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The Fusion of Traditional Folk Forms with Contemporary Theatrical Techniques in Habib Tanveer's Exploration of Social Justice and Cultural Identity

Ashutosh Singh

Abstract

This paper explores the fusion of traditional folk forms with contemporary theatrical techniques in the works of Habib Tanveer, focusing on how his plays address themes of social justice and cultural identity. Tanveer, a seminal figure in Indian theatre, is renowned for integrating traditional folk elements with modern theatrical practices, creating a unique and innovative stage language. This study examines key plays such as *Agra Bazar* (1954), *Charandas Chor* (1975), *Jis Lahore Nai Dekhya* (1990), and *Gaon Ke Naam Sasural, Mor Naon Damand* (1973) to highlight how Tanveer's work reflects and critiques the socio-cultural dynamics of India. The paper delves into Tanveer's stylistic innovations, including his use of folk performance techniques, and his engagement with themes of cultural identity and communal harmony. By drawing on the insights of critics and theorists, the analysis illustrates how Tanveer's theatre serves as a platform for exploring and addressing issues of social justice, identity, and community in a rapidly changing society. The paper also situates Tanveer's work within the broader context of Indian theatre and its evolution, demonstrating how his unique approach has contributed to contemporary discussions on cultural and social issues.

Keywords: Indian theatre, folk forms, contemporary theatre, social justice, cultural identity, stylistic innovations.