

A Study To Examine The Factors Driving Tamasha Folk Theatre's Influence On India's Classical Theatre

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ABSTRACT

The conventional Tamasha has likewise receded and relinquished its position in the consciousness of the devoted audience. Amasha, a dynamic folk theater tradition renowned for its energetic song, dance, and emotive narrative, has successfully infiltrated India's classical theatre, resulting in a fusion of styles and methods. This research conducts a thorough analysis to investigate the ways in which cultural interaction, regional influences, and audience preference for newness have enabled the incorporation of Tamasha components into classical compositions. Tamasha's rhythmic music, energetic dance forms, and humorous storylines have had a significant effect on traditional theater by bringing in new and captivating techniques. The research enhances our comprehension of the development of Indian theater and its rich creative legacy by revealing the variables that lead to this synthesis. It also provides valuable insights into the continuous blending of traditional and modern performance forms.

Keywords: Theatre, Classical, Tradition, Element, Tamasha.

I. INTRODUCTION

Tamasha, a folk theatrical tradition that originated in Maharashtra, India, is renowned for its energetic music, dancing, and narrative style. For a considerable amount of time, this show has been widely praised for its ability to capture audiences via its humorous and socially insightful performances, as well as its vibrant and visually appealing stage design. Recently, Tamasha has made notable advancements within India's classical theatre, enhancing the

ancient styles with its own visual and performance features. The interplay between Tamasha and classical theatre exemplifies an intriguing amalgamation of folk and classical traditions, each possessing its own historical and cultural importance.

The variables that contribute to Tamasha's impact on India's traditional theatre are many and complex. An essential element of Indian art traditions is the enduring presence of cultural interaction and fusion. As artists from many artistic backgrounds engage and exchange ideas, the distinctions between folk and classical theatre have grown more permeable. Tamasha's dynamic style, music, and dance have been integrated into traditional performances, enriching the classical theatrical canon via the cross-pollination of creative traditions. Another aspect that contributes to Tamasha's appeal is the audience's inclination for novelty and active participation. Tamasha's dynamic and captivating style provides a rejuvenating juxtaposition to the conventional and organized elements of classical theatre, drawing in fresh spectators and invigorating customary formats. In addition, practitioners have been experimenting with the aspects of Tamasha in order to modify and modernize traditional theatre and make it more relevant in a fast changing cultural context.

Regional factors also contribute to the amalgamation of Tamasha and classical theatre. Due to Tamasha's origins in Maharashtra, a region with a rich tradition of classical forms like Sanskrit theatre, the near proximity and cultural similarities have made it easier to combine various art forms. This engagement has not only enhanced the theatrical environment but also served as a method of conserving ancient Indian storytelling and art forms.

The forays of Tamasha folk theatre into India's classical theatre are motivated by cultural interchange, audience need for originality, regional impacts, and the necessity to adjust and introduce. The merging of Tamasha and classical theatre has led to a more extensive and varied theatrical experience that respects the cultural legacy of both traditions, while also opening up new and thrilling opportunities for the future of Indian performing arts.

II. ORIGIN AND CONCEPT OF TAMASHA

Tamasha, in Marathi, refers to a splendid exhibition, presentation, or festivity, particularly one that incorporates dancing. The term derives from the Persian lexicon, meaning 'to engage in amusement or recreation'. The show consists of a blend of specialized artistic expressions like as dance, music, and various enactments of characters performed by women or girls, accompanied by singing 'Lavanis'. Referred to as Lok Natya in contemporary Maharashtra, it continues to be known as Tamasha in the rural areas. It is a portable cinema that travels to various parts of Maharashtra. Tamasha, a folk-art tradition, has been deeply ingrained in rural Maharashtra since the 8th and 9th centuries, making it difficult to determine its exact origins. Throughout its existence, it has had a significant impact on various artistic expressions such as Ghazals, Kirtan, and Kathak.

Tamasha, as a kind of theater, may be described as a fusion of a conventional drama, a musical, and dance. The style known as Dholki Bhaari is characterized by a significant amount of drama, whereas the Sangeet Bhaari style is more focused on music and dance. It is renowned for its provocative lyrics and borderline erotic moves and themes. It is strongly inspired by several Indian dance traditions such as Dashavatara, Kaveli, Kathak, Ghazals, Lalit, and Kirtan. Other folk-art forms such as Powada and Gavalon have their roots in Tamasha and are also included into this art form. The origins of the Tamasha may be traced back to the 16th century, when it is thought to have emerged as a kind of amusement for the Mughal soldiers stationed on the Deccan plateau. In the late 18th century, a unique form of the city emerged during the late Peshwa era of the Maratha Empire. This was due to the growth of the textile industry in Bombay in the 19th century, which attracted a large number of people from rural regions who were seeking work opportunities.

"The Tamasha represents a thrilling experience in all its forms - the rhythmic beats, starting with the initial impactful strike on the dholki that quickens the heartbeat of every Maharashtrian, the delightful traditional Lavani tunes, and the dance." - statement by Waman Kendre, a Marathi theater director. The Maharashtrians have a strong affinity for these traditional Lavanis, sometimes singing along to them when they are shown on the local television channel. Lavan is said to epitomize the core elements of their culture - poetry,

romanticism, and enjoyment. The term 'Lavani' is derived from the Maratha word for 'Transplantation'. It is possible that these songs were originally sung by laborers during harvest or that the authors of Lavani were influenced by the image of women bending down in paddy fields, bare-legged, while transplanting rice plants in water. Sushma Deshpande, a playwright and journalist, offers a somewhat different description of Lavani, stating that it is a musical performance that reveals many aspects of a romantic connection between a man and a woman. This aligns with the concept of a male poet seeing women engaged in their profession; Lavanis is performed and danced by women for the pleasure of males. According to her, Lavanis is the origin of all Mahaashtrian folk theater. These performances take place daily in the 'Sangeet Bhaari', which translates to 'song troupes', at Aryabhushan theatre located on Pune's Lakshmi Road. In 1995, she conducted her research at that location for a theatrical production centered on the life of singer/dancers. Aryabhushan has a total of eight companies, referred to as Phuds, who perform consecutively each night in 20-minute intervals. The male compere arrives without any formalities and greets us in an easygoing manner before being joined by the keyboard player for a short song in admiration of the deity Ganesh. This individual and his two companions with mustaches will often make appearances during the event to introduce the dancing performances, typically discussing the women's extensive outfit changes behind the scenes with playful and otherworldly conversation. Their banter is playfully provocative, designed to keep the audience engaged with the female dancers by praising their brilliance and attractiveness, but also acknowledging that they are off-limits. They are seen as controllers, vigilantly guarding their desired female subjects. There is no specific pattern to their movement, however parts of the arm and hand movements resemble those of the kathak form. Additionally, the stomping feet indicate a loose connection to the popular kathak technique. During the performance, there is a unique moment when each lady individually dances alone, with her head down and modestly veiled. She then lifts her veil, exposing her joyful expression to the audience. The crowd responds at this time with enthusiastic applause and whistles.

Types of Tamasha

In Maharashtra, there are two distinct forms of Tamasha: Dholaki Fadcha Tamasha and Sangeet Baaricha Tamasha. Dholaki Fadcha tamasha is a comprehensive form of artistic expression that encompasses singing, dancing, and theatrical performances. Currently, there are barely 18 to 20 tamasha parties operating full-time in Maharashtra. Every tamasha troupe conducts over 210 shows across Maharashtra, as well as in few border areas of Karnataka and Gujarat. Raghuvir Khedkar, in collaboration with Kantabai Satarkar Loknatya Tamasha Mandal, is the most renowned tamasha mandal in Maharashtra.

Each location has its own rendition of Tamasha, such as Tamasha from Konkan, Tamasha performed beneath a tree, and Tamasha presented on stage. The presentation and timing of the various tamashas vary. Tamasha provides entertainment for the rural population. A tamasha ensemble consists of performers, musicians, chefs, set designers, and stagehands. They commute using a mode of transportation. Upon arrival at the location, they start the process of unloading. They start the act of seeking potable water. Some individuals respond to the biological need to relieve themselves. They start the process of bathing, washing garments, and then drying them. They submit an application for police authorization. Some individuals begin constructing a pandal. The stage is constructed with timber boards. Electricians, laborers, and tailors all have a role in the management process. The meal concludes between 4:00 and 4:30 p.m. Artists thereafter take a period of relaxation. Others apply the final touches to the job. Artists awaken at seven in the evening. They begin applying rouge to the face. Instrumentalists arrange the instruments. Female artists enhance their appearance using cosmetics, jewelry, and hairstyling. This activity continues till 9 o'clock. Once the throng gathers, the curtain is lifted. The concert starts with the rhythmic beats of dholki. It establishes the atmosphere. Typically, they wear saris that are nine yards long and have gold borders. Their hair is styled in buns embellished with flowers. Even observers experience the exhilaration. The dholki player's fingers sustain bruises. The spectacle continues till 4 a.m. During the early hours of the morning, they have their evening meal. The drivers of the vehicles who were sleeping throughout the tamasha wake up. The planks are repositioned inside the vehicle to provide space for sleeping. The process of

loading the bags begins. The ensemble departs and proceeds towards a different location.

Tamasha includes theatrical performances, musical compositions, devotional rituals, and lavni dance forms. Lavni is a dance form that integrates elements of nritya, adakari, and sangeet. Lavni is derived from the Sanskrit word "lavanya," which translates to beauty. The sensual strain has become the only means of survival today. The words of the performance include several intricate levels, while the dancing motions exude seduction. It served as a means of amusement for the Mughal army. This text elucidates the impact of Kathak on lavni. The Peshwas in the 18th century provided financial support and protection to it. It accelerated the decline of the Maratha empire in 1818. The lavni dance performed throughout the lessons was characterized by its sensual and alluring nature. The event was a sangeet bari. The popularization of Lavni dance among the general public was further facilitated by the itinerant Tamasha troupes. Following the decline of the Maratha empire, lavni relocated to private kothas in Marathwada and Pune, resulting in a loss of its esteemed reputation. Cinema increasingly damaged its reputation. Artists were seen as promiscuous women who contaminated the feudal power centers or village Patils.

III. INDIA'S CLASSICAL THEATRE TRADITIONS

India has a wealth of varied and extensive historical classical theatrical traditions that have undergone gradual development over the course of many centuries. These traditions consist of many performing styles, methods, and cultural activities, each originating from various parts of the nation. Below is a comprehensive overview of the major classical theatrical traditions in India:

1. Sanskrit Theatre:

- **Natya Shastra:** Bharata Muni is credited with authoring the fundamental book of traditional Indian theatre, which delineates the concepts of dramaturgy, acting, music, dance, and aesthetics. It serves as the foundation for several traditional performing arts in India.

- **Key Forms:** Sanskrit theatre is renowned for its opulent use of lyrical language, intricate attire, and exaggerated gestures. Plays often revolve on themes derived from Indian epics like the Ramayana and Mahabharata, as well as classical literature.
- **Prominent Playwrights:** Esteemed dramatists such as Kalidasa (known for his work Shakuntala) and Bhasa (famous for Svapnavasavadatta) played a significant role in the prosperous development of Sanskrit theatre in ancient times.

2. Kutiyattam:

- **Origin:** Kutiyattam is an archaic genre of Sanskrit drama originating from the region of Kerala. It is regarded as one of the most ancient and enduring theatrical traditions in existence.
- **Characteristics:** Kutiyattam, renowned for its meticulous and subtle acting methods, involves intricate facial expressions, hand motions known as mudras, and rhythmic footwork called chakyar koothu.
- **Themes:** Kutiyattam often stages theatrical productions that are derived from traditional Sanskrit literature, particularly works authored by Bhasa and Kalidasa.

3. Yakshagana:

- **Origin:** Yakshagana is a traditional dance-drama genre that developed in the coastal areas of Karnataka.
- **Performance Style:** It integrates music, dance, and speech to narrate tales from Indian epics and mythology. The performers don vivid attire and cosmetics, using exaggerated movements and facial emotions.

- **Troupe Composition:** A Yakshagana ensemble normally comprises a principal vocalist, instrumentalists, and performers.

4. Kathakali:

- **Origin:** Kathakali is a traditional dance-drama originating from Kerala, renowned for its intricate makeup, attire, and facial gestures.
- **Themes:** The concentration lies on narratives derived from Hindu epics such as the Ramayana and Mahabharata, with other sacred scriptures.
- **Performance Style:** Kathakali employs intricate manual gestures, bodily motions, and expressive ocular movements to communicate emotion and storytelling.

5. Manipuri Theatre:

- **Origin:** Manipuri theatre originates from the northeastern state of Manipur.
- **Ras Leela:** Ras Leela is a prominent style of Manipuri performance art that integrates music, dance, and theatre to portray narratives centered on Lord Krishna.
- **Themes and Styles:** The performance incorporates aspects of traditional Manipuri dance and martial arts, depicting a diverse variety of subjects ranging from mythology to societal challenges.

The classical theatrical traditions of India are well recognized for their profound expressiveness, sophisticated methodologies, and abundant cultural history. They continue to flourish in the present day, functioning as significant components of India's cultural identity and creative heritage.

IV. DEVELOPMENT OF CLASSICAL THEATRE IN INDIA

The evolution of classical theatre in India spans centuries and showcases the nation's unique cultural and artistic legacy.

Classical Indian theatre originates from the ancient *Natya Shastra*, a book ascribed to the philosopher Bharata Muni. This influential piece of literature established the fundamental ideas of the performing arts in India, including several aspects such as dramaturgy, acting, music, dance, and aesthetics. Sanskrit theatre, an ancient and esteemed type of classical theatre, originated as a means of narrating stories by using eloquent language, melodic compositions, and graceful movements. It often emphasized themes derived from Indian epics like the *Ramayana* and *Mahabharata*, as well as classical literature.

The apex of Sanskrit theatre took place during the Gupta era (about 4th to 6th century CE), with notable playwrights like Kalidasa (*Shakuntala*), Bhasa (*Svapnavasavadatta*), and Bhavabhuti (*Uttaramacharita*) making substantial advancements in the field. During this period, the royal courts offered support to Sanskrit theatre, enabling the development of intricate shows and the enhancement of performing techniques. During this era, a tradition of court performances was established, which had significant importance in the cultural landscape of the period.

The impact of Sanskrit theatre extended across India, leading to the development of regional varieties, such as *Kutiyattam* in Kerala, *Yakshagana* in Karnataka, and *Manipuri Ras* in Manipur. These regional variants assimilated indigenous languages, narratives, and cultural components, resulting in unique aesthetics and customs that coexisted alongside the conventional Sanskrit theatre. In addition, the development of folk theatre traditions like *Tamasha* in Maharashtra, *Nautanki* in North India, and *Bhavai* in Gujarat enhanced the theatrical scene by incorporating regional stories, comedy, and rural themes.

During the colonial era, Indian theatre saw the introduction of novel influences, notably from Western theatrical traditions. Consequently, there were alterations in the subjects, techniques, and audience expectations. Indian theatre, in reaction, started integrating nationalist motifs, often using conventional formats as a sign of opposition to colonial domination. Since gaining independence, there has been a renewed enthusiasm for classical Indian theatre, with endeavours to preserve and advance ancient traditions.

Modern Indian theatre draws influence from ancient origins while also investigating modern concerns and advancements. Playwrights and directors modify conventional formats to cater to contemporary viewers, combining classic and modern elements to provide distinctive and captivating theatrical encounters. In summary, the evolution of classical theatre in India has been a fluid and transformative journey influenced by cultural, political, and historical elements, leading to the creation of a lively and long-lasting creative heritage.

V. CULTURAL AND ARTISTIC INFLUENCES OF TAMASHA ON INDIA'S CLASSICAL THEATRE

Tamasha's Influence on Classical Theatre Techniques

The dynamic performances and emotive manner of Tamasha folk theatre have had a substantial impact on the skills of Indian classical theatre. Tamasha's innovative and vibrant approach has offered traditional theatre practitioners' new techniques and aesthetics to elevate their performances and captivate spectators. An essential element of Tamasha's influence is in its integration of vibrant music and dance. The use of Tamasha's rhythmic and expressive dance forms has enhanced the fluidity and movement in classical theatre in India, which often focuses on formal and organized movement.

The storytelling strategies used in Tamasha have also been incorporated into classical theatre. Tamasha's storytelling often incorporates elements of comedy, satire, and social commentary, so enhancing the complexity and significance of traditional tales. By incorporating these components, classical theatrical performances have grown more accessible to modern audiences while yet maintaining their traditional origins. This fusion of genres enables a more intricate and varied theatrical experience.

Tamasha has had a significant impact on Indian traditional theatre by incorporating improvisation. Tamasha artists often participate in impromptu exchanges and improvisation, resulting in a heightened level of audience engagement. Classical theatre, renowned for its meticulous and prepared performances, has included the practice of improvisation, enabling performers to react to the audience's responses and provide a more captivating performance.

The costume and makeup skills used in Tamasha are equally remarkable. The vivid and intricate costumes of Tamasha, along with stunning makeup techniques, have served as a source of inspiration for traditional theatre practitioners to explore more daring and innovative ideas. The use of vibrant hues and imaginative elements may augment the visual allure of traditional performances, making them more aesthetically captivating for contemporary spectators.

The use of Tamasha's expressive acting style, characterized by heightened facial emotions and body language, has introduced a fresh perspective to traditional theatre. These approaches enhance the ability of actors to successfully communicate emotions, hence minimizing any possible communication barriers between performers and viewers. Tamasha has had a significant impact on Indian classical theatrical approaches, rejuvenating ancient forms and enhancing their appeal to modern audiences. The integration of Tamasha's traditional features with classical techniques has resulted in a more vibrant and enhanced theatrical scene in India.

Incorporation of Folk Elements in Classical Productions

A notable characteristic of Indian performing arts is the integration of folk elements into classical theatrical shows. This fusion combines the cultural richness of folk traditions with the organized and polished skills of classical theatre. This synthesis enhances classical performances by infusing them with a revitalizing vitality and profoundness, resulting in a distinctive theatrical experience that deeply connects with modern audiences.

Music and dance are important areas where folk elements are integrated. Folk music often showcases vibrant rhythms, traditional instruments, and regional melodies that greatly captivate listeners. When included into traditional theatre, these traditional musical components provide a lively and energetic dimension to shows, enhancing the entire auditory experience. Similarly, folk dance traditions, renowned for their evocative gestures and rhythmic arrangements, infuse classical compositions with a sense of fluidity and improvisation. The fusion of classical and folk-dance forms produces visually compelling performances that effectively engage spectators on several levels.

Classical creations get advantages from folk traditions via the use of traditional tales and ideas. Folk tales and legends provide novel viewpoints and indigenous elements, enhancing the complexity and subtlety of traditional narratives. By integrating these storylines, traditional shows may delve into a broader spectrum of cultural settings and concerns, therefore enhancing the relevance of the performances for contemporary audiences.

Folk elements contribute to the enhancement of classical shows in the domains of costuming and makeup. Folk theatre is renowned for its vibrant and intricate costumes, which often mirror the local clothes and customs of the actors. By integrating these vivid garments, traditional theatre not only enhances its visual appeal but also pays tribute to the intricate and diverse Indian culture. Utilizing folk-inspired makeup techniques, such as vibrant hues and expressive facial gestures, may further amplify the emotional resonance of performances.

Incorporating traditional theatrical traditions, such as improvisation and audience participation, enhances the artistic value of classical shows. Folk theatre sometimes incorporates interactive elements with the audience, such as impromptu conversations and immediate replies to the crowd's answers. Through the incorporation of these interactive components, traditional theatre is transformed into a more engaging and livelier encounter for spectators. Incorporating folk elements into classical shows helps to connect traditional and modern forms of theatre. It enables classical practitioners to explore new styles and approaches while maintaining the fundamental aspects of both classical and folk traditions. As a result of this combination, there are performances that are both new and culturally rich, which continue to attract audiences not just in India but also in other parts of the world.

Adaptation of Themes, Music, and Dance from Tamasha

The incorporation of themes, music, and dance from Tamasha into Indian classical theatre exemplifies an intriguing amalgamation of creative traditions. This merger has resulted in a dramatic world that is more dynamic and colorful, enhancing traditional theatre with the expressive and vivacious characteristics of Tamasha. Classical theatre has incorporated themes, music, and dance from Tamasha in the following ways:

1. Themes:

- **Social Commentary:** Tamasha often integrates social commentary and satire into its storylines, tackling current themes and difficulties. Classical theatre has embraced this methodology by integrating themes of social justice, politics, and cultural criticism into conventional storylines.
- **Folk Tales and Legends:** Tamasha takes influence from indigenous folklore and traditions, offering a novel viewpoint on customary narratives. Classical theatre has used these storylines, fusing them with traditional plots and characters to create a more captivating experience.
- **Heroic and Romantic Themes:** Tamasha's depiction of heroic and romantic themes corresponds to traditional theatre's focus on grand narratives and storylines driven by well-developed characters. The common emphasis enables the smooth integration of Tamasha's thematic components.

2. Music:

- **Lively Musical Accompaniment:** Tamasha is renowned for its vibrant and rhythmic musical accompaniment, often using traditional instruments like the harmonium and tabla. Classical theatre has used Tamasha's dynamic musical arrangements to improve performances.
- **Folk Tunes and Songs:** Tamasha's use of folk melodies and songs enhances performances by infusing them with a regional essence, so creating a feeling of familiarity for spectators. Classical theatre has used these songs, fusing them with classical music to produce a distinct and captivating sound.

3. Dance:

- **Expressive Dance Forms:** Tamasha showcases dynamic and rhythmic dance styles that prioritize both physicality and narrative. Classical theatre has used these dance methods, seamlessly blending them into shows to enhance their complexity and liveliness.
- **Fusion Choreography:** The amalgamation of Tamasha's dance techniques with classical forms enables the creation of inventive choreography that effectively encapsulates the fundamental qualities of both traditions. The amalgamation of several artistic traditions produces visually compelling performances that are appealing to contemporary audiences.

The incorporation of themes, music, and dance from Tamasha into Indian classical theatre has resulted in a more comprehensive and diverse method of narrative presentation. By incorporating the dynamic and vivid aspects of Tamasha, traditional theatre artists may produce shows that deeply connect with modern viewers while paying homage to the rich cultural legacy of both art forms.

VII. REASON FOR TAMASHA FOLK THEATRE'S INCURSIONS INTO INDIA'S CLASSICAL THEATRE

The influence of Tamasha folk theatre on India's classical theatre may be traced to many factors that demonstrate the interplay between folk and classical traditions in Indian culture. The causes include the following:

1. **Cultural Exchange and Influence:** India has a rich history of cultural interchange and amalgamation, where different kinds of creative manifestation mutually influence one other. The blending of Tamasha's vivid style, music, dance, and narrative into classical performances has proven very attractive to both spectators and practitioners of classical theatre.
2. **Audience Demand for Novelty:** Audiences often need novel and captivating material, and Tamasha's vibrant, vivid, and enjoyable approach offers a contrast from

the more rigid and organized elements of traditional theatre. As a result, traditional theatre practitioners have been motivated to explore the integration of Tamasha aspects in order to fulfill audience expectations.

3. **Cross-Pollination of Artistic Forms:** Throughout history, artists from many cultural backgrounds have interacted and worked together, resulting in the exchange and blending of artistic concepts and methods. Classical theatre practitioners have acknowledged the allure of Tamasha's emotive acting, melodic music, and rhythmic dancing, and have incorporated these elements into their classical presentations.
4. **Adaptation and Modernization:** Indian theatre has undergone evolution throughout time, prompting traditional theatre to adapt its methods in order to stay relevant and approachable to current audiences. By integrating Tamasha's folk components, traditional theatre may successfully adapt and progress while yet maintaining its cultural origins.
5. **Regional Influences:** Tamasha has strong origins in the state of Maharashtra, where traditional forms such as Sanskrit theatre and various local styles have flourished. The close geographical closeness and cultural contact between these traditions have enabled the fusion of Tamasha with classical forms.
6. **Preservation of Tradition:** By integrating folk elements from Tamasha, ancient Indian art forms and tales are safeguarded against the potential threat of being eclipsed by contemporary influences. This fusion acts as a method of protecting and preserving both classical and traditional traditions.
7. **Creativity and Innovation:** Theatre practitioners continuously seek innovative methods to narrate tales and captivate audiences. Tamasha's dynamism and ingenuity provide traditional theatre performers with prospects to pioneer and challenge the limits of their art form.

The integration of Tamasha components into India's traditional theatre has resulted in a more varied and enhanced theatrical environment. This fusion of genres not only safeguards the cultural legacy of both classical and folk traditions but also generates distinctive and captivating performances for spectators.

VIII. CONCLUSION

Ultimately, the research investigating the determinants of Tamasha folk theater's impact on India's classical theatre uncovers an intricate and ever-changing interaction between conventional and modern components. Tamasha has enhanced traditional theater in India by adding innovative and captivating tactics via its vivid and expressive style, which is marked by exuberant music, dance, and narrative. The fusion of Tamasha with classical forms is a consequence of other significant causes, such as cultural interchange and the need for creative novelty.

The incorporation of Tamasha's folk characteristics, including comedy, satire, and improvisation, into classical compositions has been made possible via cultural interchange across diverse creative traditions. Cross-pollination of ideas and influences enriches classical performances, increasing their depth and diversity, and making them more accessible to contemporary audiences. In addition, the vibrant and vivid aesthetic of Tamasha's performance style offers traditional theater practitioners new and exciting opportunities for creative exploration.

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