

Architectural and cultural Evolution of Indian Theater under Sultanate and Mughal Eras

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ABSTRACT

Due to the absence of surviving architectural examples of theater as a distinct architecture in India during the Sultanate and Mughal periods, scholars have largely overlooked this dimension of Islamic cultural history in India. This paper highlights the nuanced relationship between Islamic rulers and Indian theater during these eras. Contrary to prevailing assumptions, Sanskrit theater continued to flourish under Muslim patronage, becoming integrated into courtly performances. The cultural exchange between Hindu and Islamic traditions gave rise to a unique theatrical fusion, reflected in dramatic literature, puppetry, and religious performances. Architectural spaces—ranging from dedicated venues to multifunctional structures—served as dynamic stages for this cultural interplay, reshaping the development of Indian theater.

Expanding on this framework, the study emphasizes the pivotal role of Sufi shrines, Shia Hussainiyyas, and entertainment venues as theatrical platforms during the Sultanate and Mughal periods. It examines how these religious and public spaces became vibrant settings for dramatic expression, hosting diverse performances within both sacred and secular contexts. From the grandeur of courtly venues like the Audience Hall to lively entertainment quarters such as Tarab Abad, the evolving landscape of theatrical practice is explored in detail—revealing a rich spectrum of performances from classical narratives to comedic spectacles.

INTRODUCTION

The exploration of Indian theater during the Islamic period traverses the intricate interplay of cultural, social, and architectural dynamics that characterized pre-modern India. While Islamic civilization's facets in India have garnered considerable scholarly attention, the theatrical realm remains relatively understudied. This article keen to bridge this gap by undertaking a comprehensive examination of the relationship between Islamic rulers and theater during the Sultanate and Mughal periods. Departing from fragmented analyses, this research adopts a holistic approach, elucidating the role of Muslims in shaping India's theatrical evolution and its societal ramifications.

Challenging conventional narratives regarding the decline of Sanskrit theater under Islamic rule, this study illuminates a nuanced perspective. Contrary to attributions of decline to political turmoil and patronage deficits. In fact, the Sanskrit theatre thrived under Muslim patronage, with rulers actively facilitating translations of classical works and fostering cultural exchanges between Hindu and Islamic traditions. Through this investigation, we uncover how Sanskrit themes resonated within Islamic courts, catalyzing a dynamic fusion of theatrical expressions that redefined India's theatrical background.

Moreover, the article discusses the architectural metamorphosis of theaters during the Islamic period, spotlighting the innovative channels forged by Sultanate and Mughal rulers to accommodate dramatic performances. From Sufi shrines serving as platforms for religious theatrical presentations to the emergence of popular theater forms like Bhavai and Jatra, our research unveils a diverse theatrical tapestry interwoven into India's societal fabric.

A comprehensive examination of literature concerning the Sultanate and Mughal India reveals a diverse array of contributions from historians and scholars alike. Among the notable historical sources, amir Khusraw's masnavi *Matlaa al Anwar* provides meticulous insights into the art of literature dynamics of India's rulers (Khusraw, 1885, 1 - 234). Similarly, works by Jahangir himself "Tuzuk Jahangir" offer valuable observations of how emperor Jahangir's period featured by constructing a specific place for holding the shows ceremonies (Jahangir, 1914, 40-190). Additionally, Al-Harawi's "Tabaqat Akbabri" contributes to our understanding of India's history during the Mughal period, although it relies on sources that are no longer extant (Harawi, 2005, 1-298). Furthermore, Farishta's monograph considers one of the main sources highlights many performances along his descriptions to Akbar, Jangir's court ceremonies (Farishta, 1966, 50 – 220). Bharata's translation for the *Natya Sastra* gives a unique information about the theatre architecture in India before the Muslim invasions (Bharat, 1951, 23-190).

Primary sources although plays main rule in studying the theatre in Indian history, however most of it highlighted the theatre existence before the Islamic rules, and didn't pay attention to the style of theatre during the Islamic rule, and how or where the performances have been introduced in this time.(Abrams, 1975, 34 – 87; Bowers, 1956, 23-67; Sharma, 2015:65-90; Orsini, 2015, 89-120) Similarly, the Previous research in Indian Islamic culture and civilization has predominantly focused only on studying the structures of architecture and its rule along the Islamic civilization such as mosques, khanqahs, and madrasas. Works by Fergusson, Burgess, Commissariat, Chagatai, and Diaa Din Desai offer valuable documentation and historical insights (Fergusson, 1866, 222-229; Burgess, 1905, 10-97; Commissariat, 1938, 90-300; Chagatai, 1942: 1-125; Desai, 1987, 1-9). Encyclopedic volumes by Havel and Percy Brown provide descriptions of Indian Islamic architecture (Havel, 1927, 53-65; Brown, 1981, 54-59).

- Theatre's existence as architecture unite in the sultanate and Mughal periods

A. Historical evidence:

The key motivation for exploring the theater history in the Sultanate and Mughal eras lies in the observation that scholarly discussions have predominantly focused on the *Natyashastra* when addressing indigenous Indian theater and its architectural expressions. Furthermore, there is a consensus among some Researchers that the development of theater in India is significantly influenced by European impacts, particularly during the 19th century. In discussing this point, it divides into two parts. The first part revolves around discussions by researchers indicating that theater, in the Indian local concept, predominantly embodies a religious nature. However, upon referring to sources, particularly *Natyashastra*, and supported by a plethora of archaeological evidence, it becomes evident that the nature of theaters is diverse and not confined solely to religious concepts. *Natyashastra* mentions that the primary purpose of theater is to provide mental and physical relaxation and educate people through entertainment (Bharata, 1951, 98-103).

Additionally, archaeological inscriptions found in various regions within India indicate the use of theater for various themes beyond religious ones. Notably, an inscription discovered in the Sitabenqa cave in Rajasthan dating back to the 3rd century BCE suggests that the cave was a venue for theatrical performances, music, and poetry (Clifford R., 1976, 10-25.; Richmond, Vol. 2, 1985, 50-60).

In Gujarat, there exists a form of theatre known as (Bhavai), which has significant social dimensions. It emerged during the 8th century AH/14th century CE as a protest Hindu casteism.

Bhavai addressed many issues in Indian society at the time, particularly casteism and social customs, including the practice of Sati. Additionally, it explored the relationship between Hindus and Muslims. Therefore, Varadpanda considers it the first secular theatre in India that represented the Indo-Islamic society. Sources have provided descriptions of Bhavai theatre troupes, which consisted of 9 to 20 members known as Bhavai theatre members. The leader of this group is called Nayak, who acts as both director and producer (Varadpanda, M, 1936, vol.2, 173-176) Despite the social issues discussed on the Bhavai stage, comedy was a fundamental element to enhance the entertainment aspect ¹. In Bengal, a type of social theater known as Jatra is attributed to the 15th century CE, as evidenced by the autobiography of Srimanta Sankardova, the first playwright of this genre, who lived during the reign of Sultan Nasiruddin Mahmud Shah (Niranjan Das, 2020, 3056-3067).

Furthermore, the summarization by researchers of the architectural form of Indian local theaters based solely on what is mentioned in *Natyasastra*, despite other indications illustrating architectural planning of Indian theaters beyond *Natyasastra*, either conforming to its description or differing due to diversity. For instance, the Rajasthan cave mentioned earlier depicts an artistic representation of a theatrical performance on a rectangular stage with rows of spectators and holes possibly indicating a stage curtain. Another example near Hyderabad's northeastern borders, Nagar Junakonda, resembles an amphitheater with a rectangular space surrounded by seating rows. In Kerala, inscriptions in a temple dated to the 10th century CE suggest the construction of a new theater adjacent to the Vatakunnathan temple (Suresh, 2019, 27.; Binumol, 2014, 179-193).

Moreover, certain theater forms in Kerala between 1000 and 1700 CE closely adhere to the rules of *Natyasastra*. One such theater, referred to as Koothambalam, dating back to the 11th century CE, follows architectural patterns matching those described in *Natyasastra*. Additionally, there are instances of independent theaters not attached to temples, like Bhavai in Gujarat, which despite lacking architectural evidence, historical sources indicate its circular design built as a raised square stage. Similarly, Assam had rectangular theaters attributed to the 16th century CE for dramatic performances, while Bengal's Jatra performances occurred on a raised platform with surrounding seating for men and women (Niranjan Das, 2020, 3056-3067). Furthermore, there were theatrical performances held in public spaces without any architectural structures, such as Raslila dating back to the 16th century CE, and Ramlila performed in various public areas like houses, palaces, fortresses, and markets. These performances persisted for about a month, and although no architectural evidence exists, historical sources mention a stone platform built within the Mughal fortress of Ramnaqar in the 17th century CE for Ramlila performances over several days (Nanda, S., 2021, 37-42.; Orsini, 2015, 78-86).

In conclusion, contrary to the researchers' tendency to focus solely on *Natyasastra* for understanding Indian theater, archaeological evidence, existing structures, and historical sources reveal a significant diversity in theater, both in architectural form and the presented performances.

In addition, it is essential to highlight that if some researchers argue that Sanskrit theater was disregarded during the Islamic period and subsequently revived and rejuvenated under the influence of European theater, it is crucial to recognize a similar pattern in European theater history. European theater faced a significant prohibition by the Church during the late ancient and early medieval periods, resulting in the complete closure of theaters and the expulsion of actors from church premises since the late 6th century CE. This prohibition persisted until the 9th and 10th centuries CE when theater re-emerged within church walls due to linguistic challenges, as Mass and church rituals were conducted in Latin, which was no longer understood by many Europeans. Consequently, the church needed a medium through which people could comprehend the religious rituals, leading to drama becoming an integral part of Mass. This historical context underscores the multifaceted evolution of both European and

Indian theaters, influenced by diverse socio-cultural dynamics rather than unilateral impositions (Abdul Rahman, 1969, 36 -39).

Moreover, the Islamic community significantly contributed to the preservation and development of indigenous Indian theater, both as a written art form and as architectural landmarks in Indian urban landscapes. By innovating and adapting theatrical concepts to reflect the complexities of Sunni and Shia communities, alongside diverse political and social contexts, the Islamic society played a pivotal role in shaping the trajectory of Indian theater. Through an exploration of historical sources, we will delve into the sponsorship and patronage of theatrical performances within various regions of India during the Sultanate and Mongol periods, examining the venues where these performances were staged, ranging from dedicated theaters to multifunctional structures that accommodated theatrical events.

B- Theatre style and types in the sultanate and Mughal periods:

Historical records abound with references to venues for theatrical performances, including public squares, courtyards, halls, and Husseiniyahs (such as Ashura Khanah, Imam bara, Tazieh Khanah). These architectural spaces, alongside public squares, served as vibrant stages for theatrical expression, reflecting the rich tapestry of cultural interactions and artistic exchanges prevalent in Indian society during these periods (Brown P, 1981, 54-59. Commissariat M.S, 1938, 89. 93. 99. Havel E.B. 1927, 53-65, 78. Ebba, 2019, 72-76).

Historical sources are replete with numerous references to places where theatrical performances were held, such as public squares, court squares, halls, and Hussainiyas (Ashura Khana, Imam bara, Taziya Khana), reception halls, havelis, Baolis, and talars. These and other names have been associated with theatrical performances in the writings of historians and travelers. These venues can be classified according to the dramatic content presented during the Sultanate and Mughal periods into two types: Religious theaters encompass all dramatic practices tied to religious concepts, whether associated with Sufism, Sunni, or Shia traditions in India during the Sultanate and Mughal periods. These include performances in venues such as Hussainiyas, Ashura Khana, Imam bara, and Taziya Khana. In contrast, entertainment theaters include forms such as shadow theater and puppetry, along with theaters that present a variety of romantic and social narratives aimed at both entertainment and educating audiences.

1- Religious Theater

Although mosques and temples generally represent two sides of the same phenomenon religious architecture the diversity reflected in Islamic religious architecture provided additional platforms associated with various religious and entertainment theatrical performances. Historical sources indicate the variety of venues where these performances were held, which were not limited to a specific type of architecture. Most of the religious performances associated with the Sunni tradition were conducted in shrines and khanqahs. In contrast, performances linked to the Shia community were held in Hussainiyas (such as Taziya Khana, Imam bara, Ashura Khana). Additionally, many references also indicate that some performances took place in public squares.

Sufi Shrines as Theatrical Platforms: Funerary architecture stands as one of the foremost architectural contributions of Islamic civilization in India during the Sultanate and Mughal periods. Despite their shared function in burial rituals, these structures exhibit significant diversity and variation in their layouts. Moreover, the absence of commemorative inscriptions or markings on these units prompted a search through historical sources to decipher their functions. Considering these findings:

Sufi shrines played a significant role in the dramatic performances presented during the Sultanate and Mughal periods. We have previously indicated the Sufi's influence on warrior narratives drawn from Sanskrit literature, translated within a framework congruent with Islamic

Sufi concepts, and projected onto specific Islamic Sufi figures. This section explores historical sources related to the use of tombs as platforms for religious theatrical performances.

This phenomenon was particularly evident in the Gujarat region during the 8th century Hijri/14th century CE. In the context of commemorating the memory and religious-social role of a Sufi figure like Mayi Misra, of African descent, a series of dramatic scenes from her life were enacted. These scenes involved a large ensemble of devotees, including actors and laypeople, categorized into two groups based on the roles they performed: the primary performers, comprising seven women portraying supporting roles and companions of Mayi Misra, and the secondary roles played by a diverse group of men and women, along with musicians who provided musical accompaniment. The total number of participants, including both genders, reached approximately two hundred individuals. All of this was overseen by the ritual custodian (Graves, 2018, 1-13.; Flood F.B, 2018, 116-138.; Majmudar A. 1960, 43).

The stage for this performance was the shrine of Mai Misra and the square in front of it. This performance, called the 'Drama of Reproduction' or 'Drama of Femininity,' was characterized by its symbolic nature, with careful selection of scenes to be reenacted and every movement and performance element, including the use of props like pottery. The pottery symbolized the saint's triumph over a witch who had attempted to poison her with milk in a pottery vessel. This incident escalated into a struggle in which the saint emerged victorious. Additionally, the pottery vessel symbolizes the female womb in Asian culture, alluding to the strength of women and their capacity to play both destructive roles, like the witch, and constructive roles, like the saint. In truth, this Sufi dramatic performance serves as a compelling rebuttal to those who accused theater in the Islamic era of lacking the depth found in classical Hindu drama (Schramm, 1968, Vol. 1, 234).

It is worth noting some researchers' observations of African influence in the performance, evident in the acting style and musical instruments used, indicating the integration of Sufi ascetics into Indian culture ². Helen suggests that these ritualistic performances may have originated as early as the 8th century Hijri/14th century CE, coinciding with the death of the ascetic (Helen, 2009, 21). Although historical evidence directly confirming this assertion is lacking, some indications in contemporary sources suggest the existence of such dramatic Sufi presentations not only in Gujarat but also in Delhi. This is evidenced by Amir Khosrow's mention of a group of female artists, singers, and dancers who were senior disciples of Sufi masters in Delhi and elsewhere (Khusraw: 1876, Vol. 4, 245; Sajzi, 1894, 34, 36-37, 45 - Amir Khurd, 1885, 391-393; Trimingham, 1971, 290).

The names **Hussainiyyas, Imam baras, Ashur Khanas, Ta'ziya Khanas, Matam Sarys, and Shabih Khanas** express various buildings belonging to Islamic architecture in India, found in Hyderabad, Lucknow, and Gujarat. These structures, erected by Shia Muslims to perform their religious rituals, including Shia drama during Ashura commemorations, also known as "consolation." This type of drama, resembling Greek theater, presents the passion play of the martyrdom of Imam Hussain and his family, aiming to evoke memories of the tragedy among spectators (Ibrahim Al-Haidari, 1999, 398). (fig 1, 2).

Examining the architectural composition of Hussainiyyas reveals square architectural units, dominated by raised square or circular platforms, slightly elevated from the ground level. It is noteworthy that curtains for opening and closing were not used for these platforms. However, late manuscript illustrations from the 18th and 19th centuries depict these platforms covered from above, resembling Chattr or UMBERLLA used for kings and monarchs, perhaps to impart sanctity to the dramatic work. Surrounding these platforms were spaces allocated for the public to watch these performances, along with several balconies reserved for princes, statesmen, and ladies (Shaffer, 2017, 20). Examples include Bara Imam Bara and Chhota Imam Bara in Lucknow, and Shabih Khana in Hyderabad, and Ashur Khana in Ahmedabad, and Hussainiya in Murshidabad, West Bengal.



Fig. 1: Mourning council inside the Imam bara
1210 AH / 1795 AD. Ali, N.



Fig.2: Interior of the Great Imam bara.
Keshani,H.

It was not the only venues used as platforms for the dramatic performance of "Ta'ziya" (mourning ritual). Public squares, royal courts, mosques, and the homes of wealthy Shia individuals were also utilized. Those involved in the drama typically employed key props such as a symbolic coffin (known as "Ta'ziya") and a symbolic tomb (referred to as Karbala), both representing Hussain. The latter remained stationary within the Imam bara, while the former was carried on shoulders as part of the dramatic performance, which relied on poetic elegies or lamentations, delivered in an emotionally impactful manner, creating an overall atmosphere of sadness among spectators (Al-Turahi, 2006, vol.1, 21.; Al-Shahrastani: vol.1, online copy, 34-35).

The drama of Karbala and the mourning rituals were associated with Shia communities wherever they existed, whether openly or clandestinely. This was evident during the reign of Shia dynasties that governed parts of India, such as the Adil Shahi in Bijapur ٨٩٥-١٠٩٧H/١٤٨٩-١٦٨٥AD, the Nizam Shahi in Ahmednagar ٨٩٦-1008H/١٤٩١-1599AD, and the Qutb Shahi in Golconda in the South ٩١٨-1098H/١٥١٢-1687AD, as well as the Oudh Kingdom in the East. These rulers showed significant interest in constructing Hussainiyyas specifically for commemorating the events of Karbala (fig 3).



Fig.3: Scroll painting of the Ashura procession,
ca 1246-1256 AH/1830-1840. Ali, N.

For example, Sultan Quli Qutb Shah built the "Badshahi Ashurkhana" inside the Golconda Fort, while Sultan Muhammad Quli Qutb Shah erected the Royal Hussainiya in Hyderabad, also known as "Badshahi Ashurkhana," to commemorate the tragedy of Karbala in the minds of the viewers. Shah Akhandkar, the cousin of Sultan Muhammad Quli Qutb Shah, allocated his annual stipend from the Sultan to finance the ceremonies and rituals commemorating Karbala, which formed the foundation for the theatrical performances (Al-Shahrastani: vol.1, online copy, 34-35), as it continued during the era of emperors (Sarkar, 1925, vol.3, 92)³.

Although historical sources do not provide evidence of the existence of the Karbala drama in India before the Shia dynasties, this does not imply its absence. It may have been performed clandestinely due to fear of persecution by Sunni rulers who opposed Shia presence in India. This was evident from the beginning of the Sultanate period, especially during the reigns of Iltutmish ٦٠٧-633H/١٢١٠-1236AD and his daughter Razia ٦٣٤-637H/١٢٣٦-1240AD. Hollister suggests that the Karbala drama reached India shortly after the actual event of Karbala

in 61 AH/680 CE and evolved during the reign of Timur ٨٠١-807H/١٣٩٨-1405AD (Gurgan, 2014, 34.; Yazdi, 1887, Vol. 1, 923-957), who introduced symbolic elements used in the drama, such as the symbolic coffin representing Hussain. Timur was known for his keen interest in the Ahl al-Bayt and his efforts to commemorate their memory (Hollister, 1979, 290).

Furthermore, with the ascendancy of the Shia Khizr Khans “The Sayyid dynasty” (1414-1451 CE) to the throne of Delhi, the Shia drama found fertile ground in India (Al-Sirhindi: 1932, 182; Bosworth, C. E, 1998, 290), Pirzadeh states that the spread of the Karbala drama occurred during the Safavid era, when it moved from Iran to India during this period due to the strong relations between the rulers of the two regions at that time, and the exchange of ambassadors among scholars, traders, writers, and others (Pirzadeh, 1981, 131).

It is worth noting that the commemoration of Karbala with dramatic scenes that mimic the tragedy clearly emerged in the Islamic world, especially in Iraq during the Buyid era, specifically in the year 352 AH/963 AD. Before that, the Ashura rituals were limited to mourning, grief, and lamentation, which were sometimes public and other times secret, within the confines of homes due to the oppression of Sunni rulers and their followers. This practice might have followed the same pattern in India before the 4th century AH/10th century AD. However, with the emergence of the full-fledged dramatic form in Iraq during the 4th century AH/10th century AD, it might have been transferred in the same form and at the same time to India, especially with the trade movement between the two countries, not to mention the activity of scholars between Iraq and India at that time, particularly among the Shia (Ibn al-Jawzi, 1995, Vol. 6, 36).

The Karbala drama and its representation had a profound impact on the hearts of the spectators. The Shahrastani even considered it a direct cause for the adherence of Muslims in India to Islam. Joseph notes that the numbers of Shias increased in India during earlier centuries due to the Karbala drama and its influence on people, even attracting Hindus themselves (Al-Shahrastani: vol.1, online copy, 34-35). However, it was also a cause of strife and disturbance, to the extent that Emperor Aurangzeb halted the Ashura drama performances in Muharram of 1669 AD in the city of Burhanpur due to the deaths of common people (sarkar, 1925, vol.3, 92).

In conclusion, Islamic religious theater existed within Indian society, characterized by its ritualistic nature, whether Sufi or Shia. It was also distinguished by external influences, whether African on Sufi theater or influences from Iraq and Central Asia on Shia theater, in addition to local Indian influences. The multiplicity of platforms witnessing these Islamic religious performances, including shrines and Hussainiyyas, along with streets, demonstrates that the mosque was not the sole means or channel of reaching Muslims. Therefore, it is not appropriate to compare its spiritual role or architectural significance with Hindu temples concerning theater.

2- Entertainment Theater

The geographical expansion of the Indian subcontinent during the Sultanate and Mughal eras contributed to cultural diversity within both the ruling courts and among the common people, alongside the significant religious diversity among Muslims both Sunni and Shia Hindus, Jains, Buddhists, and various movements that emerged and developed during the Islamic era. All these factors influenced the entertainment content within India's various regions and communities, contributing undoubtedly to the evolution of platforms for this entertainment role. This section discusses the historical and archaeological evidence of entertainment theater, which reflected all this diversity and cultural and social richness. Historical sources during the Sultanate and Mughal periods provided numerous indications associated with venues for entertainment stages, such as the Audience Hall, pavilions, pleasure houses (havelis), and courts. These names denote platforms for entertainment and dramatic

performances. Just as there were theatrical performances in a religious context, held in Sufi centers and funeral domes, the utilization of certain buildings for entertainment performances were also a significant aspect of the urban and architectural fabric of Indian cities during the Islamic era. These platforms mentioned in historical sources, with parts of some remaining as archaeological evidence, allow us to categorize entertainment theater according to social context into Court Theater and local Theater.

3- Audience Hall within the Court:

Descriptions of this hall, which served as a platform for entertainment and viewing shows, are found in many historical sources, especially those related to the Mughal court (fig 4,5). However, the oldest description of it comes from Ibn Battuta when he spoke about the court of Sultan Muhammad Tughluq. He mentioned a spacious hall called Hazar Sutun (Thousand Columns), with columns carved from wood and painted, as well as a wooden ceiling adorned with intricate designs. On special occasions, it was prepared to receive guests in the presence of the Sultan, where it was covered by a large tent, referred to by Ibn Battuta as "al-Baragah," supported by numerous massive columns and adorned with domes from all directions. Ibn Battuta also described the installation of another large tent with three doors, where the Sultan sat on a golden throne. This tent had an overseer called "Shahna al-Baragah" and his deputy, whose job was to organize the rows of people before the start of the entertainment shows in the presence of the Sultan and senior state officials. It is worth mentioning that the term "al-Baraka," (الباركة) mentioned by Ibn Battuta to describe this hall (Ibn Battuta, 1975, vol.3, 160), is like the Persian word "Bargah" (بارگاه), which means reception hall. Some Persian sources used this term to refer to such halls during the Mughal period (Abu al fazl, 1873, Vol 1, 46).

Jalal al-Din Tabataba'i also indicated the connection of this hall as a platform for celebrations and theatrical performances, especially during social and religious events. He provided a record of Emperor Shah Jahan's court in this hall with the public and state officials, specifying the use of this hall for the emperor's seating and the viewing of dramatic and dance performances, such as the emperor's presence at the celebration of Nowruz in Burhanpur in the province of Maharashtra. It was referred to as the Hall of Forty Columns for the public and private (bargah-i-chihil sutun-i amm -u khas) (Koch, E., 2013, 354). Before him, Jahangir mentioned in his memoirs that during his reign and that of his father, Emperor Akbar, the public and private palace halls were prepared for Nowruz with musical and dance performances and magic shows (Jahangir, 1914, 58). (fig 4,5).

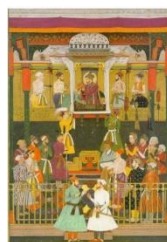


Fig.4: Shah Jahan in the hall of public audience, Lahore, ca 1645: Koch.

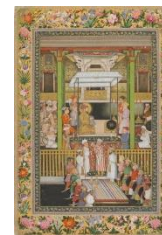


Fig.5: A Night Celebration of the Prophet's Birthday from the St. Petersburg Album, ca. 1635, Freer Gallery of Art Collection, F1942.18a.

Furthermore, Lahori mentioned the construction of an annex to the Red Fort in Delhi, where several entertainment shows were held for the emperor and the public during the year, especially on important occasions such as Nowruz and the anniversary of the emperor's accession, among others. He also mentioned the names of the actors and singers who performed there (Al-Harwi, 2005, vol.2, 148, 164, 183).

Eba Kouch traced the functions of this hall, showing that one of its most important functions was theatrical and dramatic performances. Illustrated manuscripts also reflected the use of this hall for entertainment shows and celebrations, such as the depiction of the celebration of the Prophet's birthday in the Audience Hall of Agra Fort in 1633 CE. Additionally, there was a circular hall inside the imperial palace dedicated to such performances (Koch, 2013, 356-357). In fact, the Audience Hall played a role as a platform for celebrating religious holidays, such as the two most important Islamic festivals, Eid al-Fitr and Eid al-Adha, as well as festivals and public events. Its most important function was the use of entertainment shows. It also hosted prominent personalities, foreign delegations, scholars, and religious figures upon the emperor's orders. Royal banquets during religious occasions like the Prophet's birthday and throughout the month of Ramadan targeted senior state officials and its poor (Al-Harwi, 2005, vol.2, 148, 164, 183).

Ibn Battuta conveyed to us a form of entertainment platforms during the reign of Sultan Muhammad Tughluq. These platforms were used to welcome the Sultan upon his return from travels. They consisted of a series of wooden domes arranged close to each other. Each dome was made up of several tiers, with each tier hosting a group of singers and dancers who performed musical and dance numbers. In the center of each dome was a large basin made of leather filled with gulab (rose water or a mixture of grape molasses or date syrup with water), from which everyone could drink. Those who drank from it were also given betel leaves (tambul) (Ibn Battuta, 1976, Vol. 3, 162).

4- Public Platforms:

Just as the audience hall was associated with one of its most important functions as an entertainment theater for the court and senior officials, the diversity of civil architecture during the Islamic era reflected another aspect of buildings that were used as stages for theatrical and entertainment performers, but at that time, they were associated with the common people and not the court, especially during religious and social occasions.



Fig.6: Nizamuddin Baoli, ca 1321-1322, "Reign of Tughlaq", Indian National Trust for art and cultural heritage (INTACH).

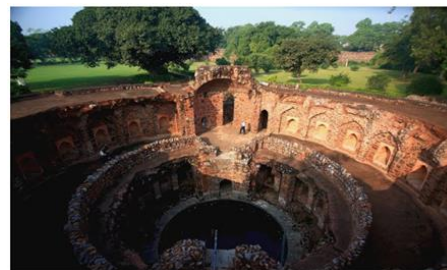


Fig7: Firoz shah Kotla Baoli, ca 1354, "Reign of Tughlaq", Indian National Trust for art and cultural heritage (INTACH).

In fact, there is a consensus between historical sources and archaeological evidence about the existence of entertainment platforms available to the public. Upon closer examination of what Ibn Battuta mentioned in his narrative about some types of these platforms, we find that it corresponds with some archaeological evidence. Ibn Battuta mentioned: "In the city of Daulat Abad, there is a market for singers and actors called Tarab Abad, one of the largest markets. It has many shops, each with a door leading to the owner's house, and the house has a door except for that, and the shop is decorated with carpets, and in the middle of it, there is a large cradle where the singer sits adorned with various ornaments and her servants move their cradle, and in the middle of the market, there is a great dome furnished and decorated where the actors sit after the afternoon prayer every Thursday. Some of the Hindu rajas, when they passed by this market, descended with their domes, and the female singers sang in front of them, and some Muslim sultans also did the same."⁴ He also mentioned in another place in his description of Delhi city, "Between Delhi and the Palace, there is the private pool "Hauz", which is larger

than the Hauz of Sultan Shams al-Din and around it are about forty domes and those who inhabit it are the people of music and their place is called Tarab Abad, and they have a market there, one of the greatest markets, and it was told that the female singers and performers living there perform the serials and dramatic comedy performances, their number is many, and also male singers and actors" ⁵ (fig 6,7).

Indeed, archaeological evidence supports the existence of many domes' structures, whether in Daulat Abad in the Maharashtra region or in Delhi city. Despite the lack of evidence linking these buildings to entertainment theaters, the absence of any foundation inscriptions or any tombs suggests that they are related to what Ibn Battuta described. (Fig 8,9).



Fig.8: Three domed building "Its function is unknown", Hauz Khas, Indian National Trust for art and cultural heritage (INTACH).

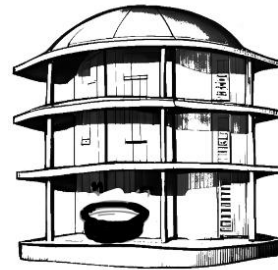


Fig.9: An imagining of the shape of the wooden domes mentioned by Ibn Battuta, using artificial intelligence and adapted by the researcher

Ibn Battuta's account is substantiated by numerous references in historical sources, which document the construction of buildings or the allocation of parts of existing structures specifically for entertainment purposes. These venues included Baolis, Havelis, and certain private residences referred to as salons or entertainment houses. For instance, the "Iskandar Nama" mentions the allocation of halls within Baolis for entertainment performances, such as the Nizami Baoli in Hyderabad. Furthermore, historical records indicate that tamasha performances were also held in Baolis in the Orissa region, specifically in the village of Sangat in Bhadra district, known as chaiti tamasha. Additionally, it is noted that during the Mughal era, numerous tamasha performances took place in Baolis situated in Januangi, Janupur, Sahapur, Garadpur, and Kuansa. It is evident that Baolis, along with fields and streets, served as natural platforms for tamasha performances, given their accessibility to the public and the social strata they aimed to engage (Nanda, S., 2021, 39).

In addition to using public facilities such as the Paoli and squares as platforms for entertainment shows, historical sources have conveyed another architectural phenomenon distinguished by civil architecture during the Islamic era, which is the construction of private houses for entertainment, where theatrical and dramatic shows were part of them. In the year 1498, Asif Khan built a private house for entertainment and theatrical shows, and its descriptions and descriptions of the concerts and dramatic shows presented in it were mentioned. Glynn noted that Husn Banu sent a servant to invite him to a dramatic performance at her house, and he promised her that he would attend the next day, she also mentioned about Husn Banu that she built a house for entertainment for travelers (Forbes, 1860, 43; Glynn, 2014, 102-111).

It seems that this was a kind of service provided to attract these travelers to benefit from them financially, and it seems that this architectural phenomenon moved to India during the Ghaznavid era where Farishta was conveyed that the son of Sultan Mahmud Ghaznavid built an entertainment house with a large garden in the city of Ghazni. And, it is found in central Asia, as al Nashakhi mentioned the same house concept which identified by "Ishrat Khana",

he mentioned several Ishrat Khana in Samarkand (al-Narshakhi, 1954, 47.; Farishta, 1966, vol.1, 71).

It is worth mentioning that if ritual theatrical performances were likely associated with religious occasions, entertainment shows varied in timing as they were not only linked to holidays and public occasions, but also cities of entertainment and buildings designated for that purpose offered these shows throughout the time, where there were weekly shows especially on Thursdays, and others at specific times during the day such as between Asr and Maghrib prayers, and others continued throughout the day and the week.

Amidst this great interest from Muslim rulers and subjects in entertainment platforms, it was natural for the content presented on these platforms to also receive great attention. Muslims were interested in all kinds of entertainment dramas, from stories and narratives to be performed and told, or explicit physical dramas represented by classical dancers based on a dramatic content narrated with body gestures accompanying the music, such as the Kathak dance that flourished during the reign of Emperor Akbar. In addition to shadow puppet plays, which took a new turn during the Sultanate era, after being limited before to Hindu mythologies taken from the Mahabharata and Ramayana, it entered social subjects from romantic stories, heroic epics, and fictional tales, and this appeared in the late Sultanate era. Some of the most famous and well-known stories circulated at that time were the adventures of Prince Hamza, as well as comedic performances where men would play the roles of women and wear their clothes to amuse the audience. There were also poetry performances performed by a professional actor familiar with appropriate body gestures to explain the poem to the audience and turn it into a play with one character, in addition to magic shows, and circus-like performances in our present era (Abd-Er- Razzak, 1918, Vol.1, 221).

Amir Khusraw described to us one of the entertainment shows with dramatic touches during the reign of Sultan Alauddin Khalji and the extent of the artists' mastery of it, where it was a musical, singing, and dancing show, the performers of which were the famous musician Muhammad Shah and the two singing dancers Nasrat Khatoon and Fattooh. Muhammad Shah played the great performance according to Amir Khusraw (Khusraw, 1876, Vol. 5, 151).

Muslim rulers during the Sultanate and Mughal periods paid special attention to artists of all kinds, including poets, musicians, singers, dancers, and actors. They had specific days to visit the Sultan or Emperor (Omari, 2010, Vol. 3, 56-57; Abu al-Fadl, 1907, Vol. 1, 644), and during the Mughal era, they were called 'Ahl al-Murad' (Abu al-Fadl, 1907, Vol. 1, 644).

In conclusion, the architectural influence of the Sultanate period on the theater can be observed through the design of the grand reception halls inside palaces and fortresses, characterized by numerous large columns intricately carved and varying in nature between fixed and portable. These halls served as the basis for the architectural style that these platforms exhibited during the Mughal era.

The Mughal era witnessed the emergence of more elaborate theatrical platforms. This was particularly evident during the reign of Emperor Akbar, who was known for his patronage of the arts. He constructed the "Ibadat Khana" (House of Worship) at Fatehpur Sikri. Although its primary purpose was to serve as a venue for religious discourse, it also appears to have functioned as a platform for cultural performances. While there is no direct evidence to support this notion, the design of the Ibadat Khana, featuring a central square platform as depicted in illustrations, suggests this possibility.

The Mughal emperors, especially Emperor Jahangir and Emperor Shah Jahan, continued to patronize the arts extensively, leading to the construction of audience halls where theatrical performances were held. One such example is the reception hall of the Agra Fort, which hosted gatherings and court performances of music, dance, and poetry. The architectural attention to detail in these halls, with their vast spaces, luxurious design, and intricate decorations, is a

testament to the emperors' interest in the functions performed by these halls, especially theatrical presentations.

The evolution of these platforms as entertainment theaters culminated in their modern form during the 18th century with the Wajid Ali Shah theater in Lucknow, representing a magnificent testament to the cultural heritage of Indian theater over the centuries and its development and influence during the Islamic period. Wajid Ali Shah's theater embodied this heritage through a fabric that combines Hindu and Islamic culture. Its performances were a blend of drama, dance, and singing, and it ensured the performance of plays inspired by Indian literature and culture. Architecturally, it was influenced by a harmonious blend of Persian and Indian architectural elements, in addition to local Awadh influences (the Lucknow omnibus, 1975, 146).

Thus, the review of the above details confirms the refutation of the researchers' opinion - as we previously mentioned - that modern theater in India is nothing but a European influence. It also refutes their adoption of Wajid Ali Shah's theater as an example of European theater in India, as it has been proven that his theater is nothing but a product of Indian theatrical culture throughout the ages and the influences it underwent during the Islamic period, both in terms of dramatic content and architectural design.

- Influences between the local and sultanate and Mughal theatre writing.

The study of Indian local theatre and the theatre along the sultanate and Mughal periods in isolation from the local Indian society is a matter that requires reconsideration, as drama reflects society even if it is associated with the court. The period under study witnessed the emergence of influential characteristics between both Indian local theatre and the theatre in the sultanate and Mughal periods.

Historical sources provide ample evidence of Islamic influence on Indian theatre during the Sultanate and Mughal periods, especially in the fifteenth century AD, where not only Islamic figures appeared in the context of Indian dramatic works, but also the Persian language was used alongside local Indian languages in Hindu dramatic works.

This is evident in a play known as "Sheikh Chaitanya," which was associated with a local Hindu religious phenomenon known as "Vaishnavism," focusing on dramatic portrayals from the life of Lord Krishna in works known as "Rasleela, Rasdhari, and Ankiyanat." These were presented at the Lord Shiva temple on the occasion known as Maha Bishuv Sankranti. Notably, the Islamic presence is evident in this dramatic work, as the main character, named Mirza Sahib, is Muslim, and the characters in this drama speak both the local Indian and Persian languages (Nanda, S., 2021, 40). Similarly, Islamic characters appeared prominently in the 'Bhavai' plays in Gujarat, which were characterized by their social nature, as will be discussed later (Varadpanda, M., 1936, vol. 2, 173-176). As mentioned in "Bhavishya Purana" which is one of the Hindu epic literary texts, both Babur and Akbar are referenced. Babur is depicted as the cruel Muslim king, while Akbar is referred to as the "miracle child" who did not follow violent methods against Indians like his ancestors. This represents a realistic portrayal of how Hindus viewed Muslim rulers and their roles in Indian society (Mishra, 1979, 89).

Influences from the sultanate and Mughal period also extended to one of the most important types of Indian local theater known as Puppet theater. In the North Indian school of puppetry, Islamic influence is evident in the use of costumes and jewelry with a Mughal flair, as well as in the features of the puppets themselves, characterized by triangular faces, long beards, slim bodies, and almond-shaped eyes, all influenced by the Islamic school, unlike what was present in the North Indian school or the South Indian school before that (Richmond, 1973, 318-334).

In fact, not only was Indian theatre influenced by the Islamic presence, but theatre in the sultanate and Mughal periods was also influenced by the surrounding Indian society in general and local theatre in particular. This was evident in the creation of a new type of dramatic works

in a local Indian context, known as miracle and hero dramas, which were a fundamental feature in local theatre to glorify the heroism of Hindu deities. These were used by the playwrights at the courts of the Sultans and the Mughals, but with a different dramatic focus on Muslim warriors and heroes, as well as the miracles of Sufi saints. Historians referred to these as "battle epics" with themes revolving around revenge, reclaiming lost land, or restoring rights. Notably, these were not only dramatic works written during the Sultanate period but also authored within the Islamic court and under the patronage of the rulers themselves (Orsini, 2015, 354).

Haji Dabir mentioned a theatrical performance in the sixteenth century AD about Mulla Latif Khan Dawar the warrior saint or Pir, which was performed at his shrine in Ahmedabad city. He provided a complete narrative about this story and the exploits of Mulla Latif Khan against the Rajput in the northern Gujarat region (Asafi, 1974, 43, 93, 155). This genre of drama significantly evolved in the seventeenth and eighteenth centuries, especially with the beginning of using the Urdu language in dramatic works. However, they still included epic dramas, and the heroic deeds of Tipu Sultan served as a source of inspiration for many playwrights of that time, including a famous dramatic work recorded by Abdul Ghaffar Naskh in his book "Qatil" which was attended by Tipu Sultan himself in Mysore (Pasha, 2016, 187-188).

Just as Indian theatre was influenced by the merging of Muslim characters to its content, theatre during the sultanate and Mughal rule featured by many influences from the local Indian theatre and imbued it with Islamic characteristics, as happened in the court of Sultan Ibrahim Sharqi in Jaunpur. It is mentioned in the book "The Constitution of Poets" that Sultan Ibrahim Sharqi asked a poet to translate a Sanskrit dramatic work and reinterpret it as a Sufi romantic story, resulting in a work known as "Madhumalati," attributed to the sixteenth century AD. Upon reviewing the events of Madhumalati (Cort, J. E, 2015, 75, 91.; Orsini, F., 2015, 329), significant similarities emerge between it and the Ramayana "the famous Sanskrit book" (Valmiki, 1953, 128-132).

Muslims were able to introduce romantic themes to Bengali literature in general, and theater in particular, during the 9th and 10th centuries AH/15th and 16th centuries AD. This was clear in "Padmavati," which gained widespread fame and was translated into Bengali so that Bengalis could understand it. In fact, it was not only translated but also infused with a Bengali flavor, which increased its acceptance among the Bengali audience at that time (Mukhopadhyay, R., 2021, Vol. 4, 2, 3, 5).

Another historical prove that contributed to increasing the interaction and influence between Indian local theatre and sultanate and Mughal theatre was the use of drama by local rulers to raise awareness against Muslim rulers and the use of drama by Muslim rulers for political purposes in an attempt to gain the loyalty of the majority of society's sects, not only the local Indian sects but also the dissenting Islamic sects in religion. Thus, it can be considered a type of political theatre.

In Gujarat, Mahmud Begada and his son Muzaffar managed to gain the support of key religious figures in the region using theatre tools to spread their ideas, including Sheikh Ahmad Khattu, the Bukhari family in Ahmedabad, and the Ismaili Pir Shah Imam (Orsini, F. and Sheikh, S., 2014, 42.; Bayley E.C, 1886, 23, 24.).

Additionally, the transformation of Mulla Latif Khan's battles against the Rajput into a dramatic work within his shrine, as previously mentioned, underscores the significant role of religious figures in using the same dramatic tools (Chandra, 1993, 98). This is evident considering the existence of Vaishnava shrines in Braj, and Bhakti movements" refers to theatrical performances that used theater to protest Brahmin behavior and the Hindu caste system., preach, narrate spiritual stories (possibly referring to Sufi listening sessions), Sufi shrines, and festivals. As a result, large religious gatherings became a source of military and ideological support for rulers (Orsini, F. and Sheikh, S., 2014, 41).

Furthermore, the common people participated satirically in protests Mughal politics and administration in Odisha through the play "Tamasha Mughal" where Tamasha is a popular theater that combines mime, music, and dance, with themes ranging from folk tales to religious and moral stories, appearing in Indian society among the lowest social classes. However, it is worth noting that this play was only performed after the Mughals lost control of the region to the Rajput in the early 18th century. Naturally, the presentation of this work, with its political background, was done with the approval and consent of the new rulers the Rajput who saw it as a defensive propaganda tool against the Mughals (Nanda, S., 2021, 39).

In conclusion, the societal composition during Islamic rule in India contributed to opening new channels for influencing and developing dramatic works to serve various purposes. Moreover, Islamic historical sources related to India abound with terms related to theater and its arts in general, such as (actor, performer, clown, dancer, singer, musician... etc.) (Khusraw, 1876, Vol. 4, 67 - Ibn Battuta, 1976, Vol. 4, 25.; Al-Omari, 2010, Vol. 3, 55.; Barni, 1862, 99; Jamali, 2017, 141.; Farishta, 1966, Vol. 1, 268. 412). Additionally, Abu al-Fazl, the minister of Akbar and the author of his biography (1556-1605), stated that the emperor's court was replete with musicians and actors from Iran, Central Asia, as well as Indians themselves who belonged to different regions such as Agra, Gwalior, Malwa, and Multan (Abul Fazl, 1907, vol.1, 58, 427, 644), This provided fertile ground for interaction and influence not only with local Indian theatre but also with contemporary examples in other Islamic cultural centers.

- Conclusion

The Islamic era in India witnessed a vibrant fusion of cultural traditions, with theater emerging as a dynamic expression of this synthesis. Contrary to assumptions of decline, Sanskrit theater flourished under Islamic patronage, blending Hindu themes with Islamic motifs and vernacular languages. This cultural exchange led to the evolution of new dramatic forms that reflected the diversity of medieval Indian society.

Architecturally, theaters during this period underwent significant innovation, with Sufi shrines and royal courts serving as prominent venues for theatrical performances. These spaces not only showcased artistic expression but also reflected the opulence and sophistication of the era. The integration of theatrical performances into religious and courtly settings enriched the urban fabric of medieval India.

Islamic religious theater played a pivotal role in shaping cultural identity, blending African, Persian, and local Indian influences. From solemn Karbala dramas to exuberant Sufi rituals, theater became a means of spiritual expression and cultural dissemination. The diverse array of performances reflected the religious and societal dynamics of the time.

the exploration of entertainment theater during the Islamic era in India reveals a rich tapestry of cultural exchange and architectural innovation. The historical and archaeological evidence underscores the diverse platforms for theatrical performances, ranging from grand audience halls within the courts to public spaces like markets and squares. These venues served as stages for a variety of performances, from religious rituals to dramatic narratives, reflecting the multicultural fabric of medieval Indian society.

Furthermore, the enduring legacy of Islamic-era theater in India challenges misconceptions about the origins of modern Indian theater. Contrary to the notion of European influence, theaters like Wajid Ali Shah's are rooted in centuries-old Indian theatrical traditions shaped by Islamic patronage and cultural exchange. By highlighting the intertwined nature of dramatic content and architectural design, the discussion underscores the intrinsic connection between theater and the broader cultural heritage of India during the Islamic period.

Notes:

¹ There are several narratives about the reasons and circumstances behind the emergence of this type of theatre. One such story involves a Brahmin known as Asait Thakar, who was expelled from his caste

and became an outcast for violating Hindu caste rules by eating with a girl from the untouchable caste to save her from being captured by a Muslim. According to one account, he was a follower of Alauddin Khilji's minister. As a result, the exiled Brahmin had to find a source of livelihood and used his talent to write plays that addressed social issues in a comedic and dramatic manner, which later became known as Bhavai theatre. Varadpanda, M., 1936, vol. 2, 173-176

² the African influence originating from the saint's homeland—on the way this drama is performed, linking it to African Zar ceremonies prevalent in Sudan and Ethiopia. This connection is drawn from scenes limited to women only, excluding men, and the intense state of embodiment exhibited by the women, particularly by the one portraying the saint. She embodies the saint to such an extent that she converses with the audience in the voice and persona of Mai Misra, answering their questions as well. Additionally, some researchers have noted a significant influence of African musical culture in the pieces played during the performance, which resemble African music in form and substance, referred to as "Damlor Juma." Furthermore, one of the musical instruments used in the performance, which is foreign to Indian culture, belongs to African culture. Basu, H., 2009, p.20.; Jazmin Malani Graves, Mai Misra's Khicari: Remembrance and Ritual Re-presentation in the Sidi (African Indian) Sufi Tradition of Western India, Special Issue: Selected Papers from the Graduate Conference on South Asian Religions, vol.9, 2018, pp.1-13 p.76.

³ Shiite influence became evident during the Mughal era, both through the close ties with the Safavid state in Iran and the Safavids' assistance to the Mughal emperors since the establishment of the state, always supporting them against their enemies. This was particularly evident during the reigns of Babur, Humayun, and Akbar. Additionally, influential Shia figures emerged in the Mughal court, such as Bairam Khan and others, which became particularly clear during the reign of Emperor Akbar. Thabet, 2014, 118, 128.

⁴ Ibn Battuta mentioned "In the city of Daulatabad, there is a market for singers and actors called Tarab Abad, one of the most beautiful and largest markets. It has many shops, each with a door leading to the owner's house, and the house has another door besides that. The shop is decorated with furnishings, and in the middle of it, there is a large cradle where the singer sits adorned with various ornaments, while her servants move her cradle. In the middle of the market, there is a great dome, furnished and decorated, where the actors sit after the afternoon prayer every Thursday. Some of the Hindu kings, when passing by this market, would descend under its dome, and the female singers would perform in front of them. Some of the Muslim sultans also did the same". Ibn Battuta, 1976, Vol. 4, 20.

⁵ Ibn Battuta mentioned also "Between Delhi and the royal residence, there is the Private Pool, which is larger than the Sultan Shams al-Din's Pool, and around it is about forty domes. The people of music live around it, and their place is called Tarab Abad. They have a market there, one of the largest markets. I was informed that the female singers and performers living there pray the Taraweeh prayers in the mosque during Ramadan, led by imams, and they are many in number, as are the male singers and actors. I witnessed the male musicians performing at the wedding of Prince Saif al-Din ibn Mahni." Ibn Battuta: 1976, Vol. 3, p. 113.

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التطور المعماري والثقافي للمسرح الهندي خلال عصر السلاطين والعصر المغولي

الملخص

نظرًا لعدم بقاء أمثلة معمارية قائمة تدلل على وجود المسرح بوصفه نوعًا معماريًا مستقلًا في الهند خلال فترتي السلطنة والمغول، فقد تجاهل الباحثون إلى حدٍ بعيد هذا الجانب من التاريخ الثقافي الإسلامي في الهند. تهتم الدراسة بالتدقيق في العلاقة الدقيقة بين الحكام المسلمين والمسرح الهندي خلال هذين العصرين. فعلى عكس الافتراضات السائدة، استمر المسرح السنسكريتي في الازدهار برعاية المسلمين، وأصبح جزءًا من العروض الرسمية في البلاط. وقد أفضى التبادل الثقافي بين التقاليد الهندوسية والإسلامية إلى نشوء شكل مسرحي فريد، يتجلى في الأدب الدرامي، وفن العرائس، والعروض ذات الطابع الديني. وقد أدت العديد من الأبنية المعمارية سواء كانت أبنية مخصصة لذلك، أو وحدة معمارية ألحقت بالمنشآت متعددة الوظائف، دورًا فاعلاً كمراحل حيوية لهذا التفاعل الثقافي، وأسهمت في إعادة تشكيل تطور المسرح الهندي.

وتستكشف الدراسة هذا المسار من خلال تحليل الدور الجوهري الذي أدته الأضرحة الصوفية، والحسينيات الشيعية، والمسارح الترفيهية بوصفها منصات مسرحية خلال فترتي السلطنة والمغول. فضلًا عن التدقيق في الكيفية التي مثلت بها هذه الأبنية المعمارية الدينية والمواقع العامة كساحات نابضة بالعروض الدرامية، بما يكشف عن تعددية السرديات التي جرى تمثيلها داخل هذه الأبنية الخاصة والعامة. وتقدم الدراسة تحليلًا مفصلاً لتطور هذه المنصات، من قاعات البلاط الفاخرة مثل قاعة الاستقبال إلى مراكز الترفيه النشطة مثل "طرب آباد"، والقباب، وساحات مخصصة لذلك ملحقة بالأبنية العامة.

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بيانات المقال

تاريخ المقال

تم الاستلام في ١٠ اغسطس ٢٠٢٤
تم استلام النسخة المنقحة في ٧ ديسمبر ٢٠٢٤
تم قبول البحث في ٢٨ فبراير ٢٠٢٥
متاح على الإنترنت في ١٧ يونيو ٢٠٢٥

الكلمات الدالة

المسرح – عصر السلطنة – العصر
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