



Original Article

Tamasha: A Form of Social Reinvigoration: A Comparative Analysis with George Simmel's Theory of the Blasé Attitude by Analyzing an Ancient and Modern Status of Tamasha

Dr. Rihana Sayyed

Assistant Professor of English, Institute of Indian and Foreign Languages Mahatma Gandhi Mission University

Manuscript ID:

IBMIRJ -2025-020708

Submitted: 08 June 2025

Revised: 24 June 2025

Accepted: 11 July 2025

Published: 31 July 2025

ISSN: 3065-7857

Volume-2

Issue-7

Pp. 30-32

July 2025

Correspondence Address:

Rihana Sayyed, Assistant Professor of English, Institute of Indian and Foreign Languages Mahatma Gandhi Mission University

Email: rihana.sayyed17@gmail.com



Quick Response Code:



Web: <https://ibrj.us>



DOI: 10.5281/zenodo.17043611

DOI Link:

<https://doi.org/10.5281/zenodo.17043611>



Creative Commons

Abstract

The present topic titled "Tamasha : A Form of Social Reinvigoration: A Comparative Analysis with George Simmel's Theory of the Blasé Attitude by Analyzing an Ancient and Modern status of Tamasha is taken to showcase a new perspective regarding the cultural heritage of the state of Maharashtra in the form of Tamasha. This research paper explores Tamasha, a traditional folk art form of Maharashtra, through the theoretical lens of Georg Simmel's concept of the Blasé Attitude which uncovers the emergence of emotional detachment in metropolitan life. While Tamasha has been extensively studied in terms of its cultural, performative, and socio-political dimensions, there has been limited scholarly engagement with how this vibrant art form can act as a counterforce to the psychological detachment prevalent in urban life. Simmel, a pioneering German sociologist, analyzed how modern urban environments give rise to emotional indifference and a sense of ennui among individuals, a condition he termed as the Blasé Attitude. This paper seeks to present a new perspective by examining how Tamasha, with its dynamic aspects like Vag and Batavani offers a form of social reinvigoration in contrast to urban apathy. Through a comparative analysis of the historical and contemporary forms of Tamasha and its role in society, the study argues that this folk tradition serves not merely as entertainment, but as a cultural mechanism that fosters emotional connectivity, community identity, and resistance against psychological alienation but in modern period certain changes can be found which shows emotional detachment of the people due to their urbanization and modernization temperament. The research ultimately aims to highlight the significance of Tamasha in revitalizing social bonds and to advocate for its renewed relevance in the preservation of Maharashtra's cultural heritage in the modern era with the close analysis of George Simmel's Theory of the Blasé Attitude

Keywords: Tamasha, Blasé Attitude, Reinvigoration, Vag, Batavani

Introduction

As far as the foundation of the Tamasha Folk Art Form is concerned one can identify that it has roots in the ancient era. The nature and structure of Tamasha suggest that it is an energetic theatrical art form originated in Maharashtra India. Its key aspects of traditional dance, fascinating music, unique way of storyline narration, impressive acting, and essence of social reinvigoration through vag and batavani were the strong reasons of the popularity in the state of Maharashtra India. The passing time and the modernist and post-modernist approach in the ideology and mindset of people are some reasons to change the state of Tamasha gradually but in a challenging way.

Portrayal of Social Reinvigoration through Vag and Batavani

The Vagnatya has played an important role in the social reformation, which is the part of development at mental and social level. Vagnatya is the small dramatic script in Tamasha performance, which is being considered as the means of spreading social messages in a positive manner. In the ancient period oral vag were there, where without preparation artists used to perform the vag and those were so lengthy, some of the famous vags including Dhanya Pavankhind Jhali, Adhi Lagin Kondanyach, Manvat Khun Khatla, Kalyugacha Bhagvan etc. These all were also based on contemporary social issues but the presentation was for proper

Creative Commons (CC BY-NC-SA 4.0)

This is an open access journal, and articles are distributed under the terms of the [Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International](https://creativecommons.org/licenses/by-nc-sa/4.0/) Public License, which allows others to remix, tweak, and build upon the work noncommercially, as long as appropriate credit is given and the new creations are licensed under the identical terms.

How to cite this article:

Sayyed, R. (2025). Tamasha: A Form of Social Reinvigoration: A Comparative Analysis with George Simmel's Theory of the Blasé Attitude by Analyzing an Ancient and Modern Status of Tamasha. *InSight Bulletin: A Multidisciplinary Interlink International Research Journal*, 2(7), 30-32. <https://doi.org/10.5281/zenodo.17043611>

Formation of ideology of the people about those topics. In the modern era rarely one can find Vag in Tamasha, the reasons includes the changing temperament of the audience looking at vag, also they do not have patience to listen to vag, instead audience is more interested in dance of females as according to the audience this is the only attraction of Tamasha. One more reason of this can be the bonding of time by the government, which does not allow Tamsha artists to go beyond the time limit. The urban setting itself is somewhere responsible for these changes regarding the popularity of Tamasha art form. Furthermore it was based on the topics like ancient history of kings, professions, historical, religious, social, contemporary issues etc. As per the research done by Sopan Khude is has been stated in his book titled "Tamashatil Farsa" that in the Era of Peshwa there was no Vag in Tamasha. As per stated in the book "Tamasha Lokanatyatil Abhinay" written by D.Sheshrao Pathade, in the year 1869 Uma Sawalajkar had composed a first Vag entitled Mohna Batao, and it was the first Marathi Vag, then Patthe Bapurao had composed Mittharani then further additions done by different writers. This current period can be considered as the worst period for the survival of vag and rarely vag can be visible in Tamasha now a days. Batavani is an indirect form of satire through comic elements by the characters. The main objective of batavani is to make audience laugh by adding some lie and pretending something in humorous manner. Songadya is the character and carrier of the batavani who disguise himself in various characters for dramatic representation. In an ancient era the popularity of such characters were there but now it is much challenging to hold the attention of the audience.

Tamasha as the Medium of Social Reinvigoration

As far as the ancient status of Tamasha is considered one can easily find out the roots of social reinvigoration and awareness among the audience, not only this but in order to bring out morality aspects vags were related to mythological aspects also. Various themes were handled in vag through its initial part Shilkar like politics, education, female centric issues, health issues, government schemes, family planning etc. This was actual platform to spread awareness among people regarding these issues. In the later phase of Tamasha one can find out that it was not confined with the rural area but spread over urban vicinity too. Batavani was also comic form of indirect satire which was giving the sense of understanding regarding certain topics.

A Comparative Analysis with George Simmel's Theory of the Blasé Attitude

Georg Simmel's concept of the Blasé Attitude which uncovers the emergence of emotional detachment in metropolitan life is somewhere connected with the modern form of Tamasha, even one can state that due to the emotional detachment of urban people, the folk art form Tamasha is going to vanish soon,. People are more busy with various means of entertainment now a days in the forms of mobile, television, films, web series, stage shows, etc., various misconception about Lavani and tamasha artist, incorrect perceptions of society members about Tamasha artists and many more reasons can be taken into consideration which might be the reasons of downfall of Tamasha in the modern setting. These are the reasons of emotional detachment on the part of common people in the society. Furthermore this can be added that today through various forms of awareness are available in the society but still that much positive effect is not possible as far as ideologies of people are concerned. Then it was only Tamasha but there was a willingness to adopt the positive changes on the part of people.

Conclusion

In this way the present research added that the ancient status of Tamasha is hampered by the changing attitudes of the people due to urbanization and such detachment is itself connected with the theory of Blasé attitude of George Simmel. The status of Tamasha can be gained when, the feeling of detachment will step out from the minds of people, for that sake everyone should take an initiative to preserve and continue with the same former status of Tamasha and it will be a finest step towards preservation of our cultural heritage.

Acknowledgment

I would like to express my heartfelt gratitude to all those who contributed to the completion of this research work. My sincere thanks to the Institute of Indian and Foreign Languages, Mahatma Gandhi Mission University, for providing the necessary academic environment and resources that supported this study. I am deeply indebted to the scholars and authors whose works have enriched my understanding of Tamasha and its socio-cultural significance, particularly in light of Georg Simmel's theory of the Blasé Attitude.

I also extend my appreciation to the Tamasha artists, cultural practitioners, and audiences—both past and present—whose dedication has kept this folk tradition alive despite changing times. Finally, I am grateful to my colleagues, friends, and family for their constant encouragement, insightful feedback, and unwavering support throughout the research and writing process.

Financial Support and Sponsorship

Nil

Conflicts of Interest

The authors declare that there are no conflicts of interest regarding the publication of this paper.

References

Primary Sources

1. Khude Sopan, Tamshatil Farsa, Deshmukh and company. pvt.ltd, 2015.
2. Mande Prabhakar, Loksahityache Swaroop, Godavari Prakashan Ahemadnagar, 2017.
3. Bhandare Sandesh, Tamasha: Ek Rangadi Gammat, Dimple Publication, 2018.
4. Dr. Pathade Sheshrao, Tamasha Loknatyatil Abhinay, Saurav Prakashan, 2020.

Secondary Sources

Research Papers /Articles

1. Nayak Umesh. "Mughal Tamasha (insolvent specimen of folk theater at Bhadrak district, Odisha)." *International Journal of Current Research* Vol. 14, Issue, 05, pp.21431-21434, May, 2022 DOI: <https://doi.org/10.24941/ijcr.43538.05.2022>
2. Karmakar Pankaj."Distinctive Qualities of Tamasha Folk Theatre in India: An In-depth Analysis". *International Journal of Early Childhood Special Education (INT-JECSE)* ISSN:1308-5581 Vol 14, Spl Issue 01, 2022
3. Adharkar, Nandini. "In Search of Women in the History of Marathi Theatre 1843-1933." *Economic and Political Weekly*, vol. 43, no. 26, 1991, pp. 87-90.
4. Kidd, Ross. "The Performing Arts and Development in India: Three Case Studies and a Comparative Analysis." *Continuity and Change in Communication Systems*, edited by G. Wang and W. Dissanayake, Ablax, 1984, pp. 95-125.