

## Revitalizing Tradition: Exploring the Vernacular Habitus in Contemporary Marathi Cinema through the Tamasha Genre

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**Abstract :** Marathi cinema, an integral part of India's diverse film industry, has seen a significant evolution in its storytelling and aesthetic sensibilities. Central to this evolution is the Tamasha genre, a traditional form of Marathi theater characterized by its vibrant dance and music. Tamasha is known for its lively performances, including the lavani, a musical genre marked by its rhythmic beats and often suggestive themes. The 1959 film Sangtye Aika was pivotal in bringing the Tamasha genre to the silver screen, leading to the proliferation of such films in Marathi cinema, which drew heavily from Maharashtra's folk performative traditions. This study explores the enduring relevance and evolution of the Tamasha genre in Marathi cinema, focusing on contemporary films such as Natarang (2010) by Ravi Jadhav and Tamasha Live (2022) by Sanjay Jadhav. While Natarang offers a modern perspective on the Tamasha tradition and its relevance in contemporary Maharashtra, Tamasha Live is an ambitious attempt to use Tamasha as a form of storytelling, which is both a nod to the traditional and an innovation within the cinematic framework. The study employs a qualitative approach, utilizing textual analysis and cultural critique to examine the portrayal and evolution of Tamasha in selected films. The purpose of this study is to shed light on the complicated relationship between tradition and modernity in Marathi cinema. It will do this by using the theoretical frameworks of Foucauldian discourse analysis and 'vernacular habitus,' a term coined by the French sociologist Pierre Bourdieu that refers to the local, Indigenous, or regional cultural spaces that shape people's perceptions and expressions, and 'vernacular habitus.' This study reveals that Tamasha cinema not only preserves but also revitalizes Maharashtra's folk traditions, adapting them to contemporary contexts and audience sensibilities through the analysis of selected films. It demonstrates how filmmakers like Ravi Jadhav and Sanjay Jadhav negotiate between traditional aesthetics and modern storytelling techniques, thereby bridging historical continuity with contemporary relevance. In essence, the study offers insights into how indigenous performative traditions like Tamasha continue to shape and define cinematic narratives in Maharashtra.

**Keywords :** marathi cinema, tamasha genre, vernacular habitus, discourse analysis, cultural evolution

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