

I N T R O D U C T I O N

Entertainments and Amusements are significant factors in the development of a civilization. These are considered as important aspects of human culture. These are also the links of mass communication. The level of entertainment decides the status of the civilization. Higher the modes of entertainments and amusements, higher still is the achievement of the civilization. On many occasions these two modes work as a tool for social as well as for political awakening. They educate the people.. To know the cultural history of a country one must know the various modes of entertainments and amusements of that country.

Maharashtra is a land of great cultural heritage. It has made valuable contributions in the various fields of activities. It has made contribution in the fields of religion., literature, art and political science. The history of Maharashtra came to life from the Yadav period. During the Yadav period of history the culture of Maharashtra suffered a serious set back by the Muslim invasion in the 13th century. This was a turning point in the history of Maharashtra. These rulers were Muslims. They had their own ideas of political administration and cultural attainments. With the coming of the Muslims in Maharashtra, a conflict of two different

cultures began. In the process of dialectic idealism this conflict reached a point of culmination and since the last quarter of the 14th century cultural synthesis began. In the meantime the Muslim rulers in the South had severed their political relations with north. This state of affairs had a great impact on the Hindu - Muslim relations in the South. The Hindus comparatively had a more refined culture. Therefore, they were superior to their rulers in the fields polity, art and architecture. The Muslim rulers in the South began to depend on the Hindus for civil and military administration. This led to the rise of the Marathas in the 17th Century. The Marathas continued to rule up to 1818. When their power was snatched away by the British.

During the Maratha period various forms of entertainments and amusements flourished in this land. However, Maharashtra had a distinct legacy in Kirtan, Gondhal and Purans. These modes of entertainment were based on Indian mythology. But as they came in contact with the Muslims new modes of entertainments such as Tamasha, Gazal, Masnavi came to this land. Of course their subject matters were different, they were based upon romances. Along with the alien modes of entertainments and amusements certain indigenous forms like

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Powada, Lavni, Dashwatar, Kolhathi dances also flourished hand in hand with the Muslim modes of entertainments. These forms enriched the culture of Maharashtra in the 17th and 18th centuries. In the 19th century due to the contact with the British two new modes of entertainment and amusement saw their birth in this land. Marathi drama was a special feature of the 19th century, Maharashtra. The Marathi drama was influenced by the British drama. But the Marathi dramatists like Vishnudas Bhave and Annasaheb Kirloskar instilled into it the indigenous flavour. Annasaheb Kirloskar started musical drama. It reached its Zenith in the 1940s under Bal Gandharva. The musical dramas also depicted social problems like child marriage in " Sharda ". The Marathi drama had mythology as well as Indian society as the ground work for their themes. But the most important innovation in the fields of entertainment and amusements came in the form of Cinema . It was Mr. Bhatwadekar and Mr. D.G. alias Dadasaheb Phalke led the foundation of Cine Industry in Maharashtra. The credit of starting silent movies as well as talkies goes to Maharashtra. Maharashtra became the mother of Cine Industry in India. The film producers of Maharashtra have dealt with mythology, culture and social upheavals in the country So this is a change in the modes of entertainment and

and amusements which has taken an altogether different shape between the last 250 years.

My aim in studying the various modes of entertainments and amusements has been to describe a steady change in the nature of entertainments and also the attitude of the people towards it. Especially the chapter dealing with the Marathi drama and cine industry has been included to show the ultimate culmination of indigenous modes of entertainments into a foreign mode of entertainment. There is a direct relation between these two levels of entertainments. This indicates the changed approach of the people towards the modes of entertainment.

This dissertation is based mostly on the secondary sources and wherever it has become possible, I have used primary sources. The sources have been collected from the Government records like the Gazzets and the books published by the Govt. of Maharashtra and India. I have also collected informations from historical documents published by G.S.Sardesai in the form of " Peshwa dafter " and Marathyanchya Itihasachi Sadhane" edited by V.K.Rajwade. I have also consulted " Eietih- asik Powade " collected by S.T.Shaligram and Y.N. Kelkar. I have also used biographies of many artists such as Dadasaheb Phalke, Baburao Painter, Baburao Pendharkar and Master Vinayak. Apart from these sour-

ces I have consulted articles published in the newspapers and magazines. Through these documents I have tried to depict a picture of modes of public entertainments and amusements.

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