खरो एम नाही शुजाय छे?

बिजल: हाल्य, बेक उतावळो हाल्य.

पांचो: अल्या तारी भेंहो च्यांसे?

बिजल: ऐ उफरांटेमारगेथइ नेगाम नी भागोळ पुगी हशे. तारी भेंहो च्यांसे?

पांचो: मारी भेंहो तो महाणिया माधेव कनेपुगी जशे. [1]

Similarly, in "मिया ना फारस" Kutub khan's Muslim character is revealed through his dialogues:

वाघजी: तमेपरण्या छो के कुंवारा छो?

कुतुबखां: अबी गई साल में हमनेशादी कीना है.

वाघजी: तमारेपरणता कोई खरच थाय के?

कुतुबखां: तमारेलोक में जात भात जोता है, और पैसा लगता है, लेकिन

हमारा में तो मरद की अच्छी शिकल देख के ओरत आप सेनिकाह

करनेकु मंगती है. उस सबब सेकुछ पैसा नहींलगता. [2]

When Dalapatram wrote this play, the influence of the

western play was predominant in our country. There was an

[1] Ref: Book/Text: Mithyabhiman: page 14: by Dalapartam Dahyabhai

[2] Ibid:page 75

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impression of European drama on Gujarati Theatre.

Specifically Shakespeare and Moliere's play had their effect on our theatre. During that time, Dalapatram tried to bring in Gujarati identification through his plays which is demands for an appreciation.

Sometimes, in traditional folk Bhavai, the dialogues are planned in prose and poetry format, with a view to keep the plot loose and languid. For example: Bhavai "लालबटाउ छेलबटाउनो वेश", लालबटाउ (also called छेलबटाउ) is a military general appointed by the emperor of Delhi. The emperor sends him along with the soldiers to the South "दख्खन" for the war with the South Region. During the journey, he falls in love with "मोहना" - the queen of Ahmednagar due to which forgets his official duties. On being informed about the laxity of the general, the king orders and sends an officer-'पेग' to Ahmednagar to fetch "छेलबटाउ" with whom, his dialogues are in prose:

पेग: तुम कौन हो?

छेल: मैं छेलबटाउ.

पेग: पकडता हूँ.

छेल: मैं छेलबटाउ नहीं हूँ, सुतार हूँ.

पेग: जल्द सेमेखा बना दो.

छेल: मैं सुतार नहीं, छेलबटाउ हूँ.

पेग: हम सरकारी पेग हैं, फरमान है, पकडता हूँ. [1]

[1] Ref: Book: Bhavai: page 285: by Dr.Sudhaben Desai

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Thus, similar to the traditional Bhavai, in a farcical type play 'मिथ्याभिमान', Dalapatram has applied all tricks through situational language to create laughter in the audience. The harmonious prose with use of colloquial language helps in advancing the plot development.

The night blindness of Jivaram Bhatt is not hidden to anybody, when he is going to bring his wife from her parental home. Sheppard – Bijal 'बिजल' and Pancho 'पांचो' also know about it so they make Jivaram to hold the tail of female calf of buffalo belonging to his father in law, but the calf falls in the ditch and the tail of the calf goes off his hands so he also falls in the ditch. Because of this, Jivatam Bhatt has to pass the whole night in the ditch.

In the first scene of the second act, the locale is that of Raghunath Bhatt's house. Raghunath is teaching Ved-path to his son and as son is not pronouncing them correctly, Raghunath beats him. During this Rangalo enters and informs him about the arrival of Jivaram Bhatt to the precincts of village.

रंगलो: आवो लाडू भट्टजी.

रघुनाथ: केम छे लायक लउवा?

रंगलो: ठीक छे काका कउवा

रघुनाथ: कांई संदेशो सारो?

रंगलो: आवेजमाई तमारो.

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रघुनाथ: केम आवेछे चाली?

रंगलो: पाडी नुंपूछ झाली.

रघुनाथ: शा कामेआ वाटे?

रंगलो: वहुनेतेडवा माटे. [1]

The Pancho 'पांचो', on the way for dinner, also gives information about the arrival of son-in-law. Due to delay in arrival of their son-in-law, the mother-in-law 'देवबाई' is worried and hence summonses his son Somnath and husband Raghunath to find out the son-in-law.

Dalapatram unlocks the play through the scene of Rangalo & Raghunath. Here Rangalo is playing double roles – one that of Sutradhar in which he interlinks the situation in progress of the play and of another that gives information about the arriving guest 'Jivatam Bhatt' through his dialogues with Raghunath.

We generally see pun in the traditional Bhavai which clarifies the reality.

For example: In 'Juthan no Vesh – जुठण नो वेश', Juthan arrives riding on an elephant and a horse, to see his wife. On seeing this, his wife sings a song having pun: **As referred in 'chapter 1-Tulaji' on page 21.**

[1] Ref: Book/Text: Mithyabhiman: page 26, 27: by Dalapartam

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In the second act, Dalapatram has mentioned about the then prevailing wrong social traditions through the dialogues between Ganga & Jamana, in which sacrifices of the young daughters, in the name of honour and family prestige are exposed. Jamana, who is the victim of the hypocrite and orthodox society, expresses her deep sorrow and pain to

Ganga in these words: दहाडेतो आपणेमलाजामारहेवुपडेआनेरातेतो कशुं देखेज नहीं. आपणेगमेतेवा घरेणा के भरत भरेला लुगडा पहेयार् होय, पण तेशुं बाळवाना? [1] On adding to the vanity/ false pride of her husband she says: "जीवराम भट्ट सांज पडयेबारणुबंध करी घरमांपेसी जाय नेकोई मळवा आवेतो कहेवडावेछे के रासेअनुष्ठान करेछे." [1]

Thus, due to his attitude of false pride, Jivaram Bhatt hides his physical defect of night blindness. Ganga, on comparing this with her husband says:

गंगा: मारो धणी तो मनेकहेछे के हूँतनेकोई कोई वखत थोड़ी थोड़ी रकम आपुतेतुंसाचवीनेराखजे; केमके खरी वखत काममांआवे. पछी घणीक वार एक रुपैयो, बेरुपैया आपीनेकहेशेके लेआ राख, लेआ राख्य. [1]

Thus, Ganga says she is happy with her husband whereas Jamana says her husband does not give anything. This is said through pun:

[1] Ref: Book/Text: Mithyabhimani: page34,35,36, :by Dalapartam Dahyabhai
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जमना: लेराख्य राख्य तुज वल्लभ वाणी दखे,
लेराख राख, मुजनेभरथार भाखे;
सोंपेतनेहरखथी शुभ हार ःवामी,
हूँतो हवेमुज पितथी हायर् पामी. [1]

Here the pun of the words 'राख्य' means 'keep it' and 'राख' means 'ashes' & 'हार' means 'necklace' and 'हायर्' means 'defeat'. The creativity of the poet / playwright is brightly revealed here in these dialogues.

In the traditional Bhavai, pure jesting is seen in the serious subjects like marriage. For example: in "जशमा-ओडण नो वेश", Jashama - daughter of the 'ओड' couple is now grown up so her parents are worried for her marriage. They create light atmosphere through jesting during their discussion about 'how their son in law should be?

ओड: जशमा नेकेटला वरस थया?

ओडण: सत्तर वरस..... मुरितयो वीस वरसनो जोइए.

ओड: बेदस दस वरसना ना चाले?

ओडण: आ गधाडा साथेरही रहीनेतमारी अक्कल एमना जेवी थाई

गई छे. [2]

In the play, Dalaparram is portraying the tragic situation of the daughter's parents. Locale of the third act is the village

[1] Ref: Book/Text: Mithyabhimani: page 37: by Dalaparram Dahyabhai

[2] Ref: Book: Bhavai: page 406: by Dr.Sudhaben Desai

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outskirts. The father-in-law Raghunath and the brother-in-law Somanath arrive to the outskirts in search of their son-in-law – Jivaram Bhatt and they behold that Jivaram Bhatt is sleeping in the pit. They awake him and request him to come home but Jivaram is not ready to come because his ego is hurt due to delay by his father-in-law and brother-in-law in his reception. Somanath and Raghunath pacify him a lot however, Jivaram arrogantly replies to them: "आ भवमांतो हवे तमारेघेर अमारेपाणीए पीवुनथी, केमके अमेआकरा सम खाधा छे." In reply

Raghunath says:

रघुनाथ: चालो, चालो हवेतमनेकोई आंधळो कहेशेनहीं.

जीवराम: अमारेतो तमारेघेर आववूनथी. तमेबोलो तो ... तमने

तमारी जनोई ना सम.

रंगलो: आ ृाहमणनी कोटमांजनोई ना होत तो िबचारो शेना सम खात?

सोमनाथ: उठो, उठो बोलो तो तमनृाहमणना सम. [1]

Ultimately, swearing for each other and after giving Rs. 20/- bribe (as a gift for turban) they succeed in convincing Jivaram. They tolerate Jivaram's ungraceful gestures just because he is their son-in-law. This tragic and painful situation of the bride's family is exposed in a hilarious manner by Dalapatram.

Further, in the 4th act, Jivaram Bhatt is at his in laws' house.

[1] Ref: Book/Text: Mithyabhiman: page 42,43: by Dalapartam

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In the scene, mimicry is shown about his Sanskrit language.

Somanath comments while Jivaram is bathing with the buffalo's urine: "अरे! ऐ मेला हांल्लामांतो भेंसनुंमूतर हतुं. उना पाणीनुंतो पेलू

उजळुहांल्लूछे.[2] Hiding the mistake, Jivaram replies: "अमनेशरीरे

लुखस थाई छे, माटेवैदेकहयुंछे के ूथम भेंसनांमूतरेनहाईनेपछी उनेपाणीऐ

नहावु, एटलेलुखस मटी जशे. तेती अमूथम भेंसनांमूतरेनाहया. हवेउनेपाणीऐ

नहाईशुं." [1]

During dinner time, Jivaram sits with his face towards the wall, hence the she buffalo eats his sweet dish 'Kansar' (sweet dish made of broken wheat or flour and molasses cooked in water). Second time when Jivaram realises about it, he kicks his mother-in-law thinking that it is buffalo:

देवबाई: अररर ! मुई आ दीकरी, नेमुओ आ जमाई. मारो दांत पड़ी गयो. लोही

िनकळ्यू, थूथूथू! [2]

Later, while explaining the meaning of Sanskrit word "रामो लआमणमृवीत" to Somnath, Jivaram creates the hilarious laughter by interpreting रामो as lod Rama, लआमण as Lakshman, मृिवित as Sita and 0त0 as hanuman.

जीवराम: एमा कोई कठण अथर् नथी, रामो एटलेराम, लआमण तेलआमण ने मृवी तेसीता. [3]

[1] Ref: Book/Text: Mithyabhiman: page 57: by Dalapartam Dahyabhai

[2] Ibid: page 61 [3] Ibid: page 67

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By interpreting the letter "त" as Hanuman he receives encouragement from Rangalo.

रंगलो: शाबाश! शास्त्र्ी बावा शाबाश! आवा शास्त्र्ी तो काशीमांपण नही होय. [1]

In the 5th act, Dalapatram, narrates one farce (as an interlude), in which Vaghaji Rajput and Kutubkhan meet each other in jungle unknowingly, Kutubkhan is from Delhi and he is very proud of his handsomeness. On enquiring about his family he says he has seventeen brothers but during the fight with Koli's they all got dispersed. On asking his name, Kutubkhan says - मारू नाम "पांच सात सापोलिया, दसे-बारेहाथी, और दस बीस बाघखां" further travelling in the jungle, Kutubkhan gets thirsty hence moves to a "वाव" (large well with steps leading down to water), but quickly returns and says there is a tiger in the 'VAV'. Actually he believes the sound of frog as that of tiger. At the end though he gets defeat in the duel (wrestling) with Vaghaji, he is not ready to accept it.

When this play "मिथ्याभिमान" was written, the effect of western

drama was already there on the Gujarati Professional Theatre. In the Europe and specifically in England, "Interlude" types of plays were very popular. Its format was that of the farce. This was performed during the interval of the main full length play

[1] Ref: Book/Text: Mithyabhiman: page 68: by Dalapatram

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and its purpose was to give some relief to the audience by diverting their serious mood /attention from the main play. However, Dalapatram's play "मिथ्याभिमान" itself was like a farce hence purpose of incorporating similar type "मियांनुंफारस" is not understood. The necessity to put this scene in the play is not getting accomplished.

The application of languages other than Gujarati by the characters is also seen in the folk drama Bhavai i.e. in "काबा नो वेश". Here the Gangapari Brahmin kills the Kaba on the way through his spell as Kaba has robbed him in the journey. But when the Nayak questions him about who will perform the funeral of this Kaba, he replies arrogantly but at last on the insistence of Kaba's wife "Kabi" he again spells some words and makes Kaba alive.

नायक: हवेमरेला नेमारना बेहिजडा ! अब उसकी िबया कर, येतेरा बाप तो िहंदूहै. अवगतीयेजशेतो पेलो तनेज वळगशे.

ृाहमण: इसकी िबया क्या करूँ? येमेरा वडदादा लगता है?

नायक: इसकी बायडी बहुत जबर है. तेरेको मार डालेगी. सुन वो आ रही है.[1]

In the play "मिथ्याभिमान" also the application of Hindi language is seen. In the first scene of act six, Jivaram Bhatt wakes up at night to go to urinate and his leg falls on his mother-in-law.

His mother-in-law "Devabai" doubts a thief in her house so shouts loudly "चोर – चोर". This alerts everybody around and

[1] Ref: Book: Bhavai: page 363: by Dr.Sudhaben Desai

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they beat Jivaram thinking he is the thief and hands him over to the police.

In the police station, police enquires with the Devbai what is stolen etc:

िसपाई: तुमारी कुछ मालमता गई होय सो अबी कहो. िकतनेरुपैयेकी मता चोराई?

देवबाई: अरेभाई, अमारी एवी चीज लई गया के बेहजार रुपिया खरचता पण मलेनही.

िसपाई: अच्छा मैजमादारको कहुंगा.

देवबाई: तेचोरनेपकड़ीनेलई गया?

िसपाई: उसकु अब काची केदमें रखेगा और खूब मार मारेगा, तब चोरीका

माल कबूल करेगा नहींतो साला कभी माननेवाला नहीं. [1]

In day to day life, many a times we make use of languages other than Gujarati especially when either we want to show our supremacy on other or want to be sure of something. Dalapatram has also used Hindi language for the character of 'िसपाई' as he wanted to show his authority to Devbai and to collect the information about the stolen material. Thus, Dalapatram has made good use of Hindi language in this play, which we can very well see.

In the act seven, the police officer interrogates Jivaram Bhatt. During the inquiry, Jivaram Bhatt informs that he is son-in-

[1] Ref: Book/Text: Mithyabhimani: page 98: by Dalapartam Dahyabhai

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law of the Brahmin Raghunath. Surprisingly, Raghunath and Somnath do not doubt about their missing son-in-law, but such things are common in Bhavai.

Generally, in traditional Bhavai, taunting remarks on the economy of the society and the wrong customs are made to expose them before the society. It's a salient feature of Folk Drama that the observations and evaluations on each event of the society are witnessed impartially. It is evaluated putting before the audience its bright and dark sides. Thus Bhavai achieves its main goal of creating social awareness.

Through the Bhavai "अडवा वाणीया नो वेश", we can understand from the opening scene that the main character "अडवा वाणीया" has much proud about his wealth. In the society also, money is very important. The status of any person is decided on the basis of his richness even if that wealth is earned through unethical and wrong ways. The normal worldly affairs are also decided on the basis of the money. "अडवो वाणीयो" is also a member of such society hence his behaviour is full of such pretentiousness.

अडवो: हा हा पांच शंढस लाख नो चेक आपुं. तुंसमजेशुं? अमारामांतो

वधारेवार देवाळुकाढयूँहोय तो ज कन्या मळेनिहतो वेवाई कहेशे

आनी पासेतो कंइ नथी समज्यो?

नायक: अल्या, तमारामांआवो िरवाज? [1]

[1] Ref: Book: Bhavai: page 248: by Dr.Sudhaben Desai

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Dalaparram has also exposed this aspect of the society by creating a satire on the corrupt practices in "मिथ्याभिमान".

He has created a scene in which he has used the humour of

Bhavai with a view that the drama company who is playing "मिथ्याभिमान" is not exempted from getting the benefit of the bribe that the police officer collects from the thieves.

रंगलो: (सभा बाजुजोडने) आ गामना फोजदार साहेब के तेमनांकारकुन कोई

आटलामांछे के? (नजर पडता) केम साहेब, तमनेऐमांथी कांड

मळवानुंखरूके? जो मळवानुंहोय तो तेमांथी आ नाटक मंडळी

ऊपर पण कंडक महेरबानी करजो. [1]

While proceeding towards the end of the play, the police officer fails to get confirmation from Jivaram Bhatt that he has done the stealing / theft. Looking to this failure of the police officer, Raghunath and Somnath in their dialogues comment that "एतो आ जमादारनेचोरेलांच आपी हशेनेफोजदारनो पण ऐमांभाग हशे,

तेथी फोजदार ढीलुमुके छे." [1]

Through this scene the playwright throws light on the evil of corruption prevailing in the society and in that connection only he makes Rangalo to speak this dialogue.

In other Bhavai Veshas, foreseeing the future happenings are also seen. This type of satirical speeches are very easily uttered by the characters which though are not attentively

[1] Ref: Book/Text: Mithyabhiman: page 104: by Dalapartam Dahyabhai

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heard by the audience at that time but later are becoming very important in different context. For example: In "झंडा झुलण नो वेश", "झंडो" is an administrative police officer "कोतवाल" His dialogues with the character "डागला" reveals that he seems to be having a good character:

रुपियेका व्याज मत खाना

परस्त्री हाथ ना लगाना. [1]

Later in the traditional Bhavai, “झंडो” develops an illicit relationship with ‘तेजा’- a young wife of aged 0अडवो0. Due to his this relationship, the society condemns and insults him. Insulted “झंडो” at last becomes fakir.

In the traditional Bhavai, some of the characters indirectly represent specific class of the society. In the play “मिथ्याभिमान” playwright “Dalapatram” has created such characters. Specifically the main character of “जीवराम भट्ट” is portrayed as conceited (having false pride). The character “जीवराम भट्ट”, who generally defines the act of sleeping as a yogic posture “शबासन” (the posture of a dead), really becomes as good as dead “शब”, when gets caught as thief and is strongly beaten by the police. Thus his saying becomes true which the character “Rangalo” in the form of his sub-

[1] Ref: Book: Bhavai ma Alienation: page 38: Dr.Bhanuprasad Upadhyaya.

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conscious mind, tells him face to face. The previous dialogues between Rangalo and Jivaram are:

जीवाराम: अमेरातेआम शबासन करीनेचारेपहोर अजपा गायसी जापीए छैए (मडदानी पेठे सुई देखाडेछे).

रंगलो: आतो माणसनी बळती चेहमांवाळवुपडेछे तेआसान थयुं.

जीवाराम: (उठीने) शास्तर्मातो रातना चारेपहोरना जुदा-जुदा आसन कहेला छे. [1]

In the previous scene, Ganga – a friend of Jivaram Bhatt’s wife, jokingly says “रासेजागता सूजो, चोर लोको आवीनेतमनेउपाडी जाय

नहीं.” [2] And indeed, in the darkness of night, the government police arrests Jivaram Bhatt believing him as a thief.

Other examples of future indicating sentences are available to us. Raghunath, in the second scene of second act tells Devbai about the death (passing away) of “Chidanand Swamy”.

रघुनाथः चिदानंदं वामिनेतो साक्षात् भूना पाषर्द आवीनेकैलासमांलई गया हशे. [2]

On this making a joke, Rangalo says to Raghunath:

रंगलोः कोण जाणेपाषर्द लई गया हशेके वगडाना शियाळवा खाई गया हशे. [2]

And really, next day it is revealed through “Pancha Rayaka – पांचा रायका” that the striped hyena was seen digging out and taking away the body of the buried bagger.

[1] Ref: Book/Text: Mithyabhiman: page 54, 55: by Dalapartam

Dahyabhai [2] Ibid: page 29

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Thus Dalapatram, through the comic irony of the Rangalo, adds a new color of farsightedness in his character.

Sometimes in traditional Bhavai, some dialogues are seen unnecessary but are there as a part of entertainment. For example: In “अडवा वाणीया नो वेश”, the dialogues between ‘Adavo’ and ‘Nayak’ are a part of entertainment.

In the beginning of the play, a discussion on the topic Marriage is shown between ‘Adavo’ and his friend ‘Meru’. They are discussing that how and when a bride selects a candidate amongst the two? “Adavo” is rich and has earned his fortune through wrong ways on which he has pride.

अडवोः एई अहींपांच लाखनो आरासुरमांचेक फाडी आपु, समज्यो?

नायकः फाडी आपनेभाई तो माडमांजाजरानी व्यवःथा थाय. आतो छेक

डुंगर उतरीनेजंगल जवुंपड़ेछे. [1]

The dialogues which Dalapstram has placed in the play through Rangalo, seems vulgar if we see it separately however, in the play they appear like simple fun which is a characteristic of Bhavai. As for examples:

“दिगंबरासन करी देखाडो ने” (अंक:४ ू-१, पृ-५५)

“त्यारेतमारो साल्लो के घाघरो काढी आपो” (भोजन ूसंग – पृ-५९)

“पण पेलो पाडो मुतरेछे तेजईनेपीओ” (अंक:५, ू-१, पृ-७८) [2]

[1] Ref: Book: Bhavai: page 248: by Dr.Sudhaben Desai

[2] Ref: Book/Text:Mithyabhiman:page 55,59,78: by Dalapartam

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In the traditional Bhavai, character's attitude, psychology, characteristics and qualities etc are revealed to the audience making use of the poetic meters / verses like 'दोहरा', 'चोपाई' etc in the implied language of dialogues. Here are some examples: At the end of the "अडवा वाणीया नो वेश", the personality of the character 'Adavo Vanio' is indicated through the poetic meter / verse 'Dohara – दोहरा':

वृन्द: चतुर को िचंता घणी, मुख कु सुख राज,

भली बुरी जाणेनहीं, पेट भरण के काज. [1]

In the play, Rangalo who is a mouth piece of playwright speaks this 'दोहरो' to indicate the vanity nature of Jivaram

Bhatt:

रंगलो: जेपासेजन पूणर्ता, तेन कदी फुलाय;

पूरो घट छलकाय नहीं, अधुरो घट छलकाय. [2]

In "अडवा वाणीया नो वेश", another mood indicating 'दोहरो' sung by

the chorus:

वृन्दः चतुर की लातांभली, जलो मुखसेबात,

लातों सेसुख उपजे, वातों सेघर जात. [3]

Here, Devbai asks her husband and son to go and receive their son-in-law – Jivaram Bhatt: “अरे, जाओ, जाओ, क्यांय वगडामां पड्यो रहेनेजनावर मारी नांखे, तो न्हानपणमांथी आपणी जमनानो भाव बगडे”.

[1] Ref: Book: Bhavai: page 249: by Dr.Sudhaben Desai

[2] Ref: Book/Text:Mithyabhiman:page 18: by Dalapartam Dahyabhai

[3] Ref: Book: Bhavai: page 249: by Dr.Sudhaben Desai

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रंगलो: जमनानो भव बगडी चुक्यो छे, हवेशुंबाकी छे? [1]

Thus, Rangalo sings a ‘दोहरो’ that indicates inner pain of

Jamana:

रंगलो: अंतरनुंदुःख अवरने, कहेतांकही न शकाय;

मुके िनसासा मुख थकी, रोतांरजनी जाय. [2]

For the sake of projecting the correct personality and attitude of Jivaram Bhatt, the playwright Dalapataram has made use of the poetic meter / verse of ‘दोहरो’ at many places in the play. He has shown that how much, a simple family of Raghunath and Davbai has to suffer due to vanity of Jivaram Bhatt. Jivaram Bhatt, in the process of hiding his disability, commits more & more mistakes and creates difficulties for his wife’s family. Looking to the serious side of the play, above ‘Dohara – दोहरा’ are appropriately used and they enhance the sentiments of Jamana.

We also can see application of the poetic meter “चोपाई”. In

“अडवा वाणीया नो वेश”, the “चोपाई” verse / poetic meter is applied

during intellectual / thoughtful discussion between "Zando - झंडो" and "Dagalo - डागलो".

सबका एक हैअल्ला, भला मन होयगा भला,

ग्यानी सो रहेगंभीर, येतो अमर पीर का मीर. [3]

[1] Ref: Book/Text:Mithyabhiman:page 32: by Dalapartam Dahyabhai

[2] Ibid: page 33

[3] Ref: Book: Bhavai: Page 266: by Dr. Sudhaben Desai

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Dalapatram has employed the verse "चोपाई" in the second scene of first act during the first meeting between Rangalo and Jivaram Bhatt where Jivaram Bhatt asks Rangalo if he is his relative.

जीवराम: आ अमारा ससराना गामनी सीममांतेअमारू नजदीकनुंसगुंकोण

छे? शंतुं

अमारो साळो छे?

रंगलो: तमारो साळो तो तमारी वहुनो भाई होय तेशास्तर्मापण कहयुंछे के:

"हींगळानो रंग रातो होय, नेकोयालानो रंग काळो,

भोजो भगत एम ्भणेजे, वहुनो भाई तेसाळो".[1]

At the end of the play, the false pride / vanity of Jivaram Bhatt is flattered down after getting deadly beating from the police officers. True understanding is developed which brings harmony in the behaviour. Rangalo advises audience about likeliness of fatal results which Jivaram Bhatt gets due to his nature of vanity.

रंगलो: जेमिंत पीछे उपजे, तेमिंत आगेहोय;

काज न िवनसेआपनो, दुजर्न हसेना कोय. [2]

Traditional Bhavai troupes were performing their shows

travelling from town to town. During the performances, actors used to add the dialogues incorporating the local names and incidences. Names of the local celebrities and personalities

[1] Ref: Book/Text:Mithyabhiman:page 9: by Dalapartam Dahyabhai

[2] Ibid: page 113

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were taken in the dialogues appropriate to the scene in the play.

In the Bhavai "जूठण नो वेश", the actors improvised the dialogues. For examples, when they performed in Vadodara, Juthan incorporated the name Vadodara in his dialogue.

जूठण: अरेमेरी बीवी देखी भाई?

नायक: इधर तो नहीं दिखती. (बायडी ना मळता जूठण रडेछे). क्यूरतेहो

भाई?

जूठण: बातोंमें बडोदा खोया, ऐसेभाई, बातों में मेरी तो बीवी भाग गई. [1]

Thus, the local names were incorporated in the dialogues at different places. Actor was allowed to make such changes easily as and when required.

Such extempore additions were made effortlessly in traditional Bhavai but in "मिथ्याभिमान" Dalapatram has done this deliberately hence he has mentioned at many places to use the name of the place and dignitaries like village masters, social leaders, doctors etc of the place where it is being performed.

In the eighth act, Jivaram is shown on deathbed and doctor is called about whom Raghunath and Sonmnath are discussing:

[1] Ref: Book: Bhavai: page 241: by Dr.Sudhaben Desai

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सोमनाथ: आपणा शहरमांसकमलाल वैद्य वखणाय छे, तेनेबोलावी लावुं? [1]

Here name of the local doctor is uttered where it is performed. Like in Bhavai, here also praises are said about the Jamnagar doctor “अंबाशंकर” who has settled here since few years migrated from Jamnagar.

रघुनाथः तेकरतांपेला जामनगरना वैद्य अंबाशंकर थोडा वषर् थया अहीं
आवीनेरहेला छे, तेवधारेहूंशियार गणाय छे. घणैठेकाणैथी तेमने
आबरू मळी छे, तेमनेबोलाव. [2]

The play “मिथ्याभिमान” is created using the same skills of communications due to which the traditional Bhavai has earned its popularity.

In the last – eighth act, repentance for his false pride, Jivaram Bhatt says: “जेठेकाणेमारो शरीरनो अिग्नदाह करो, तेठेकाणेमारो मरण ंतंभ चणावो. तेमांएक आरसना पथरामांहूंकहुंतेबार दोहरा कोतराववा, तथा कागळोमां छापिवनेगामेगाम पहाँचाडवा के जेथी सहना जाणवामांआवेके जीवराम भट्टनो जीव मिथ्याभिमानथी गयो.” [3]

At the end, thanks are given to Govindaji of Kutchchh. Anantrai Raval has appropriately mentioned in the preface of the publication of the play “मिथ्याभिमान” that “There is a triple

[1] Ref: Book/Text:Mithyabhiman:page 111: by Dalapartam Dahyabhai

[2] Ibid: page 112 [3] Ibid: page 123

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effect i.e of Sanskrit plays, English plays and Traditional Bhavai which is seen in the play ‘Mithyabhiman’. The Nandi – नांदी (invocation of deity at the commencement of work) in the beginning, the character of Sutradhar – सूडधार, the विंकंभक (opening part of an act in which actor narrates incidents not exhibited on stage) and the भरत वाक्य (last verse or verses in

drama as sort of benediction that the सूधर utters in concluding the play), sutradhar's blessing words of advice for the society and the poetic, educative & suggestive sentences having essence of the play - all these are the characteristics of the Sanskrit play. The formation of Acts and various scenes are the characteristics of the English plays. The plot's differentiations and scene planning has the effect of both Sanskrit and English plays whereas the farcical treatment and the formats for creating laughter has the mix effect of traditional Bhavai form and Sanskrit plays". [1]

Thus, Dalapatram has consciously made all the efforts to focus the social problems and create social awareness by applying the Bhavai elements like the prologue, the Nandi 'नांदी', Aavanu "आवाणु", Forcasting Signals, Clean Humor and character oriented Language etc. Through his play "मिथ्याभिमान", he has projected flowing social problems: the mis-match of married couples (कजोडा लग्न), importance not

[1] Ref: Book/Text: Mithyabhiman:page 49 & 50: by Dalapartam

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given to the welfare of the bride instead given only to social status & prestige of the groom, and thus the mishappenings created lateron due to such false pride prevailing in the society.

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CONCLUSION

At the end of the first chapter, when we make comparative study of both these plays "मिथ्याभिमान" and "तुळजी वैधव्यिचस", on one side, we feel the effect of western drama on the Guajarati Professional Theatre. Whereas on the other side, Dalpatram

and Narmad, took separate routes other than the present trends of the Gujarati Professional Theatre with the aim to create social awareness and eliminating the vulgarity from the Bhavai. This era in the Gujarati literature is known as 'Reformation Era'. Due to their contribution in the Gujarati literature, this era is also known as 'Dalpat-Narmad Era – (1845 – 1886)'. Basically both Dalpat and Narmad were poets and on getting the chance, they wrote plays “મિથ્યાભિમાન” and “તુલ્જી વૈધવ્યચર”, applying elements from Bhavai. Under the prevailing circumstances, the natural / obvious attention is not paid to these plays. For example, Dalpatram wrote the play “મિથ્યાભિમાન” in 1870; however its systematic performance was made in 1955 only. The reason behind this is the popularity of the western play styles and the dislike for the vulgar elements of Bhavai. Due to this the learned and elite class members of the society were not attending these performances.

Both, Dalpatram and Narmad did not create these plays keeping in view about its future, but have done it unknowingly as they had no other traditional form available. The only

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available form was that of Bhavai so its impression / influence is seen. Today, we can see that the indigenous Theatre which we are looking for was already founded by Dalpatram and Narmad unknowingly. Later, learned personalities like C. C. Mehta and R. C. Parikh, using their presence of mind, applied Bhavai elements in meeting the demand for indigenous Gujarati Professional Theater.

END OF CHAPTER 1. __

Chapter 2: Post Gandhi Era:

अनुगाँधी युग:

1) Mena Popat - Shri C. C. Mehta

१) मेना पोपट - ौी चं. ची. महेता

2) Mena Gujari - Shri R. C. Parikh

२) मेना गुजरी - ौी र. छो. परीख

3) Hoholika - Shri C. C. Mehta

३) होहोलिका - ौी चं. ची. महेता

Chapter 2:
Post Gandhi Era:
Preface:

In Gujarati Literature the era from 1887 to 1905 is known as 'Sakshar Yug - સાક્ષર યુગ' or 'Pandit Yug - પંડિત યુગ'. Gujarati Professional Theatre, instead of remaining stagnant to Mumbai, expanded its boundaries to the cities like Ahmadabad, Surat, Vadodara etc. Looking at the profit in the business of Theatre profession, many businessmen jumped in this field and established Drama Troupes. Under this flow competitive atmosphere was created on the Gujarati Professional Theatre. To remain in the competition the troupe owners applied various devices and to fulfil them they were modifying the subject for a better dramatic form of the play hence demand for creative playwrights increased. During this period, the literate people like Ranchhodbhai Udayram expressed his displeasure for the Bhavai by writing respectable plays which were socially viable. Though Ranchhodbhai wrote respectable plays in protest of unethical utterances, vulgarity etc, and the same cheap elements entered in the professional plays of that time, hence Ranchhodbhai was forced to write a play "વિનંધશંગૃારિનષેધક". The same way, had he not shown his defaming attitude towards Bhavai, by writing Bhavai vesh, the Bhavai form would not have been disgraced at that time. The communicative power in the traditional Bhavai form would have been utilized more productively and today's question for the indigenous theatre would have been answered years before!

In the beginning of the nineteenth century, cinema had

already arrived. This arrival of cinema gave big economical blow to the professional theatre. The boundaries obstructing the theatre were not affecting cinema. The engraved scenes, outdoor locals etc gave more realistic touch. Many drama troupes were closed due to lack of audience because of their attraction for cinema. Actors, writers and other theatre technicians also were attracted towards cinema and got employed there. Thus, in absence of the audience, the theatre hall started to be converted in to cinema halls.

Increasing attraction of the cinema and the effect of the Second World War forced the theatre to change its visionary direction. Many changes took place in the audio-visual form of the drama. The Gujarati theatre also was not an exception amongst that. The initiatives were started to establish a new theatre in 1920, however it is not evident that it was as a result of the displeasure for the old theatre.

After 1920, literary values are seen to be added to the Gujarati drama. An elite audience was also attracted towards such neat plays. Now audience was not taking a play to as a tool of mere entertainment but they regarded it to be a mirror reflection of the society. Later, listening to the constant call

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for the search of good literature for the theatre, Ramanbhai Nilkanth wrote play "राइनो पवर्त" in 1926. He wrote this play after getting inspired from the couplet of 500 years old vesh - "लालजी मिणयारनो वेश": the couplet is:

"साईंआसे सबकुछ होत है, मुज बंदेसे कछु नाही,

राइ कु परबत करे, परबत बगेज माही". [1]

In the play, which is written by taking inspiration from the couplet of a folk tale of a Bhavai vesh, the playwright on one

hand follows Sanskrit tradition and on the other hand catches the influence of the European drama traditions. Thus incorporating both the traditions, he presented his ideas of social reformation and feelings of morality in the form of a play before the society.

Later, Rasiklal Chhotalal Parikh found "गुजरीनो गरबो (कथागीत ढ Ballad)" from one issue of "Indian Antiquary" at Bhandarkar Institute of Pune. Looking at its dramatic capability, he wrote a short play named "एक कथा: पांच िँयो" which was published in "ःथान" magazine of 1930.

While making comparison or observation between "राइनो पवर्त" or "मेनां गुजरी", two or three similarities are seen for example:

both the titles are full of literary values, both the playwrights

[1]Ref: Book/Text: Rai no Parvat: Page 150: by Ramanbhai Nilkanth
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have used original poetries of Gujarati folk culture and have incorporated them in the form of "Duha - दुहा" in "राइनो पवर्त" and "Garaba-गरबा" in "मेनां गुजरी" finding appropriate dramatic space while using this poetic forms.

Looking at the influence of western drama on the Gujarati theatre, this was indeed an appreciative act, but people's taste was not developed for such literary plays, hence these plays were not accepted by the theatre. [1]

C. C. Mehta started writing his plays making use of traditional elements and folk-taste. He started a crusade for establishing 'New Theatre' - 'People's Theatre' through his plays like 'आगगाडी' and 'धरा गुजरी'. He wrote plays which can satisfy the interest of the elite and common class of the society by

incorporating their problems and their conflicts through songs, music and acting. His experiment became successful. He got success in getting control over the mass of the society by creating different types of the plays than prevailing dramatic styles hence he is known as the founder of the 'New Theatre'. In spite of doing all this, questions appeared in C. C. Mehta's mind that "Why Gujarati Theatre is not creating impression / feeling of its own similar to that in the Bengali or Marathi Theatre?" Someone may also ask in reply that "Where is a play which completely belongs to indigenous Gujarati Theatre?" [2]

[1] Ref: Book: Pratibhav: Gujarati Natakama Talapado Rang: page: 102: Page #64

by Dhirubhai Thakar [2] Ref: Ibid: page 104

Chandravan Chimanlal Mehta (C. C. Mehta) was an able actor, dramatist and director hence in resolving these questions he deeply studied the traditional folk drama and the effects of western theatre / drama on Gujarati theatre and then gave a herculean try to give Gujarat a Theatre of its own. He eliminated the society's disgust for Bhavai by incorporating the Bhavai elements in his plays to project the contemporary social situation of that time. By applying the folk awareness and mass communication elements of Bhavai, he wrote:

1. रंगिलका (१९४०) द्विअंकी नाटक
2. मेना ढ पोपट (१९४९) त्रिअंकी नाटक
3. होहोलिका (१९५७) एकांकी नाटक

He wrote plays in all the three formats One Act, Two Act and Three Act. This is a notable happening because at that time society / people / audience were in the process of understanding the dramatic medium all together. By this

action he also gave direction to the present playwrights for the future Gujarati Theatre and gave inspirational signals for its future shape.

Curious to make new experiments, C. C. Mehta and his team of actors performed "रंगिलका" on Mumbai Stage. C. C. Mehta created "रंगिलका" by taking portions from various plays i.e.

Navalram's "भटनं भोपाळ", Ramanbhai Nilkanth's "नवाबनी

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मुलाकात", friend Jyotindra Dave's "अशोक पारसी हतो" and self written "नमर्द".

Gujarati plays here made progress towards a different presentation mode due to such new experiments.

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Chapter 2: Sakshar / Pandit Era: साक्षर / पंडित युग:

1) Mena Popat - C. C. Mehta (1949)

१) मेना पोपट - चं. ची. महेता (१९४९)

"Rangalika : रंगिलका" was a two act play whereas later he

created "Mena-Popat : मेना-पोपट" in 1949 which was a three act play.

The playwright defines format of the play Ôमेना-पोपटÔ/Ôहाथी-

घोडाÔas farce swinging between `Bhand - भांडÔ and ÔBhavai -

भवाईÔ. The Bhavai and Bhand are native forms of the folk

drama establishing a direct relationship with Bhavai, we can

see that here in Ôमेना-पोपटÔ, Rangalo is commenting satirically

on natural weaknesses of the various characters of the play.

He also displays his acting skills as a Sutradhar and informs about various interwoven scenes, as also creates laughter for the audience through his flexible acting.

The main plot of the play 'मेना-पोपट' is related to the fiasco that happens because of the over enthusiasm for the modern surgery in the medical science. The playwright has intentionally kept the character names based on animals, to establish the qualitative nature of the character in the play. 'Hathibhai Ghoda – हाथीभाई घोडा' is a main character of this dramatic situation.

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In traditional Bhavai vesh, on completion of the prologue, information is given to the audience about the Vesh, characters and their development in the play through the dialogues between the Nayak and the Rangalo.

For example: see the dialogues between Rangalo and Nayak in the Vesh "जशमा ढ ओडण": As repeated earlier in play (मिथ्याभिमान) of chapter-1.

नायक: हे रंगला.

रंगलो: आ वेश कोनों किहए.

नायक: आ वेश ओडनो किहए, जशमा ओडणनो किहए, सती जशमानो किहए.

रंगलो: हे भाई नायक तमे बीजू तो घणु कहयुं हवे, आ वेश विषे कहो.

नायक: जो रंगला सती जशमा पुरव जनममां एक अप्सरा हटी. एक

सतीनुं तप चळाववामां दोषथी ते मनख जातमां जन्मी. [1]

In the beginning of the play, the dramatist Chandravadan Mehta informs that the drama troupe performing "मेना-पोपट" is

well equipped. The preface is created by asking the audience about their health, making use of the traditional character of Rangalo. The rangalo, overcoming the tradition of prologue and making use of presence of mind becomes connecting link between actor and audience as Sutradhara.

[1] Ref: Book: Bhavai: page 402: by Dr. Sudhaben Desai

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रंगलो: जुओ मारुं नाम छे रंगलो,

अने हमणांज तमे जोशो हाथिभाईनो बंगलो,

नाटकनुं नाम छे मेना-पोपट.

एक छे हाथीभाई घोडा,

ऐना पगमां नहीं मळे जोड़ा. डीम डीम डीम डीमडीम [1]

Thus in the play "मेना-पोपट", Rangalo gives hint about the name of the play, the character, his role and prepares the base for the plot. At the end of the dialogue, C. C. Mehta has newly created "डीम डीम डीम डीमडीम" in place of "ता ता थै थै", typical footsteps of Bhavai.

In traditional Bhavai, the mystery of the character is kept hidden. The clear mention and indication is made for the character entering the stage, so through the arrival "आवणु", the habitual characteristics are introduced to the audience. Every character entering the stage enters singing and dancing in his typical characteristic style or else, the singing chorus and musicians informs about the character to the audience. For example, we can see how musicians and singers sing 'Aavanu' in "सराणियानो वेश": गायक वृन्द: सराण लईने आव्यो सराणियो

एनां हाथमां चळके हिथयार

सराणियो आव्यो सराणियो

[1] Ref: Book/Text: Mena-Popat: page 3: by C. C. Mehta

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Similarly, chorus also sings arrival-“आवणु” for his wife

“सराणियण”:

सराण लईने आवी सराणियण

एनां हाथमां सारणनो भार

सराणियण आवी सराणियण [1]

In the play “मेना पोपट” the playwright has made entries of the characters using the device of “आवणु” that of Bhavai. Here Rangalo announces the names of the characters and after entering on the stage, the characters give their own introduction. Thus audience gets the idea about future development of the characters through this device of “आवणु”.

हाथिभाई, मरघो, पोपट, अमे पांच मळया परमेसर

मधुकर, मच्छर, नागराज अमे सजीए रंग नवेसर

मेना, कोकिला अमे बे मळी सिहयारी

अमे नवयुगनी नारी, नारी, हा हा नारी.

पुरुषो: तमे सकळ पापना मुळीया

स्त्रीओ: तमे मुकोने नाममां पुळीया

मेना: हूं मेना आ आ... आ

[1] Ref: Book: Bhavai: page 342: by Dr. Sudhaben Desai

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डॉ.पोपट: हूं पोपट

मेना: मारी अटक खरी मंकोडी

रंगलो: अल्लाए बनाई जोड़ी

हाथी, नागराज: अमे असली हाथी घोडा

रंगलो: पण अक्कलमां कंड खोडा. [1]

The flexibility of the plot is the specialty of the traditional Bhavai. The audience is made aware of the characters and the story so that the importance of the plot becomes secondary for the audience. C. C. Mehta also has applied "आवणु" in lyrical and rhythmic verses in the play "मेना-पोपट" following the Bhavai tradition he has made the plot flexible. In the play further 'Aavanu' of Dr. Popat is made accordingly:

रंगलो: ऐ डॉक्टरनुं भुंगळ फूको,

हे डाक्टरनुं भुंगळ फूको,

डीम डीम डीम

ता ता थै थै ता ता थै थै. [2]

In the traditional Bhavai, the actor (Nayak) of the troupe who is not performing any role at that time, enters on the stage "चाचर चोक" and by asking questions to the newly entered character provides information about that character to the audience and also indicates what is going to happen in the next scene.

[1] Ref: Book/Text: Mena Popat: page 3: by C. C. Mehta

[2] Ibid: page 4

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नायक: (सराणियाने) अल्या तारुं, नाम?

सराणियो: मारुं नाम देवलो, भा

नायक: आ तारी शुं सगी थाय?

सरणिणयो: ऐ तो मारी गुलाबडी मां

नायक: (सरणिणयाने) आने आ तारों शुं सगो थाय?

सरणिणयो: ऐ तो मारो देवलो भा

नायक: अल्या तमे ते धणी-धणीयाणी छो? के मां-दीकरो? [1]

In the above scene, the notable thing is the colloquial and rural touch in the dialogues due to which it appears more joyous and entertaining.

In the play, Rangalo directly coming to the main theme of the play, appeals to the audience that 'Hathibhai Ghoda' has severe stomach-ache hence if any doctor is available in the audience should immediately reach to the grand stable of 'Hathibhai'. Listening to this appeal, actor playing the role of 'Mena-Mankodi' appears on the stage and makes catechism with Rangalo. Thus information about the nature of the character which any actor is playing is introduced to the audience through Rangalo.

[1] Ref: Book: Bhavai ma Alienation: page 69,70: by Dr. Bhanuprasad Upadhyaya.

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रंगलो: महेरबानो, साहेबो ताबडतोब तबेलामां हाजर थइ जवुं

मेना मंकोडी: एई रंगला, हिथभाईनो बंगलो कहेता शी चुंक आवे छे?

रंगलो: ओ अमारा हाथीभाई घोडानां धणीयाणी पांचमी वारना पटराणी िमिसस

मेनाबाई घोडा पटराणी.

मेना: रंगला, मारुं नाम मेना मंकोडी छे, तो मेनाबाई घोडा केम कहये राखे छे?

रंगलो: जी हां, ऐ तो तमे कुंवारा हता त्यारे, पण हवे तमे शेठ हाथीभाई

घोडाना कायदेसर धणीयाणी थतां, तमे कये िहसाबे िमिस मेना मंकोडी

कहेवरावी शको छो?

Modern Mena replies to Rangalo like this:

मेना: अल्या रंगला, मने मारो धणी िहसाब न पूछे तो तुं कोण मने

पुछवावाळो? आजकल तो घणीये जाणीती वहुओ पोताना नाम पाछळ

बापीकी अटक चालु राखे छे. [1]

Playwright C. C. Mehta creates fun by symbolizing Hathibhai's residence as dignified stable. People feel homely and comfortable with this language. The general use of the words by characters creates personified effect in the audience. Such a device is used to create awareness in the audience that this is a drama. On the other hand in the modern plays it is a customary to make use of sophisticated language in place of the day to day language. Such a use of language increases the psychological influence on the audience due to which its appeal on them increases. In Bhavai such unfamiliar words are generally not used.

[1] Ref: Book/Text: Mena Popat: page 4: by C. C. Mehta

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In the play, the first character to enter is Hathibhai who has a severe stomach pain due to gastric trouble. Hathibhai tells to his servant Marghabhai, that his last days are nearing.

Hathibhai's fifth wife Mena Mankodi also supports his statement and says: "ऐ वहेला मरे तेमां मरघाजी तमारी शी पूंजी लुटाई

जाय छे? [1]

From the beginning of the play the displeasure and enmity of the Mena for Hathinhai (her husband) is clarified. Mena Mankodi is very young whereas Hathisheth has married fifth time to Mena paying handsome money. Before Mena he married four times due to his temptation for money and all the wives died. Thus a mismatched couple is formed. Here the

playwright is taunting on the hypocrisy, selfishness and greediness through the character of Hathibhai. In the play, Mena is in love with the young son of their servant Marghabhai and both want to get married. Hathibhai is aware of this fact but is helpless because Mena knows his wrong deeds and secrets. She has confirmed information that Hathibhai has killed his all four ex-wives and has claimed / gulped down their insurance money through the insurance agent Machchharbhai. She also knows that now she is the next target. Mena is Sheth's next prey. Taking side of Dr. Popat, Mena face to face replies to Hathisheth:

मेना: गरीब नोकरनो दीकरो एटले एने पोपट पोपट करीने भांडो छो शा माटे?

भण्यो छे, डॉक्टर छे, पोतानुं कमाई खाय छे, सारुं थयुं के तमारी

मांदगीमां मारे हाथे तमारा कागळीया चडी गया अने ऐ ज्यां सुधी

[1] Ref: Book/Text: Mena Popat: page 5: by C. C. Mehta

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मारी सेफ िडपोझीटमां सलामत छे त्यां सुधी तमे मारो वांको वाळ पण

करी शको तेम नथी. [1]

Unfortunately, Mena also tells that the first wife of Hathisheth delivered a baby girl child who was exchanged with a newly born baby boy child by Hathisheth using his money power. Hathisheth gets angry hearing to this matter.

हाथी: ऐ हरामखोर मधुकरे तने ऐ पण वात करी दीधी छे.

मेना: ना ऐणे मने कशी वात करी नथी. मारा भिवंयना थनारा ससरा

अने तमारा जूना नोकर मरघाभाई ऐ वात मने करी छे. [2]

Further in the play it gets revealed that Hatibhai's son Dr. Nagraj is Maraghabhai's son in reality. Hathibhai becomes speechless on getting divulgence of this fact from Mena

Mankodi. Dr. Nagraj who has been to foreign for further studies, when returns home, sees his father Hathibhai and step mother Mena quarrelling and announces that there is effect on father Hathi's mind and defect in mother Mena's mind. Hence he starts preparations for a surgery. He makes them unconscious by spraying chloroform on them. The first act ends here.

The traditional Bhavai actor frequently talks with the audience stepping out of his character. Like in "जूठणनो वेश", Juthan

[1] Ref: Book/Text: Mena Popat: page 11: by C. C. Mehta

[2] Abid: page 12,

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appeals to the audience to keep quite in the beginning of the play. Juthan also satirically comments on the mentality of poor labour class of people that how these – the farmers, labourers etc who have come to see the Bhavai – are roaming around like unemployed because of the famine and how they are wasting their time indulging in useless talks.

जूठण: (॰ेक्षकोमां घोंघाट थे छे) आ हूं कचबच कचबच? मारा बेटा

घायजा आयीने बेठा छे के हूं. ऐ भाई होंभरो

नायक: हूं?

जूठण: तने कुण के से. हूं तो आ सभाने कउ सूं (॰ेक्षकोमां थोड़ी

वातचीत चाले छे) उण (आ वषर) दुकाळनुं से. धंधो ओसो छे.

तेमां बेटा वातोमांज टेम जायने बीजु करवानुय हूं? होंभरो

(मोटेथी) आ जूठणनो वेश आनुं नाम माताजीनी जातर केँवाय

आतो देवीणा नामनी भवाई केँवाय. [1]

Playwright opens the second act of "Mena – Popat" in a typical Bhavai style and appeals to the audience to keep quiet as the

play is about to begin.

रंगलो: ता ता थै थै, ता ता थै थै ता.

केम, केम लागे छे? चा पाणी पीधा? नाटक गमे छे के? नही

गमेतो तोय खरच्या छे एटले पूरो जोड़नेज जजो. केम भाई

साहेब गोठवाया के? बेसी जाव तो महेरबानी.[2]

[1] Ref: Book: Bhavai ma Alienation: page 169,170: by Dr. Bhanuprasad Upadhyaya. [2] Ref: Book/Text: Mena Popat: page 34: by C. C. Mehta
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Thus, like in unrealistic style and specifically Brechtian style, the difference of audience and character is eliminated here.

C. C. Mehta breaks the transparent wall (fourth wall) to remove the difference between an actor and the spectator in the beginning of each act. In each act Rangalo addresses the audience to interlink the drama plot and extends it further.

In the traditional Bhavai, single actor presents dialogues of two different characters with a purpose of making the presentation simpler and casual. Here Sutradhar or Rangalo narrates some past incidents in the continuous present tense.

In “अडवा वाणीयानो वेश”, while narrating the origin of his name;

he alone represents his conversation with aunty (मामी),

goldsmith (सोनी) and thief (चोर). And we do not see these

characters on the stage even then due to the dialogue of Adavo, our (actor – audience) relationship with these characters get established.

अडवो: एक वार अमे, अमे अमारा मामाने त्यां गया. मामी रसोई करे

ते तडमांथी जोड़ए. अवाज थयोने मामी खूब िचडाई. मनमां

समसमी कहे ढ Ôभाणेज बापु तमारा मामा दुकाने छे तेमने

जइने जमवा मोकलोँ आपणे तो दुकाने गया खबर आपवा,

मामा कहे ढ ऒतु दुकाने बेस, सारू वेचाण करजे वगेरे वगेरे .[1]

Here the actor, who is playing the role of Adavo, tries to be the character of Mama (मामा), goldsmith (सोनी) and thief (चोर)

[1] Ref: Book: Bhavai: page 251: by Dr. Sudhaben Desai

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and on completion of the talk again acts as a narrator.

In the play "Mena – Popat", Rangalo is seen displaying the character of C. C. Mehta. In the beginning of the second act, C. C. Mehta himself enters as an actor on the stage and declares to the co-artists that the characters are not properly prepared. He also blames that the actors are not giving justice to his play. Through the characters of Rangalo and Kokila, he makes fun of himself like this: ऒरंगला, तमारा लेखक तो साव

घनचक्कर माणस लागे छे जी. नाटक लखता न आवडतुं होय तो नाटक ना

लखीये.ँ [1]

The below given dialogue put through Rangalo testifies the creativity of the playwright:

रंगलो: आजे अहीं चडी आव्या नाटकना कतार् ढ चन्विवदन महेता.

एंठमां रहेता, घमंडनो पार नहीं. जरा जरामां घांटो पाडीने कहेता,

ःवभावना िविचs, आवतांज नाटकनी पोक लेता ता ता थै थै

ता ता थै थै

ऐ अहीं अंदर आव्या चढी अने वात तकरारमां पड़ी

अमो मांहोमांहे पड्या वढी अने शब्दोनी चाली झडाझड़ी

ऐ कहे आ नथी अभिनय नथी करी तमे तैयारी,

महाज्ञानीनो दावो करतां, खोटी करी फीसीयारी.[1]

[1] Ref: Book/Text: Mena Popat: page 34: by C. C. Mehta

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Kokila is angry with Rangalo as the character she plays has not yet entered the stage though the second act is about to begin. Rangalo pacifies her by saying that her character is in this act. Listening to this, Kokila says: 'Ôमारे हजी गेटअप करवानो बाकी छे. एनो ओरडो क्यां छे?' In reply, Rangalo taunts her: 'Ô आ बाबतमां मारो अंगत मत एवो छे के छो ऐ करतां वधारे पावडर मारशो तो छो ऐ करतां वधारे कदरुपा नहीं देखाओ.Ô [1]

Later, while taking care of the act, Rangalo as a narrator explains about the excellence achieved by modern surgery in the city. Dr. Nagraj has interchanged the heads of Hathi Sheth and Mena to remove the ill-effect from their brains. "The main theme of the play is how doctors exercise the only motto "**Just Cut & Cut**" in the modern surgery. Through the characterization of Dr. Nagraj, who applies this motto at home, playwright, through mockery exposes the thoughtless use of modern surgical methods".[2] And Hathi Sheth and Mena who are the victims of this surgery, experiences the sensation, natural stigma, physical defects by accepting the bodies but within they hate each other.

After the surgery of exchanging the heads, now the head of Hathibhai is on Mena's body and that of Mena is on Hathibhai's body. Hathibhai's gastric trouble is experienced by Mena and Mena's pregnancy pain is borne by Hathi Sheth.

Due to the blood circulation in their bodies, now there is

[1] Ref: Book/Text: Mena Popat: page 35: by C. C. Mehta

[2] Ref: Book: Gujarati Natya Sahitya no Udbhav ane Vikas: page 257: by Mahesh Choksi

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change in their attitudes. As Mena and Popat are in love with

each other, under the new situation, the inner feelings of Mena pushes towards Popat and surrendering to the body of Mena, Hathibhai holds Popat's hand:

पोपट: पाछो मारो हाथ शेनो पकड़यो? ऐ छोड़ी दो नी.

हाथी: खरु कहं तो मारूं शरीर बस तमारी तरफज खेंचाय छे.

मेना: पण हमणां तो तमे ऐने िधक्कारता हता.

हाथी: हा िधक्कारु छुं. पण शरीरथी खेंचाया करूं छुं. [1]

Everybody is upset due to this blunder of Dr. Nagraj. Kokila has some idea about this. Mad in love with Kokila, Dr. Nagraj is ready to do anything to marry her. With the aim to resolve this blunder, Kokila takes this opportunity and gets ready to marry Dr. Nagraj provided he agrees to perform the operation. And the second act ends with the tune:

Ôसौनुं करो कल्याण, दयाळु ्रभु सौनुं करो कल्याणÔ [2]

In the third act also Rangalo draws the play to the end with the rhythm of 'ता ता थै थै ... ता ता थै थै. By communicating directly with the audience, Rangalo creates the curiosity in the audience:

रंगलो: नाटकनुं नाम Ôमेना-पोपटÔ छे. एटले एतो परणवा जोड़ए ज. पण आ

अमारा लेखक छे जरा िविचs एटले कंइनुं लाकडु कए मांकडे वळगाडे

ते कांइ कहेवाय नहीं. [3]

[1] Ref: Book/Text: Mena Popat: page 44: by C. C. Mehta

[2] Ibid: page ----- [3] Ibid: page 62, 63

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In the third act, with the help of Kokila, Hathibhai and Mena's heads are replaced at their original places. Also Kokila replaced the eyeballs of Popat Machchhar by grafting, which Dr. Nagraj experimented and exchanged. She also operated

Dr. Nagraj's head and replaced it with that of a donkey. At the end of the play, Mena & Popat and Dr. Kokila & Madhukar Machchhar decide to get married. On the other side, Kokila, again replaces Dr. Nagraj's head as it was, and declares the punishment for him that he should take his parents for the pilgrimage carrying them in 'Kavad' (bamboo lath borne on the shoulder with slings at both ends for carrying pitchers) to wash the sins as repentance.

कोकिला: मां बापने बदले एक बाजु मरघाभाई बेसशे अने बीजी बाजु हाथीभाई िबराजमान थशे.

मेना: नागराजना बे िपताौीओ.[1]

Thus Dr. Nagraj proceeds for the pilgrimage taking both the fathers in 'Kavad'. The play ends.

In the play, the playwright has kept in the centre the love affair of Nagraj & Kokikla. With its help he has created mockery of the ideas about love and impatience. Whereas, keeping in centre the character of Madhukar Machchhar, he has made fun of cruel professionalism persisting in the

[1] Ref: Book/Text: Mena Popat: page 75: by C. C. Mehta

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insurance business. The farce is being taken care of by suchsarcastically inspiring dialogues.

Thus, in 'Mena-Popat', we see pertinent & modern atmosphere in its subject. 'Mena-Popat' / 'Hathi-Ghoda' has become very special farce of C. C. Mehta by which he has incorporated the elements of Bhavai elements like Aavanu, alienation, mockery, flexible use of songs, music and dances.

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Chapter 2:

2) Mena- Gujarati - R. C. Parikh (1953)

२) मेनां गुजरी - र. छो. परीख (१९५३)

Rasiklal Chhotalal Parikh was a literary figure of 'Pandit Yug (Era)'. He was savant of Indian and Western theatre.

Devoted to bring up the present level of the Gujarati professional theatre, Rasikbhai wrote plays having virtue and literary values.

Rasikbhai was very much disturbed due to the elements of over entertainment and loss of literary values in the professional Gujarati theatre. He believed that people will be habituated to see the plays which will be presented before them. Keeping this idea in mind, he wrote plays which were away from the contemporary defects of the Gujarati professional theatre and were full with values of life. 'मेनां

गुजरी' is one such play.

The original short creation was having five scenes. Rasikbhai polished this small work and completed the full length script in 1953. The plot of the play 'मेनां गुजरी' he got from the ballad of 'गुजरीनो गरबो'. This small work he expanded in nine scenes and made it a full size creation. Rasikbhai calls 'मेनां गुजरी' an

acting play which is correct as he has prepared this play

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incorporating nonrealistic elements of the Bhavai format. To

express this dramatic form of folk format, 'आंगिक अभिनय',

'वाचिक अभिनय' and 'सात्विक अभिनय' is more frequently used but

'आहायर् अभिनय' – is less applied. Hence, for such a format the

acting capability of the actor becomes more important. That is

why the playwright declares his creation 'मेनां गुजरी' as an acting play. To maintain the regional flavour of the play he narrates the story of bold 'Gurjar Tribe'. The folk story is about the recognition of the 'Gurjari' – a Gurjar Lady – who is very beautiful bold and independent in nature.

In the play 'मेनां गुजरी', before the first scene, in the prologue, two scenes are presented. Its first scene showed the establishment and worship of 'इंिध्वज - Indra Dhwaja" (a symbol of Dramatic Art) by making round or square boundary lines around it depicting it to be the acting area. Entering at this time, the leader of the troupe – Nayak, makes the audience prepare for the play and introduces the play. In this full length play while acting as a Brahmin, Nayak also witnesses all the events like a 'Sutradhar'. He also appears like 'Granthik – मंिथकँ in our tradition.

We have in our tradition 'Granthik – मंिथकँ who acts, speaks dialogues and also sings legendary stories. The nayak of Bhavai is also like this 'Granthik – मंिथकँ only who narrates the story as also acts different characters. Thus, playwright has

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made mixture of 'Sutradhar' from Sanskrit plays and 'मंिथकँ from the "Aakhyan - आख्यान" tradition.

Playwright commences each act making sign of 'Javanika – जविनकाँ. In Bharat Natya Shastra, Javanika means 'a curtain which is held up front before the actors entering from the backstage'. This Javanika is removed on announcement from the back stage about the actor, time, place etc. The play starts when actors are seen on removal of Javanika.

Its mention is there in Sudhaben Desai's book named 'Bhavai' in which she says that 'like in Sanskrit plays, in traditional Bhavai also two actors hold the Javanika on the stage'. For example: In the 'छेलबटाऊनो वेश' two persons holding the Javanika sing the couplets during Aavanu of Chhelbatau:

घर घर बाजा घर घर तान

ऐसा हमारा िहंदुःतान [1]

Another example: 'कंसारानो वेश' - Kansari, holding two burning torches in hands comes out from the curtain (Javanika) hold by two persons and sings:

एई धीरे धीरे ठाकरां

धीरे सब कुछ होय

[1] Ref: Book: Bhavai: page 281: by Dr. Sudhaben Desai

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माली सींचे सो घड़ा

ऐ वण फळ नव होय. [1]

Javanika is also used in Bhavai vesh in the beginning, for which Dr. Krushnakant Kadakiya says: 'In Bhavai, Javanika is called 'Lachhori -लाछोरी'. It is used along with the other limited and simple properties of Bhavai'. [2]

As such, traditionally the beginning of the Bhavai vesh is commences with the custome of 'Chachar', 'Aavanu & Javanu' of lord Ganresh thereafter presenting systematically the 'हमणनो वेश', 'जूठणनो वेश' etc. But here, in the play 'मेनां गुजरी', the playwright R. C. Parikh starts the play with the lord Shiva's prayer which is given at the beginning of Bharat Natya Shastra i.e.

आङ्गकं भुवनं यः यवाचिकं सर्ववाङ्मयम् !

आहायं चन्तितारिदि तं नमुः सात्त्विकं विश्वम् !! [3]

And this first scene he calls: Javanika -1.

Thus the Nayak (actor), after the 'Nandi – नांदी' exits along with his assistants carrying the 'इन्द्रिध्वज - Indra Dhwaja" (a symbol of Dramatic Art). Making use of the dramatic symbolism, the writer has planned the prologue of the play. Later, after the dance, immediately the drama group gets

[1] Ref: Book: Bhavai: page 322: by Dr. Sudhaben Desai

[2] Ref:Book: Bhavavyanjata: page 52 : by Dr. Krushnakant kadakiya

[3] Ref:Book/Test: Mena Gujari: page 21: by R. C. Parikh.

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busy in the preparations of the characters they are playing in the drama and on getting delayed, nayak shows his presence of mind undertakes the responsibility of plot development for the play as it happens in Bhavai vesh.

In the traditional "जशमा ओडण नो वेश", along with the historical characters of king Siddharaj Jaysinh of Patan, local lads 'Rudiya' and 'Jashama' are added to create a fictional vesh. Earlier, Ramanbhai Nilkanth also had written a play called 'राड नो पवर्त' from the two couplets of 'लालजी मिणयारनो वेश'.

Similarly; this play is also developed from the folk story of 'गुजरीनो गरबो'. In the story, no other information is available except that 'Mena Gujari' belongs to the place Mandav Gadh. Here, the author tries to find the history of Mena Gujari from the the ballad of 'गुजरीनो गरबो'. Playwright makes the

introduction of Mandav Gadh to the audience through Nayak:

"मांडवगढ पासे गुजरी नामनुं गाम छे. मेनां ना पिताने आ गुजरी गामना

ठाकोर बनावीए. गोधनथी समृद्ध गुजरोना सहज शौथरुी भरेला, रजपपूताई
पामेला मांडवगढमां रहेता ठाकोरने शुरसी कहीए. मेनांनी न्हानी उंमरे िवधुर
थयेला पण पछी एकनी एक मेनांने लाडकोडथी उछेरी पत्नीनी ःमृित ताज़ी
राखता अने गढगोकुळना राजवी गणाता रेवंत गुजरोना नबीरा चंदारेवंतनी साथे
मेनांना लग्न करावी जीवननी कृताथर्ता मानता हता.” [1]

[1] Ref:Book/Test: Mena Gujar: page 26: by R. C. Parikh.

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R.C. Parikh has written this play after making detailed study about 'How Gurjars and Gurjaris were seen?' etc. He recreated the tradition by adding imaginary characters and taking utmost care about not having any inconsistency in the flow of the play.

We get the future indicating hints in the beginning of the vesh in traditional Bhavai, like in 'मणीबा सतीनो वेश', as per the orthodox royal family traditions / customs, Maniba got married in early child hood with a prince. She has been grown up with the conscious belief that she is married. To maintain her 'Satitva – सितत्व' Maniba has taken an oath that she will not look at any man other than her husband. Later gradually she started hating all the things which belong to male gender. In the beginning of the vesh, Maniba and her friends are praying the Goddess to give wishful blessings so that this situation does not go beyond reach i.e. Maniba is constantly remembering her husband 'Kuvaraji' and wishes that they meet as early as possible:

मणीबा करती पूजा

माता काळ का रे

माजी पूरो मननां कोड

बोले बाळका रे

माजी सात भाईओनी जोड़

माता काळ का रे

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माजी मन वांछित वर आपो

माता काळका रे [1]

At the end of the play, her wish which she made before Goddess Mahakali gets fulfilled. Husband Kunvaraji and wife Maniba at last meet.

R. C. Parikh actually starts the play through the scene of Mahakali Temple of Mandavagadh by Javanika -2. In the prayer, Mena and her friends are praising the Goddess that how she crushed the demons to death:

Ôमहाकाळी सत तारूं जे जाणे

सत तेनुं संभाव्य

गुजरी बाळाने दुःखने टाणे

महाकाळी रखेवाळो [2]

At the end of Javanika 2, Mena's father Shurasi Thakor blesses her in a sobbing tone while requesting Mahakalai that 'मागु शु जननी! थजो तुज समी आ िदकरी ताहरी' and says 'Ôबेटा जेने मां छे, अने जेने नथी, ते बधानी मा महाकाळी छे! एनु तने शरण हजो'. [3]

Thus, writer makes indication in the beginning about the last scene of the play in which Mena takes shelter in Goddess Mahakali. The writer reveals the future to the audience through Mena's prayer and her father's dialogues.

[1] Ref: Book: Bhavai: page 426: by Dr. Sudhaben Desai

[2] Ref:Book/Test: Mena Gujari: page 30: by R. C. Parikh.

[3] Ibid: page 41

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In traditional Bhavai, the actor in the process of keeping the plot of the play flexible applies new techniques through his acting talents. For example we can see the riddle solving dialogues between Kansara's wife 'Thatheri' and Fakir at the end of vesh "कंसारानो _____ वेश" :

ठठेरी (कंसारी): सांभळो उखाणा, उसका जवाब दो,

पत्थर मटी थड ूेमदा, भोजन करता गाय ढ

अडधु अंग फरे फुंदडी, एनु एठुं सौ कोई खाय.

फकीर: घंटी

ठठेरी: लंक लपेटण सीत हरण, नहीं लंकापित राय,

जे कारण कौरव हण्या, स्तर्ी अंगे सोहाय.

फकीर: चीर

ठठेरी: वेंत जेवडी वरखडी अने ढाल जेवडू फुल,

काचा फळजो उतरे पाकू थाए मूल.

फकीर: कुंभारनो चोक. [1]

The purpose of the presenting folk drama 'Bhavai' is to give entertainment and happiness to the audience. Either in response to the audience or to pass the time when the coartist need some more time in making the entry on the stage (if due to changing the costumes etc) such riddle game is played to keep the audience engaged and on getting the signal about the readiness of the co-artist to enter the stage, quickly they improvise the dialogues and continue with the

[1] Ref: Book: Bhavai ma Alienation: page 74: by Dr. Bhanuprasad Upadhyaya.

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story of the vesh. In the Bhavai vesh "कंसारानो वेश", the fakir on winning the riddle game kidnaps Thatheri (ठठेरी-Kansara's wife) because Kansara has cunningly stolen his deposited money. Looking at this act of his wife's kidnap, Kansaro feels deep grief. Whereas in the play 'Mena – Gujari', Mena's brother –in-law Hiraji and his friends and Mena's friends play the similar riddle game, in the beginning of the play when Hiraji has come to Mandavagadh for Mena's "Aanu – आणु" (ceremonial bringing of the bride to her father-in-law's house).

एक गुजरः एक उगे ने िबजो आथमे

एक खीले ने िबजु िव्हलाय,

एनो भेद जो जाणे गुज्जरी,

तो आपु लाख पसाय !

In reply Mitha says:

मीठा: सूरज उगे ने चांदो आथमे

कमळ खीले ने पोयणु िव्हलाय,

पण हैयानी वातडी

तम थी शु समझाय?

Thus GadhGokul group plays the game by asking them parallel questions in their reply:

मेना: एक ढमके ने बीजो हणहणे

एक हरखे ने बीजु रॉय,

आनो भेद जो जाणे गुज्जरा

तो तो जाणु के पाणी होय.

Mena's brother-in-law 'Hiraji' answer the riddle of Mena this way:

हीरजी: ढोल ढमके ने घोडो हणहणे

जोध हरखे ने राणी रॉय,

गुज्जर पाछो ना वळे

एनु काळजु वज्जर होय. [1]

R. C. Parikh making use of his creativity easily shows the freshly developed feelings between Reva & Hira (brother-in-law of Mena) and pure & innocent relationship between Bhabhi & Brother-in-law(दीयर) through the poetic puzzles.

"Writer also incorporated the verdure and intellectual playelements of the riddle belonging to the medieval period of Bhavai in the big text". [2]

As such the mood and the tendency of poetic riddles from 'कंसारानो वेश' and 'मेनां गुजरी' are opposite to each other even then, because of its dramatic application in the play as an important element of Bhavai, its importance is marked here. Mena's friends, Mitha, Reva plays the riddles with the Hiraji and his friends – who has come to Mandavagadh with Mena's "Aanu – आणु" (ceremonial bringing of the bride to her father-

[1] Ref:Book/Test: Mena Gujari: page 35: by R. C. Parikh.

[2] Ibid: page 18

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in-law's house). During the riddle game, Hiraji gets attracted to Mena's friend Reva hence requests Mena to provide more information about Reva. : Ôमारी मासीनी दीकरी बाहें, रेवा! गमती होय

तो वधाई मोकलीएँ. [1]

Hiraji replies in the embarrassing situation:

Ôभाभी मने तो रणरंग खेलवा गमे! परणवु अने पोचा थवु मने न पालवे.[1]

Instead of participating in the singing with the village girls, Hiraji shows his readiness to play brave / heroic Rasa (रास) with the village boys.

It is a specialty of the traditional Bhavai that the use of folk dance 'Rasa – रास' is seen in many veshas. In 'कानजी महाराजनो वेश', 'Kano Govalio' harasses 'Gopies' restraining their way.

'Gopies' request 'Kano' not to harass them but there is no effect on the behaviour of 'गोवाळ -(cowherds)'. In the vesh, this incidence is represented through Rasa (रास -circular dance accompanied by singing) played by 'Gopies (Girls of the cowherds cast)' and 'गोवाळ -(cowherds)':

गोपीओ: अमे मिहयारी गोकुळ गामनी

माथे लीधा छे दूधना माट

अमे मिहयारी गोकुळ गामनी

[1] Ref:Book/Test: Mena Gujari: page 36: by R. C. Parikh.

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गोवाळो: अमे गोवाळीया गामना

अमे हाथमां लीधी छे डांग

अमे गोवाळीया गामना [1]

In the play 'मेनां गुजरी' a different situation is seen. Here Hiraji who has come with Mena's "Aanu – आणु" (ceremonial bringing of the bride to her father-in-law's house) to carry home his Bhabhi Mena plans a Rasa (रास) with the youth of

Mandavgadh:

उग्यो उग्यो चांदिलयो उग्यो रे

जमे जमनाने कांठे रास

चांदिलयो उग्यो रे

गोप गोपीना टोळा उमटया

जइ उभा छे नटवर पास

In one such scene (Javanika 6), since morning Mena who has gone to see the military camp is going to be arrested by the emperor. Unknown to the situation, Mena's husband Chanda Revant and her brother-in-law Hiraji while waiting for all the ladies of Gadggokul, plays rasa to pass the time:

[1] Ref: Book: Bhavai: page 460: by Dr. Sudhaben Desai

[2] Ref:Book/Test: Mena Gujari: page 37: by R. C. Parikh.

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गोकुळना युवानो: हे एकवार माता डोल्या रे माता, एकवार डू:खे डोल्या

ऐ म्हेणा ना वेणो बोल्या रे माता, म्हेणा ना वेणो बोल्या!

हे पारको भूमि चांपे हों दीकरा! पारको भूमि चांपे

हे आवडो शाने कांपे हों दीकरा! आवडो शाने कांपे?[1]

With the above emotional couplets, writer is hinting towards the future calamity. The rasa also suggests the systematic & brave valour the youth of the Gadhgokul will have to show. The friends of Mena – Mitha, Reva etc are requesting Hiraji to take care of Mena while seeing her off.

'हीराजी, अमारा मेनां बाने साचवजो! आ अमारू रतन हवे तमारू थयु! माणेक

सरखु मोतीडू, मेनां नारी रतन, उजाळशेरे ज्यां जशे, जीवथी करजो जतन![2]

Here, the writer has expressed the feelings of Mena's friends through the poetic couplets ÔदोहरोÕ.

We always go to God at the time of difficulties, we pray, we go to his refuge because of our faith, our confidence towards him as he provides us with the inner strength due to which we could find some way to come out of the difficulties. In traditional Bhavai, it is seen that efforts are made to make the personal faith more strong. Like in 'Ôजूठण नो वेशÔ', Juthan turns Fakir as he could not bear the separation of his wife when she

[1] Ref:Book/Test: Mena Gujari: page 73: by R. C. Parikh.

[2] Ibid: page 39

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leaves him. At the end of the act, Goddess Amba only guards him. Symbolizing the Hindu-Muslim unity in this vesh, it is convicted that 'Ishwar & Allah' are not separate but one and getting this confidence; the cast factionalism does not intervene with Juthan.

जूठण: मांनो संघ सलामत

संघवी सलामत

आखु गाम सलामत

मानो गोख सलामत [1]

In the play 'भेनां गुजरी', Mena's father Shurasi, shows strong desire before Goddess Maha Kali that his daughter Mena should be like the Goddess. At the end of the play, Mena is to take shelter (or submit herself to) of Goddess Mahakali after leaving Gadhgokul. Thus, very appropriately the writer gives indication of the end in the beginning of the play through a prayer:

शूरसी: काळिमां! जननी चराचर तणी, विश्वंभरा देवी हे!

संहारे पण देखाता तुज दया, िष्टा महा िचंतको!

एवी अदभूत इश्वरी तुज कला सवेर् रसोनी भरी!

मागुं शुं जननी! थजो तुज समी आ िदकरी ताहरी! [2]

In folk drama Bhavai, Rangalo is present throughout the Vesh. He observes all happenings of vesh with the feeling of a silent spectator and making use of his presence of mind,

[1] Ref: Book: Bhavai: page 231: by Dr. Sudhaben Desai

[2] Ref:Book/Test: Mena Gujari: page 41: by R. C. Parikh.

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comments on the situation to advance the play. In the play 'मेनां गुजरी' also, the playwright has made the Brahmin priest responsible for the advancement of the play who remains a silent witness in the scenes and connects them as required. that's why, Mena's father Shurasi tells the Brahmin "गुरु महाराज!

मारा जीवनना साक्षी छो! हवे मेनाना जीवनना साक्षी बनाशो?"[1]

Brahmin priest accepts the command and his presence is seen in all the scenes i.e. when Mena is at her in laws house of Gadhgokul, while going to the military camp, when Gujaries are imprisoned by the emperor, Mena last time leaves Gadhgokul etc. Thus the presence of the Brahmin priest at various places helps in advancement of the play.

The mention of seasonal cycle is seen in Bhavai also. In the

vesh 'छेलबटाउ लालबटाउनो वेश', Chhelbatau and the queen

Mohana are in love. Forgetting the duty, Chhelbatau – a Government official of Delhi emperor, showing negligence in his work is spending time in love talk with the queen of Ahmednagar. Knowing about this irresponsible act, the Delhi emperor sends 'पेग ढ (government messenger) to

Ahmednagar with an order to arrest Chhelbatau. Peg arrests Chhelbatau. When he is about to leave with Peg as a prisoner

/ offender, his lover Mohana requests him not to go and confesses before him that she cannot live without him. She also says that the time of 12 months which she has passed

[1] Ref:Book/Test: Mena Gujari: page 41: by R. C. Parikh.

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with him will be her happiest time ever. She tries all sorts of tricks to tempt him not to go. Chhelbatau also assures her that he will return very soon and gives her confidence for enjoyable life together again.

छेलबटाउः फागण मासे चालशुं, आवी वसंतनी रत,

अबील गुलाल उडाडशुं, नारी करशे नरत.

मोहनाः फागण केम दउं चालवा रे, सुणो मारा कंथ,

अबील गुलाल उडाडशुं, ने रमशुं मास वसंत

जीरे जीरे रहोने बटाउजी.[1]

In the beginning of Javanika 3, as per the orders of Shurasi Thakor, Brahmin Pujari is practicing priesthood in Gadhgokul. Taking bath in river Yamuna in the early morning, he has come to Krishna Temple and while strolling outside the temple, and connects the plot of the play. He himself plays various roles of Nayak, Actor, Sutradhar, and Priest along with that of a Brahmin. Mena has almost completed a year in Gadhgokul and has adjusted her with the Gadhgokul's life style. Brahmin suggests this by singing a seasonal song to the audience:

ृाहमणः वसंत केरी पंचमी, जीरण पान खरंत,

कुंपळ झीणी फूटती जगदम्बा िवलसंत!

[1] Ref: Book: Bhavai: page 297: by Dr. Sudhaben Desai

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मिहयर वास पूरो थयो, सासिरये शोभाय

मेनां राणी मलपता, जीव सौना हरखाय

फागण फोरमनी भरी केशुडे रंगाय

दुगार् आठमने िदने गुजरीओ हरखाय! [1]

In the play, the playwright by presenting the above song through Brahmin, makes indication about various seasonal description and with that gives an idea of the passage of time in the play. Thus in 'छेलबटाउ लालबटाउनो वेश' and in 'मेनां गुजरी' we can see both the incidences are described in continuous present tense.

In the Bhavai vesh, the age of the character and difference of opinions amongst characters in their present life are projected. For example in 'Kajoda no Vesh', sarcastic remark is made on the deep rooted social customs. In this vesh, 'Thakor' is of child's age and his wife 'Thakarana' is of bigger age. Thus a 'MISMATCH' is created. Naturally there will be a vast difference in their thinking due to this very reason they have arguments on a word 'disgrace'. Here 'Thakarana' explains her pain of this mismatch before the God. She expresses her anguish to God and at this point of time Rangalo enters and asks her:

रंगलो: भाभीजी तमे िशद आव्या छो?

[1] Ref:Book/Test: Mena Gujari: page 42: by R. C. Parikh.

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She naturally expresses self hatred for the Thakor and says: 'ओअमे तो ठाकोरनुं वगोणु करवा आव्या छीएओ'. Due to his small age her husband is unable to understand the seriousness of the topic and he starts quarreling with his wife 'Thakarana'. We can realize here that how an age of a person plays a major role in understanding the life in a better way as it brings in

experience and maturity in day to day life.

ठाकोर: रंगला, ऐ कयां कयां वगोवशे?

रंगलो: भाभीजी तमे ठाकोरने कयां कयां वगोवाशो?

ठकराणा: शेरी वच्चे, पोळ वच्चे, सरखी सिहयरो साथे पाणी भरवा

जइशुं त्यां बधेय वगोवशुं.

ठाकोर: तो अमे गाम वच्चे, चोरामां बेसी सरखा भाईबंधो साथे कसुंबा

पाणी लेता होइशुं त्यां वगोवशुं, [1]

In the play 'मेनां गुजरी', women of all age get together for fetching water at the village well of Gadhgokul and in between they talk on different topics of their interest. The author Rasikbhai has created light atmosphere through dialogues between them on the topic of 'Valamiya- वालिमया (beloved)' between women of two age groups – one 'young' and the other 'old aged'. Through this very episode the writer gives a hint to the spectators that after marriage Mena and her friends are now well settled in their personal lives, and have adjusted in their daily routine activities.

[1] Ref: Book: Bhavai: page 379: by Dr. Sudhaben Desai
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अमथी काकी: अली रूपा? कया वालिमया माटे मोगरा चूटे छे?

रूपा: अमथी काकी, बळ्यू तमे घरडा थया तो ये तमारी

मँकरी करवानी टेव न गई!

अमथीकाकी: अमारा समामां तो किवओने ये न सूझे एवुं थतुं. तमे

आजकालनी बधी डाहयलीओ थई गईओ छो!

रूपा: अमथीकाकी, तमे नाना हता त्यारे कया वालिमया माटे

फुल चूटता?

अमथीकाकी: एनुं तारे शुं काम छे? अमे जे कयुरं ऐ कयुरं, पण अमारो

समो जुदो.....[1]

The way in Bhavai the colloquial language (which the people can understand or enjoy) is used, the same way, R. C. Parikh has also incorporated the local language used in day to day conversation which adds regional colour to the play.

The use of dramatic experiments has also been seen during Bhavai performance. In Ôमिणबा सतीनो वेशÔ, in attempt of catching hold of the prince, a misunderstanding is created by a character 'Rupali' who is a flirt and is of a loose character. Unaware of reality, Dhirajsing Bha gives exile to the prince even then Rupali does not leave to chase the prince. She under the disguise of a saint tries to flirt with the prince and gets defeated due to Badar – a friend of the prince. To get rid of Rupli, the prince and Badar are moving from one place to [1] Ref:Book/Test: Mena Gujar: page 45: by R. C. Parikh.

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another. In the process they arrive at Maniba's garden. The princess Maniba, lashes them with the whip in the impression that they are wanderers but regrets and asks to forgive on realising that he is her husband:

मिणबा: (कुंवरजीने पगे पडता) मने माफ करो, कुंवरजी,

अजाणता जे थड गयुं तेथी हूं शरमे बळी मरूं छुं. [1]

At the end of the vesh, 'Kuarji'– the prince and 'Maniba' – the princess gets married.

As to the event in Ôमिणबा सतीनो वेशÔ, we can see totally opposite dramati situation in 'मेनां गुजरी' (in Javanika 3). The village women of Gadhgokul, during their chat while fetching water from the well, talks about the military camp of the

emperor:

रूपा: िदल्हीना बादशाहनी छावणीनो आपणां गढनी पासे

बागमां पड़ाव थयो छे! [2]

Showing doubt in the information, Shobha says: ँना! ते बादशाह

आपणा गामने घेरो घालवा आवेछे. To end the confusion about it,

Roopa says: ँना ना एतो काबुलथी आवेछे ने िदल्ही जाय छे. Mena has

also heard praises about the military camp from her brother-

[1] Ref: Book: Bhavai: page 443: by Dr. Sudhaben Desai

[2] Ref: Book/Test: Mena Gujari: page 47: by R. C. Parikh.

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in-law Hiraji. Listening to the story about the military camp and becoming anxious, Mena, Roopa, Shobha etc decide to go to see the military camp:

मेनां: िदयर ते मारो लाडको,

लाव्यो नवतर वात

जोई बादशाहनी छावणी

त्यारे थाशे जीव िनरांत

कौतुक करो कोड तो

जाग्यो िदल मोझार

केम करी सखी पुरवो

ऐमां िवघ्न होय हझार [1]

This is a centre point of the play. In the last two lines of the stanza, the playwright has suggestively crafted the future clash of Mena and her friends with Emperor and his troupe. Here seeds are sown for the dramatic moments of the play. We have many examples of investigation and cross checking

in Bhavai like in Ôमिणबा सतीनो वेशÔ. In the vesh, the person who is beaten with hunter turns out to be her (Maniba's) husband (Kuarji) hence she apologizes to him. Also, she clarifies that the reason behind this action, is her oath: 'not see face of any male person except her husband'.

[1] Ref:Book/Test: Mena Gujar: page 48: by R. C. Parikh.

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To cross check the truthfulness of Maniba's statement, Kuar and Baghar interrogates her:

कुंवर: कुंवरी तमे जे करत कयुं ते ठीक तो नथीज कयुं. राजाना

दीकरी छो तेथी आम वाट जता वटेमागुर्ने कोरडे मराय के?

मणीबा: माफ करो, आ खोळो पाथयोर्.

कुंवर: अमारुं मन तो अहींथी सावज उठी गयुं तुं, पण

बाघर: जवा दो ने बापु, हूं तो हजीय कहूं छुं, अहीं मार खाईने पड़ी

रेवामां माल नथी, ऐना करतां पेली रुपाळी शुं खोटी?

मणीबा: (आश्चयर्थी) ऐ रुपाळी कोण छे, बाघरजी? शुं कुंवरजीनुं मन

कशे बीजे लागेलुंछे?

बाघर: एटलामां इषार् थई के कुंवरीबा ! अरे एम िदल बीजे लागेलुं होत

तो आम मार खावा अहीं आवत? [1]

On getting assurance for Maniba about her "Satitva- सतीत्व (chastity and fidelity to husband)", kunvarji forgives her and again their marriage is arranged. "During the marriage ceremony, Maniba remembers about the physical touch of Fakir. Though this happened during her unconsciousness, she fills guilty about it and due to its mental knot, and thinking it as a sin commits suicide. Kunvarji also ends his life seeing this. Thus, the extremity of the custom of Sati and its faith is

shown through the character of Maniba". [2]

[1] Ref: Book: Bhavai: page 443: by Dr. Sudhaben Desai

[2] Ref: Book: Bhavai ma Alienation: page 40, 41: by Dr. Bhanuprasad Upadhyaya.

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Making use of their intelligence, Mena and her friends are trying to gain confidence of Brahmin whereas on the other hand Brahmin is worried that are these girls capable of bravely handling and facing the unforeseen situation in the Military camp and can they come out of it? For this doubt, he is checking their confidence by interrogating them. When fully satisfied, takes a decision to allow them to see the military camp of the emperor:

ब्राह्मण : जाव मावडीओ जाव! [1]

In the Bhavai vesh, simile (the figure of speech) is used either to praise or to condemn somebody, like in 'जशमा ओडणनो वेश', Jashama's husband 'Rudiyo' is ugly looking, hence Jashama's mother makes comparison between beautiful 'Jashama' and that of her beloved husband 'Rudiyo' with this simile:

ओडण: िदकरी, तु चाँदनो टुकडो ने ई तो अमावसनी रात. [2]

Here in the play, all the girls who are willing to see the emperor's military camp are busy in decorating themselves. They are discussing amongst themselves about the ornaments and dresses which they should put on and during their chat on getting the mention of "Odan-ओडण", Shobha compares him with rainy dark clouds:

शोभा: ओके काळी कामळ शोभती, जाणे बीजलीऐ ओढ्या मेघ रे. [3]

[1] Ref:Book/Test: Mena Gujari: page 53: by R. C. Parikh.

[2] Ref: Book: Bhavai: page 408: by Dr. Sudhaben Desai

[3] Ref:Book/Test: Mena Gujari: page 54: by R. C. Parikh.

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In Bhavai, the details about the plot are directly conveyed to the audience. Nothing is hidden from them. In 'अडवा वाणीया नो वेश', though Teja is married, she makes love relation with other male person i.e Zando which is not approved by the society. The assembly of leading men from society intervenes in Zanda and Tejas's relations and beats 'Zando' etc etc. The actor who is playing the role of 'Zando' is carrying the play further by narrating all such stories. Here, the unnecessary presentation of the action is avoided and only necessary narration of the action helps in carrying the plot further in the vesh. This is done because, in traditional plays, instead of creating curiosity, eagerness and fear in the mind of the audience, the whole story is presented in a lighter mood with a view that there is no adverse psychological reaction and they can view the play with an impartial attitude.

झंडो: महाजन मन विचार करे

झूलणको घालो घात जी,

आशक झूलण युं के' तारे

सब लेख साहेबके हाथ जी. ताक थैया थैया

The people having orthodox attitude beats Zando who is muslim:

तेजा: मांजन उठयुं मारवा रे, हाथे लीधी रे ईट

लाल झंडाने न मारशो रे, मारे पुरव जनमनी ूीत. [1]

[1] Ref: Book: Bhavai ma Alienation: page 71: by Dr. Bhanuprasad Upadhyaya.

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In the play, the character itself is explaining the action. The character in the dialogue seizes to be character he is playing and becomes Sutradhar. In this play the Brahmin Priest is a connecting link between the actor and the audience who

advances the play by his direction as he is present in each of the scenes. He advances the plot by avoiding the unnecessary action and only making its mention about it.

For example, in Javanika – 4, there is difference of opinion between Mena and her mother-in-law about visiting the military camp. This could unnecessarily increase the play time if this is shown in the play, however, only by making its indication, the playwright has very beautifully put the dialogues through Brahmin which expresses the ideas of both – the Mena and her mother-in-law.

ःहमणः के मेनां राणी महीं जमावे, पूछे सासूबाई रे

शणगारो आ केम सज्या छे, शी छे आज नवाई रे?

छावणी मांही मही वेचवाने, सिंहयर साथे जावुं रे

जावानुं ना काम तमारु, रेवतना वहुआरु रे

सासू वायार् वहु ना माने, मही वेचवाने जाय रे

चली गुजरीओ रुमझुम करती, वीजळीनो चमकार रे.[1]

Later in the play, in Javanika six, the playwright avoids the unnecessary action during the fight and describes about the battle and its related events through the Brahmin who is the witness of the scene:

[1] Ref:Book/Test: Mena Gujar: page 55: by R. C. Parikh.

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ःहमणः के हीरियो ने चंिदयो, राजा सांभळो हमारी बात रे

के पहेलो ते घाव तमे करो बादशा अमे तमारी रैयत रे

के पहेलो ते घाव बादशाहे कीधो, गुजर लँकर मांहय रे

के हीरिओ ने चंिदयो गुःसे थयो जेम बकरामां पडीया वाघ रे ...[1]

In Javanika seven, Mena decides to fight herself when she saw her brother-in-law getting weak during the fight. Like in

traditional Bhavai, the Brahmin, who is playing different roles, becomes Barot (बारीट ढ a caste who is known to sing patriotic songs during the war to encourage the warriors) and narrates the ongoing battle events:

शिर मुंडमाल, अिरकाल, गुजर अडग

हरहर कहे सुभट, धमधम चढन ःवरग.....

आभ भरपूर, वादळ चढे घूल

दीखत निह को समरांगणनो सुभग.....देख रणरंग.[2]

The playwright R. C. Parikh, through the tool of alienation avoids unnecessary action in the play. Here, advancement of the play is made by Brahmin who only focuses the useful and appropriate events of the play.

In Javanika 4, Shobha, Rupa etc are on the way to see the

[1] Ref:Book/Test: Mena Gujar: page 76: by R. C. Parikh.

[2] Ibid: page 78

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military camp of the emperor. Knowing about the indifference between Mena and her mother-in-law, Mena's friends get upset. Meanwhile, Mena on the way realises that she has forgotten Poniard and chaste box at home hence she refuses to visit the camp.

मेनां: हुं अहीया अंबावाडीमां तमारी वाट जोऊ छुं [1]

Thus, seeing all her friends leaving the camp keeping her alone, Mena feels very sad. Solitary Mena is curiously waiting for her friends to return. Whereas in Bhavai "मणीबा सतीनो वेश", princess Maniba while becoming young, becomes curious to see and meet her husband 'Kuvarji'. As she has seen her husband for years hence she tells about it to her friends that "एकला नथी रहेवातु ने िदल बळीने राख थाय छे". Thus, Maniba expresses her intact love for her husband in this song:

मणीबा: तमे गया अमने भूली रे

वागे हैया माँहे शूळी रे

कुंवरजी प्यारा

अमने भोजनीयां न भावे रे

अमने सेजलडी सतावे रे

चित्त हरनारा [2]

In the play, Mena is nervous as she could not visit the military camp. She expresses her love and worry about her friend's

[1] Ref:Book/Test: Mena Gujar: page 58: by R. C. Parikh.

[2] Ref: Book: Bhavai: page 430: by Dr. Sudhaben Desai

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safety through this song:

मेनां: साहेली मही वेचीने, पाछी वहेली आव्य

मेनां ऊभी एकली, एकलडी मुंझाय!.....

मनमां मुंझवण ऐ मने! शुं थाशे िकसार?

माथे शावितको हशे? (तट:थताथी) भावी ना मीटनार! [1]

Through this incident, playwright explores the inner conflict of the character through the song and exposes Mena's hidden personality and also manifests the inner sensitivity and delicacy of Mena.

In traditional Bhavai, human emotions are depicted through songs as in Ôमिणबा सतीनो वेशÕ, Maniba is playing in the garden with her friends, in the mean time, a snake bites her she falls unconscious. A fakir is brought to extract the poison from her body. Here the life saver fakir gets madly attracted towards Maniba and proposes her for marriage.

फकीर: अमे घेला थया तारा रूपने,

रे अली राजकुमारी!

हवे भागो अमारी भुखने

रे अली राजकुमारी!

थईक थईक था थईक. [2]

[1] Ref:Book/Test: Mena Gujari: page 59: by R. C. Parikh.

[2] Ref: Book: Bhavai: page 429: by Dr. Sudhaben Desai

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In the play 'Mena Gujari', Mena is not going with her friends to see the military camp of the emperor but is waiting near the mango-grove where she saw emperor's soldiers arresting and dragging her friend Reva in the camp hence she is distressed. In a short while, the prince appears on horse before her and attracted towards her beauty praises her:

शहजादो: कया िदलकशी! कया है खूबी!

कया खूब रूई खुशनुमाइ

खूबसूरती कया बनी

दीठी न ऐसी िदलरूबाइ [1]

In the traditional Bhavai vesh, many a times, we can also see the union of various languages. This is done to bring the local flavour in the Bhavai presentation to make it popular. As Bhavai form is very old so it has got influence of many languages. A different colour is added with the help of such languages. We can see amalgamation of Urdu & Gujarati language in the "Zanda-Zulan no Vesh – झंडा झूलण नो वेश".

Zando and zulan prays khuda (खुदा) to bless them for their love and respect to remain intact for many births:

झंडो: टाळ्या ना टळे लेख देखो शास्त्र की रीत

पेला भवका संबंध है, उस से हों गई ूीत

ताक थैया थैया....

[1] Ref:Book/Test: Mena Gujari: page 60: by R. C. Parikh.

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तेजा: तेजल पाणीडा संचयार् रे, घडुप घुघरमाय

रक्षा करो जळ देवता, तेजल नानेरु बाळ

वेला घर आवाजो झंडा...

झंडो: पाणी जाओ मगन से, मनमां धारो धीर

तेरे तो रखवाल है, दाता दवल पीर

ताक थैया थैया....[1]

Arguments take place between Mena and the Mughal prince in the military camp. To make them understand their languages, a special dialect is designed by the writer which is known as 'Rekhato – रेखतो'. "This is designed in such a way as if words of one language are poured in other language. 'Rekhtan' means 'to pour'. 'Zabani Rekhata' means 'mixed language'. Urdu language has been born from such mixture of languages so it is called 'Rekhata'. The Islamic scholars call this language as 'Gujari' dialect". [2]

शाहजादो / बादशाह: कह िकिस देशसे आंइ, कह िकिस गांव रहना?

कह िकिस कोमकी नारी, कअजी नाम क्या अपना?

मेनां: मांडवगढनी दीकरी, बड गुज्जरनी जात

गढ गोकुळमां परणीयां, रेवत गुज्जर नात!

चंदा पुरुषना घरनी नारी, मेनां मारु नाम

समझ समझ के बादशाह, बात करो न हराम. [3]

[1] Ref: Book: Bhavai: page 259: by Dr. Sudhaben Desai

[2] Ref:Book/Test: Mena Gujari: page 60: by R. C. Parikh.

[3] Ibid: page 64

The prince is so attracted to Mena that he declares his wish to make her the queen. Getting extremely angry with this offer of the prince, humiliate him in the clear words:

मेनां: लाज शरम तें मुकी बादशाह! हूं परणेली नार!

इंसान मटी हेवान थयो तुं, होय न अदकी गाळ! [1]

As in the play 'the emperor', so in the Bhavai ॐमिणबा सतीनो वेशॐ, 'the fakir' is chasing Maniba demanding from her for sexual pleasure.

फकीर: अमे घेला थया तारा रुपने,

रे अली राजकुंवरी

हवे भागो अमारी भुखने,

रे अली राजकुंवरी

Here Maniba informs to the Fakir that she is a sacred Indian Woman:

मिणबा: अल्या अमे मिणबा सती, फकीरडा !

केॐवाईये मिणबा सती जी रे.

अल्या हवे न फेरवाय मित, फकीरडा!

फेरवाय ना मित जी रे. [2]

[1] Ref:Book/Test: Mena Gujari: page 66: by R. C. Parikh.

[2] Ref: Book: Bhavai: page 429: by Dr. Sudhaben Desai

Thus, character of Maniba in Bhavai and that of Mena in the play revolts against the bad intensions of other man than her own husband and she is successfully shown protecting herself. Further in the play, the emperor knows about the brave nature of the Gurjars. He has kidnapped Mena and her friends, but thinking about the havoc that will be created by

the Gurjars, he orders to move the military camp from Gadhgokul and to march for Delhi.

Asait Thakur (असाइत ठकएठाकुर) the originator of the traditional Bhavai, for safely brings back Hemala Patel's (हेमाळा पटेल) daughter 'Ganga', who is like her own daughter. For this he pleases Jahanjroz (जहानजरोझ) the governor of the mughal emperor 'Allauddin Khilaji (अल्लाउद्दीन खिलजी)", with his lyrical singing of the melodious songs and gets released 'Ganga'. In the same manner in the play, the Brahmin priest, as he has given promise to Mena's father, enters the military camp to protect Mena and on getting caught becomes cook.

In the traditional Bhavai "छेल बटाऊनो वेश", Chhelbatau invites the queen and her cavalry for dinner. During the dinner, the dialogues between Peg and Chhelbatau attract attention of the invitees and make the atmosphere humorous:

पेग: वो तो नहीं खाते

छेल: उसकु कुछ बक्सीस दो, सूरत शेर दे दो.

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पेग; जाओ तुमको सूरत शेर िदिया साले भीख मंग खाओ. वो

तो निह लेते.

छेल: सबकु मार भगाओ.

पेग: भगा िदिया. [1]

The writer R. C. Parikh, bringing joy of Bhavai in the play by deliberately showing the priest Brahmin (now acting as a cook) behave like a mad person during his conversation with the soldier, during the dinner scene. Here, he deliberately behaves very cautiously before the soldier as no doubt should be created for him in soldier's mind.

ब्राह्मणः साहेबान् सिपाही मोटा !

मैं अरज करूँ हे छोटा !

रसोई बहोत बनाई अच्छी

खाती नहीं ये गुज्जर बच्ची.

Brahmin also warns the soldier against emperor by saying:

बादशाहका फरमान हुआ है, आप और हम भी भूखे हैं,

मेना गुजरी ना खाये जो, तेरा मेरा शिर जाये तो. [2]

The playwright brings some lightness of laughter in the play which is becoming serious through the dialogues between the soldier and the Brahmin.

In the traditional Bhavai, we also get examples of the

[1] Ref: Book: Bhavai: page 288: by Dr. Sudhaben Desai

[2] Ref:Book/Test: Mena Gujar: page 71: by R. C. Parikh.

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sentiment of bravery (वीर रस) like in “विको सिंसोदियानो वेश”, the

Chittod king has declared war against the emperor of Delhi.

Though the defeat of Chittod was sure during the war, as a last resort, the Mewad king entrusts an important responsibility to ‘Viko’ at the crucial time and has sent him to the war field. He has asked him to make the elephant injured on which the Delhi emperor is sitting. ‘Viko’ jumped into the war and became successful in making the elephant wounded due to which the victory of Chittod became certain.

दीवानजी: माका राजाणीने माका ऊपर कागद लिख दीयो

अने ते आईओ अने लड़ाईमां गीयो,

हाथीरा मावधरो शीस काप्यो अने

हाथीना गंडःथळमें सांग मारी हाथी

हटा दीयो अने माका राणाजिरी जीत वानी[1]

In the play, Brahmin tactfully informs the soldier about the vow (religious observance) of Mena and tells him that she will take her meals only after offering the food to goddess Mahakali in Gadhgokul. Thus he makes arrangement for Mena to go to Gadhgokul:

मेनां: ्राह्मण वीरा तने वीनवुं, जाजे गढ मोझार,

हीरिया िदयरने आपजे, मारा संदेशानो सार!

[1] Ref: Book: Bhavai: page 109: by Dr. Sudhaben Desai

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व्हेलो व्हेलो आवाजे, बांधीने तलवार

मोडु जो थाशे तने, तो छेवटना झवार! [1]

Like in folk drama Bhavai, 'Viko' on advise of the king, at the crucial moment jumps into the war and shows his bravery, in the same manner the Brahmin becoming the messenger of Mena, very cleverly escapes from the military camp of the Emperor and informs to Mena's brother-in-law –Hiraji and the citizens of Gadhgokul that their wives are imprisoned by the emperor. Knowing this, whole village gets furious and all the Gurjars prepares themselves to fight with the emperor. Hiraji takes with him all the brave villagers to attack the military camp.

हीराजी: ॐके ताणीने बाँधो तंगडो ने ढीली मेलो लगाम रे!

के शूरा होय सो संग चलोने, नही कायरका काम रे!ॐ

िबजा गुजरो: ॐके केसिरया भई वाघा प्हेरो ने हों जाव लाल गुलाल रे!ॐ

हीराजी: ॐके िदल्ही जीतीने घेर आवुं तो रेवत मारुं नाम रे!ॐ [2]

Thus, the writer through presence of Brahmin in each scene and his testimony takes the play to its climax.

In Javanika seven, nine lakh Gujjars declares war against 92 lakh soldiers of the emperor before he reaches Delhi. On one

side in the prison, Mena has got lustre (brightness; vigour; heroic spirit) on her face by worshipping Goddess Kalimata.

The emperor during the fight is astonished to see Mena's

[1] Ref:Book/Test: Mena Gujar: page 72: by R. C. Parikh.

[1] Ibid: Page 75, 76

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virtuous lustre and getting self realisation releases Mena and gives respectful farewell along with her brother-in-law Hiraji.

Ôके तमारी गुजरी तमने सुंपी गुजरी हमारी बेन रेÔ [1]

There is no subplot within Bhavai vesh as such. But we see in Ôमिणबा सतीनो वेशÔ that 'Rupali' tries to flirt with the prince. The prince getting disgusted with her, leaves her to Baghar's company and exits. Rupali then sets her eyes on Bahghar and sings:

रुपाळी: अरे बाघजीर्, आम आवोने.

आवो बाघराजी आवोने

वात संभळावूं

रूडी रूडी वात संभळावूं!

बाघर: केम कुंवरजीए पडतां मेल्यां एटले बाघरजीने वळ ग्या खरू ने?

रुपाळी: एवुं केवुं बोलो छो, बाघरजी? जुओने हुं रुपाळी नथी?

बाघर: रुपाळी तो छे:तो. रांड पण नखराळी छे ते तने कोण संघरशे? [2]

Here, Baghar also gets disgusted with her but she continues to follow them everywhere only to be caught by them in a vesh of a saint. Rupali feels helpless and gets dejected. And the plot continues with the main story. Rasikbhai has also tried to stick with the main story in the play 'Mena Gujar'. He

[1] Ref:Book/Test: Mena Gujar: page 80: by R. C. Parikh.

[2] Ref: Book: Bhavai: page 433: by Dr. Sudhaben Desai

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carries the sprouted love affair between Reva and Hiraji in

Mandavgadh to the Gadhgokul and at the end of Javanika seven suggests dramatically that after the war, Reva comments suicide by jumping in Yamuna River. This episode seems a mismatch in the whole play.

Her, on checking its reason it seems that, initially Reva is attracted towards Hiraji but later there is no mention in the play which reveals that her attraction has changed into her love for Hiraji. Hence, we do not get any specific direction for their love in the play. So, except for the accidental happening about Reva jumping in the river, we do not get any reason for her act. Thus the playwright proceeds further towards the dramatic development of the play leaving aside calamity about Reva unclear.

Further in Javanika eight of the play, the priest informs about the victorious Gurjars before Mena's mother-in-law 'Ujalaba', 'Amathikaki', etc and pacifies all the waiting villagers. He also informs about the martyr of 'Shursinh Thakor' while saving the life of son-in-law. Displeased with this act of Mena, her mother-in-law 'Ujalaba', evokes suspicion in the audience about the welcome of Mena at her home and prepares them for the last scene.

In the last scene, in the Gadhgokul, flowers & leaves decoration is done to celebrate the victory. There is ceremonial atmosphere in Gadhgokul. All are blessing and

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greeting each other. Mena also proceeds to get blessings from her mother-in-law but Ujalaba takes her legs back and taunts Mena as 'Emperor's wife - बादशाहनी बीवी'. Mena clarifies that Goddess Kalimata is her witness; even then her mother-in-law doesn't listen to her. Mena feels offended.

मेनां: बादशाहनी बीवी? ओ जोगमाया! तु मारुं सत जाणे छे. िदयरीआ, हूं जाऊ छुं. तमारा भाईने केओजो के मेनां तमारु कुळ हीणु नहीं करे! [1]

Thus she finally departs saying last goodbye to Gadhgokul and proceeds for Pavagadh. The Brahmin concludes the play with the couplets from ballad of 'गुजरीनो गरबो'

ब्राह्मणः ओके त्यांथी गुजरी चालीआ ने गया ते पावागढ़ रे

के पावा ते गढ़मां अलोप हों गई महाकाळी कहेवाय रे [2]

This way, R. C. Parikh pinpoints towards the present conservative and rigid society and he accomplish through Mena's act of leaving her house that there is no place for the human values in the worldly society.

[1] Ref:Book/Test: Mena Gujarati: page 86: by R. C. Parikh.

[2] Ibid: page 87

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Chapter 2:

3) Hoholika - C. C. Mehta (1957)

३) होहोलिका - चं. ची. महेता (१९५७)

'Hoholika – होहोलिका' is a one act play which is written making use of folk drama Bhavai. The playwright has clearly indicated in the preface that "This play, when performed in farcical style, gives more pleasure". The western drama also influenced Gujarati theatre along with the Indian theatre of other regions. Similarly, the addition of the farcical style which was born in France during 17th century is also seen in the Gujarati professional theatre. It was the main tool of entertainment for the lower strata of the Indian society, hence our actors and directors adopted its use in the traditional acting style for its over entertaining elements. The able and genius playwright like C. C. Mehta applied this farcical style in his creations of 'Mena-Popat' and 'Hoholika' to project human weaknesses and pretentiousness more predominantly through satirical, humorous and clever dialogues.

Scholar of Indo-Western plays, C. C. Mehta has made memorable contribution on Gujarati Theatre. C.C. Mehta is writer of Gandhi Era. Drastic changes are observed in the fields of theatre and mass entertainment. This was the rising time of the amateur theatre which was challenging the then professional theatre as also it was a time of increasing

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attraction for cinema. During this time only, the amateur playwrights made progress towards one act plays along with the full length plays. As a part of their search for the pure one act play, they created 'short plays'. 'Short plays are those which are link between the full length plays and the one act plays. In his notes on this subject, Nandakumar Pathak says: "Like in western counties, at our place (over here) also the development of the one act plays is connected with that of the amateur theatre. Due to the efforts made by Shree Chandravadan Mehta to popularize the amateur theatre, the field of one act plays became more and more extensive".[1]

"Hoholika – होहोलिका" is a creation of the efforts made to popularize the amateur theatre as also hidden behind is his determination to provide Gujarat with its indigenous theatre. In the play "Hoholika – होहोलिका", 'Holaguru- होलागुरु' enters the stage dancing, as per the custom in the traditional Bhavai. In folk play Bhavai every entering actor gives introduction of the character he is playing and also indicates his role in the play. The playwright of 'Hoholika' has eliminated the traditional Bhavai elements like 'Ganapati no Vesh', 'Kali no Vesh' etc from the play, which are generally played during the prologue, but not forgetting the basic characteristic of 'ता...ता....थै....थै...ॐ' of Bhavai. This he has done to make ground for the character of 'Holaguru' - which is similar to the character of 'Rangalo' in

traditional Bhavai:

[1] Ref: Book: Ekanki Swarup ane Itihas: page 82, 83: by Nandkumar

Pathak

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होलागुरु: ओहो हो हो हो हो

शो मेळो जमायो छे

कोई अजब रंग बनायो छे

भारी मंडप रचायो छे

अने हवे तो जमानो पण बदलायो छे

‘ताता....थैथै..... ताता....थैथै.....था’^[1]

All the Veshas (folk plays - presentations) of the traditional Bhavai are performed making use of the minimum stage properties hence the Nayak creates the scenes by using the dramatic tool of make-believe technique to indicate the locale.

For example, in ‘सरानियानो वेश’^Ö, Saraniyo - सरानियो-मानियो

(देवलो) is quarreling with his wife Rudaki – रुडकी. The Nayak

intervenes in the quarrel and making them apart tells them to keep silence in the locality of the upper class society. Thus the Nayak makes indication of the locale to the audience making ‘Devalo’ and his wife ‘Rudaki’ it’s medium and the audience accepts the indicated locale.

नायक: अल्या, लढो छो केम? उजिळयात वि:तमां कोई उभुंय नहीं

राखे. मारा बेटा काम धंधो करवो निह ने धमाल करवी छे?

चालो तमने गेट पर लइ जाऊँ. ^[2]

The play “Hoholika – होहोलिका”, wherever it is performed like in

[1] Ref: Book/Text: Hoholika: page 409: by C. C. Mehta

[2] Ref: Book: Bhavai: page 343: by Dr. Sudhaben Desai

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the temple, in the open space of caravanserai, or in the proscenium theatre, the audience always believe in the locale indicated by Holaguru through the technique of make-believe.

होलागुरु: आ छे असल नामदार फिळयु

अने अहीं ठीक लोक जोवाने मळीयुं. [1]

Thus, this Bhavai like play during its performance do not face any sort of difficulty for locale creation whether it is presented in the proscenium arch theatre or any other stage. Keeping in mind the discipline of the One Act plays, C. C. Mehta has made entries of the character like Jijibhai (जीजीभाई), chhabilaram (छबीलाराम), chandan (चंदन) etc as per the dramatic style.

In the traditional Bhavai Vesh, nothing related to the Vesh is kept hidden from the audience. Everything related to the Vesh is communicated to the audience through the characters of 'Rangalo ढ रंगलो' and 'Nayak - नायक' due to which audience becomes aware of the every minute information about the Vesh. Like in "जूठणनो वेश" while telling that he was an emperor and now has become Fakir, he informs that he has three appellations – 'Juthan – जुठण', 'Kuttimar ढ कुत्तीमार' and 'Chapanichat ढ चपणीचाट'. On informing the reason behind the first name 'जूठण' he tells to the Nayak: "में हरदम जुठा ही बोलता,

[1]Ref: Book/Text: Hoholika: Page 409: by C. C. Mehta

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कभी सच्चा बोल दं ू उस िदन उपास करता तबसे लोक मुझे जूठ ण के ने लगे." [1] On asking about the appellation 'Kuttimar ढ कुत्तीमार' he

explained the story to the Nayak that while going to the town he saw a she dog lying on the road. Being sure that she is

dead, I cut the dog in twenty to twenty five pieces. When the chief police officer of the town heard about it he proudly announced my name as 'Kuttimar ड कुत्तीमार'. Similarly disclosing the details behind the name 'Chapanichat ड चपणीचाट' he says: "हम बादशा से जद फकीर हुआ तो हम भीख मंगने कु जाता और िकधर जमणवार होवे तो चपणा ठोबरां चाट खाते, तबसे मेरा नाम चपणीचाट हुआ, आया समझमें?" [2]

Thus, making joke on oneself, and feeling proud of it, Juthan makes the atmosphere very light. The playwright C. C. Mehta also frankly does not leave any chance to cut joke on himself. In the play 'Mena – Popat', through the character 'Kokila' and in the play 'Hoholika' through Jijibhai, he does not feel shy to highlight his weakness. In the play, through the dialogues of Holaguru and Jijibhai, he gives introduction of the play and its playwright:

जीजीभाई: आज नाटक छे होहोलिका, त्यां काजीजीनो वेश

अमे छे पहेयुरं अंगरखुं, पण खोवाई गयो छे खेश

होलागुरु: आ नाटक नामे होहोलिका जे कोणे लाख्यु कहेवाय?

[1] Ref: Book: Bhavai: page 227: by Dr. Sudhaben Desai

[2] Ibid: page 228:

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जीजीभाई: चन्विवदन महेताने नामे ने हर वाते वंकाय!

होलागुरु: होहोलिका, हो होहोलिका, ते छे छोकरीनुं नाम?

जीजीभाई: ना गुरु, मूळमां तो हाहालिका, पण वात थई छे आम:

चन्विवदन महेता एनुं आंखनुं जरा काचु,

ते नकल करवा बेठा, ते खोटानुं थई गयु साचु! [1]

Thus through the fun and sarcastic remark, the play proceeds further making everybody laugh.

Whenever and wherever the play 'Hoholika' is performed, always one person enters the stage from the audience to make an announcement, whom Jijibhai and Holaguru stops to do so. The person entering the stage explains to them the reason behind: "आ एक गरीब बाईऐ आठ मिहनाथी घरनुं भाडु भयुरं नथी अने काले निह भरे तो एने बीचारीने घरनी बहार जवुं पडशे". [2] This

person expects handsome financial help from the audience so that the poor lady can be helped. Later in the play it is revealed that this person who came to collect the donation was lady's landlord himself.

The playwright nicely embosses the mass participation of the audience as per traditional Bhavai giving it a shape as per his expectation by catching their response for the above incident. This way he makes the audience aware and alert about the existing social problems due to immorality and corruption

[1] Ref: Book/Text: Hoholika: page 409: by C. C. Mehta

[2] Ibid: page 410

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prevailing in the society. This way he makes the audience aware about the upcoming vesh.

While arranging the chair for Holaguru, Jijibhai and Kajisaheb (the Judge), Chhadidar (chopdar) informs to Holaguru and Jijibhai that he had quarrel with his wife a month back and since then they have taken vow not to speak with each other. In reply these people advise him as:

होलागुरु: ऐ उडबंग! एक सत्यनारायणनी कथा कराव. एमां रडे छे शेनो?

छडीदार: महाराज, मिहनाथो आजे आखर दिवस छे. माटे रडु छुं.

होलागुरु: कथा केन्सल! बोलो िसयावर रामचन्िकी जे! [1]

Here, as the time limit of the vow is getting over, the chhadidar cries in its reaction because now his wife will again start speaking with him from tomorrow and he worries that

the quarrels with his wife will disturb his peace of mind.

We can see use of other languages like English, Hindi mixed with Urdu in the play 'Hoholika'. Since centuries such application of various languages are seen in the folk drama Bhavai. For example: in 'Chhel Batau no Vesh', the character chhel Batau makes use of Hindi mixed with Urdu in the love letter which he writes to his beloved while remembering her.

छेल: कागद लखुं कपूर से

बीच बीच लखु सलाम

[1] Ref: Book/Text: Hoholika: page 411: by C. C. Mehta

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जो िदन से िपयु िबसरे

तो िदन नींद हराम. [1]

Jijibhai informs to Holaguru that the performance of Vesh is delayed and an announcement is made about the arrival of the ÔJudge – Kajiji (काजीजी)Õ. The announcer uses Urdu mixed Hindi for this announcement.

छडीदार: आगुसे बाजुसे, हेसियतसे, तिबयतसे वगेरे वगेरे से िनगाह

रखो महेरबान! काजीजीनी सवारी आ रही हे. [2]

The playwright through the use of such language establishes the personality of the character. Later in the play through the characters of Chandan, Chhelo, Dula etc, the colloquial dialect has also been applied. In the play, we also can see that Holaguru speaks dialogues like “कथा के सल!”, “काजीजी हमणां कंसल्टेशनमां बेसशे” etc. Thus, language plays an important role in creating personality of each character.

In the traditional Bhavai “हमणनो वेश”, we can listen to the pretender Brahmin and Nayak converse in various utterances.

ःहमणः जो आ फडफड टीपणु शुं कहे छे?

नायकः शुं कहे छे?

[1] Ref: Book: Bhavai: page 288: by Dr. Sudhaben Desai

[2] Ref: Book/Text: Hoholika: page 411: by C. C. Mehta

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ःहमणः आ काणा ने कंकुवरणा फरररर.....

नायकः अल्या अक्षरररर..... [1]

In the similar way the playwright C. C. Mehta has deliberately applied farcical style to manifest the gesticulated entertainment and has used repetitive words like 'आजीजी, लाजीजी, पाजीजी' at the end of each poetic sentence of character

'छबीलराम':

'छबीलराम' is the first plaintiff appearing before the court of

'काजीजी' for the justice - the 'काजीजी' – who comes only once in a year to the court to give his verdict. He lodges complaint against 'छेला' - his own brother.

छबीलः हे साफ इन्साफ करनार नेक नामदार काजीजी

हुं छबीलराम करु छुं एक आजीजी

वात बनी छे ताजीजी

जे कहेता जीभ जाय छे लाजीजी

आ मारो भाई छे पाजीजी

एणेअक्कलनी करी हरररराजीजी! [2]

In the play, 'छबीलराम' is a character who represents the

[1] Ref: Book: Bhavai: page 200: by Dr. Sudhaben Desai

[2] Ref: Book/Text: Hoholika: page 412: by C. C. Mehta

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zealous poets. The writer is making satire on those poets who want to be popular overnight. 'छबीलराम' is able to make poetry on anything.

छबील: तारा पर लखुं आ कचेरी पर लखुं आ फळीया पर

लखुं, जांबुना ठळीया पर लखुं, तळावना तळीया

पर लखुं, भीम बळीया पर लखुं... [1]

Like in Bhavai, farce does not have any specific language. Its language is that of performance. C. C. Mehta has used the same performance language artistically in the play.

In the court of 'Kajiji', 'chhabilaram' lodges complaint against his own brother that:

“आ मारो भाई छेलो, एनी पासे टुकडो जमीन, एनी खेती करवा एणे मारी पासे एक बळद उछीनो मांग्यो. में आप्यो, ए पाछो आपवा आव्यो त्यारे बळद पूंछडा िवनानो हतो. पूंछडा िवनाना बांडीया बळदनुं हुं शुं करूँ?” [2]

In the play the second complaint is brought by Chandan – चंदन who has put charge of murder on chhela who stayed there overnight in her caravanserai. While explaining how her child died, he said: “छबीलरामे एकाएक बूम पाडी मने कहयुं के रसोडामां कुतरू पेंधे छे, ते रसोई ना बागडे एटला माटे अंदर जइ एने बहार काढ: हुं तरत दोड्यो, मारा हाथमां िहंचकानी दोरी, ते पगमां भेरवाई, घोडियु आडु ओशरी नीचे पटकायु, बाळकने पगिथयानी धार वागी, अने ते गुजरी गयुं.” [3]

[1] Ref: Book/Text: Hoholika: page 412: by C. C. Mehta

[2] Ibid: page 413: [3] Ibid: page 415

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The third plaintiff 'Dulo – दुलो', also complains that 'Chhelo'

has murdered his father. Explaining the details, 'Dulo' says:

“वृद्ध िपताने वैद्यराजने त्यां होडीमां बेसाडी बताववा लई जतो हतो. नदीमां पुल

नीचेथी पसार थता हता, त्यारे एकाएक उपरथी बराबर मारा वृद्ध िपताना शरीर
उपर एक माणस पड्यो, िपता चगदाईने मरी गया. पडनार माणस ते आ
छेलो”. [1]

The playwright has made ‘Chhelo’ as the main character in the
play ‘Hoholika – i.e. Kajiji no Vesh: काजीजी नो वेश’. All the
three characters ढ छबीलराम, चंदन अने दुलो are true in their
complaints against ‘छेलो’. However, we can see that in each
case, ‘Chhelo’ is accidentally proved guilty at the end.

While Kajiji sits in ‘consultation – कनसलटेशन’, he sees some
heavy items wrapped in chhela’s scarf in two small bags
hanging at the back of Chhelo. Seeing this, Kajiji draws an
inference that these two bags must be filled with solid gold
which Chhelo will give him as bribe hence he gives his
judgment in his favor. Here while giving verdict, Kajiji appears
like a copy of corrupt Judge – ‘Azdak’ in the play ‘Caucasian
chalk circle’ of Bertolt Brecht.

While giving his judgment for the first complaint that of
Chhabilram, Kajiji says: “तमारी तकरार बळदना पुंछडानी छे. ज्यां सुधी

[1] Ref: Book/Text: Hoholika: page 418: by C. C. Mehta
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बळदने नवुं पुंछडू उगे नहीं त्यां सुधी मोटाभाई छबीलरामनो बळद छेलाना
कबजामां रहेशे. पुंछडू छबीलरामना घरमां रहेशे. छबीलरामे अनाथीओ बळद
आप्यो एटला माटे छिबलराम छेलानी जमीननी खेती करी आपशे.” [1]

Kajiji gives his judgment for the complaint of Chandan, like
this: “बाई चंदनने बीजुं बाळक न थाय त्यां सुधी छेलो एने त्यां बाळक
तरीके रहे, एनुं लालनपालन भरणपोषण बाई चंदन अने एनो धणी करे.” [2]

Whereas he gives justice to Dulo like this: “आज थी सीजे िदवसे

भाई छेलो एज होडीमां नीकळे, पुल नीचे होडी उभी राखे अने पुल उपरथी
दुलाए एवी रीते भुसको मारवो के ए बराबर छेला ऊपर पड़े, अने छेलो मरी
जाय.” [3]

C. C. Mehta through Kajiji's judgment explains to us that how far the human tendency, ardent desire can take him.

At the end of each judgment of Kajiji, Holaguru's through his dialogues “न्याय तो कज्जल काजी का”, “न्याय तो कंबल काजी का”, “न्याय तो बंडल काजी का”, shows us how much our present judiciary is corrupt and polluted.

Generally, death of any character during the play creates compassion in the hearts of the audience but in Bhavai ‘काबा

[1] Ref: Book/Text: Hoholika: page 414: by C. C. Mehta [2] Ibid:page 417

[3] Ibid: page 420:

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नो वेशी similar situation becomes humorous and creates

laughter. Brahmin kills Kaba who has come to rob him by spraying spelled water on him. Later he hates him and kicks the dead body of Kaba, when Nayak stops him:

नायक: हवे मरेलाने मार ना बे िहजडा! अब उसकी िबिया कर.

ये तेरा बाप तो िहंदु है. अवगितये जशे तो पेलो तने ज

वळगशे.

ूहमण: इसकी िबिया क्यों करूँ? ये मेरा वडदादा लगता है?

नायक: इसकी बायडी बहुत जबरी है. तेरे को मार डालेगी. [1]

In the traditional Bhavai, any serious occasion is presented in humorous way. Unlike the realistic play, here only its demonstration is done. This is a speciality of the Bhavai as a folk drama.

The death episode of Kaba is in poetic form whereas in

'Hoholika' the whole court expresses their responsive concern for the unfortunate child of Chandan after listening the happening. They express it though in various utterances using only one word 'अरेरे':

काजीजी: अरेरे !

बधा: अरेरे !

काजीजी: अरेरे.... !

[1] Ref: Book: Bhavai: page 200: by Dr. Sudhaben Desai

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बधा: अरेरेरे ...!

काजीजी: अरे ...रे !

बधा: अरे ...रे ! [1]

As such the death of Chandan's child should create sadness & pity in the audience's mind but here due to application of the Bhavai elements, in place of compassion; it becomes humorous and creates laughter. Thus the writer is successful in keeping the dramatic atmosphere balanced on both the fronts – the creation i.e. the play and the audience.

After giving the last judgment, Kajiji, who was thinking that the heavy bags of Chhelo carry solid gold, send Jijibhai to bring it. On opening the bag heavy stones come out. Chhelo on giving its explanation says: "जो चुकादो तेनी िवरुद्धमां आवत तो आ

पत्थर वडे ते काजीनुं कनोरु रंगी नाखत." [2] Thus here Kaji's corrupt

practice of taking bribe is exposed and Chhelo gets released innocent from the crimes accidentally committed by him.

Additionally, thinking that his life is saved, Kaji gives Chhela, a purse full of gold coins. Seeing that Chhela has all these money, Tanman, who was denying her marriage with Chhelo so far, is now ready to marry him. And the play ends with

their marriage ceremony.

[1] Ref: Book/Text: Hoholika: page 415: by C. C. Mehta

[2] Ibid: page 421:

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Many vesh ends with happy note in traditional Bhavai. The appropriate example of it can be seen in 'Ôजशमा ओडणनो वेशÕ where at the end of the vesh Fakir makes the dead duo, husband Rudiyo and Jashama alive. And they sing merry songs thereafter.

"The writer here leaves an impression of his being "a total theatre person". Not binding the play in the rigid frame, he provides full scope of improvisation in the script for the director and actors to develop the dramatic moments." [1]

Further clarifying his statement, Lavkumar Desai explains that "the marriage ceremony of Tanman is being celebrated like a festival, sacred verse are being chanted, marriage ceremonial songs are being sung, nasty / obscene song also are being sung, Holaguru leads the newly married and 'साजन-माजनÕ Ð (group of respectable people in a marriage procession) walking behind, from the stage, this procession comes to the audience and moves through the first few rows taking their blessings and collecting the money returns to the stage or departs. The director and actor can develop the selected scenes like this from the play". [1]

[1] Ref: Book: Rangbhoomi kenvase: page 55: Dr. Lavkumar Desai.

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C. C. Mehta's 'Hoholika- होहोिलकाÕ has been translated in many languages like Marathi, Bengali, Hindi, English etc. In this play almost all the elements of Bhavai like: Indication of locale by an actor, pre-indication of the future happenings, composition of prose and poetry, variety of dialects, rural dialect, device for the identity etc are nicely applied.

CONCLUSION

While making study up to this stage, it is observed that the as a promoter of new Gujarati theatre, C. C. Mehta has written his plays incorporating literary elements and taste of masses. He wrote admonishing plays which could sustain interest from upper to lower class of the society. Later applying Bhavai elements he presented pure tranquil & serene plays which had deep rooted impact of the existing society. Hence the misunderstanding about Bhavai got eliminated from the society. Rasiklal Chhotalal Parikh - the co-student (fellow student) of C. C. Mehta, wrote 'Mena Gujar', which was rich with literary elements and values. By incorporating the indigenous songs, couplets – 'Duho', 'Chhand' etc from Gujarati folk culture, he tried to reduce the effect of westernized dramas from the people's mind. Thus both these magnanimous persons did not write their plays keeping in mind the professional theatre, whereas young actor – director Jayanti Patel popularly known as 'Rangalo – रंगलो', through his plays received appreciation on professional Gujarati Theatre. Abundant theatrical techniques were seen in his plays which dazzled & surprised the audience. We will see in the later chapter that Jayanti Patel wrote plays keeping in view the professional Gujarati Theatre or we can say that he wrote plays for it only. However, we could see a similarity in these three playwrights that is they gave plays which had moral and literary values. Post independence play 'नेता ढ अभिनेता', though

it was written keeping in view the professional theatre, Jayanti Patel modernized its performance as 'नेता नो वेश',

Chapter 3: Modern and Post Modern Era:

आधुनिक - अनुआधुनिकयुगः

1) Jalaka - Shri Chinu Modi

१) जालका - ौी चिनुमोदी

2) Kem, Makanaji Kyan Chalya? - Shri Sitanshu Yashshchandra

२) केम, मकनजी क्या चाल्या - ौी सितांशुयॅश्चंि

3) Rai no Darpanray - Shri Hasmukh Baradi

३) राइनो दपर्णराय - ौी हसमुख बाराडी

4) Hathiraja - Shri Pravin Pandya

४) हाथीराजा - ौी ्रवीण पंडया

Chapter 3:
Modern and Post Modern Era:
Preface:

In Gujarati Theatre, well before the emergence of the modern trends and absurd style (absurdity) various one act and full length plays were being written and performed for professional and amateur Gujarati theatre. Keeping the whole world in the disappointment and despair, second World War made the humans think about questions of his existence. This situation also affected the sensible Gujarati creators and an absurd style was born or we can say it came into existence in Gujarati theatre. Though Gujarati Theatre was influenced by this western absurd concept it tried to develop its own style. It was started at Ahmadabad through 'Re Math – રે મઠઠ workshop in which absurd plays were performed in one act format whereas on the other side new trends of improvised plays i.e. 'લીલા નાટ્યકૃતિઠ came into existence, which was the result of the 'આકંઠ સાબરમતીઠ workshop. The playwrights like Labhshankar Thakar, Madhu Ray, Chinu Modi, Ramesh Shah etc played an active role in this workshop.

While mentioning about the special activities of 'આકંઠ સાબરમતીઠ, Madhu Ray, the editor of the book 'આકંઠઠ writes in the preface "In the workshop, the participats were performing the given plot story of one writer without any script and they

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were enacting in their own language with the help of their understanding (common sense) and the plot advanced automatically. The second activity of the workshop was to perform the written play for which the writers and actors were

participating in the improvisations, dramatic exercises and dramatic games and repeatedly performed the short plays with minimum properties. Other institutes, directors and actor also got involved in the activities during its show. [1] The main speciality of the workshop was that the playwright, director, actor and all the theatre technicians together were actively participating in this dramatic activity and the 'लीलाकृति' were being created.

Due to this movement not only one act plays were written in the Gujarati theatre but taking inspiration from the activities of 'आकंठ साबरमती', many prevailing playwrights created full length theatrical plays parallel to the one act plays. Focusing light on incident of this time, Shree Lavakumar Desai writes "Best drama scripts are received after 1970 which can proudly stand with head held high in line with the predominant Indian drama scripts. The reasons for this happening can be counted as (1) these splendour and genius playwrights were directly connected with the theatre. Hence they artistically applied theatrical devices to make their script more durable, strong and detailed, (2) the approach decided in the plays was not the superficial and external incidents but was of the inner

[1] Ref: Book: Sathotari Gujarati maulik Dirgh Natak: Page 16: by Prabhudas Patel

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struggles, conflicts, restless grief of the characters. Hence multicoloured plays were received, (3) to express such indistinct emotions, the playwright incorporated myth, symbols, dream scenes etc over and above the theatrical language. Wherever required they also made use of our folk play tradition". [1]

Making use of elements of Bhavai through his play 'लीला', the modern playwright Bakul Tripathi taking initiative presented the contemporary socio-political situation and changing attitudes, moral values of human beings in the present context. Later keeping this inheritance, Chinu Modi, Sitanshu Yashchandra, Hasmukh Baradi and Pravin Pandya presented their plays before the Gujarati audience after understanding the above collective thought in their own perception. In this chapter we shall first see 'Jalka: जालका' play of Cinu Modi.

There after we shall see 'Kem, Makanji Kya Chalya: केम, मकनजी क्यां चाल्या?' play of Sitanshubhai, then 'Rai no Darpan Ray: राइ नो दर्पणराय' play of Hasmukh Baradi and then 'Hathiraja: हाथीराजा' play of Pravin Pandya.

[1] Ref: Book: Kenavase Rangachitro: Page 52: by Lavkumar Desai
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Chapter 3: Modern and Post Modern Era:

आधुनिक - अनुआधुनिकयुगः

1) Jalaka - Chinu Modi (1985)

1) जालका - चिनु मोदी (१९८५)

Published by Mahipatram Nilkanth, below given couplet is from the famous Bhavai 'लालजी मणीआरनो वेश':

“सांझ्यासे सब कुछ होत है

मुज बंदे से ठीकछु नहीं,

राइ को परबत करे

परबत बागेज माही”^[1]

After making necessary change in this couplet, son of

Ramanbhai Nilkanth created a respectful play in 1923 named 'राइ नो पवर्त'। Modern playwright Chinu Modi by putting the play 'राइ नो पवर्त' at the centre has dramatized and formed a new couplet:

“सांझयासे सब कुछ होत है

मुज बंदे से क्युं नही,

राइ को परबत करे

परबत बागेज माही”

[1] Ref: Book/Text: Rai no Parvat: Page 150: by Ramanbhai Nilkanth

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Here, he has used the word क्युं instead of कछुं and has created original three acts play 'Jalaka'. "Here in view of son 'Rai - राइ', God is the one who can make mountain out of mole (राइ नो पवर्त)' where as in view of Jalaka - जालका she is the one who can make mountain out of mole (राइ नो पवर्त)', hence the playwright has used the words "क्युं नही" in place of the words "कछुं नही" and has very briefly but strongly embossed the character of Jalaka.[1]

The playwright has expanded the play in three acts and nine scenes. The play begins with the dialogues of 'Sutradhar - सूधर', 'Vesh Gor - वेश गोर', 'Rangalo - रंगलो' and 'Rangali - रंगली'. The playwright immediately connects the audience with the theme of the play by a brief and playful introduction making use of acting oriented tact ticks of Bhavai.

In the beginning of the traditional Bhavai, the 'Nayak - नायक' prays goddess Amba by singing her praises and completes the

ritual of 'Chachar – चाचर'. Then after 'Aavanu' of lord Gajanan Ganesh is sung and character of lord Ganesha arrives dancing and takes a round of the acting area and blesses it. This ritual is known as 'पड बांध्यु' (a sort of area demarcation for the

[1] Ref: Book: Rangdwar: Page 56: by Dr. Mahesh Champaklal

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actors to perform within). Within the whole night presentation of Bhavai almost five to six veshas are performed without any difficulty and the character of lord Ganesha assures to the audience that they will fully enjoy the performance. The character of goddess Kali also arrives as a part of the religious tradition and after that the 'Vesh of Brahmin - ्राहमणनो वेश' is performed.

आवणु: रंगा चंगा बामिणया

आव्यो रे महाराज

ताता थैया ताता थैया

नायक: तुं कोण छे?

Brahmin replies:

्राहमण: डोसलो ्राहमण

नायक: तुं आव्यो क्यांथी?

While answering this amusingly he says:

्राहमण: ोवरगभूवन ने द्वारामती

तेनो पार कोई पाम्यो नथी [1]

The playwright keeping in mind the taste and interest of the modern audience, omitting the traditional Bhavai custom of prologue begins the play with the 'Rang Toli – रंग टोळी'. In the

beginning, the 'Vesh Gor -वेश गोर' who is awakened from

[1] Ref: Book: Bhavai: page 199: by Dr. Sudhaben Desai

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meditation, hearing the ringing sound of Rangali's ÔझांझरÔ

(anklet with jingling bells attached to it) and looks at Rangali with bad intention. Understanding the intention of 'Vesh Gor', Rangali attracts him through her coquettish gestures.

Thinking that Rangali is attracted to him, Vesh Gor says:

वेशगोर: मारा मनमां मोह जगाडी

तुं क्यां चाली?

रंगली: हुं आ चाली ...

Getting amused, the Vesh Gor tells Rangali:

वेशगोर: रात अली रिळ्यात बगाडी

क्यां चाली?

रंगली: हुं आ चाली ... [1]

Looking at the serious result of the flirting talk, Rangali strongly resists and discards the emotions of Vesh Gor:

रंगली: ए वेशगोर, एई गोरा बापा! हुं तमारी नटी नाथी रंगली छुं रंगली.

Replying to Rangali, Vesh Gor says:

वेशगोर: नाथी नटी पण नारी छे,

तुं नारी छे रंगली[1]

In this way, Chinu Modi through the dialogues of Veshgor – Rangali incorporates the typicalities of Bhavai. He also creates a scene in a lighter vien to indicate the theme of the play.

[1] Ref: Book/text: Jalaka: Page 86: by Chinu Modi

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He avoids the traditional Bhavai format of prologue and arrival of lord Ganesh etc, and making use of the character of

Rangali - which is introduced in the modern Bhavai – he quickly and successfully introduces the plot development of the play.

In the traditional Bhavai vesh, some characters while entering on the stage, directly talks with the audience or sings a couplet or delivers some dialogues and gives prior intimation of the up-coming events happening in the play. For example in “जूठन नो वेश”, Juthan on entering sings below given couplets:

खड़ेकु खड़ी सलाम बेठेकु बेठी सलाम

भले भाई भले भले भाई भाई

खड़ेकु खड़ी सलाम भाई बेठेकु बेठी सलाम भाई

अच्छेकु अच्छी सलाम भाई, बुरेकु बुरी सलाम भाई

हाथी बेचा, घोडा बेचा, िमयाँ चले परदेश

भला खंजर छोड़ िदिया और िलिया फकीरका वेश.[1]

With these lines, audience is informed in the beginning about the Vesh that Juthan is to going to become a Fakir by getting relieved of the worldly affairs saluting all sort of people seen in the society i.e. small, big, elder, young, good bad etc.

[1] Ref: Book: Bhavai ma Alienation: Page 148: by Dr. Bhanuprasad Upadhyaya

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Here the playwright intervenes in the quarrel between Rangali and Veshgor through straight dialogues of Rangalo to the audience to reveal about the indecent behaviour of the male dominant society. Rangalo asks questions to the audience demanding for justice from them:

तमे कहो के सज्जन, तमे कहो सन्नारी,

होय कोई नी परणेतर ए प्यारी करवी सारी? [1]

Thus the writer indicates about the plot of "राइ नो वेश", by showing the internal conflict of Rai through the dialogues of Rangali.

Further, in the beginning, the playwright repeatedly declares through Vesh Gor and Rangali that "आजे राइ नो वेश करवानो छे".

Whereas in the traditional Bhavai, the beginning of the vesh is done effortlessly like in "जशमा ओडणनो वेश":

नायक: हे रंगला

रंगलो: आ वेश कोनों कहीए

In reply Rangalo says:

नायक: आ वेश ओडनो कहीए, जशमा ओडणनो कहीए, सती जशमानो कहीए.

रंगलो: हे भाई नायक तमे बीजु तो घणु कहयुं हवे, आ वेश िवशे कांड कहो.

नायक: जो रंगला, सती जशमा पुरव जनममां एक अप्सरा हती. एक रूषिनुं

तप चळाववाना दोषथी ते मनख जातमां जन्मी.

रंगलो: ए वात िवःतारीने कहो. [2]

[1] Ref: Book/text: Jalaka: Page 86: by Chinu Modi

[2] Ref: Book: Bhavai ma Alienation: Page 148,149: by Dr. Bhanuprasad Upadhyaya

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Here in Bhavai format, during the talk between two characters the indication of the Vesh of 'Jashama – Odan' is made casually, whereas in the play 'Jalaka', it seems that a deliberate attempt is made to indicate the plot of the play.

वेशगोर: एलां डफोळनी जातनां कंड समाजो तो खरां. आ तो वेश हतो वेश.

Rangalo & Rangali are not ready to listen anything from Vesh Gor.

रंगलो: मने ना गमतो आवो वेश.

रंगली: परनारीथी ूीत करे एवो क्यांथी काढयो वेश?

Clarifying his point, Vesh Gor says:

वेशगोर: अलय आजे आपणे राइ नो वेश करवाना छीए, राइ नो.

रंगली: वेशगोर! तारा धोळामां धुळ पड़े. मुआ उच्छेदिया! तारे राइ नो

वेश करवो होय तो राइ नो वेश कर, मेथी नो वेश करवो होय

तो मेथी नो वेश कर. [1]

The playwright repeatedly indicates through the character's dialogues that this is a Vesh and the Vesh is going to be performed before the audience. Dr. Bhanuprasad Upadhyay clarifying on this says that "Vesh means Show / Performance" Bhavai Vesh means 'Bhavai Performance / Show'. When it is asked that "which Vesh are you going to perform?" then the name of the performance is informed by putting a word Vesh with the name of the performance for example 'Juthan no

[1] Ref: Book/text: Jalaka: Page 87,88: by Chinu Modi

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Vesh', 'Jashama Odan no Vesh', 'Zanda Zulan no Vesh' etc means the performance / show keeping a particular character in focus". [1]

During this casual talk Vesh Gor gives a pre-indication about the clash between Rai and Lilavati. 'Only one person can have an answer to this embarrassing question and that is Rai'
This dialogue connects the audience with the main plot of the story.

Chinu Modi, in the beginning, indicates the plot of the play, by making use of the Bhavai technique of arranging the 'entry' of various characters through Rangalo, Rangali and Vesh Gor. He opens the play by writng 'Aavanu' of Jalaka, 'Aavanu' of

Rai etc.

In traditional Bhavai, information about the entering character is given through their 'Entry - आवणु'. 'Entry' is an important part of the Bhavai plot. The plot of the play gets unfolded with this 'Entry - आवणु'. For example: In 'Zanda Zulan no Vesh', Zando is a 'Kotwal-chief police officer' and her lover Teja give his description through singing his 'Entry - आवणु' in which she expresses her love for Zanda: as her husband - 'अडवो वाणियो' is much more aged than her age. He is unable to give her physical or mental satisfaction. On the other side, Zando

[1] Ref: Book: Bhavai ma Alienation: Page 30: by Dr. Bhanuprasad Upadhyaya

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is young and is a authorized police officer, so Teja is fascinated towards him. In the Vesh, she expresses her love for him before the society by singing his 'आवणु'.

तेजा: ए झंडो आवे झुलतो राज

ए बांयो चढावी आवे, मुछो मरडतो आवे

अमर रहे मारो भरथार

मारो झंडो झुलतो आवे. [1]

The notable thing here is, 'Mandan Nayak - मांडण नायक' through his 'झंडा झूलण नो वेश' has given a strict warning to the prevailing male oriented society of that time. Due to the ill customs of the society, a woman can be inspired for the adultery. Looking to the plot of the play 'Jalaka', the feudal chief 'Parvatray - पवर्तराय' captures the royal throne after

killing 'Karnasinh ढ कणर्सिंह' – the king of ÔRatnapur ढ रत्नपुर.

He has married to a young Lilavati – लीलावती. Due to his old age, Parvatray is in deep grief as he is unable to provide physical pleasure to her young queen Lilavati. To again become young, he makes a deal for half of his kingdom with ÔJalka- जालका. 'Jalaka', is known to him as a woman gardener but in fact she is a widowed queen of the previous king 'Karnasinh'. The murderer 'Parvatray' is not aware of her true identity.

[1] Ref: Book: Bhavai: Page 257: by Dr. Sudhaben Desai

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Thus, on comparing both the situations, we could understand that 'Zulan - Teja' of 'झंडा झूलण नो वेश' falls in love with the chief police officer 'Zando', getting tired of her aged husband 'Adavo', whereas in the play 'जालका, King 'Parvatray' makes a deal of his kingdom with 'Jalka' to get back his youth to avoid similar situation in his married life.

In the folk drama Bhavai, the character Entries are arranged in two ways, one – the character itself enters singing and dancing and gives self introduction to the audience and twothe singing chorus sings for the Entry and the new character enters the stage. In 'Jalaka', the writer has made use of the second style in which the singing chorus invites characters by singing for their Entries.

First of all Rai's ÔEntry – आवणु is sung.

कोरस: आवे छे, आवे छे, माळीनो छोरो आवे छे

लावे छे, लावे छे, ए फूलनो गजरो लावे छे.[1]

Rai – The son of Jalaka – who has come with the wreath of

jasmine flowers, is confused that why his mother is wearing the wreath of jasmine flowers only. Answering his own question, he comes to the conclusion that her mother is a widow hence, jasmine is better in widowhood than rose that is

[1] Ref: Book/text: Jalaka: Page 88: by Chinu Modi

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why she must be asking for wreath of jasmine flowers.

After that, Entry of Jalaka is sung:

आवे छे, आवे छे, एक चतुर माळण आवे छे.

जालका: (ूवेशीने) बेटा, तुं शुं बोलतो हतो? मने तारी िचंता थाय छे.

तुं एकलो एकलो बोले त्यारे मने िबक लागती होय छे.

We could see Jalaka's love for her son:

जालका: जन्म तने देनार हुं

तारु साचुं पंड,

मने पुछी करवा समु

तुं झट झट करवा मंड. [1]

Here Rai is a man of inner being, follower of his heart. So he opposes to go with the tack ticks of Rai and replies to her:

राइ: पंड बीजु कोई नहीं, मारो आतमराम.

ए कहे तो हुं चालतो, नहीं तो लऊ िवौाम..... [2]

Like in folk drama, here also writer do not want to hide anything from the audience. He wants to convey all the information before the audience through 'आवणु'. Thus by arranging 'Aavanu' he gives information about the cast, nature and action of the character in the play. Through the 'आवणु', we can see the dramatic conflict being created due Rai

[1] Ref: Book/text: Jalaka: Page 89: by Chinu Modi

[2] Ibid: Page 90

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- the follower of ethical values on one hand and the ambition of Jalaka on the other hand.

Jalaka has only one wish to be fulfilled and that is she should get justice for which she is in the guise of a 'Malan – मालण ढ Female Gardener' and makes a deal of half of kingdom with the king Parvatray who want to become young. For regaining his youth, king Parvatray agrees to take treatment for six months at Jalaka's garden which is located on the outskirts of the city. On a pre-decided day when he is going to that outskirt garden of Jalaka, Parvatray gets accidentally killed by the arrow of 'Rai'. Expert in the politics, Jalaka takes advantage of this situation to get back her kingdom. She projects her son Rai in the kingdom as the king Parvatray who has become young after her treatment of six months. In the political game Jalaka involves a minister 'Shaktisinh' and a maid-servant 'Manjari'. As indicated in the 'Aavanu', later on Rai will appear before queen 'Lilavati' not as her husband Parbatray but as 'Jagdip' – son of Jalaka and will give proof of his clear conscience.

The playwright Chinu Modi has avoided scenes of unwanted actions. He has created 'Aavanu' by making indications of the events only through narrations which is a creative element of Bhavai. This technique has made the play more flexible and more entertaining for the audience.

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In Bhavai, 'Arrivals' are arranged for all the new characters but in 'Jalaka' the playwright has arranged 'Aavanu' only for the main characters and has avoided the 'Aavana' for the characters like 'Lilavati', 'Parvatrai' etc. Clarifying on this

point, Dr. Bharat Mehta says: "Possibly Chinubhai may give answer that the character enters dancing after the aavanu is sung, but due to sensuality for love making, how can Lilavati and Parvatray dance? Hence their entries are avoided". [1]

We can see argumentative dialogues between two characters impressing upon their point of views in traditional Bhavai. For example: In 'जशमा ओडण नो वेश' the Patan king Siddharaj

Jaysinh is attracted by the beauty of Jashama. He proposes her to become his queen. For this purpose Siddharaj also gives tempting offers to attract her. On the other side dejected Jashama is loyal to her husband. She rejects such proposal of the king and explaining her point to him says that:

सिद्धराज: ए जशमा तु तो रुडीया ने मोहीं रे

तारो रुडीयो लागे लजामणो रे .

When king argues that 'Rudio' - her husband is ugly looking whereas she is so beautiful, Jashama in reply says:

जशमा: रुडीयो तो मारो भरथार

राजा रुडीयो छे मारो भरथार

On this the king further tempts her:

[1] Ref: BookNatya Nandi: Page 28: by Bharat Mehta

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सिद्धराज: जशमा तारे सेवने साकर

आवो तो खिचडो शिद ने खावो रे

जशमा: सेवने साकर तारी राणी ने खवडाव

अमने भावे अमारो खीचडो रे[1]

In the play the second scene of the first act begins with the dialogues between Kamacharya – कामाचार्य and King

Parvatrayō. Old Parvatray is unable to provide satisfy queen Lilavati by any sort. Like Jashama, Lilavati is also a loyal, dutiful and devoted wife. She is a woman who keeps contented in all the circumstances. Keeping in view the physical helplessness of her husband she pacifies him and says: "मारे आपनो देह निह, ं:नेह जोइए, ं:नेह!" [2]

Not satisfied with the reply of Lilavati, Parvatray frankly informs to Kamacharya that he has married to have the heir for the royal throne and requests him to show ways to rejuvenate.

कामाचार्यः नटखट नारीने रीझववा कइंक िवचारों आप

िहम समाणा आप रहो ने सामे सूरज ताप.

Kamacharya bluntly replies:

[1] Ref: Book: Bhavai ma Alienation: Page 72, 73: by Dr. Bhanuprasad Upadhyaya

[2] Ref: Book/Text: Jalaka: Page 100: by Chinu Modi
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घडपणमां लई आव्या नारी, जोबनवंती नारी,

नहीं कुवामां पाणी त्यारे कां लाव्या पिनहारी रे

भूख्यु भूख्यु सदाय भूख्यु आपी बेसे शाप ढ

कइंक िवचारो आप.

On confessing the mistake, Parvatray says:

पवर्तरायः भूल थई छे भारी पण एनो छे कोई उपाय?

फरी मळे जोबनीयुं एवु कहो कशुं कइं थाय? [2]

Chinu Modi has very casually propagated the action of the play through the situational poetic couplets depicting Kamacharya's worry for the king Parvatray whereas on opposite side portraying his mental position in Parvatray's

scene in the form of arguments. Based on this scene only, Jalaka is going to invite Parvatray to her garden for the ayurvedic therapy of rejuvenation.

The playwright in this non-realistic play has very cleverly given voice to the mental status of the Parvatray and his wife Lilavati. He has also shown feelings between them which are depicted through the prose and poetic dialogues. In the folk drama Bhavai also similar type of emotionally poetic dialogues are seen. For example: in 'झंडा झूलण नो वेश' the aged 'Adavo' the shopkeeper, being rich, gets married to 'Teja' who is only 16. This creates a mismatch couple.

[1] Ref: Book/Text: Jalaka: Page 96: by Chinu Modi

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Aged shopkeeper is unable to satisfy Teja in any way as he is not fit to give any satisfaction to her. On this side Teja is fully desirous of enjoying the pleasures of married life. She has got an old aged husband of 80 years. Being victim of such bad custom which are running on the strength of money, she expresses her individual helplessness before 'Gormaa - गोरमां' in prayer.

तेजा: गोरमां आ ते शो अवतार

के अबळा जात नो रे

सोळ वरसनी राज हुं सुंदरी

मारो एंशी वरसनो भरथार. [1]

Like Adava - Teja, in 'Jalaka', Lilavati and Parvartray are also shown as a mismatch. In 'Jalaka' the playwright has shown that Lilavati remains faithful to her husband till the end because she controls her emotions however in 'झंडा झूलण नो

वेशे Teja being active and impatient natured gets pulled in the current of youth and establishes adulterous relations with the chief police officer.

Thus we can see examples of different approach by two young ladies under similar situations.

In the lay Parvatray has doubt that queen Lilavati wants a

[1]Ref: Book: Bhavai: Page 256: by Dr. Sudhaben Desai

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young husband. With these couplets he makes its self investigation of it:

पवर्तरायः सवार वगर नो अश्व शो?

जळ िवण शानुं वहाण?

घरडो वर मांथे लख्यो

तुं जोबन क्यांथी माण? मनने आवु आवु थाय

Queen Lilavati loves Parvatray whether he is old or young. Searching the narrow-mindedness of husband Parvatray she asks:

लीलावती: देअसुख िसवाय शुं बीजुं सुख ज होतुं नथी, महाराज?

लीलावती: तमे न समजो नाथ अमारा मननी कोई वात

अमे तमारां सपनाओथी शणगारीशुं रात. [1]

Thus Lilavati faces every crucial life situations by remaining neutral. Showing this, the playwright makes us aware of the strong will-power and gorgeous personality of Lilavati.

In Bhavai, many emotional songs are presented. These songs or couplets give voice to the inner grief of the character.

Poetry goes with heart. The poetic words are more effective in display of the emotional experiences and also help in

advancing the act. In 'मणीबा सती नो वेशे Maniba informs to her

friends that she is unable to bare this loneliness and she is

[1] Ref: Book/Text: Jalaka: Page 99, 100: by Chinu Modi

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desperately remembering her husband. Hence she asks her friend to send message to her husband Kuvarji about her unbearable separation. She orders her friend to dispatch the love letter which she writes to Kuvarji.

मणीबा: तमे गया अमने भूली रे

वागे हैया मांहे शूळी रे

कुंवरजी प्यारा

अमने भोजनीयां न भावे रे

अमने सेजलडी सतावे रे

चित्त हरनारा

रोज सपनामां तमे आवो

हवे िदलमां दया लावो रे

कुंवरजी प्यारा [1]

For both the ladies – Jalaka and Maniba – the pain of separation from the husband is stinging. Depressed due to separation from their loved ones, young Maniba desires to meet her beloved. On the other side, many years have passed after Parvataray killed Jalaka’s husband Karnasinh to capture the royal throne through tricks. Matured Jalaka had been wise enough in accepting the situation. Her pain in the play is subdued where as Maniba’s inner pain is shown clearly. She has only one ambition to get justice. She is ready to do everything necessary to establish his son as king. In the third

[1] Ref: Book: Bhavai: Page 430, 431: by Dr. Sudhaben Desai

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scene of act one, Jalaka standing with dry branch in one hand and green branch of a tree in the other. Jalaka's dress is matching to that of a wizard.

Astonished by seeing Jalaka in this costume Rai says: "रोज मोगरा जेवा सफ़ेद वस्त्रोमां सज्ज रहेनारी आजे आ काळा वस्त्रोमां जादूगर जेवी लागे छे.". While replying this Jalaka says: "छळकपटथी आ नगरीमां जादूगर थया िवना, नथी मारो आरो के नथी ओवरो." [1]

जालका: अजब गजबनो जादू जाणु सृष्टि बांधी राखु
करु कसबथी काम अने हुं अगम िनगमने भाखुं
.....अजब गजबनो.....

होय सूकुं ते सुकुं रहेतु, कदी ना बनतुं लीलुं
आम छतांये लोको पासे ःहेज मुकुं ना ढीलुं
.....अजब गजबनो.....[2]

Here, the playwright has very sensibly and nicely disclosed Jalaka's personality, her ambition, desire for power and Jalaka's love for her son.

In realistic plays, to make the dramatic moments more enjoyable, to create desired effect on the audience's mind, the action is presented on the stage. While in folk play Bhavai, the

[1] Ref: Book/Text: Jalaka: Page 101, 102: by Chinu Modi

[2] Ibid: Page 102

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action of the play is represented in a non-realistic in a form of narration or a song. Avoiding the unnecessary action on the stage, the happening in the play is only indicated through its description. For example: Dr. Bhanuprasad Upadhyay, while giving examples of 'झंडा झूलण नो वेश' says that "The

happenings are narrated through dialogues to avoid unnecessary action scenes which becomes its unique feature. If Zando is shown being beaten with stones on the stage in a scene, then it is not appropriate as per the Bhavai norms hence the scene is made simple with dance, making use of rhythmic & poetic dialogues along with the dance steps. If killings of Zando & Zulan who are engrossed in love game are shown on the stage then it does not create feelings in the audience which it could have created otherwise however it easily conveys the meaning of the situation. Thereafter, dejected and disgraced Zando becomes Fakir". [1]

झंडो: महाजन मन िवचार करे

झूलणने घालो घात जी

आशक झूलण युं कहे

सब लेख साहबके हाथजी

After Zando, Teja describes the scene to the audience:

तेजा: मांजन उठयुं मारवारे

माथे िलधी ईट

[1] Ref: Book: Bhavai ma Alienation: Page 71: by Dr. Bhanuprasad

Upadhyaya

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लाल झंडाने न मारशो रे

मारे पुरव जनमनी ूीत. [1]

In the third scene of the act, while guarding his garden Rai tries to kill an animal with his arrow and accidentally arrow kills the Parvatray. Chinu Modi has suggested this scene of Parvatray's death through chorus. Writer has created a beautiful dramatic moment in the chorus song "अरेरे, पवर्त छोड़े

ूाण' by putting contradicting thought in the last line. Here on one side the situation is of grief due to the death of Pratapray and on the other side Jalaka is happy in taking a step forward to reach her goal. She modifies her plan and through Shaktisinh declares in the royal court that the young Parvatray who has taken treatment for six months will address the people.

कोरसः अणजाण्ये तो अणजाण्ये पण छूट्यु एवु बाण

आवे बगीचामां ए पहेला पवर्त छोडे ूाण.

अरेरे पवर्त छोडे ूाण.

तीर कामठुं लइने नीकळयो चोकी करवा राइ

पशु जाणीने तीर छोड्यु तो काया गई वींधाई,

राय िबचारो ढळी पड्यो ने छोड्यो एणे ूाण

अरेरे पवर्त छोडे ूाण.[2]

[1]Ref: Book: Bhavai: Page 271: Dr.Sudhaben Desai.

[2] Ref: Book/Text: Jalaka: Page 104: by Chinu Modi

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In this play, the writer has declared the news about the death of Parvatray through 'chorus' with the purpose of it being helpful in the dramatic flow i.e. the past event is expressed in brief by tactfully using the continuous present tense which has successfully made the scene more live.

In the next scene, Mohini – lover of Rai, has come to the city by jumping over the fort wall and leaving the lotus lake, to meet Jalaka on the request of Rai. She wants to meet her beloved in the name of Jalaka. On one side she is very much eager to meet her beloved and on the other side she is confused about Rai that will he come or not!

मोहिनी: हैया, नाहक तुं मुंझाय

आज निह तो काल सिरता, दिरया पासे जाय.

Mohini is uncertain about the residence of Rai, even then, not able to bare the separation, persuading her own mind she is moving in the city to find her love.

मोहिनी: अहींया ज वसता हशे ए? एंधाणी तो आज आपेली छे.

In 'मिणबा सतीनो वेश', Maniba, on experiencing loneliness while remembering her loved one, explains her mental status to her husband through a letter. While in the play 'जालका', tired of searching Rai, Mohini becomes impatient and displays her feelings through a song.

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पळ बे पळमां आवो व्हालम

ूाण पछाडा खाय ढ हैया[1]

At this very time, Rai comes and takes Mohini to his mother for a meeting. Jalaka thinks that Mohini will be an obstacle in her plan of projecting Rai as Parvatray, hence she thinks of a secret plan to separate Mohini from Rai. Mohini is a step daughter of Lilavati. Now if Rai becomes husband of Lilavati – (her step mother) then Mohini will never tolerate this, hence Jalaka very cleverly informs her that Rai is a murder of her father Parvatray. Rai shows his innocence for this, even then Mohini ignoring him says: "भूल भूलथी पण तुं मारा िपतानो हत्यारो छे.

राइ, वेरी साथे व्हाल न होय". [2] Saying this Mohini walks off but is

unable to go. She is in confusion and talks to herself "उभी रहुं

छुं तो अकळामण थाय छे अने चालुं छुं तो िचित्त चकरी खाइ ने नीचे पडी जाय

छे. एक तरफ िपतानो ूेम छे अने बीजी बाजु मनना मानेलानो. चरण चालवा

इच्छे छे अने ुदय थंभवा, ओह!" [3] Saying this she falls down and

Rai manages holds her. Mohini gives her hand to Rai and the scenen ends.

In the third scene, Jalaka asks Manjari to kill Diwan Joravarsinh somehow, as she doubts that Joravarsinh will be an obstacle in fulfilment of her goal. In the play we get no evidence that Diwan Jorubha will be an obstacle in

[1] Ref: Book/Text: Jalaka: Page 115: by Chinu Modi [2] Ibid: Page 121

[3] Ibid: Page 122

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achievement of her goal, even then Jalaka asks Manjari to kill Jorubha which does not match in context of the plot.

In the realistic play an actor creates illusion of a character but opposite to this bhavai actor never becomes a character entirely. Dr. Bhanuprasad Upadhyay very nicely explains this with this example: "In 'मिणबा सतीनो वेश', actor Manibhai

maintians his personality as Manibhai while demonstrating the character of sati Maniba: so here not the identification but demonstration is in focus." [1] In similar way we can see

another example: In 'मदारी नो वेश', Rangalo asks Nayak that

which Vesh he is to perform? Indicatively replying, Nayak says that we can take any Vesh whatever you say. If you say, we can take vesh of Sadhu - बावो, vesh of cobbler - मोची, vesh of oil-extractor - घांची, vesh of slaughter - कसाई, or else vesh of

Ramdev. Here we can very clearly understand that the actors do not create illusion of various characters but make their demonstration.

In 'मिणबा सतीनो वेश', attracted by the appearance of Kunvarji,

Rupali assume the guise of a Sansyasini to trap him in her

love game. On getting caught by Badhar, he advises her not to move after Kuvarji:

बाघर: ओ जगमाया, िशदने अमारी वांसे पड़ी छुं? जंपीने सुवा तो दे मावडी.

[1] Ref: Book: Bhavai ma Alienation: Page 30, 31: by Dr. Bhanuprasad Upadhyaya

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Even after getting this firing from Badhar, she openly expresses before Kunvarji her one-sided love for him.

रुपाळी: कुंवरजी, हुं तो तमारी पाछळ बावाना वेशे आवी छुं. हवे तो मारी

मेँनत सामुं भाळो? [1]

In the play 'Jalaka', the maid Manjari, assuming various guises like that of 'Saraniyo – सराणियोँ, Fortune Teller–जोषी 'and 'Combseller – कांसकीवाळीँ plays an important role in helping Jalaka in accomplishing her goal. In the play, an important character after Jalaka is that of maid manjari. She gains confidence of Jalaka in guise of 'Saraniyo'. In the guise of a fortune teller along with Shaktisinh, plans to kill Jorubha but fails and in the third act, poisons the ears of Lilavati in the guise of a comb seller.

Jalaka is surprised to see Manjari in the guise of 'Saraniyo':

जालका: अरे तुं आ वेशमां?

मंजरी: बा, आप मालणनो वेश लई शको तो आपनी दासी सराणियानो

वेश न लइ शके? [2]

Second time in the guise of a fortune teller, coming before the Jorubha who has come to the garden to inquire about the health of Parvatray, she says:

[1] Ref: Book: Bhavai: Page 438: by Dr. Sudhaben Desai

[2] Ref: Book/Text: Jalaka: Page 113,114: by Chinu Modi

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मंजरी: आपने आज आ उद्यानमांथी जीवता नथी जवा देवाना, खाना

खासखेल तमे तलवार म्यानमांथी बहार काढशो ए पहेला

वींथाई गया हशो, मारी कटारीथी. [1]

Again at the end of the play, she comes in the guise of comb seller, kills Lilavati by throwing a dagger.

Thus in the play, the ambitious character after Jalaka is that of maid Manjari. She has joined hands with Jalaka with the selfish aim to fix the match of her daughter with the son of Shaktisinh. She appears in three different guises in three scenes and makes the play more dramatic.

Further in the play, in the first scene of the third act, Lilavati becoming crazy in joy as Parvatray is arriving after regaining his youth, is impatient to welcome him. Similar type of anxiousness we can see in the 'मियां बीबी नो वेश'. Here Rangaji harasses Bibi and asks her not to wait for and to forget her lover 'Savalia'. Bibi has full faith in herself and in her lover Savalia that one day he will come to meet her. Impatient in her mind, Bibi sways away in emotions but does not leave hope that her loved one will come one day.

बीबी: िपया िपया करके

पिपहा बन गई राम

[1] Ref: Book/Text: Jalaka: Page 126: by Chinu Modi

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आवता देखुं, आवता देखुं

आज साविलयेकु आवता देखुं. [1]

Like Rangaji, in the 'मियां बीबी नो वेश', here in 'Jalaka', maid Champa Rani tries to access the inner view of Lilavati's mind and makes a subjective comment. Balanced, firm and

transparent in all situations, Lilavati explains to Champa:

परणोतरने कदी न लगे परण्यामां कंड भेद,

घरडा ःवाऱिनो पण एने नीपजे जरी न खेद.

Here Lilavati is experiencing intense happiness as Parvatray is returning after six months. Champa Rani is arguing on this with Lilavati:

चंपा: सरखेसरखां होय तो लगे, सुंदर ने रिळयात,

घरडा वरनी साथे वीते केम करीने रात?

On the other side, Lilavati tries to explain her saying:

ःवामी साथे िदवसरातना कशा न जोउं भेद,

पण तु नहीं ए समजे दासी आतो व्हालपनो छे वेद. [2]

The above scene written by the writer becomes the preamble of future happening. This is a first meeting of the Rai (who has become Parvatray) with Lilavati who is anxiously waiting

[1] Ref: Book: Bhavai: Page 304: by Dr. Sudhaben Desai

[2] Ref: Book/Text: Jalaka: Page 131: by Chinu Modi

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and gorgeously decorated with ornaments. Anxious in love, Lilavati moves near Rai (who has become Parvatray) but Rai very indicatively says that "वैद्यराजे पंदर िदवस सुधी स्तर्ी ःपशर् वज्यर् कह्या छे". [1] Hearing this, Lilavati becomes sad and while

controlling her emotions says:

"व्हालो ज वेरी थाय त्यां कोनी पासे राव खाईए? हे ंदय! िवरहने आटलो

खमी खाधो तो पंदर िदवस वधारे." [2]

In the second scene of third act, Manjari is in fear that her plan to get her daughter married with the son of Shaktisinh will fail, so she decides to go in the kingdom in guise of 'Sarani' and declares the reality of Rai to Lilavati saying:

“पवर्तरायनु छ मास अगाऊ खून करनार जालका पुऽ राइ, यूवान पवर्तराय
बनीने तमारी सामे आव्यो छे”. [3] Lilavati, knowing this reality, puts
a condition / bet before Jalaka to equate the past account:
लीलावती: हुं तारा दीकराने मारो दीकरो बनावुं, पण शरत माऽ एज
के आ राज्यमां एकज राजमाता रहेशे अने ते हुं. ते मारो
पित छीनव्यो छे, हुं तारो दीकरो छीनवुं छुं. आपणे
हिहाब पूरो थशे. छे मंजूर? [4]

Jalaka accepts Lilavati's deal as her dream is fulfilled going to
be fulfilled hence she leaves the kingdom forever.

[1] Ref: Book/Text: Jalaka: Page 133: by Chinu Modi [2] Ibid: Page 135

[3] Ibid: Page 140 [4] Ibid: Page 142

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Willing to adopt Rai as her son, personality of Lilavati is
personified. On other side Rai wins Lilavati's heart through his
frankness and ethical values passing Lilavati's tests. In the
last scene of the play, Lilavati adopts Rai as her son. She
decides to set Rai on the royal throne. Lilavati gets killed by
the dagger thrown by the hidden Manjari. With the uproar of
divine and ethical victory the play ends.

In the play Jalaka, we also get use of many poetic couplets
locally known as 'दुहा / दोहरा'. In Bhavai 'Jashama Odan', the
Ode locality people residing in the Patan city of king Siddharaj
Jaysinh are desirous for love, emotions and affection.

Realising the scarcity of these three elements in the Patan
city, they return to their native places:

ओड: ए काठियावाडी छैये अमे झालावाडी छैये!

राखो तो रैये नकर झालावाड जैये! [1]

In the play Jalaka also situation based 'दुहा / दोहरा' are used.

For example, in first act, overflowed with love for her son, Jalaka expresses her mental state with this 'दुहाँ:

“िनर वगर चाले नहीं, जेम नदीने एम,

तारा वण चाले नहीं, ूेम गणे तो ूेम. [2]

In third act, on getting the home coming news of young

[1] Ref: Book: Bhavai ma Alienation: Page 22: by Dr. Bhanuprasad

Upadhyaya [2] Ref: Book/Text: Jalaka: Page 91: by Chinu Modi

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Parvatray, Lilavati asks the whereabouts of him to maid

Champa. Champa teases queen Lilavati by singing the following couplets:

चंपा: िपयु होय परदेश तो िवतकमां पळ जाय

पण आवी उभो आंगणे तो पळ पण पवर्त थाय

बा पवर्तराय , पवर्तराय थाय.” [1]

In director's confession note, Nimesh Desai talking the audience perspective into consideration decides to end the play with the song maintaining the same round up form, as the audience should not feel that the play ended abruptly with the echo sounding 'जालका क्यां छे? कुं छे जालका?ँ. [2] The

playwright Chinu Modi and the director Nimesh Desai jointly decided to add the last song after much discussions and brain storming amongst them. This whole episode proves that before a play is published in the form of a book, writer makes necessary changes based on the valuable suggestions received from the director and other theater persons, and Chinu Modi did the same thing. This is a welcoming event. He added this song "कीिमया केवा थाय सांइना जळथी जळ व्हेरायँ.

Due to this helping event, the play has become more

pleasurable, more entertaining for the audience who are the patrons for the theatrical activities.

[1] Ref: Book/Text: Jalaka: Page 132: by Chinu Modi [2] Ibid: Page 16

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In the play 'Jalaka', Chinu Modi makes a statement about the use of Bhavai elements that: 'जालकाना ूारंभमां में भवाईना ःवरुपनो

अंशतः उपयोग कायोर्ं छेÖ [1] but in my view and as seen in the

play, as he has not only used elements like Vesh Gor, Rangalo, Rangali for the prologue and 'Aavanal' but has also made use of other Bhavai elements for developing the plot of the play. For example, he has given pre-indication of the events, has made use of poetic dialogues, has applied tricks to break the identification with the characters, and has used 'Duha', avoiding unnecessary action on the stage through confrontation and narrating the scene through actors. Thus he has created an original and very beautiful script capable of dramatic presentation.

[1] Ref: Book/Text: Jalaka: Page 8: by Chinu Modi

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2) Kem, Makanaji Kya Chalya? - Sitanshu Maheta (1987)

२) केम, मकनजी क्यां चाल्या? - िसतांशु महेता Öयशश्चंिÖ(१९८७)

Poet and dramatist Sitanshu Yashchandra wrote a radio play "Kem, Makanaji Kya Chalya?: "केम, मकनजी क्यां चाल्या?" in 1976 for all India Radio which was broadcasted by the Mumbai station of All India Radio. In 1977, Sitanshubhai and his friend Pravin Joshi (renowned actor-director of Gujarati theatre) thought of modifying and performing this radio play in audiovisual form. Almost after 10 years, in 1987 shri Nimesh Desai got the script of 'Makanaji' and first time the play got its

shape as a drama.

In the beginning of this three act play, the Nayak, after taking the blessings from Lord 'Shiva', Lord 'Ganapati' and Goddess 'Saraswati', gives introduction of the play mentioning about the locale as the outskirts of 'Bhadaran' village and time as the night of 'Aso' month. Thus he creates the 'Make-Believe' world.

नायकः (क्षेकोने संबोधीने) आ भादरण गाम ना चोरामां भले आया

सरकार! िनरांते जुओ अमारो आ वेश सुखचेनथी. आ पडखे

रणछोडरायनी धजा लैराय छे ने पाछळ मोती तळावडीमां

तो, मोटा माछला सोंत जंपी गया छे. भादरण गामनुं

माँजन ने मोभी एकठुं थय ंु छे. क्यां क्यांथी आव्य?ंु आ

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हूमपोळमांथी, आ सोनीवाडमांथी, ने झवेरी बाजारमांथी ने

देसाई शेरीमांथी ने हवेलीमांथी नगरशेठ पोते ... खुद पोते

पधायार् छे, आजे तो, आ आसो महीनानी रढीयाळी राते .. ने

अमेय ते सहू तरगाळा आजे तो एवा भजववीशुं असली वेश

के पेला लेलूंब लींबड़ा पर टोचनी डाळी पेलो, जुओ, मोर

बेठो छे ने, सरसतीमांनुं वाहन, ए य आजे तो [1]

Here one boy from the singing group 'interrupts' the Nayak who is creating the dramatic world of make believe.

छोकरो: अल्या ए गांडाभाई नायक! [2]

Nayak ignoring him and again directly talking with the audience shouts at the boy as if he is a dog and tells him to go away "हडे हडे"

नायकः आवो ... आ .. आ .. आ मावाडीयुं, नानडीयुं, तरगाळु

मने - मने केशव नायकने खुदने, वच्चे वच्चे

ज्यारे आ मोती तळावडीने कांठे, आसोनी उगती राते,

तमोने माजनमोभीने आवो आवोना बे बोल कउं छुं, आ

भादरण गामना चोरामां त्यारे आ छोकरडु मने खुद

केशव नायकने, इन्टरट्ट करे छे, बोलो! [2]

The playwright by putting the wrongly pronounced word

[1]Ref: Book/Text: Kem, Makanaji Kyan Chalya?: Page 1 : by Sitanshu

Yashshchandra [2] Ibid: Page 2

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'इन्टरट्ट' in place of 'इन्टरट्ट' has created fun. In the play, the

boy from the singing group interrupts Nayak and says: "के

आतो जयशंकर सुंदरी होल छे". Nayak, replying to his comment

explains that:

नायक: मूक मूक तारां संताडेला चँमा, लाजू लाडी!

भलाभाई आतो अंतरनी आँखे देखवानुं छे;

अंतरनी आँखे

छोकरों: अंतरनी आँखे?

नायक: ए ज तो छे, भलाभाई आपडा वेशनी खूबी ढ ने

नाटक मातरनी खूबी. [1]

Further extending the prologue of the play, the Nayak gives description that it is a night time of 'Aso-आसो' month which is full of stars and this place is 'ओचोरो' - a common meeting place of the Bhadaran village.... here Nayak helps the boy to create the virtual – make believe world on stage. The boy also confirms his statement and says: 'छे, अल्या कंडक छे.' [1]

On comparing this situation of the play with the traditional Bhavai, we can see that in traditional dramatic format, the actor always give information to the audience about the locale and time of happening. The traditional folk form of drama

[1]Ref: Book/Text: Kem, Makanaji Kyan Chalya?: Page 3 : by Sitanshu Yashshchandra

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– Bhavai is a acting dominating format and an actor supplements the 'Aharya Abhinay (the acting which is done with costumes, ornaments and surrounding)' with the help of his 'Angik Abhinay (bodily acting) and Vachik Abhinay(acting by voice and speech)'. The actor describes the scenes as if he is present during all the happenings. The way in the play 'Makanaji...', the Nayak creates imaginary world by describing 'Bhadaran Village etc' and the audience easily accepts his description, similarly in the Bhavai 'Kaba no Vesh – काबा नो वेश', the Brahmin promises in the beginning of the play to all the happy, unhappy, sick, widowed, baggers, rich etc, that he will foretell their fortune. Interrupting the Brahmin, the Nayak informs the audience about the locale of the scene:

नायकः अल्या, दुखीया होय, मांदा होय, रंडायला होय, भीखारी

होय ने जोश जोवडावे, पण सुखीया होय, साजा होय,

मंडायला होय, तवंगर होय, ते शीद जोश जोवडावे? छतां

तारे टे०ल नाखवी होय तो नाख, आ मेवाड गाम मोटुं छे.[1]

Thus audience accepts the locale which Nayak describes.

As such, the Bhavai troupes move from one village to another, so the same vesh is being performed in many villages, hence the actor has freedom to improvise the scene by mentioning the name of the village and that of reputed

persons of that village through his dialogues. For example,

[1]Ref: Book/Text: Kem, Makanaji Kyan Chalya?: Page 4 : by Sitanshu Yashshchandra

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when 'जूठणनो वेश' was performed in Vadodara, the Bhavai actor improvised his dialogue by incorporating name of Vadodara during its presentation due to this audience feels more homely with the presentation and is thrilled:

जूठण: में हुं खीचडी सुलतान

ये एक तलवार मारू

तो ले लू वडोदरा गाम

में हुं खीचडी सुलतान [1]

The freedom which the Bhavai actor is getting in the traditional drama form has appealed the playwright and hence he has made its indication at three to four places in the script that 'performer should take names of the presentation hall and that of the place in the dialogues'. We have seen earlier that how the boy interrupts the Nayak and informs the audience that the play is being performed in Ahmedabad. Further he declares the name of the play, its director, writer, actors, back stage artists, the company troupe which is performing that day etc.

Thus during the performance of the play, one can mention about the changes in the place of performance, actors, back stage artists etc very easily.

Later in the play, the role of 'Makanji – मकनजी' is allotted to

[1]Ref: Book: Bhavai: Page 235: by Dr. Sudhaben Desai

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the interrupting boy. The astonished boy after hearing this announcement says to the Nayak:

छोकरो: होय नहीं! मारु नाम आप्युं ने मने हाजी कंड प्लोट, डायलोग

के छेवटे बायलोगनी पण खबर नथी? भलादमी नायक

नायक: डर ना मरदबच्चा! नाटक साव सादो छे.

छोकरो: पण शी बाबत. [1]

Nayak explains to him about the hero of the play and makes introduction of the character of 'Makanaji'.

In traditional Bhavai vesh, every character enters on stage with their entry song - 'आवणु'. 'Avanu' is sung in chorus or by

the character himself and gives self introduction. In 'जोगी

जोगण नो वेश', Jogi is a devotee of God and is in his own world

while entering. With the help of this 'Aavanu' it is informed to the audience that he has put on red colored cloths etc.

गायक वृन्द: जोगीडो आव्यो रमतो झमतो

जोगीडो आव्यो भमतो भमतो

जोगीए पहेरी लाल लंगोटी

जोगीना हाथमां दोरो ने लोटी

जोगी आव्यो रमतो झमतो

जोगी आव्यो भमतो भमतो [2]

[1]Ref: Book/Text: Kem, Makanaji Kyan Chalya?: Page 7 : by Sitanshu

Yashshchandra [2]Ref: Book: Bhavai: Page 353: by Dr. Sudhaben Desai

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During the prologue of the play 'Makanaji...', the Nayak guides the boy, who has helped him or say has participated in the development of the play, towards the main line of the story describing 'Makanaji' as a devotee of God similar to 'Jogi' in 'जोगी जोगण नो वेश'. The 'Aavanu' of this character 'Makanaji' in

the play is done like this:

समूह: आसो मिहनानी रात होय ! हेय हेय!

नायक/समूह: ने आम कोई खास वात ना होय.

नायक: ने तो पण मारा मेरबान, तो पण मःतीमां आवी जाय ने?

छोकरो: एनुं नाम मकनजी? [1]

In traditional Bhavai, we could see the characters that are having authoritative powers like in 'Zando' is a chief police officer of the 'Unza' village and 'Teja' is her lover. In the beginning of the vesh, Teja, along with the other group members, sings 'Entry Song' for Zando.

तेज/समूह: ए झंडो आवे झुलतो राज

ए बांयो चढावी आवे

ए मूछो मरडतो आवे

अम्मर रहे मारो भरथार

झंडो मारो झुलतो आवे. [2]

[1]Ref: Book/Text: Kem, Makanaji Kyan Chalya?: Page 7 : by Sitanshu

Yashshchandra [2]Ref: Book: Bhavai: Page 257: by Dr. Sudhaben Desai

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The Entry of the politician "Urfe Saheb-उफेर साहेब' is also arranged, by the playwright. This character represents the politicians in the society.

नायक: उफेर आव्या चेतजो

बधा: हो!

पहेलो गवैयो: छोडीओनी _____ छोडो पण छोरा, तमेय चेतजो!

छोकरीओ: (चोंकीने) ना होय!

[The girls running here and there suddenly stops and

interestingly looks at 'Urfe']

नायक: उफेर् आया, चेतजो

उफेर्: दरेक जूठा सवालनो

भई, साचो जवाब अमे!

लोको: दरेक साचा सवालनो

अरे जुठो जवाब तमे! [1]

Thus remaining with the singing group, the actor Nayak arranges the 'Aavanu' of the character 'Makanaji' before his entry on the stage. By giving information about this character to the audience, he removes the element of curiosity in them. In the similar way the writer arranges 'Aavanu' of 'Urfe'. Here the writer has arranged 'Aavanu' of the main characters only. With the help of 'Aavanu', the writer describes the nature, cast-creed etc of the character through poetic lines.

[1]Ref: Book/Text: Kem, Makanaji Kyan Chalya?: Page 41 : by Sitanshu Yashshchandra

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The traditional Bhavai prepares the audience thoughtful and awake, showing the power of complexity of life, it makes them alert, and the gives vision to look at life which is developed from this experience i.e. philosophy. In the folk drama Bhavai, the shades of Indian philosophy are seen in many veshas. For example: In 'छेलबटाऊ लालबटाऊनो वेश', at the end of the vesh, 'Chhel Batau' while concluding about the life tells to the audience that "आपणा जीवननी नैया इश्वरना हाथमां ज छे, माणस गमे तेटला वलखा मारे बधु भगवानना िनदेशथी ज थवानुं छे"

Further giving an opinion he says that we have arrived in this world bare handed and will go also bare handed.

छेल बटाऊः सांइया सांइया सबको कहे, सांई न बूझे कोय

एक िदन एसो आयेगो, मेरे सांई कहे सो होय.

हाथी घोडा सब जायेगे दाटे रहेंगे दाम

चेतनहारा चेितियो, ये दुिनिया फना मुकाम. [1]

In the play, Hukumchand Sheth and his bodyguards come to Makanaji's house and throws all his belongings out on the street as he has not paid the debt of Hukumchand Sheth.

The 'Boy' who has yet not realized his role of Makanaji, gets astonished by this event and asks the Nayak: "नायक! आ शुं

बखडजंतर छे?" Replying coolly, Nayak, as if explaining the

Indian philosophical vision, says:

[1]Ref: Book: Bhavai: Page 282: by Dr. Sudhaben Desai

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नायकः मकनजी! एनुं नाम िजंदगी अणधारी थई जाय

चालु ने अणधारी थई जाय बंध. [1]

Here, Nayak, giving the religious principle of lord Krishna to the boy who is acting as Makanaji, informs that in the life of a person i.e. Makanaji, happy and unhappy moments are going to come as per the cycle of life, Makanaji will have to face all the situations without compromising his faith in previously performed deeds. With the help of this scene, he mentally prepares the actor playing the role of Makanaji and gives him courage to face the truth of life.

The play has been started and other actors have been engrossed in their characters but the boy has yet not entered his character of Makanaji. Before he could understand anything, the character of 'Hukamchand Sheth-हुकमचंद शेठ (the merchant who is also a landlord of Makanaji's house)

scolds him:

हुकमचंद शैठ: गई साल कोइने मोटो भाई के भाईबंध बनावीने छटकेलो

कोण पेलो? अमथाभाई सोदागर केम? सुन्दरगढ़ना

नगरशैठ केम? बनावी गयोँ तो मने तुं, फोगटनी हुंडी

आपीने, तुं ने तारी हुंडी! हरामी! क्यां गयो तो त्यारे

तारो भाईबंध?

[1]Ref: Book/Text: Kem, Makanaji Kyan Chalya?: Page 10 : by Sitanshu Yashshchandra

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मकनजी: (ूेक्षकोने) हुं? ने हुंडी!? (शैठने) हुंडी ने हुं? [1]

Dr. Prabhudas Patel notes that: Here with the reference of "HUNDI", we could see the myth about the 'Krishna' and 'Sudama'. [2] Making use of the Bhavai format, the writer has molded it in the modern concept. Adding to this Dr. Mahesh champaklal says" Similar to the character of medieval age Sudama, the Makanaji of Modern age is also a straight forward, innocent, aimless humanbeing; like lord Krishna of Dwarksdhish, the big merchant of Sundargadh 'Amathalal Shah Saudagar' is his mentally believed friend". [3]

Further in the play, a small girl arrives from the back stage and embraces Makanaji calling him 'Father'. The boy looking towards the audience utters 'बापा?!' then 'ओ बापिलया!ँ and further makes a self talk: "trouble never comes singly, 'ल्या!

छोड़ी, अंदर केटला रडे छे, हजी?

छोकरी: बा ज एकली! मंगू, सुंिनता, सुरेश, बाबलो ने बबली तो हेती

मासीने त्यां गया छे ने? [1]

The playwright gives information about the presence of

characters and the locale just with the help of its mention through the boy who is playing role of Mekanaji. The boy, who has yet not entered in the role, very amusingly indicates to

[1]Ref: Book/Text: Kem, Mekanaji Kyan Chalya?: Page 11 : by Sitanshu Yashshchandra

[2]Ref: Book: Sathotari Gujarati Maulik Dirgh Natak: Page 57: by Dr. Prabhudas patel

[3] Book: Rangdwar: Page 63: by Dr. Mahesh Champaklal
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indicates to the audience: "कुल छ? ल्या अंइ कणे इमरजन्सी आयी ज

नथी लागती?" [1] Thus by mere mention about the unnecessary action to the audience, the boy advances the play.

In the traditional Bhavai, the unnecessary actions are avoided and the happenings are conveyed through dialogues. This becomes a salient feature of the Bhavai format. For example: in 'छेलबटाऊ लालबटाऊनो वेशो', during the war between Delhi and the Southern States, when the war material and ammunition etc ran out of stock, the Delhi emperor proclaimed to the public that who can who will deliver the war material to the battle field? In response to this appeal, when 'Lalliyo-लालियो', the son of blacksmith Chandan showed his willingness to deliver the goods and also to fight the war, the emperor gave him a pseudonym as 'छेलबटाऊ लालबटाऊ'.The emperor gave him red and yellow tents, elephants and horses etc and sent him to south. In the Bhavai, the description and the mention of the cities he passed through during his journey of south is informed to the audience through a government servant as given below:

पेग: पीछे बटाऊजी तो िनकले

कुच पर कुच, मुकाम पर मुकाम

आगे बढ़ते बढ़ते अहमदाबाद आये

[1] Ref: Book/Text: Kem, Mekanaji Kyan Chalya?:Page 11: by Sitanshu Yashshchandra

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महमदाबाद आये

उंवासे बढकर अमदनगर आये..... [1]

Here, the government servant peg provides the information about the journey to the audience and gives them idea of the places and time. Whereas in the play the boy playing the role of 'Mekanaji', gets involved in the theatrical world through the mention about 'Mekanaji's family members, emotional entry of his daughter, the mention of his wife etc.

The important element of the traditional Bhavai is chorus. Any Vesh without the chorus is unimaginable. In the beginning of Bhavai 'कानजी महाराजनो वेश', the Nayak invites the singing chorus on stage to sing 'Aavanu-आवणु' of Kanaji Maharaj.

नायक: अल्या भुंगळीया जोर थी वगाड ढ कानजी माराज पधारे छे....

अल्या भाइओ गाणा गाओ.

वृन्द _____: मोरली वागी काँना माराजनी

वांसळी वागी काँना माराजनी

हां हां रे मोरली. [2]

In the play, opposite to the realistic plays, the boy gets transformed into a character of 'Mekanaji' before the audience.

[1]Ref: Book: Bhavai: Page 281: by Dr. Sudhaben Desai

[2]Ibid: Page 458

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मकनजी: केवी िमठडी छे, िदकरी मारी (ए जाते) ऀल्या

सायेबो! हुं तो फसावा मांड्यो हों, आ दुऱिनयामां. भई ओ
मकना, चेत! पण जोइए. जोइए के आपडी ÔवऊÔ केवी
छे? हं? कोई फुटडी, रुपाळी, तीखी, मीठी, मरची भेगी
मलाई जेवी जुवती काःटमां हशे ने, मारी वहु तरीके, तो
एं जो जो आपडु एक्कटंग, एं ढ एकदम िरयाऱिलिःटक!

वृन्दः िरयाऱिलिःटक. [1]

Thus the playwright has very cleverly interwoven the specialty of the traditional Bhavai in which an actor speaks which the chorus repeats. The alertness of the actor playing role of Mekanaji is also going to be tested in other scenes of the play. For example, in the third act, during his search of his friend, Mekanaji comes to his own village instead of 'Sundargadh'. In the last scene of the play, he gets confused by seeing 'Haveli -a big palace like building-हवेलीÔ. He doubts whether he forgot the lane or the village? And to check the correctness of the address, asks the watchman at the door:

मकनजीः भाई द्वारपाळ, आ हवेली? कोनी? भाई द्वारपाळ?

On being asked in the old literary language it is not replied by the watchman so he then uses the modern language addressing him as 'भाई चोकीदारÔ and on not getting any reply again, he addresses him as watchman:

[1] Ref: Book/Text: Kem, Mekanaji Kyan Chalya?:Page 12, 13: by Sitanshu Yashshchandra

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मकनजीः 'भाई, आ हवेली कोनी छे वोचमेनभाई?Ô [1]

The actor playing the role of Mekanaji is so agile that he knows that he is playing role of Mekanaji but here he is only the presenting the character of Mekanaji. The playwright

Sitanshubhai has very tactfully drafted the dialogues for him and has appreciated his alertness as an actor.

In the traditional Bhavai, we can see many such scenes where pleasantries and jokes are utilized. For example: in the traditional 'गोवाळना डागलानो वेश', 'Goval' and his friends

'Dagalo' etc harasses the 'पिनहारी' - women who are carrying water by obstructing their way. 'Nayak' also taking the side of the 'Goval', calls the 'Panihari' and says: "मिहयारी, आ आवो, आ गोवाळ तमारी परीक्षा लेवा मागे छे."

मिहयारी: (नजीक आवीने) आ गोकुळ गामना गोवाळ छे?

Mischievously replying to them, Nayak says:

नायक: ना ना एतो इरोपियन गाम ना गोवाळ छे. त्यांथी काढी

मेल्या एटले अहीं मेवड गाममां आवीने भराया छे. [2]

Further in the play, the Mekanaji is forced to vacate the house

[1] Ref: Book/Text: Kem, Mekanaji Kyan Chalya?:Page 95: by Sitanshu Yashshchandra

[2]Ref: Book: Bhavai: Page 340: by Dr. Sudhaben Desai
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of 'Hukamchand Sheth' due to his debt. Mekanaji requests 'Sheth' to find some solution to the problem, giving him reference of his family's old relationship with him and urges modesty from the sheth. Mekanaji's wife also adds to this request.

मकनजी: शेठिया! कंड तोड़ काढो. आपणो संबंध तो बहू जूनो छे...

वऊ: ऽण पेढीनो.

मकनजी: (वऊने) हा हा. मोटा बापुना टेमनो! (शेठने) कंड िनवेडो

लावो, आ ऽीजी पेढीए. (वऊने) हवे तो चोथीए चालु थई गई

छे, जरा जरा नहीं?! [1]

The way the Bhavai actor makes mischief; here also the playwright has created piercing laughter through Makanaji's dialogue addressed to his wife.

In the play Makanaji requests the landlord to find out some amicable solution keeping in view the age old relationship between two families. 'Hukumchand Sheth' firmly suggests him to settle the debt if Makanaji want to find the solution. In the mean time, Sheth's attention is focused on Makanaji's wife and he declares his infatuated feeling by implicit language to convenience Makanaji:

शेठ: जो मकनजी, तारी भूल माफ. तुं तो मारा नाना भाई जेवो

गणाय. सुखे रहो तमे! तुं, छोकरां, भाभी, आ घरमां. मारी

[1] Ref: Book/Text: Kem, Makanaji Kyan Chalya?:Page 15: by Sitanshu Yashshchandra

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एकज शरत, बस! Sheth reveals his desire and says:

एटली ज के घरना ताळानी चावी एक तारी पासे रहे ने एक

मारी पासे. भाभीने वांधो ना होय तो. व्याज माफ, पण आ

मुद्दल मने मळतु रे, हफते हफते! [1]

Here, Makanaji realises the bad intention of 'Sheth' and hence he shouts aloud 'हरामखोर'. From this scene, the boy gets fully involved in the role of Makanaji.

In the play, after this episode of the 'house keys- कुंची',

Makanaji with his family stays in a 'serai-धमर्शाळा'. When

Makanaji is about to go to bazaar for purchasing household items like rice, flour, soup etc for dinner, his daughter shows obstinacy to get her sky coloured earring repaired whose

pearl is missing. Dejected Mekanaji looks at his wife and then collecting the earring from his daughter says:

मकनजी: हा, दीकरी जरूर ढ जो दुकान खुल्ली हशे तो,

केशवदासकाकानी...

(Exits with earrings in his hand)

वहु: जो, जो ढ पड़ी ना जाय ढ रःतामां ... [2]

(Darkness on stage and then lights)

Stage instructions: [Group of actors creates the scene of market. The singers and music players stand up from their

[1] Ref: Book/Text: Kem, Mekanaji Kyan Chalya?:Page 17: by Sitanshu Yashshchandra [2] Ibid: Page 25

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places and makes various line of sellers with the help of some properties like weighing balance, table, sitting arrangements etc.]

The format of traditional drama is very flexible, and as it is acting oriented, an actor can create live scene on stage and audience believes in it. Here also one actor represents various characters. Making use of this element of traditional drama, the playwright has given above mentioned stage instructions for the group of actors to follow under different situations and assume the role to play so that play gets more clarity along with the space to an actor and director for their ideological freedom. Secondly, the playwright is aware that he is only making use of the Bhavai tack ticks in this play. For example: In the Bhavai vesh, there are no scene changes or blackouts but they are common in the plays. Hence, very tactfully the writer has given the stage instruction for 'black out and lights'.

Thus, the plot development of realistic plays is just opposite

to that in the traditional Bhavai format. In realistic plays, the audience is made to get involved in the total scene whereas in Bhavai audience is kept aware about the happening on the stage. In the play 'केम, मकनजी क्यां चाल्या?', the beginning of the second act also opens up in traditional format in which the singing chorus with the musicians is sitting on the stage as it was in the beginning of the play. One singer steps forward and asks the Nayak - 'Further what happened in the story of Makanaji?' Thus by asking this question he helps in the plot development.

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Dr. Bhanuprasad Upadhyaya mentioning about the reference of alination in the traditional Bhavai format says that Bhavai actors also communicate directly with the audience. During the vesh presentation they come out of the character by establishing their recognition as an actor they directly talk with the audience. For example, in the 'जूठणनो वेश', when there is uproar in the audience, 'Juthan' asks them to be silent by directly talking with the audience:

जूठण: आ हुं कचबच कचबच?

मारा बेटा घोंयजा आयीने बेठा छे के हुं ... ए भाई होंभरो

नायक: हुं?

जूठण: तने कुण के से? हुं तो आ सभाने कऊ सं.ु [1]

In traditional Bhavai presentation, the plot advances with the help of the singing chorus and musicians (the musical band) through their dialogues; in the similar way the playwright has made the beginning of each act through the drama company which is narrating the story of Makanaji. The third act also begins in the same way:

नायक: अल्या, िसजो अंक चालु, बेसाडी डे बधाने

पहेलो गवैयो: (उभो थई ढोलक पर थाप मारी) बेही जाओ, मारा

[1] Ref: Book: Bhavai ma Alienation: Page 169, 170: by Dr. Bhanuprasad
Updyadhyaya

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सायेबो बेही जाओ मारी मावडीओ!

बीजो गवैयो: (उभो थई पहेलाना ढोलक पर अने माथा पर थाप मारी)

बोलता शीखो मारा जेवा पांहे.

पहेलो गवैयो: च्यम ते? (ढोलक पर थाप मारतो मारतो) बेही जाओ,

मारा सायेबो बेही जाओ मारी

बीजो गवैयो: (ढोलक झाली, पेलानुं मों दाबी) मूंगो रे.

पहेलो गवैयो: च्यम ते?

बीजो गवैयो: च्यम ते एटलेके आमांनी एक्यु तारी मावडी जेवी लागे

छे तनअ; डफोळ! ढ ए जो आम कहेवाय (ढोलक लई,

थाप मारतो गावा जय छे)

पहेलो गवैयो: (धक्को मारी आगळ आवी) ना हुं ज बोलीस. नायके

मने कह्युं छे. ए बेहो-बेहो! मारा मेरबानो ने मारी

मेरबानुओ! ए मेरबानो ने मेरबानुओ, गरम समोसे पेट

भरी, कोकाकोला पीऍपीन, ने पी-पी कोला करी करी न

बेहो, बधाय! [1]

Here advancing the story further, by creating mischievous dialogues amongst themselves, the actors attract the attention of the noisy crowd towards them. The audience observes the silence and the play proceeds further. By eliminating the difference between the actor and the

audience, and by establishing direct contact with the

[1] Ref: Book/Text: Kem, Makanaji Kyan Chalya?: Page 68: by
Sitanshu Yashshchandra

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audience, the playwright has achieved the described element
of alienation explained by Bertolt Brecht.

Further, 'sheth Sumanlal', 'Sevaklal' etc makes fun of
Makanaji who has approached them for the household
provisions of their food. The sample of the earring which his
daughter has given to Makanaji, is grabbed and credited
towards Makanaji's debt by the grossary merchant. Makanaji
implores to get back the earring and returns abashed when
fails to get it back. On reaching home, Makanaji lies to her
hungry and crying daughter for the earring. Hard pressed due
to the tight home situation, his wife decides that:

वऊः हवे माराथी नथी सहेवातुं ... हुं एक चावी शेठ पासेथी लइने

मारुं घर खोलवानी छुं. पछी हुं ए घरमां रहीश. मारी बेबली

साथे, मंगु ने सिवता ने सुरेश ने सुनिता ने बेबलीनी साथे ...

पछी कोई नहीं रडे [1]

Here, perplexed due to the determination of his wife,
Makanaji proceeds to meet 'Amathabhi-अमथाभाई' to collect
true answer for his dreadful question. The first act ends here.
There cannot be a play without any conflict. Conflict is
essential in a play. Conflict could be between characters,
character and the circumstances or there can be inner conflict
of the character with the self. For the speedy action, conflict

[1] Ref: Book/Text: Kem, Makanaji Kyan Chalya?: Page 33: by
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is unavoidable. In the traditional Bhavai 'मिणबा सतीनो वेश', the

conflict of values between 'Kunvar' and 'Maniba' is depicted through a song in which at the end of the vesh specific result is obtained i.e. husband and wife reunites. In Bhavai, appropriate poetic lines are created for every scene which helps in advancing the plot.

The 'Kuvar' who has come to rest in the garden, during quarrel with 'Maniba' tells her that:

कुंवरः भल्लो तमारो चहेरो

गुलाबी रंग

झेणी झबुके िवजळी रे.

Angry with this behaviour of 'Kunvar', Maniba harshly tells him that it does not suit to enter somebody's garden. Further, 'Maniba' asks 'Kuvar' to immediately get out of the garden otherwise be ready to be beaten by a hunter. Listening to these words, 'Kunvar' sings further, teasing 'Maniba':

कुंवरः भल्ली तमारी वाणी

गुलाबी रंग

झेणी झबुके िवजळी रे. [1]

In the second act of the play, 'Makanaji' has come out to search for his friend 'Amathabhai' and is stumbling door to door, he is wandering everywhere even then he is unable to get the address of his friend. The desperate efforts which 'Makanaji' made to search 'Amathabhai' has been expressed

[1]Ref: Book: Bhavai: Page 440: by Dr. Sudhaben Desai

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through 'काचा पाका शरनामा...Õ by the playwright.

नायकः अरे काचापाका शरनामा लइ मकनजी बहु रझळ्या रे!

मळु मळु थ्या

मळु मळु , पण न मळ्या रे!

पहेलो गवैयो: नेम तो वांच्युं प्लेटे प्लेटे

बारणे कयार् टकोराजी

अषाढ मिहनो आवीयो

तोय िदवसो नीकळ्या कोरा जी. [1]

The writer has made songs referring to every scene which helps in advancing the action of the play. In the beginning of the third act also, the playwright very indicatively placed a song related to the democratic parliament that how the politicians lavishly spend people's money after getting elected. With this song the culture of the politicians is exposed very sharply:

झूम झूम झूम झूम झूम

अमे करीए बूमा बूम !

अमे हवे चुंटाया, साचुं अमे जे कहीए ते

घूम जाओ ओर बोलो, भाईओ, सत्यमेव जयते

ःमगिलंग करीए, संघरो करीए, फरीए ःवीटझरलैंड

अमने कोई पूछनार ना, लोंग अमारा हैंड. [2]

[1] Ref: Book/Text: Kem, Makanaji Kyan Chalya?:Page 38: by

Sitanshu Yashshchandra [2] Ibid: Page 70

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While talking about the songs which the playwright Sitanshubhai has incorporated in the play, Dr. Rajendra Mehta says:"Unmistakably song accompanies every entry which later becomes an indicator for the next scene. Thus the playwright has taken work of 'Sutradhar-सूधार' from Naykak and has synthesized the plot development". [1]

In traditional Bhavai, we come across examples of symbolic use of the language in many Bhavai vesh, for example: in 'मिणबा सतीनो वेश', 'Rupali is intensely chasing 'Kuvaraji-prince' and she follows 'Kuvaraji' and 'Badhar' wherever they go. 'Rupali' makes all but unsuccessful efforts to flirt with 'Kuvaraji' in her love trap. Ultimately when she stands aside being offended, Badhar alerts 'Kuvaraji' and suggests him to be careful with her.

बाधर: बहादर, नायक बहादर.

नायक: हेँ भइ हेँ?

बाधर: हा भाई हां.

नायक: शुं हा भाई हा.

बाधर: एमके बहादर रहेवुं, होशियार रहेवुं, खबरदार रहेवुं. [2]

In the play 'Makanaji' also use of indicative language is done a bit differently during the meeting between 'Urfe' and 'Makanaji'. Before this meeting takes place in the play, the

[1]Ref: Book: Natyarag: Page 60: by Dr. Rajendra Mehta

[2]Ref: Book: Bhavai: Page 433: by Dr. Sudhaben Desai

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situation is, in the politician Urfe's constituency, if by tonight, the blankets, utensils and money are not distributed amongst the voters, then there is no possibility that 'Urfe' can win and his winning procession can take place. 'Urfe' is worried about this hence decides to make use of innocent 'Makanaji' and plans to meet him as if 'Urfe' is 'Amathabhai'. Here 'Urfe' informs his associates to prepare exact dummy set of the luggage which 'Makanaji' is carrying and explains the trick of filling it with money and golden – silver ornaments which they will exchange with the original one. Thus he sends to

'Makanaji' his (Urfe's) own photograph declaring it as that of 'Amathabhai' and also send a telegram to meet at the caravanserai of village Nathmadhi. In this way, on receiving the telegram and the photograph, 'Makanaji' rushes to the Nathmadhi village in excitement to meet 'Urfe' who has become 'Amathabhai'. During the time, 'Urfe' who has reached the caravanserai of village Nathmadhi is waiting for Makanaji's arrival. When simpleton 'Makanaji' comes, the politician 'Urfe' hugs him in the name of actual 'Amathabhai'. Now here the humorous thing is, Urfe has never seen Makanaji but his assistant Bhimo knows him well. Hence, Urfe asks Bhimo to give him signal when Makanaji arrives after confirming. For the signal, he suggests that Bhima should take off his cap so that 'Urfe gets confirmation that true Makanaji has arrived but in the mean time Makanaji arrives and rushes towards Urfe to embrace him thinking that he is Amathabhai which alerts Urfe who asks Makanaji that why he is so thin and weak? In reply, Makanaji says:

मकनजी: मारा बाळसखा! प्यारा दोःत! ए तो तारा िवरह ने कारणे.

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Urfe stops here for a moment to get confirmation from the Bhiimo who is a police man, but astonished Bhimo is unable to understand anything, hence Urfe under irritation tells him:

उफेर् : अरे बधीर द्वारपाळ भीमिसंह! (फोजदार भीमिसंह चमके छे)

भीमो: मने कयु साहेब?

उफेर् : मुखर्! शुं आ मारा ंदयना धबकार समा मारा बाळपण ना साचा

सखा मकनजी नथी?

भीमो: हा, हा ... साहेब! एम ् भूल ना थाय (ीुजता) म ... माफ

करजो स ... साहेब!

Thus, Bhimo takes off his cap and stands.

उफेर् : महामूखर्! ए मोटेरा संतिशरोमणीना देखतांय तुं तारी पाघडी

पहेरी राखवानी घृष्टता करे छे?

Reconfirming about the correctness of Makanaji's identity, he fires Bhimo, had he made any mistake, he should check it.

उफेर् : ठीक, पहेरी राखवामं तो भूल करी, उतारवामं तो नथी करीने,

अबूध?

भीमो: न ना ... साहेब! [1]

In the last scene of the second act, the writer has made Urfe to sit in the caravanserai waiting for Makanaji, in the new medieval age costumes like scarf (खेस), trousers (जामो) and a shirt(पहेरण). Recognizing the importance of this scene, the

playwright, aiming to create an ancient impression of the

[1] Ref: Book/Text: Kem, Makanaji Kyan Chalya?:Page 60, 61:

by Sitanshu Yashshchandra

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time, makes the characters of Urfe and Makanaji to speak Prakrit Gujarati language in creating the medieval atmosphere. The writer with the help of Bhima's dialogues and the behaviour suggests that the corruption has affected the Governmental system as also through the character of Urfe, the hypocritical personality of politicians is nicely exposed.

In the play, Urfe, projecting himself as 'Amathabhai', demands the bundle from Makanaji. When Makanaji hesitates to give it, he snatches it from him. When Bhimo unfolds the bundle, it contains currency notes and golden-silver ornaments. Urfe in appreciation of Makanaji's work tries to offer him some gift. Makanaji feels cheated and becoming

fearless denies all tempting offers and says: ॐहं तो एक अदनो
माणस साहेब! पण मारूंय एक साच छे एनुं नाम में आप्युं छे अमथाभाईॐ.

Further, expressing his unselfish feelings for Amathabhi to
Urfe, he says: 'तमने बीजुबधु मळशे, पण एक आ नाम मारी पासे थी
नहीं मळे. साहेब, तमे सवेर्सवार् हशो ढ पण तमे मारा अमथाभाई नथी!ॐ [1]

Here, Makanaji's unbroken faith for his friend is very well
displayed by the writer in Makanaji's dialogues.

Being cheated by cunning Urfe, Makanaji threatens him of
exposing him in the society and Urfe's assistants beat him
severely. Second act ends here.

[1] Ref: Book/Text: Kem, Makanaji Kyan Chalya?:Page 66:

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In the Bhavai we can see the use of other languages. In
'मिणबा सतीनो वेशॐ, after giving exile to the prince, the prince
and his friend Badhar make night-halt at one place. The
prince gets asleep at night and his friend Badhar keeps watch
throughout the night and at that time loudly shouts 'आल बेल!
आल बेल!ॐ while moving around the ground.

In time of Sir Sayajirao Gaekwad - III, soldiers used to loudly
shout 'आल बेल! आल बेल!ॐ and were reporting their presence in
the broken English language. In reply, another soldier keeping
watch in the other street also was replying in the same way
suggesting that he is awake, nothing wrong has happened
and, everything is safe. In this Bhavai presentation too, the
social, economic and political situation is well depicted
through a song:

बाघर: आल बेल! आल बेल!

आ नोकरीमां घालमेल

मशाल मेलो तेल िदवेल

िदवेल नहीं ने घासतेल मेल!

आल बेल! आल बेल! [1]

In the third act of the play, Makanaji, during his search for 'Amathabhai', arrives at Manoranjan Drama Company; here he makes a stay for a week. During this weekly stay, the tired

[1]Ref: Book: Bhavai: Page 437: by Dr. Sudhaben Desai

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and defeated by life, Makanaji takes sleeping pills in depression and tries to commit suicide but at the critical time the director of the drama company arrives, holds his hand, throws away the pills and save his life. Later, 'Sukhlal'- an employee of the drama company, informs him that Amathabhai is at the nearby village – 'Sundargadh'. Taking leave from the drama company, Makanaji rushes to Sundargadh. He is delighted while walking through the path. He murmurs something and then sings.

मकनजी: (ललकारीने) अरे डाबा! अरे जमणा!

अरे डाबा जमणा,

डाबा जमणा, डाबा 2Evu2332 .मणा भाई!

रेइनबो इन ध ःकाय!

पेलो सुन्दरगढ देखाय,

हे पेलो सुन्दरगढ देखाय,

ए रेइनबो इन ध ःकाय! [1]

Dr, Rajendra Mehta while talking about the song which is made by making use of the Gujarati – English combined

language, says: " The song related to every scene advances the play more swiftly. The poetic compositions (and the title also) confirms that this play is written by a poet. The song which is loudly sung by Makanaji is also very meaningful. This song is created by applying the creative lines of poet Premanand and Wordsworth". [2]

[1] Ref: Book/Text: Kem, Makanaji Kyan Chalya?:Page 85:
by Sitanshu Yashshchandra

[2]Ref: Book: Natyarag: Page 63: by Dr. Rajendra Mehta
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Further in the play, while walking towards Sundargadh in search of Amathabhai, Makanaji goes far away from Sundargadh and gets lost in a deserted land. In this deserted land, he looks for a well or a stepping well to satisfy his thirst. Tired makanaji, makes dialogues with his own self. He is in confusion whether to eat the rice which he has brought for Amathabhai as he is tired due to hunger and thirst. Makanaji's inner self very suggestively tells him:

Ôकोई छे नहीं अमथाभाई. छे माs भूख. सांभळ, सांभळ आ तारा मोतनी वात
कहेता बार बार डंका वागे छे, सांभळ, आ रणनी हवामां, तपतुं रण अने तपतो
तुं. खा, ने आ तपोवनमांथी पाछो जा, तारे गामÔ. [1]

Here the inner soul of Makanaji (like a character in a play) makes conversation with Makanaji and suggests him the way further. The playwright Sitanshubhai has made great effort in presenting the inner soul on the stage as a character which adds to the creative value of the play.

Here on the other hand, Makanaji is not in agreement with the inner voice of the soul, but on second thought he feels that he will not survive another cyclonic wind hence taking pardon from Amathabhai, he eats the rice and decides to move forward. Walking further, and getting mention about a village

named 'Ranavav' which is nearby his own village, he arrives in the village. He gets confused on seeing a big palace like

[1] Ref: Book/Text: Kem, Makanaji Kyan Chalya?:Page 90:

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building in place of his small home. Makanaji asks questions to himself about this miracle and gets the reply from his inner soul:

अवाज: ए ज पळे मकनजी, ज्यारे एक अदनो माणस पोते पोताना

हकना तांदुल, कोई अफीणिया ख्याल माटे राखी मुकवाने

बदले, जाते ज खाय छे ने, ए ज घडीए ... (ःहेज थंभी) ए ज

घडीए थाय छे इतिहासना चमत्कार. भगवानना नहीं, हों

मकनजी! नायर् ने नारदम माणसना चमत्कार. [1]

At the end of the play, Makanaji, his wife and daughter, all three are enjoying tea and biscuits sitting on the chairs of their home garden. Makanaji raises his hand with a cup of tea to salute all and the curtain falls.

Thus in the play, the playwright Sitanshubhai has applied traditional and creative elements of Bhavai in the beginning of the play, created the make-believe world, and framed the prologue of the play through Nayak. Later the playwright very intelligently incorporates in the play, the use of direct communication with the audience, humorous sentences, taunting comedy, Indian philosophy, indicative use of the language, presentation of the inner pain of the characters through poetic verses, entries of the main characters, tricks of alienation, folk tradition of chorus repeating the dialogues after actor's delivery etc.

[1] Ref: Book/Text: Kem, Makanaji Kyan Chalya?:Page 99:

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3) Rai No Darpanray - Hasmukh Baradi (1989)

३) राइनो दपर्णराय - हसमुख बारडी (१९८९)

Making use of the poetic verse 'सांइयांसे सब कुछ होत है, मुज बंदे से कछु नाही' which is from 500 year old Bhavai Ôलालजी मिणयारनो वेश, Shri Ramanbhai Nilkanth, the literary personality of 'Sakshar Era – साक्षर युग, wrote a play 'राइ नो पवर्त' in 1913 highlighting the social problems like – Widow Marriage, Child marriage etc. After 70 years i.e. in 1985, playwright Shri Chinu Modi also taking support of the same poetic verse wrote 'Jalaka – जालका' highlighting the glory of the willpower. Later playwright Shri Hasmukh Baradi wrote 'राइनो दपर्णराय' in 1989 which focuses on the scene of the Mirror sect in the third act and presents people's revolt against the socio-political crimes. Thus they gave three new plays to the Gujarati theatre making use of the same plot material as their play adaptation elements.

In this nonrealistic play, in the beginning, all the artists come on the stage singing and dancing. All Mirror Sect disciples have put mirrors on their costumes, the spectator chorus in modern costumes, Jalaka in the costumes of flower girl, Rai in gardener's costumes, Lilavati and other characters in their appropriate costumes. This artists' group presents a song devoted to mother India – भारत माता:

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समूह: भारतमाता िवश्वे उज्जवळ घणी, आज एने लागीए पायजी,

तारा खेळा धरितने खूँदशे, तुं एने करजे ःहायजी ...

आ थै ता थै ता, भाई भला[1]

This song is similar to the 'Nandi Path – नांदी पाठ' in Sanskrit plays, whereas in traditional Bhavai musicians and singing groups offer prayer to Goddess Amba. Land worshipping is done by Veshgor. After this 'aavanu' prayer for lord Ganesh is sung. 'Ôचाचरमां गणपित ्वेश ते नांदी'. [2] This is done as a part of the prologue for the play. As per Dr. Bhanuprasad Upadhyaya, "The character of Kali is a first one to communicate by dialogues to the audience in the Bhavai veshas". Through the character of Kali, attention of the audience is attracted. It gives warning to the people, who condemn Bhavai, gives blessing to those who are religiously watching the Bhavai performance and appeal to the audience to donate generously to the Bhavai artists. Thus we can realize through Kali's dialogues that his character is shown to fulfill the above three fold motives'.

काळी: गाम आखानो रोग जजो दोग जजो

भई भावे भवाई करजो

माताजीने नमन करजो. [3]

After kali, there comes vesh of Ganesh. Thus we can see that no such constitutional rules as that of traditional Bhavai are

[1] Ref: Book/Text: Rai No Darpanray: page1: by Hasmukh Baradi

[2] Ref: Book: Bhavai ma Alienation: page 114: by Dr. Bhanuprasad

Upadhyaya. [3] Ibid: Page 33, 34

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applicable during drama performance. Here the playwright takes care of his play as per his own wish and applies the elements of songs, music, dance which he feels appropriate in developing his play. As also, on one hand, the traditional folk

form of Bhavai is acting predominant and actor supremacy is seen during presentation where as for the drama we cannot surely say like this. Drama presentation appropriately incorporates 'आंगिक, वाचिक, आहायर, सात्विक' i.e. Body movements, Voice & Speech, Scenery and Inner Feelings' whereas in Bhavai an importance is given only to the 'आंगिक, वाचिक i.e. Body movements, Voice & Speech' as also in Bhavai there is no written script hence the total performance is dependent on the acting expertise of the actor. Here an actor can increase or reduce the scene or act as per the mood of the audience. This element is not applicable to the drama as here the time frame is pre-decided as per the written script and it is not possible to make any change in that. Thus, in the play based on the traditional Bhavai format, in the beginning the actors pay their respect to Asait Thakar – the originator of the Bhavai form and then to dissolve the barrier between actor and the audience, they indicate that they have brought a new vesh for presentation.

नट-नटी: परथम ूणमुं असाइतने, आपी लोकभवाई!

गीतनतर्ने रमतां भमतां, नवली वात रचाई!

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खेलंदा सौ साथ मळीने, वेश अनेरो लाव्या,

सदीओ जुना नटूेक्षकना अंतरभेद भुलाव्या! [1]

Thus the playwright Shri Hasmukh Baradi eliminating the traditional custom presents the prayer for भारत माता, so that the presentation of the play 'राइनो दर्पणराय' goes on successfully at the same time he humbly salutes the

originator of Bhavai form – the Asait Thakar. The playwright declares that they have brought a new vesh for presentation removing the barrier between actor and the audience.

In folk Bhavai, the information about the entering characters and its role in the vesh is indicated through their 'Aavanu'.

The hosts and the audience are well aware of this traditional custom, even then they have curiosity that how the actors will present the vesh with various techniques. Generally in the Bhavai, the responsibility of giving introduction and information of the new character through 'Aavanu' is that of the Group Leader or the 'Nayak'. In the traditional 'जूठणनो वेश', Juthan gives his self introduction as the king of Bulkh Bukhara, but on seeing a camel being beaten severely in a war, becomes a Fakir – a saint and moves on in search of self realization.

जूठण: वलख बुखारा के बादशा

शेख हुसेन उनका नाम

[1] Ref: Book/Text: Rai No Darpanray: page1: by Hasmukh Baradi

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ऊठ फकीरी ले चले

जूठण धराया नाम. [1]

In the play the actors invite all the characters by calling their names. On arriving, the characters give their self introduction. The writer Shri Hasmukh Baradi arranges 'Aavanu' of the characters like this. First of all, both the Rai on entering stage give their introduction like this:

राइ: पराबम ूाकट्यनुं करवा धयोर् देह!

ओळख खुदनी पामवा (मारे) धरवा कंइ कंइ वेश! [2]

The playwright gives the future graph of both the characters

of Rai i.e Rai 1 and Rai 2 in the beginning of the play. Rai to get self realization will have to play many roles like that of: Jagdip, Rai, Parvatray, friend of Shitalsinh and the fifth one of Rai 2.

नट, नटी: लीलावती आवे, लीलावती आवे लीलावती आवे.....

After Rai, the queen Lilavati enters on the stage and gives her introduction:

लीलावती: िनणर्य छुट्टा मन थकी, करवा नहीं अिधकार,

मूंगा ढ भोळा लोकनी ूतीक शी हुं नार! [3]

Lilavati has not received any power to take her own decision

[1] Ref: Book: Bhavai: page 227: by Dr. Sudhaben Desai

[2] Ref: Book/Text: Rai No Darpanray: page 2: by Hasmukh Baradi

[3] Obid: page 3

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like dumb and innocent people, but in future she will acquire that freedom to take independent decisions. Jalaka, later during 'Aavanu' of samant (chief) Shitalsinh, considering the ambition of king Parvatray to be young, plots her plans at Kisalwadi. In the play, when the king Parvatray gets accidentally killed by the arrow of Rai in the darkness of night while entering Jalaka's residence to get the therapy for rejuvenation. Due to the death of the king Parvatray, Jalaka sees an opportunity to get her deserving son Rai sit on the royal throne, explaining a plan to the chief Shitalsinh, according to which Parvatray will have to stay in the basement of the temple for six months for the treatment. On the other hand, seeing king's failure in fulfilling his duties towards the people of nation as he keeps himself busy in the sensual pleasures, the 'Darpanpanthi' (followers of Mirror Sect) gives an indication of their future agitation against him by bringing the mirror of truth before the people.

दपणपंथीओ: भोगिवलासे सरतो राजा, सूरु-सुंदरी-आसन!

जनगणमन जागीने, हाथे धरे सत्यनुं दपण! [1]

Here, with the help of the 'Aavanu' of the 'Darpanpanthi', the writer indicates that the spectator chorus (दशकर् वंद) will play the participatory role in the dramatic agitation (movement) which is started by the 'Darpanpanthi' in which they are playing the lead role.

दशर्कवृन्द: वृन्द, वृन्द, वृन्द ... अमे दशर्कोनुं वृन्द ...!

कर जोडीने ूाथीए, समजो शाणा जन,

[1] Ref: Book/Text: Rai No Darpanray: page 3: by Hasmukh Baradi
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अतीत केरी वातनो साथ पामजो मन!

दपणपंथी आंदोलन आ, ःवयं लोकमां जागे,

वृन्द अमारू ूेक्षक काजे, कडीओ जोड़ी आपे! [1]

Thus, with the help of 'Aavanu', all the characters of the play appear together on the stage holding each other's hands and with the help of a group song communicate that they will perform a new play by breaking the barriers of time & place. In the traditional Bhavai, the dialogues are generally seen as combination of prose and verse for the better expression of the emotions like: in 'जशमा ओडणनो वेशओ, Jashma's parents ask the bridegroom's procession to go back, when they saw that the groom 'Rudio' is ugly looking and black, but on the other side the bride 'Jashama' has already selected and decided to marry the groom 'Rudio' hence she calls back the marriage procession and gets married with 'Rudio'.

जशमा: आशा भरेलो वर आवीयो ने

वयार्िवन पाछो केम जाय

ए रे जान्योने पाछी बोलावोने

मन परणावो एनी साथे. [1]

Similar to Sati Jashama, in the play, the queen Lilavati has married to the king Parvatray through body and the heart.

[1] Ref: Book: Bhavai ma Alienation: page 39,40: by Dr.

Bhanuprasad Upadhyaya.

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Even then, the king Parvatray due to his belief that he will not be able to satisfy the queen physically or mentally, decides to get himself treated by Jalaka for the regaining his youth. The 'Darpanpanthi' who are representing today's Press and Media, not happy with this decision of the king, informs the people about the developed situation. While displaying their anger for the king, the 'Darpanpanthi' declares that people should be the prime factor of importance to the king any small happening in his personal life can create major doubts amongst his people during his political administration which can mislead the society and the people and create an atmosphere of mismanagement (disorder).

दपर्णपंथीओ: रूप खील्युं कंई लीलावतीनी यौवन ढ डाळे

ए दपर्णमां पवर्तराय अव:था भाळे?

युवान थवाना राजा हैये कोड धरीने,

ऊंमर भूसवा उत्सुक ए उपचार करीने! [1]

Here the spectator chorus decides to become aware about the narrated story in support of the 'Darpanpanthi'. This way with this event it creates foundation for the people's movement.

In Bhavai 'मणीबा सतीनो वेश', Maniba expresses her love

feelings by writing a letter to her husband. In parallel, Kuivaraji – Maniba’s husband, as if he has received a letter from understood her feelings through it, provides courage and consolation with the help of a song by overcoming the time

[1] Ref: Book/Text: Rai No Darpanray: page 3: by Hasmukh Baradi
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barrier of present and future. Here, the actor playing part of Kunvaraji confirms that later at the end that there union is sure to happen. The Bhavai becomes populous due to its speciality of communicative element and this example proves that the element of alienation as per the theory of Bertolt Brecht is very naturally interwoven in the traditional Bhavai format.

मणीबा: रोज सपनामां तमे आवो रे

हवे िदलमां दया लावो रे

कुंवरजी प्यारा

पs पाठवुं हुं ूेमे रे

तमे आवो धाडने वेगे रे

िचत्त हरनारा

Immediately on completion of the emotional song sung by Maniba, Kunvaraji gets the message from his wife and he suggests her to be strong and keep patience.

कुंवरजी: धीरज धारो,

ना िहम्मत हारो ने सुंदरी!

घोडे चडीने अमे आवशुं

व्हेला ते आवशुं

साजनीया लावाशुं

तेडीने जाशुं, हो सुंदरी!

तेडीने व्हेला ते जाशुं रे.....[1]

[1] Ref: Book: Bhavai: page 431: by Dr. Sudhaben Desai

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Thus we can see that there are many such examples in Bhavai where time and place are made abstract which alienates the whole scene. The past happening is shown before the audience in the present. The spectators habituated to see Bhavai accepts such things very easily.

In the play, the audience represents themselves as the citizens. The 'Darpanpanthi' appear before them with a proposal to re-establish the mirrors before them when the king Parvatray returns after getting the treatment for rejuvenation. On this, the spectator chorus suggests them to meet the chief minister Kalyankam in this regards. Listening to this suggestion, the 'Darpanpanthi' (the followers of the mirror sects) gets doubtful about them and considers them as spies of the chief minister kalyankam. To keep this fear away from the 'Darpanpanthi', the spectator chorus guarantees them to remain fearless and informs them to fill the missing information on the subject.

In the play, the 'Darpanpanthi' while undertaking equivalent responsibility as that of Sutradhar, present the parallel scene of the young queen Lilavati and that of the old aged king Parvatray. Through the dramatic instructions for these parallel scenes, the playwright has communicated various scenes like the scene of the deal between Parvatray and Jalaka for half of the kingdom, entry of old Parvatray in Kisalwadi, Rai reading a book in the light of torch holding bow and an arrow etc.

दपणपंथी ३: अने पवर्तराय िकसलवाडीमां पेठा ए राते

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The spectator chorus shows curiosity in knowing the details:

दशर्कवृन्दः (समूहमां) शुं थयुं ए राते? [1]

In reply to the question asked by the spectator chorus, the 'Darpanpanthi' says that to meet Jalaka, Parvatray came from the Southern side where there is no gate instead of Northern gate.

This whole episode is represented not by the 'Darpanpanthi' but by the actors who are playing the roles of Rai, Jalaka, Shitalsinh etc, hence on arriving, Shitalsinh, clarifies with Jalaka about the incident:

शीतलिसंहः जालका, महाराजे पोते आमह कयोरं के “दिक्षण तरफ

चालो, मागर् नहीं होय तो छींङ् पाडिशुं”... महाराजने एमनुं

मोतज त्यां लई गयुं, बीजूं शुं? [1]

Thus, playwright indicates that the king Parvatray was such a deceitful king who can make a loophole for the way where there is none. The writer Hasmukhbhai depicts the logical vision of Jalaka, very indicatively putting through her mouth:

जालका: पवर्तराय आ वाडामां जे छींङ् पाड्यु ढ ए एक ज कृत्यथी

भाविमां कोण जाणे केवो इतिहास सजार्शी! [2]

Thus the writer by presenting the past happening in the present and making use of the flashback technique eliminates

[1] Ref: Book/Text: Rai No Darpanray: page 10: by Hasmukh Baradi

[2] Ibid: Page 12

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the boundary of the time & place to nicely present the events.

Dr. Lavkumar Desai further informs, adding more to the fact that: 'Three types of the characters are seen (1) Lilavati,

Jalaka, Rai etc – the characters of the original play, (2) the group of 'Drapanpanthi' who are wearing costumes having mirrors are dancing and singing(3) Spectator Chorus in modern costumes. Here, the playwright also differentiates the three groups through costumes and acting area only to eliminate the boundaries of place and time. [1]

In the play, the 'Drapanpanthi' and the 'Spectator Chorus' censures the filthy post death treatment of Parvatray by Jalaka. Fearless Jalaka in her political game, give courage to Shitalsinh and explains to him about her future plans and sends this message in the royal palace: "परदेशथी आवेला मोटा वैद्ये महाराजने छ महीनामां जुवान करवा िकसलवाडीना मंिदरने भोंयरे राखी गुप्त उपचारनो ूयोग शरू कयोर्ं छे." [2] Thus very skilfully, Jalaka plans to send his son Rai as young Parvartray in place of the dead Parvartray in the palace. She includes Shitalsinh also in this plan by giving him tempting offer.

In the play, 'Drapanpanthi' and 'Spectator Chorus' feel very sad about this political plan of Jalaka. They are thinking, whom to show the mirror when Jalaka and Shitalsinh

[1] Ref: Book: Rangbhumi Kenvase: page 104: by Dr. Lavkumar Desai.

[2] Ref: Book/Text: Rai No Darpanray: page 14: by Hasmukh Baradi

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who in the name of dumb and innocent people are running such a fraud. At last the 'Drapanpanthi' decides to show the mirror to the sinless queen Lilavati. Though the queen Lilavati is very much eager to know about the king Parvatray, the 'Drapanpanthi' could not inform her about the sad incidence of Paravaratray's death as they got shocked on seeing Lilavati's innocence and her eagerness to see Parvatray young. Later, they narrate the whole story before the 'Spectator Chorus'.

The 'Spectator Chorus' makes analysis amongst them about the created situation:

वृन्द एक: ... पण जालका कपट क्यारे करी शके?

वृन्द बे: महाराजने पंडथी संतोष न थाय त्यारे ने?

वृन्द सण: अरे, पवर्तराय तो सुकी डाळ लीली थती जोईनेज राज्यनो

अडधो भाग जालकाने आपी देवाना हता.

वृन्द चार: हां, जवानीनो िवलास खरीदवा भोळी ूजाने ए वेचवाना

हता! [1]

The human relations in the society develop through his behaviour and conduct. During the social conduct, when any weakness is seen which is natural to human behaviour, the society immediately starts finding fault with that person as in the play, 'Spectator Chorus' makes the Parvaray as the main accused in the conspiracy of the Jalaka and declares the deal of Parvatray to gain youth for half the kingdom as lethal and condemn.

[1] Ref: Book/Text: Rai No Darpanray: page 21: by Hasmukh Baradi

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We have seen that, in 'मणीबा सतीनो वेश', when Maniba and her friends are collecting flowers from the garden, a snake bites Maniba and she gets unconscious. Seeing this, Maniba's friend Ketaki, calls a Fakir to remove the poison from her body. Fakir removes the poison and saves her life. This Fakir then gets attracted to Maniba's beauty and asks for a physical pleasure from her as compensation. On his firm demand, Maniba and her friends' talks:

केतकी: कुंवरीबा, आ मुओ फकीर तो गळे ज पड्यो तो.

मनीबा: हा बेन, एणे जे झेर उतायुर् ने मुओ एज पाछो काळो नाग

थडने डसवा आव्यो! [1]

Thus, from both this incidents, one thing gets clarified that character of Fakir in traditional Bhavai and the character of Parvatray in the play are found guilty, misusing the faith of the people by exploiting them.

Whether the play is realistic or nonrealistic – any past or future event is shown on the stage in the continuous present tense as if it is happening at that very time. The traditional plays are also not free from such dramatic tricks. For example: In 'जशमा ओडणनो वेशो', Jashama was a beautiful heavenly woman (Apsara) in her past birth. As a result of a curse from a saint (Rushi) whose holy meditation was disturbed by her, she became Jashama in this birth.

[1] Ref: Book: Bhavai: page 430: by Dr. Sudhaben Desai

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The whole of this story is presented in before the audience eliminating the barrier of time & place as if it is happening at that time.

नाराऋषः हुं तो परमात्मानो दास रे

इंि आव्यो तमारी पासे

इंिः क्यांथी आव्या? क्यां जवाना?

शुं रे पड्यु मारु काम?

नाराऋषः मृत्युलोकथी आव्यो हुं तो नाराऋष मारु नाम

तप करवाने काज रे हुं तो आव्यो तमारी पास. [1]

Here Nararushi requests Indra that "हे राजन मने पृथ्वीलोकमां तप करता असुरो रंजाडे छे माटे ःवगर्लोकमां तप करवानी अनुमती मांगु छुं." On getting the permission, Nararushi is practicing his spiritual

meditation - 'तप' in the heaven, during that time instructed by Indra, the apsara Kamkundala and her friends starts singing and dancing before the Nararushi. Due to this the spiritual meditation of the Rushi gets broken. Rushi getting angry due to this mishappening, gives curse to the apsara Kamkundala that her next birth will on the earth and she will have black and ugly looking husband. In reply of this curse, apsara Kamkundala also curses the Nararushi that in that case the black and ugly looking husband will be the Nararushi himself. Presenting this event the actors complete the scene and further continue with the vesh.

[1] Ref: Book: Bhavai ma Alienation: page 68: by Dr. Bhanuprasad Upadhyaya.

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नायकः अरे रंगला, हवे ज खरी जोवानी मझा छे. ए मुनीराज अने

अप्सरा बन्ने ए पृथ्वीपर जनम लीधो ते कई रीते ते हवे जो.[1]

In traditional vesh, many a times, the presentation is being directed by Nayak. In the same way in play 'राइनो _____ दपर्णराय',

Jalaka herself explains about her guise of Malan – 'Flower woman' to the Spectator Chorus and Darpanpanthi, and tells them to regain her lost status as a queen, to stop the miserable condition of the kingdom for public welfare, to get the justice, she will fight in this guise till her goal is not reached. Taking the play further, Jalaka tries to gain the sympathy of the citizens and replies to all their questions with freewill.

दपर्णपंथी: एटले तमे ःवाथेर् करीने ूपंच मांड्यो?

जालका: ना ढ हुं एकली अकळाती हती, त्यां कंडक ूयत्न करी

जोवा मने कारण मळ्यु. [2]

Here Jalaka looks in her past and Rai, who is present before her informs Jalak about the ambition of Parvatray to become young. The playwright, later eliminating the time barrier by connecting the past and the present, shows Rai addressing Darpanpanthi and Spectator Chorus along with that of Jalaka. Rai supports the stories about the torture and injustice in the Parvatray's kingdom.

[1] Ref: Book: Bhavai: page 405: by Dr. Sudhaben Desai

[2] Ref: Book/Text: Rai No Darpanray: page 25: by Hasmukh Baradi

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Jalaka looks back in the past and sees Rai as gardener: Rai enters (flashback):

राइ: जालका, सांभळ्यू छे, महाराज पवर्तराये महेलना दपर्णो

तोडाव्या छे?

जालका: हा ढ तो?

राइ: अने एमने युवानीनो अभिलाष थयो छे?

जालका: सची वात

राइ: माळीने ना आवे एवा िवचार मने आवे छे.

जालका: शुं? ... बोल! [1]

Here, Rai while talking with Jalaka, starts addressing Darpanpanthi and then the spectator Chorus – "पवर्तरायनो आ अभिलाष हजी केवीये घटनाओ सजर्श. बीजी बाजु राजकारभार पण िशितल थतो लागे छे. करवेरा उघरावनाराओना जुल्मोनी वातो संभाळाय छे. क्यांक क्यांक अन्यायनी बीनाओ बने छे.[2]

Thus, listening to the story from Rai, Jalaka getting an appropriate reason, a justified plan takes shape in her mind. The Rai presented before eyes of Jalaka disappears and the

flashback ends and immediately Jalaka turns towards Darpanpanthi and exposes her choice of path for the deceitful death of Parvatray.

[1] Ref: Book/Text: Rai No Darpanray: page 25, 26: by Hasmukh Baradi

[2] Ibid: page 26.

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The parallel scene and juxtaposition of this event are very well applied by the writer. On one side, the story of the king Parvatray who is enjoying the luxuries of life forgetting about his responsibility for his people, whereas on the opposite side the honest clarifications given by Jalaka to the agitating Darpanpanthi.

In the play 'राइनो दपर्णराय', the king Parvatray is unable to provide any type of marital pleasure to the queen Lilavati due to which he makes a deal with Jalaka for half of the kingdom to become young. This step of Parvatray is an example of the natural human weakness. In the traditional Bhavai "अडवा वाणीयानो वेश", Adava & Teja also has formed a mismatched couple similar to that of the Parvatray & Lilavati. The old Adavo is unable to give any marital pleasure to his wife Teja. Due to this situation very naturally, Teja gets attracted to the young police officer in chief of the Unza town. When Zando assures her to give all the happiness and pleasures throughout life and to accompany her, Teja goes to him breaking all the social barriers, leaving her husband:

तेजा: हुं रे ऊंझानी वाणीयण, तु िदलीनो शेख

तारे ने मारे ितडी, पूरव जनमना लेख

वेला घेर आवाजो झंडा

झंडो: टाळ्या ना टळे लेख, देखो शास्तकीं रीत

पेला भावका संबंध है, उससे हो गई ूीत

ताक तैया तैया [1]

[1] Ref: Book: Bhavai: page 259: by Dr. Sudhaben Desai

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Thus, the relationship of Teja with Zanda is a result of the natural human tendency. The step taken by Teja is to satisfy her human needs. But here in the play the main things which happens is Queen Lilavati and Teja are victims of the same situation even then, Lilavati creates an impression of a typical Indian woman by accepting Parvatray as he is, where as Teja with her modern ideology feels happy by establishing love relations with her lover Zando.

In the play, the vital question is swinging around that whether Rai will get the royal throne under the guidance of Jalaka or will he exercise his own freedom of wisdom to capture the royal throne after disclosing his real identity against his mother Jalaka's natural human tendency?

राइ: हा, गादी पर आम तो मारो अधिकार खरो, पण पवर्तरायने रूपे हुं

ए मेळवु, तो लोको िःवकाराशे मने, ए जोऊ छुं! [1]

In the play, Rai discloses to Jalaka about the talk of the town, which he has initiated on his own. Later in the play, during the meeting with the Darpanpanthi after giving him their introduction, they ask him to place mirrors in the palace and also gives one mirror to Rai to see in it. Rai looks in the mirror and Rai-2 dramatically enters in the royal costumes. Rai-2 comes near to Rai-1 and questions him:

राइ २: (राइ-१ ने...) शुं जुए छे, राइ? ओळखे छे मने? में तारी जेम

बुकानी नथी बांधी, पण माराथी तुं छटकी शके एम नथी.

[1] Ref: Book/Text: Rai No Darpanray: page 31: by Hasmukh Baradi

दपण तौडनार पवर्तरायनो वेश धयार् पछी तने दपर्णो फरी

मुकावता फावशेने? [1]

Darpanthi do not see any difference between Rai-1 and Rai-2, hence Darpanpanthi-3 tells to Rai-1: "तमे दपर्णमां शुं जुओ छो?" in reply, Rai-2 says: "जुवान बनवानो पवर्तरायनो अभिलाष ए तो मानवसहज नबळई कहेवाय! तमे तो आ एनी केवी ठेकडी मांडी छे?" [1]

Thus, the playwright very creatively presents Rai-2 which is an inner conscience of Rai-1 on the stage to display the dramatic conflict. Playwright Hasmukh Baradi has presented Rai-1 and Rai-2 only as two characters who are dramatically communicating on stage. Here Rai-2 sees every situation objectively and hence he interrogates with Rai-1 being personally connected with him, communicates with him, makes self analysis and draws him to the path of truth. The spectator is very alert while seeing a traditional Bhavai; he becomes thoughtful and indirectly makes evaluation of the plot. They make criticism by pinpointing to the right and wrong understanding, for example: In Bhavai "वणझारानो वेश" the Nayak deliberately checks psychology of 'Vanazara' and pinpoints towards his wrong tendency while advising him to walk on the ethical path he says that "even God cannot save a

[1] Ref: Book/Text: Rai No Darpanray: page 34: by Hasmukh Baradi

person who will earn his livelihood through unethical and deceitful ways".

नायक: आ तमे बाधा शुं करो छो?

वणझारो: अमे पोठनो माल वेचीने कमाइए छीए.

Nayak wrongly harasses Vanzara and pretending that he is

doubtful about his trade activities tells him that:

नायक: वगर परवानगीए वेपार करो छो?

On seeing wrong harassment by Nayak, Vanzaro firmly replies:

वणझारो: अमारे त्यांतो कंशोल नथी.

नायक: पण अहीं तो सख्त कंशोल छे. आ बधी पोठ साथे पकडाशो

तो खुद भगवान पण छोडावी नहीं शके, समज्या!

वणझारो: अम्बा मांनी रखवाळी छे भा. अमने तो कांइ थाय नहीं.[1]

Thus, by arranging the characters of 'Vanzaro' in traditional

Bhavai "वणझारानो वेश" and Rai-1 in 'राइनो दपर्णराय', the

playwright gives ethical lesson to the pertinent society that if one does brainstorming with faith and true heart then he can achieve success in getting self realization by adopting the path of truth like 'Vanzaro' in Bhavai and Rai-1 in the play.

In the play, Drapanthi exposes the merits and demerits of an individual before the society. They never pay attention to the natural weakness of an individual. Their only objective is to

[1] Ref: Book: Bhavai: page 316: by Dr. Sudhaben Desai

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somehow convey the incidence to the society. Here, to install the royal inheritor Rai-1 in the royal palace, Darpanpanthi gives him one mirror to place in the palace. Rai-1 does brainstorming with his inner soul Rai-2 that to be Parvatray or Jagdip (his real identity)?

राइ एक: पवर्तराय बनवानुं केटलूं दुंकर छे - !

राइ बे: ना ूंचे तो पवर्तराय बनी शकाय!

राइ एक: अने जगदीप? (सभान थता) ए तो हुं ज ने? [1]

The citizens feels comfort on listening to Rai-1's decision and

expresses their hope that in future there will not be the rule like that of deceitful Parvatray.

Here, "for presenting Rai's mental condition before he gets exposed as the original Rai, the playwright has applied the trick of presenting Rai-1 and Rai-2 and has shown the inner conflict of Rai and his alter ego, which has become very emotional and dramatic." [2]

Rai confused as to be Parvatray or Jagdip, mentally determines to become Parvatray and commute his voyage to acquire the people's right for the freedom of expression. Here the first act ends.

In the second act, the citizens of Kanakpur, are preparing to get ready to participate in welcoming the Rai in the guise of Parvatray. People are out of their houses in colorful dresses

[1] Ref: Book/Text: Rai No Darpanray: page 38 by Hasmukh Baradi

[2] Ref: Book: 'Natyaraag': page 103: by Rajendra Mehta.

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and have decorated whatever is available like chariots, bullock carts, horses, camels etc. Shocked with this trick of Rai, while instigating the Spectator Chorus, they say: 'तमे तो जाणो छो

भौरामां उपचार कोनो थयो छे! ... पवर्तराय तरीके ूगट थवु ए तो छल

कहेवाय छल!' [1] Thus, Rai is accused of a fraud by presenting

himself as Parvatray. While talking about the social responsibility of the press media, the playwright says that their job is to go to the root cause of the incidence, apply appropriate logic to investigate the whole incidence and to present the truth before the society! Shocked due to this behaviour of Rai, the Darpanpanthi intellectually plans to teach a lesson to Rai. They in association with the citizens and gaining their confidence accelerate the commenced agitation.

दपणपंथी चार: घरडा करता आ युवान, वेशधारी पवर्तरायने तो खास

दपर्णो देखाडवा जोडए!

दपर्णपंथी सण: हा, हवे आपणु आंदोलन कदाच वधारे तीो पण करवुं पड़े.

दपर्णपंथी बे: खाली कामठे फरीथी तीर तकाववानुं छे आपणे! [2]

Here, in the play the Drapanpanthi appears before us as experienced reporters. Depressed due to the unstable political situation because of one positive step of Rai, Darpanpanthi takes people on their side by gaining confidence of the innocent citizens.

In Bhavai 'मणीबा सतीनो वेश', Maniba's husband who is a prince comes to the garden with his friend Badhar. Assuming them

[1] Ref: Book/Text: Rai No Darpanray: page 51 by Has Mukh Baradi

[2] Ibid: Page 52

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to be wanderers, Maniba beats them with a hunter, but later realizing that one of the two is her husband, she apologizes with them. At this time of reunion, Badhar who is a friend of the prince interrogates Maniba, to find out whether Maniba has remained faithful to her husband for all these years or she is just pretending to be faithful.

बाधर: जवा दो ने बापु, हुं तो हजी य कहुं छुं, अहीं मार खाईनेपड़ी रहेवामां

माल नथी; ऐना करता पेली रूपाळी शुं खोटी?

मणीबा: ए रूपाळी कोण छे? शुं कुंवरजीनुं मन कशे बीजे लागेल ंु छे.

On seeing the true eternal love for her husband, Baghar then talks differently:

बाधर: एटलामां इषार् थई के कुंवरीबा! अरे एम िदल बीजे

लागेलुं होत तो आम मार खावा अहीं आवत?[1]

The people of kanakpur are worried for the Parvatray who is

entering the town after regaining the youth. They have passed six months in fear of various gausses. On one hand they have put the blame of putting the people in unsafe situation by showing negligence towards the kingdom whereas on the other hand, forgetting everything they also hope that now the Parvatray who has become young will make everything in order. At this time, Darpanpanthi indicatively reminds the Spectator Chorus that the King Parvatray who has return after becoming young is not the original one and

[1] Ref: Book: Bhavai: page 443: by Dr. Sudhaben Desai

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he looks like the young gardener of Kisalwadi.

The way the cross examination is done by Badhar during reunion of Maniba and prince after many years in 'मणीबा सतीनो

वेश', here in the same way the Spectator Chorus cross

examines amongst themselves taking the story seriously which is conveyed to them by Darpanpathi.

वृन्द: तो बस, हवे कनकपुरना बधा वृद्धोने एक सामटा युवान

करवा मांडो!

Behaving as if they are indirectly taunting to Shitalsinh:

वृन्द एक: अरे, तो तो वैद्यराजने तो तडाको पड़े!

Being embarrassed with this, Shitalsinh says that the Vaidya (Ayurvedic healer) has gone away after doing treatment of the King:

बधा नगरवासीओ कटाक्षे उच्चारे छे: हैं? अँय?

वृन्द बे: त्यारे? (आँख मारीने) बधाने शुं काम जुवान थवानुं? राजा

युवान होय एटले बस! [1]

With the help of this scene showing normal reaction of the

citizens, the playwright Hasmukhbhai makes the play more dramatic. In spite of creating the understanding about every situation in the state, the citizens remain inactive and show opposite feelings to that of the three monkeys of Gandhiji.

[1] Ref: Book/Text: Rai No Darpanray: page 60 by Hasmukh Baradi
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If they become individually active, then they will be the victim of the political circle hence they continue to bear consequences remaining passive. Here, the playwright, through the character of Spectator chorus, exposes the reality that human mental conflicts have no limits.

Later in the play the Spectator chorus, deprived of their right to decide, are inspired to indirectly think on above situation.

Like in the Bhavai 'कजोड़ानो वेश', the wife is three time elder than her husband. 'Rangalo' expresses his worry before the audience about their married life affairs can only be taken care of by God and questions about the problems of social, economical etc situations being created due to these mismatched couples. 'Rangalo', through this vesh, appeals to seriously think about such situations prevailing in the society of that time and asks to indirectly analyze the whole situation. Thus 'Rangalo' takes a step forward towards the social awareness.

रंगलो: खमा खमा ठाकोर, आम लाकडी पलाणीने क्यां दोडो छो?

ठकराणा तमने अमथा मेथीपाक नथी आपता.

Rangalo symbolically puts before the audience the problems of the mismatched couples by making fun of the child aged husband. In agreement with the Rangala's statement, Thakor says:

ठाकोर: अरे रंगला, आ अमे रहया वैतपुर अने अमारा ठकराणी छे

वांसपुर; ते अमारो संसार केम चाले? अमने वरस थया आठ ने

ठकराणा ने एथी ऽण गणा, अमारा ठकराणानी वात करवी ते

वाघना मोमां हाथ नाखवो बराबर. [1]

In the play, to Darpanpanthi, the face of the young Parvatray who is riding on an elephant seems familiar. To Darpanpanthi – 2, young Parvatray appears to be masked face and to Darpanpanthi – 3 his face appears similar to that of the young gardener of the Kisalwadi. Shrewd politician Shitalsinh, removing these doubts of the citizens, says: “क्यां ए माळी, ने क्यां आपणां महाराज!” Later when one Darpanthi shows bow and arrow placed in the howdah, Shitalsinh replies in anger:

शीतलिसंह: तमारी बन्नेनी वातमां ज िवरोधाभास छे. महाराज एकने

बुकानीधारी जेवा लागे छे ने बीजाने माळी जेवा! ...

पण, हकीकते तो ए छे महाराज गुजरं नरेश पवर्तराय!

... बोलो पवर्तराय महाराजनो जय[2]

Confused Shitalsinh, leaves from there looking here and there shouting in salutation of Maharaj. During this situation the eyes of Darpanpanthi and Spectator Chorus meets.

Complaining to the Darpanpanthi, the Spectator Chorus-3 says: “जालका पुऽने तमे दर्पणं बताव्यु छता ए अंबाडीए चड्यो राजा थइने!”

Replying it intellectually, Drpanpanthi explains that he is the true heir of the throne. He got an opportunity to become

[1] Ref: Book: Bhavai: page 372: by Dr. Sudhaben Desai

[2] Ref: Book/Text: Rai No Darpanray: page 62: by Hasmukh Baradi

Parvatray and he grabbed it. Worried Spectator Chorus questions them:

वंद -चार: पण ए सारो राजा थशे ने?

दपणपंथी ऽण: कोने खबर? आखा राज्यनो एक अवाज होय त्यां

अमारा जेवा मुढीभरनुं शुं चाले? [1]

Like the purpose of Bhavai is to create mass awareness in the society and to inform them about the true facts, playwright Hasmukh Baradi has made creative use of the chorus Darpanpanthi and clarified the social and political situations before the Spectator Chorus as they symbolise the society. Hence, Hasmukh Baradi has left the right for the freedom of decision making individually on the audience.

In the play, the way the people have acquired the tendency to live in helpless condition under the rule of the ruler for the sake of their welfare, in almost similar but a bit different situation is seen in 'जशमा ओडणनो वेश'. Here the king Siddharaj Jaysinh is attracted towards the beauty of Jashama. He applies various tricks to get Jashama his queen to the extent that he pressurizes the 'Ode' community by threatening them that if you people want to live happily then convenience Jashama to become my queen. The innocent people are unable to oppose this thought because it may create question

[1] Ref: Book/Text: Rai No Darpanray: page 62: by Hasmukh Baradi

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for their survival. Here Jashama is worried about the difficulties that her cast people are facing. Her very inner pain and anger, she presents before the king in a song:

जशमा: नारे मारो रे राजा रांकने

ओडो तो िबचारा मजुरी करे

एमनो शो छे वांक रे

नारे मारो रे राजा रांकने [1]

In spite of the request of Jahsama, the king Siddharaj is so cruel that he gets Jashama's husband killed and Jashama gets faint and dies seeing her husband's dead body. Here the weak and innocent 'Od' people bear the outrage of the king without resisting them. On the other hand, in the modern play 'राइनो दपर्णराय', the awakened, clever and vigilant (watchful) citizens are not interested in this or that king but are interested in the ruler who works for the welfare of the society. The playwright has put before us this universal question in present context before us:

दपर्णपंथीओ: राजा अमुक तमुकनो जय

बोलो अमुक तमुकनो जय

आभूषणो ने वाघा पहेरी, िशर मुकूट जे धारे,

आसन ने अंबाडी पामे, एक ज ए अधिकारे!

बोलो अमुक तमुकनो जय ... !

[1] Ref: Book: Bhavai: page 416: by Dr. Sudhaben Desai

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वारसदारो राज करे ने कुंिनशी कंड झीले,

सोनानी सांकळ सोहावे, गुणीयल बांध्या खाले!

पैड मूकने मारी बई!

बोलो अमुक तमुकनो जय ... ! [1]

Here the writer suggests to the people that if they remain inadvertent and unwise, any king (ruler) can come but they will have to shout in salutation for him whole of their life. In appreciation of this verse of the playwright, Prabhudas Patel says: "Here it is a pinching satire on the impotent and lifeless

people of the society who accept any 'Tom, Dick and Harry' as their king." [2]

In traditional 'मणीबा सतीनो वेश', 'Rupali' getting enamored by the prince, tries to catch him. King misunderstands this matter and sends the prince to exile. During the exile, the prince and his friend Badhar sees a beautiful garden and decides to rest there. Maniba beats the prince and Badhar thinking that they are wanderers who have entered understanding that this is a public garden, but apologizes when she comes to know that one of the beaten is her husband.

मणीबा: हवे व्हाला, िवती सघळी भूली जाओ ने मने तमारी संग लइ जाओ.

बाधर: हा बापु, हवे ए बधूंय भूली जाओ ने सूखे कुंवरीबा साथे लग्न करो. [3]

[1] Ref: Book/Text: Rai No Darpanray: page 63: by Hasmukh Baradi

[2] Ref: Book: Sathotari Gujarati Maulik Dirghnatak: Page 231: by Dr. Prabhudas Patel

[3] Ref: Book: Bhavai: page 443: by Dr. Sudhaben Desai

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Here the prince forgives and marries Maniba keeping an open mind and acquires love & respect of his people with his honest behaviour. The way seeing the purity off Maniba, Kunvar accepts as his wife, in the similar way, Lilavati also seeing innocence of Rai, accepts him as her son.

At the end of the play, on finding a bow and an arrow in queen Lilavati's bedroom, Rai bravely discloses his original identity as Jagdip Dev. Queen Lilavati and his mother Jalaka, seeing Jadip Dev's brave manifestation, installs him on the royal throne. Darpanpanthi also accepts him (Jagdip Dev) as their king and salutes him. Rai with the help of his honest behaviour acquires love of his people. Here the playwright presents a song in the voice of Darpanpanthi and the

Spectator Chorus:

दुहो: पराबम ूाकट्यनुं राइनो दपर्णराय,

ओळख आतम पामतो, म्होरा जीरण थाय! [1]

The playwright, instead of completing the play here, applies the device of alienation to introspect the audience and to make indication towards the true reality.

दपरंपंथी-sण: (ूेक्षकोंने चींधी) पण आ बधु िथयेटरमां श माटे?

वंद -चार: आ बधु ु िथयेटरमां ज सारु लागे! ज्यां पडकारो सांभळीने

पडघा पाडवानी कोई जवाबदारी ज माथे नहीं ने? [2]

[1] Ref: Book/Text: Rai No Darpanray: page 75: by Hasmukh Baradi

[2] Ibid: page 74

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This way by whipping the lethargic, deaf –dumb & blind public, Hasmukhbhai indicates that he has written this play not for entertainment but with the purpose of mass awakening.

Shri Hasmukh Baradi by using Bhavai elements in a special context has created New Drama through the play 'राइनो

दपर्णराय' in which he has incarnated the conception of

alienation told by Brecht for which he has arranged "Aavanu" appropriate to the character. He has used prose and verse to express the emotions, presented self analysis and introspection of the incidences by the characters, and staged parallel scene arrangements of past and present events overcoming the time barrier. On the other side, he has created a play which gives voice to the anguish of the pertinent society through indication of the future, device of interrogation, songs, verses etc.

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4) Hathiraja - Pravin Pandya (1996)

४) हाथीराजा - ्रवीण पंडया (१९९६)

Due to the scarcity of the full length play in Gujarati, the Central Sangeet Natak Academy, Delhi organized one Play Writer's workshop during 28th July to 31st July, 1996 for these 4 days. Prof. Markand Bhatt was appointed as the chairperson for this workshop and the well-known playwright Shri Satish Alekar was the chief guest. The workshop was inaugurated by the dramatist shri Goverdhan Panchal. In the workshop the play 'Hathiraja – हाथीराजा' written by Pravin Pandya was selected by the expert's committee. This play initially was written in the realistic style but as the academy wanted the play in non-realistic style. Here, while informing about the creative process of the play, the playwright Pravin Pandya says that: 'Hathiraja is written and performed in both the realistic and non-realistic Bhavai style'. [1]

By giving shape to the imaginary subject that the person on whom female elephant pours out water becomes the king, the playwright in this play has given warning to the pertinent politicians by showing them the power of the mass who otherwise by making use of the emotions of the masses and their feelings, play a game to capture the power and it.

In Gujarat's traditional Bhavai, invariably prayers of the lord

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Nepathya Page 12: by Pravin Pandya

Ganesha is done or say it is arranged in prologue, which is considered to eliminate all worries. In the Sanskrit plays this prayer is called as 'Nandi'. In folk drama Bhavai, in the beginning, the actors invite and traditionally install lord

Ganesha in the open court-yard after the 'Aavanu' then worship by singing and dancing before him. After receiving lord Ganesha's blessings, they arrange for his 'Javanu' – Departure. For example the prayer being sung in the 'रामदेवनो वेश' for lord Ganesha:

गीतः दंदु ाळो दःु ख भंजणो सदाये बाळे वेश

ूथम पहेला समरीए गवरी पुऽ गणेश

ौी गणपितने िवनवूं सरःवती लागूं पाय

कर जोड़ी करूं िवनंती, आवे जीभ्या मांह;

अंबे-बहुचर जे जपे, सदा सोहलो होय,

दुःख हणे, दिरि हणे, वेरी न गाजे कोय. [1]

The play Hathiraja also begins by arranging the Ganesha prayer.

गणेशवंदनाः ूथम गणपित नमीए तमने िवघ्न जगतना हरजो

भवाई करशुं अमे ंदयथी िसद्ध तमे ए करजो

अमे चािहिए उदय शुभनो अने अशुभथी मुिक्त

िवनायक देजो शुभनी शिक्त. [2]

[1] Ref: Book: Bhavai: page 102: by Dr. Sudhaben Desai

[2] Ref: Book/Text: Hathiraja ane Bija Natako: Page 05: by Pravin Pandya

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Thus, we can see that the installation of lord Ganesha in the beginning of the Bhavai presentation is a part of the folk tradition. Hence, it is constructively used in the play where the Bhavai elements are used creatively. For example in the play 'Hathiraja' which is created by using Bhavai elements, 'Asait - असाईत' and his son 'Mandan ढ मांडण' gives preindication of the future event to be happened in Bharatpur

state after entering the stage, doing prayer for lord Ganesha and presenting Nandi. Thus they introduce the main theme of the play to the audience. Here, they give indication about the opposition by the people for the outrageous acts and corruption of king Kanaknandan of Bharatpur through the prayer which is sung, conveying that let evil be destroyed and the light of good be spread. By indirectly mentioning that establishment of true democracy can only be achieved by people's revolution, the playwright requests for the blessings and auspicious energy of lord Ganesha while beginning the play.

In the play, in the beginning of the first act, all the characters pray to lord Ganesha by harmoniously playing Bhungal-भुंगळ and other musical instruments and makes announcement that they have brought the vesh of 'Hathiraja'. They give information about the story this way:

आवणुः भरतपुरनो राजा नठोर छे, तो परधानो चोर छे

रैयत ए सहुने माटे, पाळेलु ढोर छे.

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खड खड हसवानु लैने आव्या भवाया

छानुं रोवानुं लैने आव्या

हाथीराजानो वेश लाव्या, भवाया

हाथीराजानो वेश लाव्या [1]

In traditional Bhavai, the vesh begins by playing the musical instrument like pair of Cymbals and Drum along with the Bhungal. As the information about the story of the vesh is given in the beginning by Nayak, element of curiosity of suspense is not created hence the importance of the story

becomes secondary here. Like in 'Juthan no Vesh', Juthan is Muslim and his lover is Hindu therefore Juthan takes guise of Fakir because he knows that due to the social barrier they will be unable to meet.

जूठणः खड़े कु खड़ी सलाम

बैठे कु बैठी सलाम

अच्छे कु अच्छी सलामभाई

बुरे कु बुरी सलामभाई

हाथी बेचा घोडा बेचा

मीया चले परदेश

भाला खंजर छोड़ िदिया

और िलिया फकीरका भेस. [2]

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 05: by Pravin Pandya

[2] Ref: Book: Bhavai ma Alienation: page 148: by Dr. Bhanuprasad Upadhyaya.

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In 'Juthan no Vesh', through 'Aavanu' of Juthan we get the Pre-indication about the future happening as Juthan enters in the guise of Fakir only. These are the typical feature of the Bhavai vesh that nothing is hidden from the audience. Audience know from the beginning that Juthan is to become Fakir at the end of the play.

Here in the play also the playwright by arranging the 'Aavanu' of the king Kanaknandan gives an indication about the deteriorated condition of Bharatpur state and the mentality of its people through the song:

गीतः राजा कनकनंदननो जय हो, जय हो

अधमर्नो क्षय हो, पापनो नाश हो

सुख हो चोतरफ, चोतरफ हाश हो

राजा कनकनंदननो जय हो, जय हो....

चोतरफ ज्ञान हो, चोतरफ ूकाश हो

समम वायुमंडले ूेमनो ज राग हो

राजा कनकनंदननो जय हो, जय हो...[1]

Writer here gives introduction by arranging 'Aavanu' of various characters to inform about the nature of king Kananandan through the flattery of his appointed officers and ministers in the state who are busy in mere eulogy.

Today when the place of the folk drama Bhavai is much less in the hearts of the people, to make its power noticeable, the

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 11: by Pravin Pandya
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playwright Pravinbhai has in the play 'Hathiraja' given rebirth to Asait Thakar and his son Mandan. Later he has also brought the 'Bhavai' on the stage as one of the character by arranging its 'Aavanu'.

भवाई: हुं भवाई छुं लोककला छुं, रमु समयनी साखे,

आरपार हुं समाज आखो जोती मारी आंखे

हुं छुं दपर्ण मारी अंदर सहुनो साचो चहेरो,

राजा-रैयत, कुदरत-काळ बधा पर मारो पहेरो

तुच्छ मने तु गणे आटली तुच्छी नथी हुं थाती,

मित ँष्ट तारी छे एथी नथी तने समजाती. [1]

With the help of this 'Aavanu' song, the Bhavai appealing as ever to the masses, gives an estimate to the audience that later in the play, how actively she will play her role to break

the fort of corruption around the king Kanaknandan through mass awareness movement.

This way in the play, the writer has insisted to arrange for the 'Aavanu' for the main characters only keeping aside that for the secondary characters. While appreciating the gesture of bringing Bhavai on the stage as a character, Nilesh Rupapara of India Today magazine says: "By presenting Bhavai as a live character on the stage, the writer is seen struggling for its reestablishment of this powerful communicating form." [2]

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 42: by Pravin Pandya

[2] Ref: Megazine:India Today:8th May, 1998:Page 44: by Nilesh Rupapara

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In the beginning of the traditional Bhavai Ôमदारीनो वेशÔ, Rangalo and Nayak after entering the 'Chachar – the open courtyard' gives an introduction of the vesh. In the beginning Rangalo after coming on the stage asks the Nayak:

रंगलो: अहो भाई नायक, हवे शेनो वेश लावशो?

नायक: रंगाजी तमे कहो ते वेश लाइए, कहो तो बावानो, कहो तो

मोचीनो, घांचीनो, कसाईनो, नहींतो रामदेवनो.[1]

Thus at the end of their talk the preface for Ôमदारीनो वेशÔ is established. Whereas in the play 'Hathiraja' two actors of the Bhavai troupe - namely 'Asait' and 'Mandan', while introducing the scene give information about the vesh as:

असाईत: बेटा मांडण

मांडण: बोलो असाइत बापा

असाइत: एला तने खबर छे ने आजे आपणे हाथीराजानी भवाई

भजववानी छे?

मांडण: बापा, में बधी तैयारी करी राखी छे, जुओ आ गाजर

असाइतः (आश्चयर् व्यक्त करता) गाजर! आ हाथीराजाना नाटकमां वळी

गाजर क्यांथी आव्युं? [2]

Thus both these characters develop the plot by giving an indication about the corrupt politics in Bharatpur state. By making symbolic mention of Bharatpur, in fact the writer

[1] Ref: Book: Bhavai: page 469: by Dr. Sudhaben Desai

[2] Ref: Book/Text: Hathiraja ane Bija Natako: Page 6: by Pravin Pandya

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shows us the deteriorated economic, social and political condition of our Nation India created by the corrupt politicians.

Nilesh Rupapara, while making nice analytic comparison between Bharapur state and our India, says:

“The state which is named as Bharatpur means our nation India. The king Kanakanandan who is ruling by giving tempting offers means any of our power seeking ruler, the priests advising the poor to forsake their desires means the religious priests who in the name of religion are committing fraud. Naughty and senseless two Government servants in the play who are restricting benefits of King’s so called welfare schemes means our bureaucracy. Big merchants who are capturing reserved Government funds of schemes for poor, means rich class of the society.” [1]

We can see the elements of alienation are easily interwoven in traditional Bhavai presentation. Like in 'कंसारानो वेश', fakir has deposited his capital fund for safety to coppersmith. The cunning coppersmith hesitates while returning the amount to the fakir. The fakir tries a lot to get back his money from the coppersmith at the end after getting tired drinks ganja-गांजा to forget the sad happening.

He trusted the coppersmith, who did treachery with him,

[1] Ref: Megazine:India Today:8th May, 1998:Page 44: by Nilesh Rupapara
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hence in repentance he says: 'अब तो अपना नीसा पानी

उतार गया. अब भांग िपर्येंगे.' Thus under the impression of Ganja

he effortlessly dances on the Bhavai rhythm and sings
keeping the plot loose:

फकीर: िकसकी ये भांग सैया,

तैया ितिक, ताक ताक.

िकसकी ये भांग और िकसका ये कुंडा

कोण तेरा मुरसद तु कहां का मुंडा

सेली और तिकया सो िकन्ने िदया

अच्छी अच्छी भांग जवाब देकर पीना [1]

Same way in the play 'Hathiraja' playwright also has made the plot development loose by using Bhavai rhythm in Mandan's dance. The way fakir is repenting after keeping faith on the coppersmith, same way in the play the people of Bharatpur have become victims of the politics in the rule of king Kanaknandan.

मांडण: ज्यां सुधी कनकनंदन जेवा राजा बेठा छे त्यां सुधी आपणे तो..

ताक िधना िधन, िधना िधन ताक

ज्यां सुधी राज्य तरफथी जाहेर थती गरीबोना कल्याणोंनी

योजनाओ छे त्यां सुधी आपणे तो

ताकिधनिधन, िधना िधन ताक िधना िधन ...[2]

[1] Ref: Book: Bhavai: page 327: by Dr. Sudhaben Desai

[2] Ref: Book/Text: Hathiraja ane Bija Natako: Page 7: by Pravin Pandya
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Thus, feeling helpless and frustrated due to the dirty politics in Bharatpur state, Mandan expresses his outcry.

In Bhavai vesh, we see use of the Sanskrit shloka. The shlokas are uttered in Bhavai in such a way that it helps in plot development and in its presentation. In 'जोगी ढ जोगणनो वेश', Jogi while teaching his disciple makes use of shloka to impart him knowledge:

जोगी: बोलो

अगडम बगडम

अगडम बगडम

राम राम ... [1]

In the play, on order of the king, Vidyadhar pacifies the poor Bhago by advising him through shloka. Later in the play, the businessman Gajadhar, on his return from the foreign trip, after seeing the poor condition of the people puts a proposal before the king Kanaknandan for eliminating the poverty of the Bharatpur state. Venal king accepts the proposal and provides him with the required material, land, electricity, funds etc in more than enough quantity. Seeing this, the poor Bhago complains to the king.

भगो: महाराज, हाथणीमाताए तो अमारा वती कळश ढेळीने तमने

राजा बनाव्या, जेथी तमे अमारा दुःख दूर करी शको, पण

[1] Ref: Book: Bhavai: page 354: by Dr. Sudhaben Desai

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महाराज, अमारी पांहे खावा धान नथी, पहेरवा लुगडा नथी,

रहेवा छापरू नथी. एं ए ए [1]

and inform him that you have open the state's treasury for

the Gajadhar. Here there is no effect of the Bhaga's complaint on the king. Here, when Bhago continues to cry, then politician Vidyadhar tries to calm him down with the wellspoken words of the saints and their teachings. Even then, when Bhago continues to complain, Vidyadhar tries to pacify him with the Sanskrit shlokas:

अगं म् गिलतम् पिलतम् मंडुडम्,

दशनम् विहीनम् जातम् तंडुडम्,

वद्धो याति गृहत्वा दंडम्,

तदिप न मचंडुत्याशा पिंडम्,

भज गोविंदम् भज गोविंदम्

भज गोविंदम् भज मद्रू मित[2]

The writer, with this scene proves that Bhaga's complaint is irrelevant and Vidyadhar with his erudite knowledge and intelligence makes him quite. Here, the scholar Vidyadhar, keeping aside his ethical personal values in support of the king, just for a small favor and surrenders to the self-willed king Kanaknandan. This event is put before us by the writer Pravin Pandya as a beautiful example of today's prevailing society.

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 14: by Pravin Pandya

[2] Ibid: Page 15:

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We can see in Bhavai, the presentation of the social affairs and selfish relationships prevailing in the society. As in the 'Jashama Odan no Vesh', in the situation where Siddharaj Jaisinh's Dasturi Barot is lost on the way, while showing him correct way, Dasturi Barot gets involved in wrangling with Jashama. Feeling intolerably insulted, Barot goes to the royal

court of the king and decides of taking revenge for the insult received from Jashama. For this, Barot describes the beauty of Jashama immediately on his meeting with the king Siddharaj and greets her by comparing with Padmini.

राजा: अरे बारोट, ओड लोकोनी वच्चे आवी पिद्मनी स्तर्ी वसे ए

मान्यामां नथी आवतुं अने होय तोय शुं? क्यां माळवा, सोरठ

ने क्यां गुजरात?

बारोट: एम न बोलो राजा सांभळो.

तीखा तुरी न पलाणीया, खांडा खडग ना लगगा

तेनो जनमारो एळे गयो, आवी गोरी कंठे न वळगां. [1]

Thus, getting into tangle with the story from Barot the king Siddharaj, because of his personal greed and temptation, in hope of getting the desired gain (Jashama), invites the 'Ode' community to excavate for Sahasraling Lake. Here in the play 'Hathiraja' also king Kanaknandan, Vidyadhar and Gajadhar unanimously play such game showing their individual selfish motives.

[1] Ref: Book: Bhavai: page 412: by Dr. Sudhaben Desai

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गान: तारी ने मारी जोड़ी िवद्याधर

तारी ने मारी जोड़ी रे लोल

अमने संभाळो तमे िवद्याधर

तमने संभाळीए अमे रे लोल तारी ने मारी ... [1]

Playwright Pravinbhai by making use of this folk dance (रास)

has interwoven the prevailing social affairs and inter personal selfish relations of present human beings in the society.

Whereas in Bhavai 'Kansara no Vesh', the Fakir through his

song conveys that in this Kalyug, the corruption has not only entered the political machinery but every individual of the society has become the victim of this mentality which has been interwoven in their daily life.

फकीरः हाकेम सुबा नवाब

लांच लइ न्याय चुकावे

मारे गए गरीब

राज कलयुगका आवे

बंदा बाजी जूठ है

मत साची कर मान,

कहां तो बीरबल गंग है

कहां है अकबर खान.[2]

In the play, the chorus song about the fort exposes the

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 16: by Pravin Pandya

[2] Ref: Book: Bhavai: page 324: by Dr. Sudhaben Desai

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administration of the political arrangements in the kingdom of king kanaknandan. Here, the advantages of the social welfare plans which are prepared for the people are benefiting the politicians and their relatives. In this fort which is made of the flatterers, all those people are living who are desirous of wealth, pleasure and luxuries or of power hence the king kanaknandan is careless.

गीतः जुठनी चावी चाले चाले िसक्कानी खनखन

राज्यतंसमां अमे रच्युं छे दरवाजानु वन...

सत्ता-विलास-वैभव सघळु भीतर छे तैयार,

िनियम ूमाणे द्वार खोलावी करो मनोरथ पार

सिक्का आपो, ईमान छोडो, नेवे मुको लाज,

पछी तमारी पडखे रहेशे आ राजानु राज. [1]

Thus here, the well-wishers of the king who are playing political games are running the state's administration by keeping away the ethics, spreading the lies and practicing corruption to sustain their power. Thus the writer exposes these people with this song who live with the mental attitude that 'Money is not God but it is no less than God'.

Bhavai actor is seen presenting various characters. He is not becoming a character but directs a character so Bhavai actor is able to play more than one roles. Like in 'Juthan no Vesh', Nayak asks questions to the actor playing the role of Juthan

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 25: by Pravin Pandya
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related to his role and directs him by keeping an actor and the character separately.

नायक: तुम जात के कैसे हो?

जूठण: हम जात के भवैये.

नायक: वो तो हम भी जात के भवैये. मगर तुमारा

जूठणका जात क्या है?

जूठण: हम तो मुसलमान है[1]

The playwright Pravinbhai has also used this element of Bhavai in his play 'Hathiraja', to make his actors of drama troupe to perform more than one role.

In the play, the king Kanaknandan declares a plan to distribute cows to the poor Brahmins. To get benefit of this plan, Asait approaches the officer Sakalsen and Akalsen by becoming Brahmin. Sakalsen suggests to Asait that he should come having bald head having tuft of hair (choti) at the back.

As per the officer Akalsen, the declared plan is to give the cow to the poor Brahmin but in view of the officer Akalsen, Asait does seem to be either Brahmin or poor so he asks him to go home. On getting threat from Asait, he tells him that he will severely punish him of cheating the state. Asait talks with himself about the cunningness and wickedness of the officers.

असाईतः मारा बेटा, ढोल पीटीने मोटी मोटी जाहेरातो करे छे, पण

कांड देता नथी. लपोडशंख छे लपोडशंख !

[1] Ref: Book: Bhavai: page 228: by Dr. Sudhaben Desai

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In the mean time, Mandan enters from the back stage in the costumes of a Brahmin and talk with himself:

मांडणः (ःवगत) लागु छु ने एकदम सनातनी ्रहमण. [1]

Thus to get the benefit of the 'cow plan', he has assumed this guise and now in this vesh of Brahmin he meets Akalsen.

Akalsen standing before him:

अकळसेनः एटले तुं ्रहमण छुं?

Giving proof:

मांडणः हरीओम, हरीओम, जुओने माथे मुंडन छे. चोटली छे. कपाळे

िसुंड पण छे बीजु वळी शुं जोड़ए? हिरओम ! [1]

Thus on getting an idea of chicanery deals and smell of corruption in the various people's welfare schemes (plans), like scheme of digging of a large well with steps leading down to endless supply of water, scheme of providing cows to the poor etc, and getting frustrated by king Kanaknandan's government, father Asait asks his son Mandan to find out some solution to safeguard the public welfare and regain the happiness in the state.

असाइतः एवो कोई पावो होय तो वगाड मांडण. छोड़ कोई एवो सूर के

मोसम बदलाई जाय, गांडा. आ बधा (ूेक्षकोने संबोधता) एनी

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 29: by Pravin Pandya
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ज वाट जोई रहया छे अने पछी जो के जाय छे आ गढ़,

गढ़नो राजा अने राजानुं तंस. [1]

Here, revealing the inner desire of the citizens of Bharatpur, Asait informs to the Mandan that people are expecting a king who can work for the welfare of the people. He further says that people have yet not lost complete faith and the situation in the state has yet not deteriorated that much. Hence, for the welfare and benefit of the people Asait and Mandan should expose the corrupt administration with the idea of agitation first act ends here.

Similar to the first act, the second act also begins with the song by Asait and Mandan of Bhavai troupe. Both Bhavai actors (भवैया) are worried because of the polluted atmosphere of Bharatpur. People are suffering due to corrupt management of cruel king kanaknandan. The suffering and inner pain of the people is revealed by this song:

गीत: गढ़मां राजा एश करे छे

रैयत दुःखमां सबडे

भीतर भडभड सळगे सघळा

अने होठमां बबडे

सहुने व्हालो ःवाथर् बन्यो छे

जाय भरतपुर खाडे

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 26: by Pravin Pandya
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हे जूठ अनीित पाप वहे छे

लोही बनीने नाडे. [1]

The way, people becomes victim for the individualistic selfish attitude of the king Kanaknandan, the same attitude is seen that of Siddharaj Jaysinh in Bhavai 'Jashama Odan'. Being attracted by the beauty of Jashama, Siddharaj Jaysinh is eager to make her his queen through any possible means. Jashama is faithful to her husband and turns down the unjust proposal, hence to capture her, Siddharaj tortures the Ode community. Seeing this rude behaviour with no fault of theirs, Jashama goes to Siddharaj and requests him to stop the outrage on Ode community:

जशमा: नारे मारो रे राजा रांकने

ओडो तो िबचारा मजुरी करे

एमनो शो छे वांक रे

नारे मारो रे राजा रांकने. [2]

Here, for mere selfish motive, King Siddharaj Jaysinh is exploiting the Ode people whereas in the play, the king Kanaknandan behaves capriciously with the people considering them mere quadrupeds.

In the beginning of the traditional Bhavai belonging to Morabi-

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 31: by Pravin Pandya

[2] Ref: Book: Bhavai: page 416: by Dr. Sudhaben Desai

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Saurashtra after the 'Chachar' custom arrival of Goddess 'Kalaka' and then 'Aavanu' of 'Ganesha' are arranged to get the blessings of the God that removes obstacles, so that there is no hurdle during the performance of Bhavai vesh. Similarly in Bhavai 'Chhelbatau-Lalbatauno Vesh', all the artists of the Bhavai troupe in the beginning and at the end of the performance remember the Goddess, keeping utmost faith in

her so that they get her guidance and strength during r every moment of their life.

भवाई कलाकारो (फड) : चाचर आवी तारे चरणे निमये मां!

सेवकने ल्यो संभाळी

दुःख टाळी सुख आपो रे मातमयाळी

हे अंबा. [1]

In the play, afraid due to bull, the fearful people are praying before God.

In the play, the character of the bull symbolizes the scamp persons protected by the ruler who have ruffled the whole market place. It has no shame, love, pity or mercy and has also destroyed the educational centres. Fearful of the bull, the people do not come out of their houses. Some people have become victims of this bull and now the bull is thirsty of the mother elephant which symbolizes the democracy of our

[1] Ref: Book: Bhavai: page 293: by Dr. Sudhaben Desai

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Bharat Desh. Seeing this mother elephant coming, he becomes more violent.

On one hand, people of Bharatpur has sympathy for this mother elephant and on the other hand they fear of the bull which makes them pray before the God so that they get strength to face and some way to overcome this situation.

भगो: जय जय जय हनुमान गुंसाई

कृपा करो गुरुदेवकी नाइ

भुत िपशाच िनकट निह आवे

महाबली जब तु नाम न सुनावे. [1]

At the time of difficulties our devotion towards God becomes

more strong because at that point of time we feel no one will save us except that ultimate element from this situation. Hence, when the bull and mother elephant are coming face to face, fearful of some bad happening, Bhago loudly chants 'Hanuman Chalisa' keeping faith in the ultimate eternal element and tries to go near it.

In Bharatpur, the whole state is fearful of bull's fury, no one, even Gajadhar or Vidyadhar, dares to challenge him, but Mandan is ready to fight the bull. He replaces the mother elephant from the face of the bull and holds its horns with his hands and rotates round and round. In the stage direction,

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 34: by Pravin Pandya
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the writer while describing this scene writes that Gajadhar, Vidyadhar and Bhago during this scene sits keeping their hands on their eyes, ears and mouth similar to three monkeys of Gandhiji.

Gandhiji's three monkeys are the symbols – Not to see the wrong, Not to hear the wrong and Not to speak the wrong. In the play, writer Pravinbhai exposes the selfish mentality of the society through these three monkeys. The people of the Bharatpur i.e Gajadhar, Vidyadhar and Bhago etc have accepted inaction to do anything. They have accepted the situation and decided to live in fear hence to project this situation, writer Pravinbhai has presented Gandhiji's three monkeys in opposite meaning than they are known for.

Later in the play, Mandan defeats and kills the bull in the fight. On the stage, Mandan enters holding bull's head in his hands and showing it to the people says:

मांडणः अने आ छे भरतपुरमां पराबम ूकटी रहयुं छे एनुं ूमाण! [1]

In traditional Bhavai, there are some references where death

is shown in the vesh. In many veshas death is not shown clearly on the stage but its only mention or an indication is given by Nayak or Veshgor. Like in Bhavai, the playwright has only made mention about the death of the bull in the play 'Hathiraja' and has avoided the presentation of death on the

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 36: by Pravin Pandya
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stage. Off course, in Bhavai 'Jashama Odan no Vesh', death of Jashama is shown on the stage. Blind in love Siddharaj Jaysinh kills Jashama's husband 'Rudio'. When Jashama comes to know about this she gets fainted on seeing the dead body of her husband and dies there. The whole event gives proof of Jashama's faithfulness to her husband.

Later in the traditional Bhavai 'Patai Raja no Vesh', Goddess Mahakali enters the stage in the form of a casual lady character and performs a folk dance 'Garabo'. Seeing her performing the dance, unknown to her real identity the Patai Raja gets enamored to her and proposes her to make her the chief queen. Further he misbehaves and holds the loose end of her sari. Goddess Mahakali disappointed with his behavior give him a curse.

महाकाळी: आजथी छट्टे ने छ मासे

के कुळ तरु जशे रे लोल. [1]

In the play, even after killing the bull as there is no improvement in Bharatpur's condition, hence Mandan is disappointed. He does not see any light of hope which can save the state from the terrible disaster, hence angry Mandan tells in the form of a curse to those who are torturing mother elephant :

[1] Ref: Book: Bhavai: page 451: by Dr. Sudhaben Desai
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मांडणः हिःतनीने पीडशे जे

ते अंतरियाळ मराशे

एने पूजशे, तेनु मृत्यु

उत्सव थइ उजवाशे

अहीयां उत्सव थै उजवाशे. [1]

Writer Pravinbhai has used the verse 'Dohra' for expressing the emotions at many places in the play 'Hathiraja'. Here for instance the playwright gives a creative dimension to the event where especially through 'Dohra' Mandan curses the people whoever harasses the mother elephant.

Thus, seeing the hard condition of Bharatpur state, Asait and Mandan creates a voice against the corrupt king and his cunning officers. Both of them have decided to expose the king Kanaknandan before the society and have taken an oath that they will fight this war until they will destroy him. On this side the king Kanaknandan orders his minister to kill Mandan knowing this Mandan surrenders to mother elephant. Mother elephant gives him protection and asks him to stay and perform Bhavai in Bharatpur. Arrogant Kanaknandan asks Mandan what Bhavai can do against him. In reply, Mandan explains to him its importance:

मांडणः भवाई मारी ढाल छे राजा भवाई छे हिथयार

भवईनी पासे छे राजा लोकोनो आधार

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 38: by Pravin Pandya

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Here, Mandan cautions the king remembering his oath:

लोकोनी वच्चे आ मांडण, जोम बनी फेलाशे

एक िदवस तारा आ गढ़नो भरभर भुक्को थाशे

राजा तारो भुक्को थाशे. [1]

In the traditional Bhavai also we can see the mentions of its strength and importance like in 'Chelbatau Lalbatau no Vesh', where Chelbatau while informing the importance of Bhavai says:

छेल: जो भाई नायक

भवाई तो भावनी वही छे

He further says in the praise of Bhavai:

भवाई भिक्तथी थई

ने हुं शिक्तनो दास

पण भवाई भावे सांभळे

तेनी माता पुरे आश. [2]

In the play Mandan has full faith in the Bhavai's strength of revolution and he is also well aware of the peoples' power. Therefore he gets ready to use it as his weapon to destroy the fort of king Kanaknandan.

King Kanaknandan, is shocked by Mandan's oath and seeing his dedication towards its fulfilment he puts censorship on

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 39: by Pravin Pandya

[2] Ref: Book: Bhavai: page 285: by Dr. Sudhaben Desai

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presentation of Bhavai in his state:

कनकनंदन: कलाकार छुं?

भवाईना जोरे तें बळवानो अिग्न फूक्यो छे.

तेथी भवाई माथे ्रितबंध मुक्यो छे,

आजे ्रितबंध मुक्यो छे. [1]

The way during Muslim rule, the Muslim rulers damaged the

art forms and stopped its growth & development, in the same way in the prevailing situation the rulers like that as king Kanaknandan in this play has put prohibition on the Bhavai presentations. While remembering the past, Dr. Bhanuprasad Upadhyaya says: "During the Muslim rule, the refuge from the state stopped. Sanskrit literature got destroyed. The manuscripts preserved in the temples and royal courts were scattered, burnt, destroyed. As a result, Sanskrit Drama Traditions started vanishing, but those traditions which grew with the refuge of the people (society) continued." [2] Thus, Asait and his son Mandan assures that being massdependent art, the traditional Bhavai didn't perish and will not perish.

Later in the play, the awakened citizens declares revolution against king Kanaknandan, keeping aside their personal comforts and interests and resolve their firm determination to save the weakened democracy.

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 45: by Pravin Pandya

[2] Ref: Book: Bhavai ma Alienation: page 5: by Dr. Bhanuprasad Upadhyaya.

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मांडण: वहालु शुं छे? जीव के सत्य?

कोरस: सत्य

मांडण: सत्य एटले शुं?

कोरस: हाथणी माता.

मांडण _____: जात अने हाथीमाता बे मांथी एक ज बचे एम होय तो कोने

बचावशो?

कोरस: हाथणीमाताने.[1]

Thus, Asait, Mandan, Bhavai and the citizens shouts on

attaining victory "हाथणीमातानो जय हो".

In the traditional Bhavai, spell and mystical formularies are used for giving curse or to give life to the dead for example: in "Kaba no Vesh", Gangapari Brahmin, kills Kaba who has come to rob the Brahmin. When Kaba's wife Kabi gets this information, she searches for this killer Brahmin and asks him to make her husband alive after giving him the looted gold, money, cloths and the books. Then the Brahmin makes Kaba alive after chanting some mystic spells.

ह्मणः अला बला पकड़ तेरा गला

उठ उठ भागू तेरी पुठ

अला बला, उठ उठ बे खड़ा हो जा. [2]

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 46: by Pravin Pandya

[2] Ref: Book: Bhavai: page 367: by Dr. Sudhaben Desai

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Also in the play, Mandan keeping his palms near his lips and blowing air in it like a magician revolves around the fort of king kanaknandan:

मांडणः हमणां कडकडभुस करतोक तुटशे गढ़. जोई ले मारो चमत्कार

मारी पासे जादुई मंस छे मंस.

Mandan chants the spell like a magician:

आला मंतर काला मंतर

बाऊ मंतर छु. [1]

In the play, playwright has arranged the process of breaking the fort in which Mandan is gesturing as a magician appears melodramatic, which does suit with the nonrealistic play.

We can see the use of folk and colloquial proverbs in the traditional Bhavai, for example: in 'Kansara no Vesh', kansara

has robbed the fakir, hence fakir is searching him. In the proverb said by Fakir, he reveals the mental attitude and his practical nature of Kansara to the audience:

फकीरः कलयुग तेरे राजमें

भया अंधारा घोर

चोर करे कुटवाली

फिर उलटा डंडे चोर [2]

In the first act, drunkard state officers Akalsen and sakalsen while talking about their secret talks reveals the details of their corruption through this proverb:

[1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 50: by Pravin Pandya

[2] Ref: Book: Bhavai: page 324: by Dr. Sudhaben Desai

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गीतः हिःतनीपाळ

अमे हिःतनीपाळ

अमे एवा रखेवाळ

गळे िचभडा ज्यां वाड ... हिःतनीपाळ.[1]

In the play, writer has also used the proverbs revealing inner pain of the people during the fight between Mandan and the king Kanaknandan through utterances of Mandan:

मांडणः “माणसनुं मोत नजीक होय ने त्यारे पहेला एनुं मोंदू

काळु पड़ी जाय!” [2]

मांडणः “घडीना छद्दा भागमां तारा गदनो भांगीने भुक्को करूं छुं.” [3]

मांडणः “तारूं मोत तारी जीभे चडीने आव्यु राजा.” [4]

At the end of the play, the awakened people of Bharatpur blows a conch-shell (bugle) after destroying the fort of fraudulent systems and establishing rule of the people.

Welcoming and praising the play 'Hathiraja' and the playwright Pravin Pandya Shri S. D. Desai says in explaining the secret: "This play is a satire on the cruel games that politicians are playing in our country under the mask of democracy, to grab and sustain the power." [1] Whereas talking about the speciality of this play, Nilesh Rupapara says [1] Ref: Book/Text: Hathiraja ane Bija Natako: Page 27: by Pravin Pandya [2] Ibid: Page 49: [3] Ibid: Page 50 [4] Ibid: Page 51 [5] Ibid: Page 20 'Aavakarya Ghatana' by S.D.Desai.

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that "This political satire which is written in the Bhavai format, instead of making the audience think, does this work by itself." [1]

Thus this play dethrones the king like that as kanaknandan by attacking the mental attitude of the society, throwing away depression and giving rise to new hopes awakens the people, uniting and energizing them. In the play the playwright suggests that it is the responsibility of people to make social reforms and build up its strength. With this advice of mother elephant (our democracy) he ends the play:

हाथणीमाता: तमे जो गाजरनी लालच सामे अने सांढनी िहंसक शिक्त

सामे घूंटणीये पडशो तो आवा ज कनकनंदन राजसत्ता पर

रहेशे. गढनां ूपंची तंs ऊभां करशे अने भरतपुरना

वतर्मानने तो शुं; पण भिवंयनेय कलंिकत करशे. [2]

[1] Ref: India Today: 8th May, 1998:Page 44:by Nilesh Ruppapa.

[2] Ref: Book/Text: Hathiraja ane Bija Natako: Page 54: by Pravin Pandya

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CONCLUSION

While reviewing the whole chapter, we can understand that on one side Modern Gujarati Theatre gained prosperity in the

decades after sixties which began through activities of 'रे मठ' and 'आकंठ साबरमती'. It takes the lead position by adopting the new modern changes which came in the field of the theatre whereas during this period i.e. around in 1980, the mass entertaining media like All India Radio, Television and films also shows their dignified presence. Theatre got affected due to the popularity of these media as a big portion of the theatre going audience got reduced as it got more attracted towards television and the colourful films. It was obvious to have similar attraction in the theatre field also. Many theatre personalities who were devoted and active in theatre like actors, directors, technicians and back stage workers turned to the modern media to earn more money and prestige. The Theatre personalities struggling to keep the theatre alive evaluated the situation and came to a conclusion that we cannot put Television& films and Theatre on the same level. There cannot be any competition between theatre and these media because theatre is a live medium; it has a direct rapport with the audience. Making this point more clear, Dr. Rajendra Mehta says:

"In a play, there is a matchless element of liveliness and immediate response of the audience, which differentiates it as a mass media from other electronic media." [1]

[1] Ref: Book: Apvarya: Page 215: by Dr. Rajendra Mehta

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Whereas, this basic thing is made clearer in simple and easy language by Shree Has Mukh Baradi that: "T.V. and films show the past events, while live happening of the event can be seen in theatre only." [1] Here 'बन्तु' is word in a continuous present tense which informs the theatre loving audience about the

happening of an event. As such the announcement of the play is generally made as "तो हवे ूःतुत छे नाटक" which indicates that the events of the past and future are shown on the stage as if it is happening at that present moment before the audience, that is why the audience and the society can catch its reactions immediately which is never possible in the film and television media.

This way, Chinu Modi has strongly advanced the action in 'Jalaka' by praising for women empowerment which was started by Bakul Tripathi in the play 'Lila'. Hasmukh Baradi has given self introduction in the play 'Rai no Darpanray' and through 'Makanaji', Sitanshu Yashchandra making the society aware about the happening of miracles by his own inner strength throwing away the age old cloudy ideas of mankind. In this way, the plays performed using the elements of Bhavai like: 'जालका', 'रइ नो दपर्णराय' and 'केम, मकनजी क्यां चाल्या?' we

get variety of the subjects but reflection of the present social situations is also seen in these plays. We could see the entire description of the contemporary and present Indian economic,

[1] Ref: Book: Apvarya: Page 218: by Dr. Rajendra Mehta

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social and political situation in the play 'हाथीराजा' of the modern playwright Pravin Pandya.

Thus, as a part of the thesis, it is suggested that the playwrights from 'सुधारक युग-Reformer Era' to 'अत्याधुनिक युग-Modern Era' has made very tactful use of Songs-Music-Dance etc in their plays to project some thought or problem prevailing in the society as also have revealed that theatre is not only a tool of mere entertainment but is a strong medium to present creative mass ideology.

END OF CHAPTER III__

**Chapter 4: Application of Bhavai in Various Eras:
A Comparative Study.**

विविध युगोंमें भवाई का विनियोग:

तुलनात्मक अध्ययन

Chapter 4: Application of Bhavai in Various Eras: A Comparative Study.

विविध युगोंमें भवाई का विनियोग: तुलनात्मक अध्ययन

The aim of the present chapter is to find out "in which form, the playwrights have made creative use of the Bhavai elements, whether it has helped the script or not and its necessity is proved or not", so that the information about the various tack ticks existing in the strong Indian Traditional folk form of Bhavai and the possibility of its creative use in the modern plays of the new generation increases. It also aims at making a comparative study of the use of Bhavai elements in the Gujarati plays through various eras which in my humble opinion is first of its kind.

During the medieval time, Muslim power was at its beginning. "Due to the religious attacks by Muslims, 'Devotional Movement took birth as its reaction in resisting it, devotional wave grew. In this wave, some of Devotion and Theatre traditions also got established and developed. Dramatic performances like 'Ramalila-रामलीला', 'Jatra'-जात्रा, 'Bhagavata Mela-भागवत मेला' etc based on the stories from Bhagavata and Ramayana were performed in the temples which received big support from the people. The aim behind these dramatic traditions was to create new hopes in the frightened people

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because of the political and religious attacks and that was successful.

Parallel to the traditional religious drama forms like 'Raslila-रसलीला', 'Ramlilarामलीला', 'Yatra-यात्रा' etc which came in to existence due to Devotional Movement, other drama forms

also got evolved like 'Tamasha-तमाशा', 'Nautanki-नौटंकी' etc which were entertainment oriented.

Traditional folk form of Gujarat "Bhavai" is an entertainment focused and is presented in the form of devotion towards the Goddess but it is not the outcome of the Devotional Movement like other traditional forms but has evolved due to the affliction under the prevailing socio-political and economic situation. Its purpose which got interwoven from the beginning of its creation, was to make the society aware about the problems of the under privileged, social customs, inconsistency in the social tradition etc. It became an inherent basic quality of Bhavai to make the audience well aware about the social faults, in place of making the audience emotional during the presentation. It became an account book in true sense of merits & sins or that of credit & loss." [1]

In the middle of 19th century, when British rule was established, peace and safety also was established in India along with it in Gujarat. The western and an English education system made a deep impact on the Indian society. Opposite [1] Ref: Book: Bhavai ma Alienation: page 5 & 6: by Dr. Bhanuprasad Upadhyaya and 'Aavakar': by Dr. Mahesh Champaklal.

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to the mass mentality of the medieval society, English people made them take interest in the people and their life. It brought the new awakening. In the European Theatre the period till 10th decade (1000 years) is known as Dark Age which came to an end with performances of the religious dramas by Christian missionaries in churches and it began the era of new creation called 'renaissance'. Similarly, when Britishers settled in Gujarat in 1818, an era of reconstruction also started in Gujarat like that in Europe. The Gujarati people

started taking more interest in the day today life than in the religious and devotional attitude of medieval period. There was a drastic change in the attitude of the initial writers of the time who came in contact with the Englishmen. In place of respect for the God, their creative mind showed more interest in human dignity, their independent personality, their vehemence and emotions etc and domain of their creative subjects enlarged. Importance of prose became more predominant in the creative literature. The prose writing became a medium of expression, hence, through newly explored prose forms like novels, short stories, essays, autobiography, biography etc started creating new history of literature. Due to increase of new knowledge, the literacy level and the facility of the printing technology as also the activity of the pamphlet & newspaper printing got a move. Thus, along with the various literary forms, the dramatic literary form also developed because of the English influence.

The Parsees also were influenced by the Britishers in Gujarat who were basically foreigners to this land. To nourish their

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culture and art as also to establish their own identity, they started imitating the dramas after watching them which Britishers called for their own entertainment. They presented the translations of the English plays. Thus with the presentations of the dramas, the artists of the Parsee community tried to get their identity and became successful in gaining the social & political faith of the king and their people. This activity gave an inspiration to the Gujarati Theatre passionate to have their own theatre. Hence this way under the influence of the western literature, initial literary personalities started presenting the translated, adopted and

original plays. In this way the the form of the modern Gujarati Theatre got its shape mainly under the influence of the western literature and the Gujarati Drama (Theatre) is influenced in many ways, during the period from 'Reformer Era' to Neo Modern Era' of Gujarati literature.

In the medieval period Bhavai was the main source of entertainment while in the following Reformation Era Bhavai became a tool for social reformation.

It is true that the traditional Bhavai, during its formation period from 14th century to 19th century fulfilled the purpose of mass entertainment and mass education but the new generation brought new changes in its acting and also brought varieties in its presentations aiming to sustain their permanent patronized audience, to avoid boredom in the performances, to make the performance more interesting. In this process, some vulgar elements entered in Bhavai. Old

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Gujarati Theatre came into existence in the end of the 19th century. The owners of the old Gujarati Theatre or say Professional Drama Troupes, attracted the actors of the traditional Bhavai actors towards the Professional Gujarati Theatre whereas during this time some of the literary learned persons criticized these vulgar elements mixed in the Bhavai form. Propaganda was made against Bhavai and articles were written. Thus, the glory of the Bhavai tradition came to an end due to opposition from the old Gujarati theatre owners and the learned literary personalities.

In the beginning part of the "Reformation Era" of the modern Gujarati literature, when the British rule became firm, universities were established to upgrade the level of education by English system of education. Industrialization and the

machine culture came in the form of the mills when the Gujarati society was suffering by ill customs, wrong social traditions, fanaticism and superstitions. During this period Gujarati literature got a boost as literary creators educated in English system are seen giving essence of the reforms during this era of renaissance. The drama being the form of literature, having close association with the day today life, the playwrights belonging to the reformer era expressed their essence of the reformation through the medium of drama. Dalapataram and Narmad also with the only aim of social reform and that of making Bhavai free from the vulgar elements, wrote plays going away from the existing currents of the professional Gujarati theatre. This era is known as the 'Reformation Era' in the Gujarati literature. Because of their contribution in the literature, this era from A.D. 1845 to A.D.

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1886 is also known as "Dalapat- Narmad era". Basically both Dalapat and Narmad were souls of a poet. On getting an opportunity, they wrote "Mithyabhiman - મિથ્યાભિમાન" and "Tulaji Vaidhavyachitra - તુલજી વૈધવ્યચિત્ર" respectively by using Bhavai elements. Similar to his previous plays 'Lakshmi-લક્ષ્મી' and 'Ôstri Sambhashan-સ્ત્રી સંભાષણ', Dalapataram also selected social theme for 'Mithyabhiman - મિથ્યાભિમાન'. His last dramatic creation 'Mithyabhiman - મિથ્યાભિમાન' became his first farcical play on the Gujarati Theatre. May be an easy reason for this could be that the understanding for the western farce was not developed in Gujarati literature". [1] Dalapataram wrote this play not with his self intuition but to take part in a competition by sending a farcical essay in

dramatic form. At that time a word 'essay' was being used for the dramatic script. As being said previously, the purpose of the gentleman who gave the prize of ` .100/-was Thakkar Govindaji Dharamsinh of Kutch & Mandavi with an aim of social reform. Over and above this purpose, Dalapataram has another purpose also in his mind. He says: `In our country, "Bhavaya-भवया" people perform dramas in which they speak vulgar words. Hence, it is not viewable for good people; therefore it is very much necessary to have books of improved dramas' [2]. It is very clear that in Dalapataram's

[1] Ref: Book: Gujarati Sahitya no Udbhav Vikas: Page 63: by Dr. Mahesh Choksi

[2] Ref: Book/Text: Mithyabhiman: Page 18: by Dalapatram Dahyabhai
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mind, there is a purpose of social reform and making Bhavai free from the vulgarity. Hence the play 'Mithyabhiman – िमथ्याभिमान' has become a purposeful farce.

The play 'Mithyabhiman – िमथ्याभिमान', in its 8 acts and 15 scenes gives voice to the problems of the mismatched couples, rigid social customs, ill-traditions etc, whereas it also throws light on the role of an individual in the society and makes his evaluation in reference to the society.

This type of attitude was adopted by the literary personalities of the reformation era in their creations. We can see triple influence on the play 'Mithyabhiman – िमथ्याभिमान' that of Sanskrit Theatre, English Play and Traditional Bhavai. In the beginning the invocation of deity at the commencement of work like 'Nandi', character of 'Sutradhar', 'Vishkambhak' - opening part of an act in which actor narrates incident(s) not exhibited on stage, similar to 'Bharat Vakya' which is said in

relation to the end of the play by Sutradhar and words for the welfare of the audience and the poetic verse of advice coming in the play are revealing the influence of elements from Sanskrit Theatre. Here its use is not with the purpose of supporting the drama but to maintain the tradition. In the play the format of 'अंक' and 'वेश' are planned similar to that of 'Act' and 'Scene' in the English play. In the play act is changed when the locale is changed and new scene is opened when new character enters. Moliere - the well-known dramatist of 17th century France also used to plan new

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scenery with the entry of a new character but this was known as scene only. Also when there was a change in the locale, he used to plan another act. Hence, here in place of 'Swang-वांग' and 'Prakaran-करण' we can clearly see the influence of Moliere in the planning of 'Act' and 'Scene'.

The way Moliere was aiming to give picture of the social reality by exposing human weaknesses through farce, in the same way in this character oriented farce 'Mithyabhiman', we can see the entertaining presentation of the naturally common human specialities and absurdities by using the characteristics of 'ताताथई ताताथई' in Dalapataram's this play.

During the same time in 1863, "Tulaji Vaidhavyachitra- तुळजी वैधव्यचित्र" is written by Narmad which was written in the form of drama in literature, with the desire to express reformation. This play created in 3 acts and 12 scenes is also written under western influence. Like Dalapataram, Narmad also arranged 'Nandi' of Sanskrit Theatre at the invocation of deity at the commencement after realizing the importance of the prayers

for God. Like in 'Mithyabhiman - मिथ्याभिमान', Narmad also makes plot development using the words 'अंक' and 'वृत्त' but here the plot development seems to be loose. Some of the 'वृत्त' are very short and completes very fast. For example: the 3rd scene of the 1st act. This being Narmad's first creation, he has been unable to make proper plot development. The

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purpose behind the play 'Mithyabhiman - मिथ्याभिमान' is focused more towards human tendency along with that of social reforms hence the treatment of the play has been done explicitly. In the play 'Mithyabhiman - मिथ्याभिमान',

Dalapataram has given secondary importance to the story about the mismatched couple. In the 4th scene of the 2nd act only by arranging the scene in which Ganga - a friend of Jivaram Bhatt's wife Jamana, immediately concludes the entire talk about Ganga's sorrow, because writer's main purpose is to project the human misery and not the the reformation of married life.

Later in act 5th, it seems that Dalapataram has arranged the scene of 'मिथ्यानुं फारस' by showing resistance to the outrages, arrogant attitude which we suffered; he symbolically ignores them and makes their fun. Also through scene, he accomplishes the proverb generally used for Muslims that "मिथ्यां पडे तो पण टंगडी ऊंची". But if we evaluate this scene of 'मिथ्यानुं फारस' in today's situation, it appears to be insignificant.

Opposite to the Dalapataram, Narmad in his play "Tulaji Vaidhavyachitra- तुळजी वैधव्यचित्र", presents the character of 'Pathan' as a villain. Thus, the attitude of the modern literary

was of the type that they presented their anger against the Muslim rulers in their creations as and when there is an opportunity or they created such opportunity to show them negative shade or as a foolish character.

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In the play 'Mithyabhiman – िमथ्यािभमान', the Rangalo of the traditional Bhavai has relation with all the characters. He by giving voice to the inner soul of characters, he impartially comments on every subject and situation. But in Narmad's play, 'Rangalo' plays dual roles. He is seen as Sutradhar and also as traditional Rangalo. In the play 'Mithyabhiman – िमथ्यािभमान', writer has synthesised two traditionally basic characters – Sutradhar of Sanskrit tradition and Rangalo of traditional Bhavai. Sutradhar uses various shlokas and poetic verses in his typical style as a part of the summary of the scene. Whereas Narmad has incorporated our traditional mourning folk songs sung at the time of death in various scenes as required. This way, both the writers are determined to preserve heritage of our poetic culture. Both these play of the beginning period have used the spoken language having regional touch, in place of pure and literary language. During the time when the plays of reformation era came into existence, the Gujarati Theatre was developed under the power of business people only. From the professional point of view, the plays of Narmad were written with the clear purpose of making earning for livelihood, performance of which may have benefited Narmad, but his play "Tulaji Vaidhavyachitra- तुळजी वैधव्यिचर", written with the purpose of social reform, was not of any use to the society. He fails here as a playwright because he makes fun of a widow instead of showing her

piteous situation and her survival for dignity. May be it is

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possible that his writings were affected by the contemporary farcical Parsee plays (he was associated with K. khusharu Kabaraji's drama troupe as a writer). Thus in "Tulaji Vaidhavyachitra- तुळजी वैधव्यिचस", the dignity of women is not projected. Dalapataram who drew an intense picture of social reform by creating his play 'Mithyabhiman - मिथ्याभिमान', presented an example that Gujarati play should be of this type and quality. The tragedy here is Dalapataram wrote this play in the year 1870 but its systematic performance was done in 1955 only. It is not the fact that the society was improved during reformation era. The western dramatic current and the vulgarity which entered in traditional Bhavai were very much there due to which it was ignored by the elite audience. The social reform was only superficial. During this period, the learned persons like Rajchhodbhai Udayram expressed their disgust by creating respectable plays. If he would have taken positive attitude towards Bhavai, then the disgrace which the Bhavai form wrongly received during that time could have been avoided and inherent power of Bhavai to attract audience would have been better utilised creatively. In that case, we would have received answer to the universal question for indigenous theatre years before!

Thus one thing is very clear that Dalapataram and Narmad did not made any futuristic understanding while writing these plays but they wrote them unknowingly as they were not having any optional folk tradition except Bhavai. Hence its influence is seen in their plays. If we look back today, we can

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see that the seed for the indigenous theatre for which we are

desperately searching for, were sown by Dalapataram and Narmad unknowingly. Later, learned personalities like C. C. Mehta and R. C. Parikh made use of the Bhavai elements keeping their presence of mind and added to the appeal for the Regional Gujarat Theatre.

After this Reformation era, the period of A.D.1887 to A.D. 1905 is known as 'Scholar's Era' or 'Pandit Era'. Our Gujarati professional Theatre troupes, who were established under the influence of the western currents, considered melodrama as sure sign for the success for the plays. The Gujarati Professional Theatre brought in the artificial acting with dialogues in shouting voice, gorgeous and grand settings, trick scenes etc on the stage. The common man in the audience used to buy tickets to get entertainment hence to satisfy his attitude of 'value for money'; the drama company owners used to give them plays as per their interest. The Gujarati Professional Theatre expanded their boundaries to Ahmadanad, Surat, Vadodara and other small and big towns instead of limiting it only to Mumbai. Between these situations, the soul of the Gujarati plays was getting suffocated.

On the other hand, due to these reasons, "Importance of Bhavai's folk tradition which attracted huge audiences for such a long time, is seen dying in the beginning of the twentieth century because of the non-progressive and

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distorted presentation material. The tools of entertainment resulted out of the new situation of the industrialization and urbanization also limited and diluted their effectiveness. (i.e. arrival of cinema). Under the influence of the spread of education and development of the literary interest the disgust

of the society is developed (false prejudice and rigidity are developed) are in addition. So somewhere and sometimes, Bhavai is mentioned, as a forgotten tradition. This situation gets drastically changed in twentieth century. On getting attention of the cultured and drama passionate people, towards the dramatic application, scene effectiveness and savouriness of Bhavai, during the later part of the twentieth century, for its improvement, revival and to cope up with the modern hobby of acting sincere and enthusiastic efforts are being made for its alliance." [1]

Addition of the literary values to the Gujarati plays after 1920 are seen on the stage. There also was addition of elite and cultured people in the audience. Now people were not seeing drama as mere tool of entertainment but it started receiving preference as a mirror of the society. Later as time passed, listening to the appeal for the better literature for the theatre, Ramanbhai Nilkanth wrote a neo classical play "राइ नो पवर्त" taking help of the verse "सांइआसे सबकुछ होत है, मुज बंदेसे कुछ नाहीं, राइकु पवर्त करे, पवर्त बागेज माही" from the 500 years old

Bhavai "लालजी मिणयारनो वेश" whereas later, the promulgator of

[1] Ref: Book: Gujarati Sahitya no Udbhav Vikas: Page 43: by Dr. Mahesh Choksi

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the new Gujarati theatre, C. C. Mehta wrote his plays 'मेना-पोपट', 'होहोिलका,' 'आगगाडी' etc incorporating literary elements and taste of the people. He wrote socially viable plays which can satisfy the taste of every member of the society belonging to learned class to the common class. Thus by making use of the Bhavai elements and deeply studying the day to day life

problems, C. C. Mehta presented pure and virtuous plays before the society due to which the misunderstanding about Bhavai got eliminated from the society.

The triple effect of Sanskrit, English and Folk Drama which is seen during Reformation Era is also seen in different way during Pandit Era, Gandhi Era. During this time period, cultural consciousness got awakened in our learned persons due to the contact of the western scholars, literary personalities and education. The judgemental capacity of understanding the good and evil factors of Indian and Western culture also got developed hence with the purpose of diminishing influence of the western currents on the Gujarati mentality and to bring originality, C. C. Mehta's fellow student Rasiklal Chhotalal Parikh created a play 'Mena Gujarati-मैना गुजरी' full of literary values having colloquial touch by incorporating verses from Gujarati poetics, Duha, Garaba, Rasa etc. We can see that his aim in writing this script was to upgrade the standard of theatre by eliminating the over entertainment and lack of literary values prevailing in professional theatre. By naming the scenes as 'जविनका' this

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play is formed in 9 scenes. Commencing the play in the traditional style, the writer presents the leading actor (Nat Nayak) in the role of Sutradhar of Sanskrit drama and Granthik of mythological storytelling, who is impartially witnessing the whole situation, and thus amalgamates the two traditions. In the play 'मेना-पोपट', which is a satire on the blunders of modern medicinal surgery created due to the over enthusiasm, Rangalo is playing the role of Sutradhar becoming a link between the actor and the audience showing

promptness in breaking the tradition of the preface. In the play 'होहोलिका', C. C. Mehta introduces the vesh through the character of Holaguru, (who is an alternative character for Rangalo), eliminates the traditional entries - 'Aavanu' of lord Ganesh and Goddess Kali and arranging only the traditional Bhavai rhythmic steps 'ता... ता... थै... थै...' not forgetting its importance in traditional Bhavai.

In the plays of C. C. Mehta who is familiar with the Western and Indian Folk Drama - Bhavai, the character of Rangalo is seen included artistically through his behaviour, dialogue delivery etc in various forms. During the later life, C. C. Mehta started to write plays which got through people's taste and values.

In the character oriented plays of reformation era and mainly in Mithyabhiman Rangalo is seen peeping through and enacting the role of inner state of mind of the other characters in the play. But it is differently presented in the situational plays of Gandhi Era. Here he is seemed to be found

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in the role of a narrator. Similarly to the traditional Bhavai he plays the role of narrator in the play by which the importance of the plot is reduced and effect of alienation is created. In the traditional Bhavai, Rangalo observes every situation of the vesh. Remaining silent witness and showing his presence of mind during the performance he makes comments and takes the vesh further.

During this time period, amateur drama artists must have entered in performing one act plays along with the full length plays. Like in western countries, development of the Indian one acts play is linked with the rising of the amateur theatre.

As a result of the efforts made by Shri Chandravadan Mehta in popularising the amateur theatre, the newly developed field of one act plays became more and more popular. Creation of the one act play 'होहोलिका' is a result of such efforts made in popularising one act plays. Other speciality of this playwright of Gandhi Era, is he created plays in all the three formats i.e. one act, two act (Rangalika – 1940) and three act that by making use of Bhavai elements. Thinking about the prevailing situation at that time and that of today's time, we can understand that when there were dramatists who were unable to understand even one dramatic format, creating plays in all the above formats he gave direction to those playwrights and gave indications of the future trends of the theatre as well. By the above observation it is revealed that in his subconscious mind he took firm decision of creating special image for the indigenous theatre.

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As a result of his conscious efforts in establishing new theatre, people's theatre, he created plays which can satisfy the taste & interest of the elite and common class of the society. He incorporated social problems, individual conflicts, songs, music, dance and drama in his plays, which were different than the normal currents of the existing theatre. By this he was successful in creating extraordinary impression hence he is considered the leader of the modern theatre.

In the plays belonging to Gandhi era, social approach is seen more instead of reformation approach of the Reformation Era hence subjects like ugly faces of society, extra marital affairs are treated in the plays. The way Dalapataram creates

'Mithyabhiman – मिथ्याभिमान' taking two main drama benefiting

aspects of Bhavai, namely social farce and stage-ability skills. In the similar way, being aware of the stage techniques, a play 'मेंना गुजरी' is created by R. C. Parikh which is able to preserve literature and stage both by taking basic typical feature - 'ता... ता... थै... थै...', using minimum stage property and creating various locales through acting. In the play 'मेंना-पोपट', 'होहोलिका,' C. C. Mehta making use of farcical style, exposes human weaknesses very effectively.

From the story about the formation of Bhavai format we know that 'Jahanroz' - the province governor of Alluddin Khilji, kidnapped Ganga - daughter of Hemala Patel, who is host of the priest Brahmin Asait Thakar, and keeps her in his camp as

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a prisoner. When Brahmin Asait Thakar gets this information, he eats food cooked by kanabi Ganga who is like her daughter to set her free. Due to this, the Brahmin community expels Asait Thakar from their cast. Similarly while talking about the story of 'मेंना गुजरी', in the play; outrages of Mughals are presented through the Ballad of 'गुजरी नो गरबो'. Here, Mena and her friends are imprisoned by the soldiers of the emperor. The mental attitude of the Mughal is depicted from this incidence. On getting this information, the people of Gadhgokul fight a war with the emperor and get their ladies free. Thus projecting Muslims here also in negative shade the play moves forward. While observing the theatre of this time, we can see that the playwright who should get the highest position in the theatrical activities, were neglected in the Gujarati Professional Theater by actors and by audience, considering them as of no importance. Looking such

miserable condition of playwrights on the Gujarati Professional Theatre C.C.Mehta made utmost efforts in saving the theatre from over entertaining acts and exaggerations in the performances to make it beneficiary activity to the people, which is indicatively seen in the plays 'मेना पोपट' and 'होहोलिका' .

For example, in the beginning of the 2nd act of the play 'मेना पोपट', Rangalo who is representing the character of C. C.

Mehta enters the stage and informs to the co-actors that the character preparation in the play has not been done properly. Also he makes ingenious accusation that actors are not justifying the play which is written by him. In his another play

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'होहोलिका', introduction of playwright is staged, before the audience.

होलागुरु: आ नाटक नामे होहोलिका जे कोने लख्युं कहेवाय?

जीजीभाई: चंविदन महेताने नामे जे दर वाते वंकाय! [1]

Thus C. C. Mehta agrees with the strong view of J. B. Prestly that: "genius playwrights must receive the highest place and social status in for the prosperity of the theatre". J. B. Prestly states that: "If the status of the writers is low in a theatre it is always a bad theatre. Whenever a theatre makes history you will find that it has its own dramatists prominently associated with it". [2]

Thus both these magnanimous playwrights – C. C. Mehta and R. C. Parikh, did not keep Gujarati Professional Theatre in mind while writing their plays but they created plays which can satisfy the taste of the elite and common class of the society, which covers the social problems, individual conflicts and are full with songs, music and drama.

In parallel, the professional theatre praised young director writer Jayanti Patel alias 'Rangalo' whose plays dazzled and impressed the audience through its stage techniques. This post independent play 'नेता-अभिनेता' was written and performed by him using outer form of Bhavai. Though it was written keeping in view the professional theatre, he modernized the

[1]Ref: Book/Text: Hoholika: Page : by C. C. Mehhta

[2] Ref: Book:Gujarati Sahitya no Udbhav Vikas:Page 7: by Dr.Mahesh Choksi

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traditional Bhavai format through creation of new vesh (नेतानो वेश, अभिनेतानो वेश). He presented this play with the aim that people can understand its inbuilt elements of social awareness, mass awakening and entertainment through experience. Playwright has no hatred or feeling of malice for the politicians. His sarcastic remarks are towards the greed for power in human nature. It is for the political games that are played to sustain the power after tasting it. In the 'अभिनेतानो वेश' the playwright is unhappy looking at the deteriorate condition of film line expression of which he makes through this vesh. In this play we can see politics of sustaining ego, power and money. Humanness within man is dead and there is nothing like ethics in people working in this field. Therefore the playwright awakens us through this vesh to think, observe and make self analysis and divert our attention towards self search. Later, Pravin Joshi by acting and directing the play 'मोती वेराणा चोकमां' written by Ramaji Vania makes its successful performance under the banner of I.N.T. (Indian National Theatre). After 1960, modern playwright Bakul Tripathi for the first time presented the then

prevailing socio-political situation and the changing human life values and their attitudes towards life in his three act play 'लीला' using traditional Bhavai elements. Bakul Tripathi is a leading humorist of sixties who sustained heritage of the Gujarati literature. He has explored various literary fields. Drama is no exception from it. Bakulbhai has given many

[1] Ref: Book: Gujarati Sahitya no Udbhav Vikas: Page 3: by Dr. Mahesh Choksi

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original and translated plays. 'लीला' is one of them which is written using Bhavai elements. While talking about this play Hasit Mehta says:

"This original farce of shri Bakul Tripathi is our own play in its true sense. 'Lila' talks about today's human beings. The play is of power covetous. The play is of hypocrisy and ardent longing, of telling something, of making everyone to think about. 'Lila' makes everybody laugh, but more than that it puts before us the vision that how laughable life we are living. He shows present time's human beings on the stage to put before us, a true picture of the facts that how much stunted our weaknesses, our covetousness have made us. Due to this reason also, 'Lila' is becoming a special creation." [1]

Thus the above mentioned analysis also applies to the play 'नेता-अभिनेता' very easily.

We get an example of the changes we observe in Bhavai in the modern time from this play through the 'Aavanu' of Rangali. Rangali is brought on the stage by singing a different and pertinent 'Aavanu' song than the traditional one. Later in the play in 2nd and 3rd acts the 'Aavanu' of various characters are also arranged which are in traditional form. 'Aavanu' of

contractor, 'Aavanu' of political leader, merchant, government secretary etc are arranged.

Thus first time any playwright has presented 'Aavanu' of two

[1] Ref: Ph.D thesis: Hasya Sarjak Bakul Tripathi–Ek Abhyas: Page 132:

by Hasit Mehta:

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different styles in a play by systematically presenting two different ideologies. As also how easily one can shift from one vesh to another vesh is shown by connecting verses of

'Zanda-Zulan no vesh' to the verses of 'Adava Vania no vesh'.

The story in 'Adava Vania no Vesh' is, Adavo and Teja is a mismatched couple. The old aged Adavo is unable to provide any kind of happiness to Teja. On the other side Teja tired of this situation, falls in love with a young police officer of the Unjha town.

While addressing her husband Adavo, at the end of the vesh, Teja says:

तेजा: राज, आ आगळ थी आव्या तमे अने वांसेथी आव्या अमे

आ हवे आवे छे जंदो- झूलण, तेने जइए छे अमे! [1]

The story continues in next vesh.

Conceiving this idea, playwright Bakul Tripathi, in his play 'Lila' incorporated all the six scenes in one thread to create the play. He has made the plot more compact by interweaving the veshs and its characters of 2nd and 3rd acts, with the aim to help the plot development and its acting part.

For example: Ranglal, in the character of building contractor cheats Premalo and Premali and swallows up their money but shows his grief and later feels sad about his act. As a part of his repentance he decided to serve the people becoming a

[1] Ref: Book: Bhavai: Page 256: by Sudhaben Desai

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political leader. This way coming out from one vesh he enters another vesh. He coming out of the vesh (character) of building contractor enters the vesh (character) of Rangalal Neta. The play does not get adversely affected due to this type of co-ordination.

This way, Rangalal in the play 'Lila' and Rangalo in 'Neta-Abhineta' play a character of 'Abhineta'. At the end of the play, results of the elections are declared and the peon Lallu has won the election so he sits on the chair of power wearing suit but keeping peon's red cap on his head and later decides to struggle for becoming an actor leaving aside the dream of becoming a political leader.

We can see from the above given example, the variety of the dramatic forms successfully presented, first in the play 'Neta-Abhineta' and second time in the play 'Lila'. But we could see use of outer form of the Bhavai elements in both these plays, hence the Bhavai vesh is not getting transformed into a play. This way, we can see that the playwrights belonging to the Gandhi and post Gandhi Era also used Bhavai elements in their creations of professional or amateur dramas and proved its social value. Later Chinu Modi, Hasmukh Baradi, Sitanshu Yashshchandra and playwright of the Neo-Modern Era Pravin Pandya used creative ideas of Bhavai as per his own understanding. These playwrights created their plays namely: 'Jalaka', 'Rai no Darpanray', 'Kem, Makanaji Kyan Chalya?' and 'Hathiraja' and presented them before the audience in the various and interesting ways.

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Around in 1980, the mass entertaining modern media like All India Radio, Television and Films proudly raise their heads. Theatre was massively affected because of the popularity of

these media as bigger portion of theatre going audience reduced being attracted to television and colourful films. The theatre artists facing this situation, started thinking anew about the role of theatre. Due to this ideology the manifestation spreads from the play 'Jalaka', Rai no Darpanray', Kem, Mekanaji Kyan Chalya?' to the post modern play 'Hathiraja' (and later it will manifest further) and advances towards the Total Theatre. Thus the Gujarati Theatre is trying to walk hand in hand with the present Indian Theatre. Hence this way the purpose of the theatre is changed today progressing from the Reformation Era. It tries to take care that the society is not been placed in the ridiculous situation under the present socio-political circumstances but provokes them to think about instead of making them laugh and advising. Because of the creative use of salient Bhavai elements, today's drama has become purposeful. These plays are being written and performed with the purpose of bringing awareness and to take the message to the people's mind.

As we have seen that in the plays of Narmad and Dapalat, the prologue is used not for benefit of the play development but is used to practice the tradition. In the plays of the Gandhi Era, it is used in a different way, for the purpose of communication i.e. as a link between the actor and the audience. In the modern play 'Jalaka' the playwright has given indications of

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the future conflicts between Jalaka and her son Rai using the Bhavai format in the prologue and showing differences about their nature.

Sintanshubhai has slowly shown the process of transformation of an actor in the character before the audience through the character of Nayak in his play 'Kem, Mekanaji Kyan Chalya?'

who gives instructions about his character to the actor who then plays a role of Mekanaji in the play. Whereas in the play 'Rai no Darpanray' in the beginning of the play, characters enter the stage singing and dancing and opens the play like it is done in Bhavai. Thus we can see that the constitutional formats of Bhavai performances are not applicable when a play is performed using its elements. Here the playwright makes use of various Bhavai elements like songs, music and dances as per his own beneficiary requirements in treating and creating his play.

The beginning stages of modern theatre i.e. from the Reformation Era to Pandit Era, generally the playwrights were used to write lengthy plays – form 4 acts to 10 acts, for example: 'Mithyabhiman', 'Rai no Parvat', Mena Gujari' etc. Whereas, during post independence theatre the popularity of the one act, two act and three act plays have been increased due to their experiments in the theatre techniques and subject varieties.

In the plays of the Reformation Era and Gandhi era we can see combination of Sutradhar from Sanskrit Theatre and Rangalo of traditional Folk Theatre which is appearing as a witness of the total dramatic incident. In the modern play

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'Jalaka' he introduces the plot by employing character of 'Rangali' with that of 'Veshgor'.

In 'Rai no Darpanray' the play begins by actors and actresses of the theatre. Whereas in 'Mekanaji...', the boy (Nayak) appears to conduct the show and in post modern play 'Hathirja' Pravin Pandya gives re-birth to Asait and Mandan as characters. This way the previously seen Sutradhar, now appears detached in the post independence plays and comes

only as a mixed result of the traditional and modern Bhavai. If we talk about the theatre before sixties, then in the play the event or happening was at the centre. Before that in Reformation Era, valuation of human was carried out. During and after sixties, because of capitalistic economic system, socio-cultural situation has changed. In this time of industrial revolution the mental inclination was to create plays keeping human being in centre and focusing on the subjects like problems of exploited and exploiters and problems related with their life struggle. Due to this, we can see dramatic experiments, variety in subjects and various shades of languages in the plays. Subjects wise, in 'Kem Makanaji Kyan Chalya?' Sitanshu Yashshchandra documents human search for truth and happiness at universal level.

Chinu Modi talks about the dignity of women in 'Jalaka'. At first Narmad in his play 'Tulaji Vaidhavyachitra' talks about society which looks at women as an object for enjoyment, the limited role of women in the society and about society's attitude towards women through the character of Tulaji.

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Later, R. C. Parikh, the playwright of Gandhi Era, through the story of 'Mena Gujari', presents respectable status of women. As a result of this diversified attitude of modern society, today we can see the equivalent status for men and women in the society. This way we can see glimpses of changed social attitude in the play 'Jalaka'. Hasmukh Baradi also showing little different perspective than 'Rai no Parvat', writes a play 'Rai no Darpanray' creating mass awareness and by giving it a universal appeal instead of limiting it to place, time and action. Thus we also get a play 'Hathiraja', which is heading towards concept of 'Total Theatre' and is presenting present

and contemporary socio cultural problems. In Bhavai the audience is kept alert effortlessly. In the play 'Hathiraja' the playwright Pravin Pandya, gives rebirth by showing unlimited power of Bhavai by bringing Bhavai as a character on the stage and creating revolution and mass agitation due to which the king Kanaknandan gets defeated. Giving a form to the imaginary subject, that 'हाथणी कळश ढोळे ए राजा िनमाय', the play itself carries out the action of finding the solution instead of making the audience think on the situation presented and finds its solution. A never before approach is seen in this new play. We cannot deny this directive for the future of Gujarati plays! If we talk about the creativity element in dramatic subjects, 'Mena Gujar' is based on the melodious tale 'Jalaka' and 'Rai no Darpanray' were based on Mahipatram Nilkanth's well-known play 'Rai no Parvat' which was based on a poetic verse from 'Lalaji Maniar no Vesh'. In 'Makanaji...', Sitanshu Yashshchandra has made an attempt to place mythological tale in the contemporary context. Thus we can see that, on an

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average, the experimental attitude has become stronger in the modern and neo modern playwrights.

Against the plays of Gandhi Era and before that time, the dramatic techniques of the modern plays have become more relishing and attention seeking. For example, in the play 'Kem Makanaji Kyan CHalya?', Makanaji's inner mind is presented through a character on the stage in which the techniques of 'frightened and calm' voices project the uncertainty of Makanaji. Through Makanaji's pure, tranquil, realistic vision and practicable approach, playwright is directing us towards the deep understanding of spiritual philosophy. In the play 'Rai no Darpanray' also to present the mental conflict of Rai,

technique of presenting Rai 1 and Rai 2 is arranged. Neo modern playwright - Pravin Pandya, in his play 'Hathiraja', shows three monkeys of Gandhiji with totally different interpretation to present the deteriorated democratic situation of India and exposes the poor mentality and selfishness of the present society.

We can see that role of chorus and the poetic songs is also been used in the plays with a specially purpose. Narmad and Dalapat have made use of chorus only as a singing group in their plays 'Tulaji Vaidhavyachitra' and 'Mithyabhiman'. Here, to project the situation, traditional mourning songs are used as per the scene in the play 'Tulaji Vaidhavyachitra' whereas songs of pun are used in both the plays. In 'Mithyabhiman' play, Sanskrit verse is used by chorus as per the situation. In the plays belonging to the Gandhi and post Gandhi Era, the

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chorus is according to the traditional Bhavai form. In 'Mena Popat' the characters enter singing and dancing. In 'Hoholika' Holaguru introduces the plot for the play using Bhavai characteristics. In the same play after every verdict by the judge, Holaguru comments as 'न्याय तो कज्जल

काजी का', 'न्याय तो कंबल काजी का', 'न्याय तो बंडल काजी का' to show

how much corrupt and dirty our judicial system is!

In the beginning of the play 'Mena Gujari', future predicting prayer and seasonal song represents the emotions of Reva and Hiraji through the song in the form of question and answer. And the folk dance 'Rasa-रस' which is performed for expressing enjoyment actually conveys opposite emotions. Mena's brother in law who has brought 'Anu-आणु' plays 'Rasa' along with the youngsters of Mandavgadh. On the other side,

unknown to the fact that tier ladies are kept in prison by the emperor, the people of Gadhgokul play Ras to pass the time while waiting for their ladies to return.

This way in the plays of Gandhi Era, poetic songs are used to protect our traditions and folk games as also for conveying plot compilation and character's conflicts.

In the modern and post modern plays, chorus is used appropriately and truly as per the dramatic need. In 'Jalaka', 'Kem Mekanaji...' and 'Hathiraja' chorus is used as per Bhavai tradition to arrange for the 'Aavanu' of the main characters. . In 'Jalaka' to advance the plot, the death of Parvatray is presented through chorus. In this play Parvatray's inferiority is shown by a song 'अजब गजबनो जादू...' which also shown

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Jalaka's love for her son and also shows queen Lilavati's crazy attraction for the young Parvarray. To bring out the politically shown attitude in the play 'Rai no Darpanray', writer has shown Spectator Chorus and Darpanpanthi as original characters on the stage. These people through flash back technique show the past event in the present by eliminating the time-place barrier. They also make analysis of the prevailing situation in the state by discussing amongst each other. Here people have no interest in this or that king but are interested in any ruler who work for the benefit of the people. Displaying universal problems, the playwright successfully puts this song before us 'Amuk ke Tamuk'. . In 'Mekanaji...', the theatre troupe on entering the stage plays various character and to show the wandering of Mekanaji to meet Amathabhai, the chorus song 'Kacha Paka Saranama...' is used which creates Brechtian tool for alienation effect. In the post modern play 'Hathiraja' also use of 'Rasa' is done

in different way than it is done in 'Mena Gujarī'. Here 'Ras' is used to present human behaviour, and work carried out through inter personal selfish relations. Like 'Mena Gujarī' future indicating prayer in the form of 'Hanuman Chalisa' is used in 'Hathiraja'. The way in 'Mena Gujarī' Goddess Kalimata becomes saviour, in 'Hathiraja', Hanumanaji gives strength and faith to fight situation. In 'Makanaji...', Nayak while teaching the Indian philosophy tells Makanaji that "the moments of happiness and sorrow are destined to come in human life. Hence Makanaji will have to face every situation without leaving his faith. Thus Nayak mentally prepares the actor who is to play the role of Makanaji and we can see that the playwrights of this time have interwoven the individual

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loneliness, helplessness and self respect in the poetic songs which are dramatically appropriate.

We get the same use of colloquial words and language in the plays of Gandhi and post Gandhi Era which was used in the traditional Bhavai. C. C. Mehta, believing that the names of the characters should be as per their roles in the play has named them according to animal names in the play 'Mena Popat'. He also calls the residence of the main character 'Hathibhai Ghoda' as 'आलशान तबेलो' i.e such a trick of presenting a play is to develop the conscious sense in the audience that whatever they are seeing on the stage is a drama. On seeing that the human values have become joke in the present times, the playwright has in his play 'Hoholika' used English word very indicatively. Thus, people through this play also get idea that our theatre has become rich by two different languages.

The way we can see impressions of Urdu-Gujarati mix

languages in Bhavai, R. C. Parikh has used Urdu-Hindi mix language known as 'Rekhata' in his play 'Mena Gujari' during arguments between Mena and the Mughal emperor which adds different color to the drama presentation.

Modern playwrights are showing understanding about the language in their plays which nourishes literary qualities and covers the stage. In 'Jalaka', Chinu Modi creates royal atmosphere and in 'Makanaji...', we get dialogues which are light and appropriate to the Bhavai style. Language appropriate to the Characters of different class like Merchant,

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Don, Businessman, and politician (Urfe) is also arranged in the play. In the play 'Rai no Darpanray' and 'Hathiraja' the script is prepared which can support the acting. Thus the playwrights of this time are having an attitude of arranging language appropriate to the subject which is natural-easysharp. Thus, looking to the journey of Gujarati Theatre from ancient to the modern time's plays, today's plays we can see the creative attitude towards subject, production, tricks & techniques, dramatic language and new capabilities of its presentations. Specially the plays 'Rai no Darpanray' and 'Kem, Makanaji Kyan Chalya?' are taking care of both –literary and Staging aspects, and they are also translated in to other languages. But it is painful to note that though there is spread of Gujarati plays and subject variety has been achieved, very less work has been done in response to the appeal for establishing the indigenous theatre.

END OF CHAPTER IV

"Elements of BHAVAI (ભવાઈ) in Modern Gujarati Drama"

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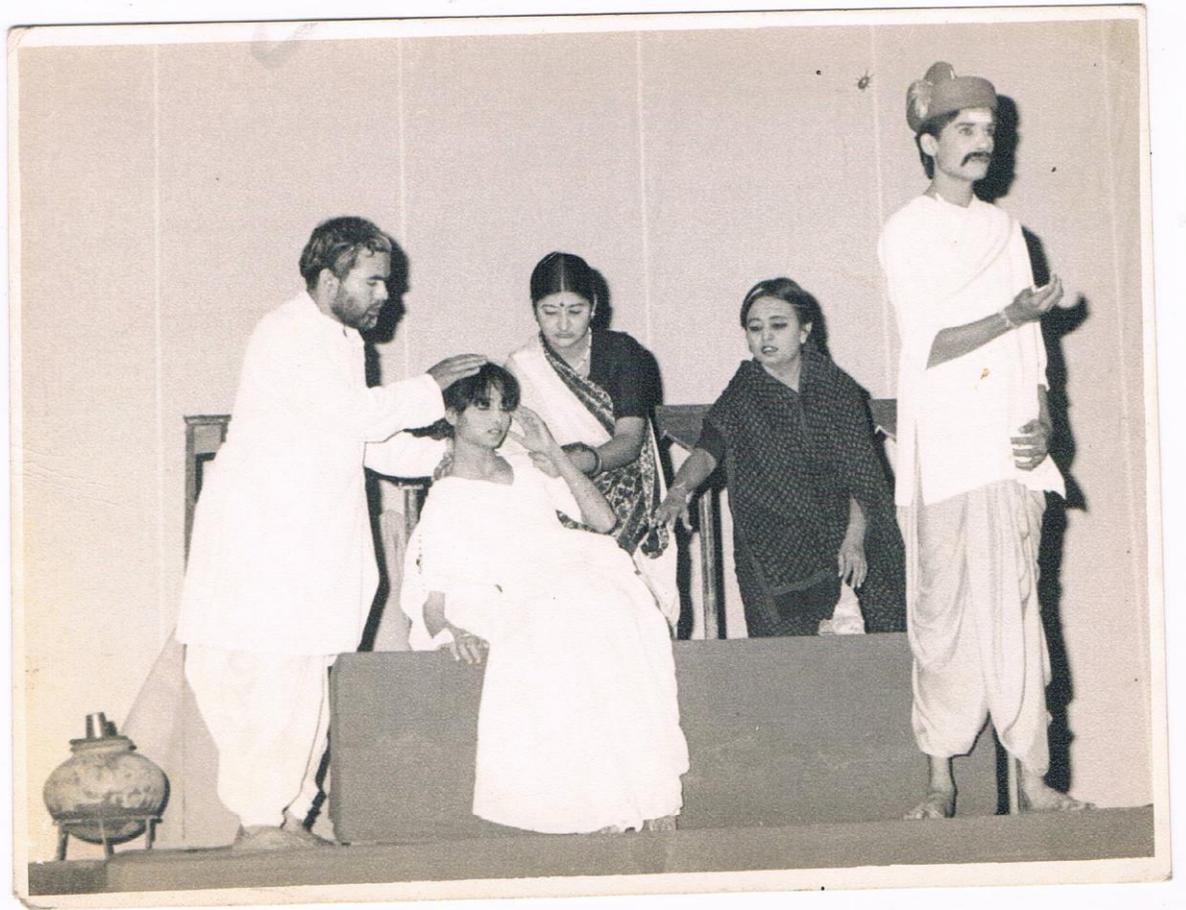


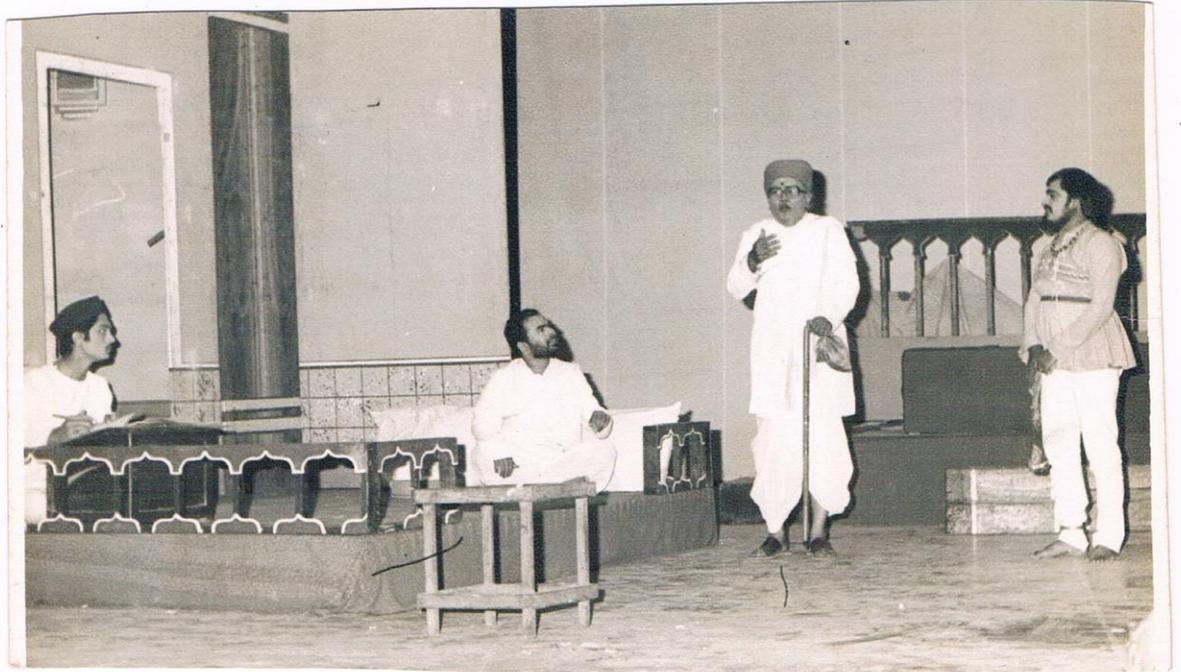
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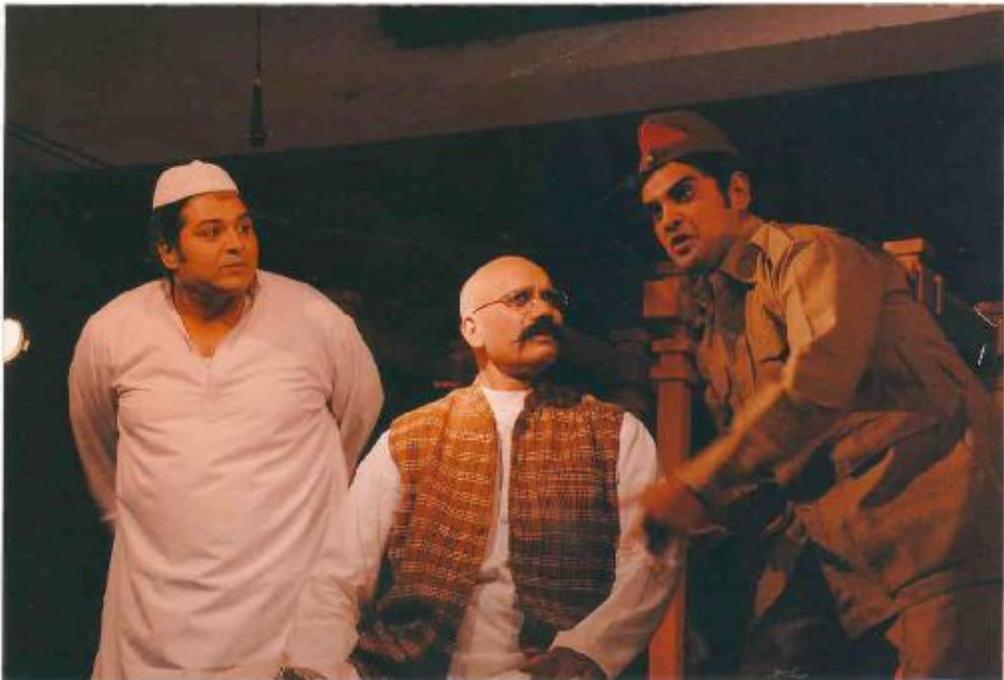
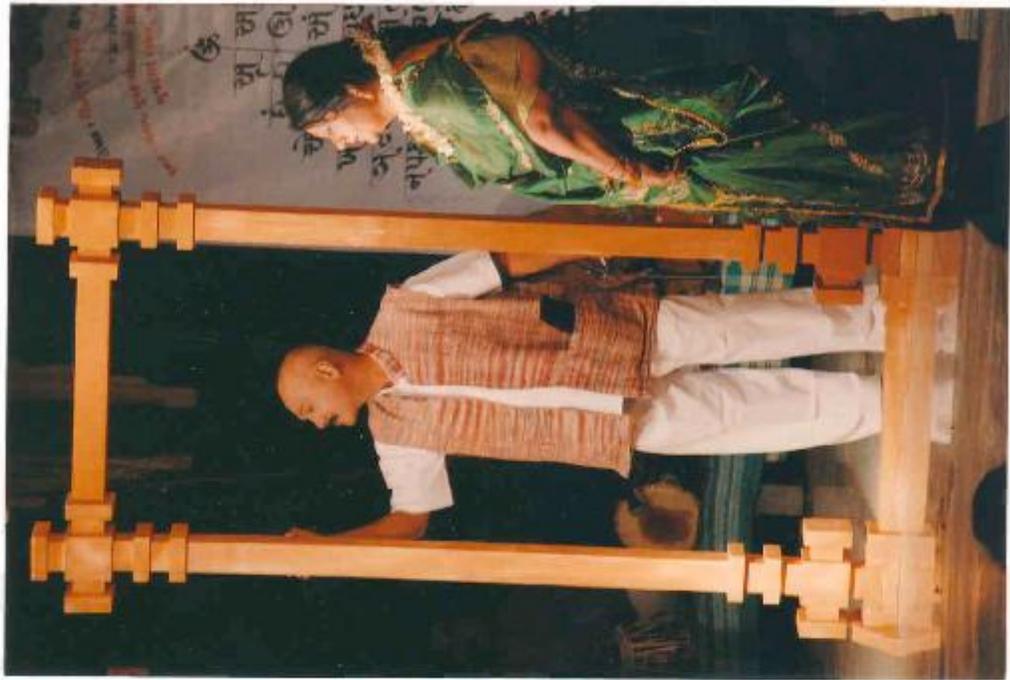


3. Chantala

Dha Dha Dhan Ta
Kil Dha Dhin Ta
Dhit Kat Gadi Ghen.

Dhinak Dha Ge Na Dha
Tinak Ta Gen Dha





श्री गुरुदेव की कृपा से श्री गुरुदेव का





'मेना बुर्खी' मां दीनाबेन पाठक तथा प्राणलाल नाथक तथा अन्य कलाकारों





