CONCLUSION
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I have been working on this subject for the past four years to gather material on traditional Tamasha theatre and modern Vag Natya. During this process, I visited the places of Tamasha Phads and had the privilege of meeting some of the Tamasha organisers, Tamasha shahis and Kalavanths. As Tamasha is a folk form, my interest towards this subject has increased day by day.

To a performer, while researching, a folk form attracts him more than a classical form because folk forms are very near to reality.

Maharashtra is very popular for folk arts. It is the motherland of folk art forms. The Maharashtra folk art forms that I read and witnessed and the most I liked were Iondhal, Vaghya Murali che Jagaran, Sawal-Jawab, Lavni, Dhandar, etc. Tamasha form is also a very important one. In Tamasha, all the above mentioned folk art forms are mixed. Tamasha people have adopted all the above folk forms in their Tamasha and formed Modern Vag Natya.

Before the beginning of the performance, the prayer of Jan is being performed. After that, Goulans (Gopikas, milkmaids) going to Mathura with milk pots, Krishna interrupting them in the midway and the milkmaids going to Mathura with the help of Mausi and the songs sung on these occasions are called Goulan songs.

After Goulan, Lavni songs and dance is performed. After Lavni, Rangbaji, then farcical sequences intervening before the vag, which forms the main narrative of the Tamasha. The Vag usually deals with legendary and historical themes. The Tamasha ends with Mujra. All these items have been researched carefully and taken into my thesis.

Moreover, during my research field work, Tamasha literature, audio cassettes, lavni songs, different Tamasha company posters, addresses of different Tamasha phad companies and that of kalavanths have been collected and included in my thesis.

On going through the lifestyles of Tamasha kalavanths, it was observed by me that they are economically very poor and very backward. With the scientific advancement of the world, day by day and the effect of mass media on the public and the attraction of all the people towards
mass media and there arises a question mark on the future of Tamasha or on any other folk art form.

During the twentieth century, mass media has advanced. During this decade, in almost all the villages, people are viewing Televisions. By sitting in between four walls of the house, the viewers are watching various types of entertainment programmes on Television through different channels.

At one time, for watching movies, people used to go to theatres, stand in queues and by spending money and energy they used to see the movies. But the situation has changed now. People are viewing movies by playing cassettes on VCRs and almost all the channels are showing movies everyday on Television. The wish of the common man is fulfilled by these Televisions. The entertainment is reaching the people free of cost and people began thinking of staying most of their time at home watching television instead of going outside to get entertainment by spending valuable money.

Tamasha folk form is very ancient traditional folk form. Because of poor attendance for the performances, and to attract the attention of audience, traditional Tamasha has been converted into modern Vag Natya, by the organisers. To attract public, gan, goulan, lavni and farce are introduced in the Tamsha and have diluted the Tamasha form. Moreover, with the introduction of Vag Natya, the importance of traditional Tamasha has come down.

In this era of scientific revolution, the attraction towards Tamasha by the audience has drastically reduced, because of crude artificial make up, with vulgar and double meaning dialogues, with cinematic style of Vag Natya production.

Another reason for the downtrend in the audience towards Vag Natya is that in Lok Natya Tamasha (Vag Natya), the element of tradition has been reduced by the organisers and they have diluted the form.

The Vag Natya kalavanths and the organisers are economically backward. They have been trying their best to attract public but due to paucity of finances were unable to erect rich settings, use rich costumes, engage well trained kalavanths in their performances. Whatever be the reason, the popularity of audience towards Tamasha has decreased. Development of interest...
in the public towards Tamasha is not in the hands of Tamasha phads, because of their poverty. However, if different organisations came forward, and if they take necessary steps to save this oldest traditional form of Maharashtra, then only this form will survive in these modern days.

This is the wish of all the lovers of Tamasha theatre.

Tamasha kalavanths should be given advance training and if they were provided with job guarantee and after their retirement, if they are paid pension, etc. then the kalavanths would be able to try their best for the development of this Tamasha and then the form may prosper. To increase the popularity of Tamasha, first the status of the kalavanths should be increased. The performance qualities should be increased by using latest technical developments in the Vag Natya and this is possible only if they are supported financially by various organisations and by art lovers.

There is another way also to attract the public towards this form. The subjects on the developmental programmes in the society, the subjects which should enlighten the public should be taken and Vag Natyas be performed. Topics related to the prosperity of the country, national integration and such other social related matters can also form the Vag Natya subjects. The important events of Indian history, without changing its originality, should be dramatised and performed.

If all the above steps are taken, then the form Tamasha will prosper competing with modern mass media.

All the Tamasha companies in Maharashtra should be united and form into a Tamasha Cooperative Society. They should take the assistance of the experts in theatre and by taking their advice, should change their production styles. Otherwise, like Surabhi Theatre of Andhra Pradesh, this Tamasha theatre also will have to face the downfall and the kalavanths have to face difficulties for poverty.

Because of non-popularity and because of poverty, the Tamasha artists who prospered with high values at one time have stopped their activities and these artists have settled in other different professions.
There is need of finding the reasons of Tamasha theatre facing downfall by the companies with a serious view. Not only treated commercially and by treating it as a regional folk form, the form should be recognised as an ancient traditional folk form of India and efforts should be taken to save this form for future generations. All the countrymen should take this responsibility.

The Tamasha theatre which was banned four decades ago has been reborn and has come into existence with the efforts of the Tamasha Sudhar Samiti for benefiting the society through Tamasha theatre form. The then Home Minister of Maharashtra, Sri Morajee Desai, in 1952 gave the green signal for these Tamasha performances with good values. The founders of Tamasha Sudhar Samiti framed some guidelines which the Tamasha organisers have to follow, for the bright future of Tamasha theatre.

If all work hard to bring the fame of traditional Tamasha to the Modern Tamasha through vigorous efforts, it can be said that this form of Tamasha will live long and can occupy a place in history in golden letters.