



MAHARASHTRIAN FOLKDANCE *MANGLAGOUR*: A DISCOURSE



Dr. Milind Yuvraj Mane
Assistant Professor,
Department of English,
V.M. Sr. College, Osmanabad
milindyosd@gmail.com

ABSTRACT

The celebration of Manglagaur automatically creates attraction for every daughter-in-law for her maternal home. It is a very happiest moment in every married woman's life. All these games and songs aim at giving vent to the suppressed desires, emotions and sorrows of the young daughter-in laws who suffer at the

hands at their in-laws. The tradition provides a kind of solace to a newly married girl who is yet to become habitual with the rules and regulations of the home of her in-laws.

KEY WORDS

Manglagaur, folkdance, song, maternal home, in-laws

RESEARCH PAPER

Voicing or venting the emotions of the mind through various physical rhythmic movements of the body is called Dance. It is the natural expression of joy. It is an ancient art, first of all early human expressed his emotions, in the course of time the same emotions were transformed into rhythmic movements further the same rhythmic movements are modified in spontaneous force. Later the force reduced and converted in symmetrical movements and some purposes and occasions are attached to it eventually thus the folkdances are made. Folkdance was created through the need for finding respite through music after a day's hard work. The form of dance which was bound by some framework was approved as classical form of dance. Dance is an inherent part of Indian culture. Though the *Natyashastra* by *Bharatmuni* is considered to be the ancient guide for Indian dance forms, various streams of classical dance were created by an amalgam of culture, tradition, folk art and social condition of each region. *Manglagaur* is a famous folkdance of Maharashtra region as well which is performed on a special occasion by a particular class. The paper aims to study the same folkdance and its songs. As it is a Maharashtrian folkdance all the songs are available in Marathi language so an attempt is made to explain the folkdance with the help of its songs, the sequence may be different from region to region.

The celebration of *Manglagaur* automatically creates attraction for every daughter-in-law for her maternal home. It is a very happiest moment in every married woman's life. *Manglagaur* is a sacred bond. This *Vrata* is considered to be very powerful ritual where wives pray for the longevity of their husbands and prosperity. A story is told according to Hindu mythology, "Once there was a merchant named *Dharampal* who was very wealthy and had a very beautiful wife. They had no children and were not happy in their lives but finally they had a baby boy who was cursed to be dying of snake bite at the age of sixteen years. Before attaining the age of sixteen he got married to a girl whose mother performed this *vrata*. As such she was blessed by a girl who would never become widow in her life. Thus the boy she got married to attained a life of hundred long years. Following this story it is believed that every newly married woman should observe this fast to maintain a happy life with their partners". (www.tourmyindia.com) It is a delightful incident for new brides of Maharashtra. It is worshiped for the first five years of her marriage. On every Tuesday of the month of *Shravan* the *Manglagaur* is worshiped. Sixteen kinds of leaves and flowers are needed. The

information regarding this is available in the book of *Chaturmasa*. While talking about the importance of this festival Aishwarya Shastrabuddhe adds in her internet article, “The *Manglagaur* as a ritual would bring the women of the entire community together and strengthen their bonds. The popularity and intricacies of the dance may be a thing of the bygone past, but it’d vibrancy is evident even in the scaled down versions that are performed today” (www.firstpost.com). The festival plays a pivotal role in the life of newly wedded girl to release her from the husband’s home and take relief and discuss her issues with her friends. When girls and boys were married off in a very young age *Manglagauri* celebration was a golden opportunity for a girl to visit her parental home. Just as the girl’s parent with to bring her to their house in a glorious manner desires to go back to her paternal home for playing and enjoying herself.

The devotional rituals continue for the whole day and at night the girl plays and sings in groups. The celebration of *Manglagauri* is doubly attractive as it offers the girl an opportunity to become far from the restrictions of her in-laws and at the same time enjoy games and songs. She also prays for longevity of her husband. It offered her the pleasure of ritualistic activities for her husband’s long life.

Aarti:- With the invocation (Aarti) of goddess *Manglagauri* the dance begins.

Jaidevi Manglagauri

Owalu soniyachya tati

Ratnache dive mankachya wati

Hire ya jyoti Jaidevi Manglagauri

It is homage to goddess *Manglagauri* where she is felicitated with lamps made up of precious stones, placed in a gold plate. The light of these lamps has the shining of diamonds. God *Ganpati* is present to bless the occasion. The girls have collected leaves and flowers from sixteen kinds of auspicious trees. They have cooked rice and cereals without spices so that their husband’s health may not suffer. The drums are playing along with the sound of glass bangles. Women are adorned with various ornaments just like goddess *Amba*. Sweetmeats of various types are offered to the goddess.

Other games and songs:- women play a variety of specific games. They are paired off to take speedy rounds (*fugdi*), rolling games are played along with songs that praise the singer. Playful give and take, mischievous taunts, boastings are included. The new bride visiting a maternal home relives her experiences through the songs. They are happy to be back with their parents.

In one of the song she asks a singing bird to visit her maternal home and tell her parents about her imminent arrival.

Hun hun hun hun hun.....

Runzuntya pakhra hun...hun...hun....

Ja re mazya mahera hun...hun...hun....

Ali Gavrai angni tila limb lona kara

Lek bolte ladki mala maheri pathva mai mauli bhetva

Tichya kaljat wahe maya mamtecha zara

Her mother is preparing for the welcome of the daughter and son-in-law. Her song expresses her strong wish, saying that she is using the best of rice for the lunch of her daughter and son-in-law.

Tandul sadu bai tandul sadu

Manglagauri che tandul sadu

Tandul amche motyache lek jawai jewayche

Lek ahe ladki aana sonyachi palkhi

Jagar:- in the evening all the girls come together playing and singing through the night. It is called Jagar.

Jagwa jagwa gavar mazi jagwa

Gav ar mazi jagu de gavar mazi nachu de

Nava varti nachu de nava varti nachu de

Ukhane:-They also poetically disclose the name of their husbands. Such poetic expressions are called *Ukhane*. Actually she wishes to take name of her beloved husband but she forces others to take name, particularly to newly married girls who shy while taking of her husband's name and everyone enjoy her poetic expression as well as her facial expressions. They force her in chorus:

Nav ghe nav ghe nav ghe

Nave ghe dhanyacha dhanyacha dhanyacha

The newly married girl takes the name like this:

Mi ahe sadhi wapare Khadi

Ravanche nav ghetee sarvanchya aadhi (All laughs in response)

Zimma:- One game is called *zimma*. The girls sing songs while making circular movements holding hands tightly. In their songs they praise house of their in-laws. They also praise their babies. One song is sung so that the baby should be safe from malignant stares:

Bara gharchya bayka eka jagi ga milu ya

Lek bolte ladki

Ghari gokul sanjni

Vasudev-Devki cha kanha khel khelto angani

Bar navasacha maza

Tyachi drusta kadhu ya

Chala zimma khelu ga chala zimma khelu ya

Zim pori zim kapalacha bhim, bhim gela futun pori alya natun

Porit pori mich kali

Amba pikato ras galto kokancha raja bai zimma khelto

Ruswe-Fugwe:- Some songs include mock anger and placating for ex:- the daughter in-law is not ready to come to the house of her in-laws. The mother in-law goes and offers her half of everything in return to coming back but she does not come. Her sister-in-law tries to placate her by offering to make a truce between husband and wife yet she doesn't come back. Finally, when the husband says that he will give her a whip, does she return home.

Ghagar Ghumu De:- In one of the games the girls hold a metal water pot and toss it lightly asking for a happy married life.

Ghagar ghumu de ghumu de khelat jeev hyo ramu de

Ghadana ghagar zukatiya mhaga na mhora zukatiya

Nachun bai mazi damu de khelat jeev hyo ramu de (tune changes)

Ghagar ghumu de ghumu de Rama pava vaju de

Aala Shankruba Shankruba

Gavar mazi laju de

Nach ga Ghuma:- The wife is continuously striving to fulfil the wish of her husband and his family. Sometimes she gets tired of this dancing and to everybody's tune. The song expresses her feelings. A circle of young women surrounds her. She tried to escape and others try to stop her.

*Nach ga ghuma, kasha mi nachu Nach ga ghuma, kasha mi nachu
gavcha tya gavcha kasar nahi ala bangdi nahi mala
Nach ga ghuma, kasha mi nachu
Ya gavcha tya gavcha sonar nahi ala jodwi nahi mala
Nach ga ghuma, kasha mi nachu
Ya gavcha tya gavcha shimpi nahi ala choli nahi mala
Nach ga ghuma, kasha mi nachu*

Pinga:- In pinga she goes round and round about herself. While rolling on the ground she praises her family members. She is also made aware that she should behave properly with everyone of her in-laws.

*Pinga ga pori pinga ga pori pinga
Tujhya pinga na mala bolawali raat jagawli pori pinga
Feta bandhlela bahu majha ga jawai tuza ga pori pinga
Tujhya pigya Na mala bolawali raat jagawali Pori pinga
Shalu nesleli bahin mazi ga sun tuzi ga pori pinga
Tujhya pingna na mala bolawli raat jagwali Pori pinga
Bhau maza ga sobracha aag ja ja ga pori pinga
Tujha bhvacha dola chana ga rup hekna ga Pori pinga
Tuzya pingya na mala boliwali rat jagwali Pori pinga*

Kaga-Aaga:- In this game the girl is taught to how to behave particularly with the in-law members by the elderly women participated in the game. The nature of the game is to become angry (fake) with her and to teach her:-

*Ka ga Ka ga Ka ga
Dila vachan modtes ka ga
Sasu shi bhandtes ka ga
Tondi patichya lagtes ka ga
Bhartarcha swabhav jasa bhola Shankar
Chala ga manglagauri cha ya karu ya jagar*

Gada:- Some songs like Gada include a request to her mother-in-law emphasising the difference between the freedom of her maternal home and the restrictions at the house of her in-laws. All the women gathered outside of the home request to send her for playing the game of Manglagaur:

Somu gomu cha gada sasubai sunela dhada
Somu gomu cha gada atta tari lavkar soda
Sai bai cha kombda ala mazya dari
Ghalin chara pajin pani
Sai bai cha kombada ahe motha latha
Khaun Karin fasta
Ku ku ku ku ku.....

Hatusha- Natusha:- In this game the married girl only describes vices of her in-laws but the elderly maternal women taught her to see the virtues of the members and taught her to neglect the vices and concentrate on virtues for her better life. In this way:

Hatusah pan bai hatusha got tode ghalun natusha
Hatusha pan bai hatusha kajal ghalun natusha
Got tode konala chomdya tya nandela
Kalya bugdya konala kucchar jaubai la
Chandrahhar konala khadus sasubai la

Sasu- Sunecha Bhandan:- In a mischievous game, a quarrel between mother-in-law and daughter-in-law is enacted. The daughter in-law has given away the ornaments and costly jewel of her mother in-law to the people in the paternal home and the mother in-law questions about each of them:

Aaga aaga sun bai? kai mhanta sasubai?
Mazya patlya kai ga kelya, kai ga kelya?
Dadachya lagnat bahni la dilya bahinila dilya
Maza chandrahhar kai ga kela, kai ga kelya?
Dadachya baikola ghalayla dilya, ghalayla dilya
Mazi paithani kai ga keli kai ga keli?
Aai ali mhanuan nesayla dili
Ka ga ka ga ka ga maza Chandrahhar ghetlas ka ga?

Mazya patlya ghetlyas ka ga?

Maza shalu ghtlas ka ga?.....ka ga ka ga ka ga?

Vata:- In one of the song the newly married girls describe all the roads are equal but the road to her in-law's home is full of thorns as she feels but the road to her maternal home is full of flowers. It is nothing but her mentality that her happiness and her enthusiasm for maternal home and on the other hand her discomfort for her in-law's home that treat her strictly. She says:

Sasarchya vate kuch kuch kaate

Aaj kon pavne ale ga sai ale

Aaj pavni sasuni ali sasuni

Sasuni kai anle ga sai sasuni ni anlya patlya

Patlya mi ghet nahi sanga mi yet nahi

Chari darwaje lava ga sai lave

Zipra kutra soda sai soda

Sasarchya vate kuch kuch kaate

Goaf:- A girls life is like a braid (Goaf) pleated from threads including her life at her maternal home and threads of her life after marriage it is called goaf. The threads should be weaving with equal curve and should bring properly in front of each other then only beautiful goaf is possible. The same applied to the relationship after marriage, she is taught to weave the relationship like the beautiful goaf:

Adwal ghum padwal ghum padwalyachya velivar pai kasa deu

Goaf vinu bai goaf vinu goaf vinu ardhya ratri goaf vinu

Gare ghya gare potala bare na khail tyachi mhatari mare

Meli tar meli patkan meli udyar maraychi ti aaj ch meli

Goaf vinu bai goaf vinu ardhya ratri goaf vinu

Other games include a game of waves; games expressing a girl's love for every object in her paternal home, one song express her desires for sweets, sarees, and movies after going to her paternal home. In another song she expresses her restlessness upon not seeing her mother for long time.

The folkdance is concluded by her devotional song for goddess *Manglagaur*. She is requested to bless the girl and her husband. The concluding song (*Aarti*):

Jai mangal gauri mate

De akahand soubhagyate

Mama tanucha mandap karuni

Atta shinhasan shatakoni

Choumukti dalbha houni

Baswuni mai bhavani

Shat toran zalar varuni

Shobhate dnyan deepani

Upchar pudhe mandoni

Thevi sakal pujnate jai mangal gauri mate

jai mangal gaouri mate

The next day, the idol of *Devi Manglagauri* is immersed in a pond or lake. This *pujan* and *Vrata* is performed for five consecutive years for the prosperity of the family.

All these games and songs aim at giving vent to the suppressed desires, emotions and sorrows of the young daughter-in laws who suffer at the hands at their in-laws. The tradition of linking a husband's name poetically is one of the beauties of Maharashtra culture. The dance is rich a cultural heritage but now a day's one can observe a slow decline among the Marathi families. The earliest religious *Vrata* now slowly loses its sanctity and transforming into a function. Punemirror Desk observes, "the rise of professional *Manglagaur* agencies over the last half decade, that can be hired to expertly conduct the ceremony" (<https://punemirror.com>) Professional groups are available in urban area where it remains a technical process but in rural areas the folkdance is still observed as a pious and pure ceremony. The sanctity of folkdances should be preserved as they are the heart of our culture.

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