TABLE 13
SOCIAL INTERACTIONS

<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Nature &amp; social relations</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>With limited people</td>
<td>17</td>
<td>34.00</td>
</tr>
<tr>
<td>2.</td>
<td>With people belonging to specific caste</td>
<td>21</td>
<td>42.00</td>
</tr>
<tr>
<td>3.</td>
<td>With all villagers</td>
<td>07</td>
<td>14.00</td>
</tr>
<tr>
<td>4.</td>
<td>Normal relations</td>
<td>05</td>
<td>10.00</td>
</tr>
<tr>
<td></td>
<td><strong>TOTAL</strong></td>
<td><strong>50</strong></td>
<td><strong>100.00</strong></td>
</tr>
</tbody>
</table>

One's interactions indicates his place or positions in the society. It he or she is able to interact with maximum no. of people it means he is capable to make adjustments. As far as social interactions are concerned, generally certain thing such as one's social, economical, cultural and educational status is considered.

People interact with their counterparts by taking into account their limitations.

In an attempt to seek details about the interactions of these Tamasha artists, a simple questions was asked to the respondents, that what type of relationship these artists do have with the
villagers/ neighbours and people of the town where they resides? Out of 50, 17 respondents told that their social intercations are limited to a specific castes when asked to elaborate which are these specific castes, they enlisted the all backward castes. Seven respondents reported that these artists interact with all villagers and five stated that the Tamasha artists have got normal relationship with all people.

Again here it is reflected that the attitude of general public towards these artists is either prejudice one.

CHAPTER VI

SUMMARY OF MAJORITY FINDINGS, CONCLUSIONS & SUGGESTIONS.

The present chapter deals with description, analysis & co-relation between the socio-economic & Psychological conditions of Tamasha & Sangit bari artists & public attitude. The main aim of present study was to highlight the socio-economic & psychological conditions of Tamasha & Sangit bari artists, to understand the consequences of the same on their lives. Thus this dissertation reports an assessment of the problems of Tamasha & Sangit bari artists. The total No. of Tamasha threatres in Maharashtra is around one dozen. In one theatre there
are approximately 100 artists. Most of the Tamasha Theatres are owned by an individual artist or by a family of artists and other artists work as paid workers. They are paid monthly wages. Where as Sangit bari consist at the most 15-20 artists.

It is said that approximately there are more than 300 such Sangit bari groups in Maharashtra. The total No. of respondents selected from these Tamasha & Sangit bari artists were 250 out of these 250 respondents 100 were selected from Tamasha theatres & 150 from Sangit bari groups belonging to different parts of the state such as Sangli, Satara, Kolhapur, Pune, Newasa, Parbhani, Beed, Majalgaon etc. Unfortunately there is no accurate data available regarding the exact No. of these Tamasha Theatre & Sangit bari groups.

The investigator had formulated certain hypothesis before approaching to these artists which covered the socio-economic conditions & Psychological constraints experienced by them. At the same time an equally important aspect of the problem under study is public attitude. The investigator was with certain hypothesis about this vital aspect also.

The present study mainly aimed at exploring the socio-economic & psychological conditions of these
artists and public attitude towards them, their children & its consequences on their lives.

Thus the investigator with above stated aims & hypothesis collected necessary information by way of interviews in order to test the hypothesis. Two separate schedules were prepared one for the Tamasha & Sangit bari artists and another for the public. Thus both Tamasha Theatre and Sangit bari artists were covered. Indirectly the study focused on the female artists of both Tamasha & Sangit bari because of that among the total No. of artists their percentage is quite high. Because again the investigator strongly believed that female artists are the worst victims.

The data mainly covers personal data, family data, socio-economic conditions, Psychological constraints experienced by them & public attitude & role of Tamasha as a media of public education & one of the means of entertainment.

Thus the data was interpreted in the light of above objectives & hypothesis in order to draw certain findings & conclusions. Below given are the findings & conclusions.
AGE :-

From the available data it has been found that majority respondents belonged to the age group of 15-20 yrs & 26-35 yrs of age. Most of the artists of this age group were female artists. Hence investigator came to the conclusion that the female artists are generally trapped at an early teen age. It was also reported by them that as a dancer they can work for a very short period. The female artists who were above 40 were found acting as a owner of the Bari. Out of 250 respondents interviewed 100 i.e. 40.00 percent were between the age 15-25 years, 80 between 26-35 yrs & 50 were between the age group 36-45 & only 20 respondents were found in the age group of 46-55 yrs.

CASTE GROUPS WHICH DOMINATED THIS FIELD:

It is believed by most of the authors of Tamasha that this field of folk art has been dominated by a particular caste group for quite a longer period.

The data confirms the above conviction of the eminates authors of Tamasha & Sangit bari.

As it reveals that out of 250 respondents more that 50 percent respondents belonged to different Backward caste groups. The results are not surprising as it is obvious that those caste groups who never
owned either movable or non-movable assets were forced to resort to this art & in the course of time it was continued by them as a source of livelihood. This has been also confirmed by most of the artists at the time of interview.

**EDUCATIONAL STATUS**

Education plays a pivotal role in bringing about certain changes in the life of an individual. Education is a moulding process as it moulds & shapes the attitudes of an individual towards himself & his environments. One's attitude towards oneself & others as well as towards his milieu decides his life style, his status & future.

The data pertaining to educational status of the respondents reveals that 50 percent respondents were totally illiterate, 36 percent could receive education upto only primary level, 08 percent of them could finish their education upto matriculate level, 10 respondents hardly reached upto higher secondary level & only 02 percent were found graduated. This clearly highlights the co-relationship between higher percentage of the Tamasha & Sangit bari artists from the communities those are socially economically & educational backward compared to other communities.
SEX:—

The information regarding sex ratio is not unexpected. Out of 250 respondents 68.00 were female & 32.00 percent male. Because female artist who is generally known as "Nachi" in rural usage. "Nachi" means one who performs dance. This is because of the nature of this folk art. Female artists is the main attraction in this folk art.

MARITAL STATUS:—

The formulated hypothesis in regards to this aspect proved correct to a larger extent. Out of 170 female and 80 male respondents only 95 female & 65 male respondents were married. This clearly shows that the percentage of unmarried artists is very high among female than male artists. The investigator was surprised to note that there was not even a single widow or widower respondents neither from male nor female artists. This aroused curiosity in the investigator and when he could succeed in extracting the spontaneous flow of inner feelings of the respondents by way of emotional appeals, he came to know that marital bonds amongst these artists are very weak. It is observed that this has made marital relations among them some instable what and not
enduring. Those were married, it was either invalid or void marriage. Incase of most of the male artists it was either second or third marriage.
FAMILY PATTERN

As far as information related to the family life of these artists is concerned it was found that majority i.e. out of 250 respondents 230 belonged to nuclear family and only 20 were members of the joint family pattern. This may be due to the non-approval on the part of the society for selecting Tamasha & Sangit bari as a carrier or the general outlook of society towards this profession, most of the artists find themselves totally detached from their parents and relatives.

FAMILY SIZE:

Family size & socio-economic conditions are co-related. Total No. of family members in case of 130 respondents was 1-4 secondly the total No. of family members in case 115 respondents was 5-8 members. And 5 respondents were having 9-12 members i.e. dependents in their family. Such large size of family, in the present context reflected its adverse consequences on the socio-economic conditions of these folk artists.

AGE AT THE TIME OF JOINING TAMASHA OR SANGIT BARI

It was one of the hypothesis that majority of the female artist of tamasha and Sangit Bari join it at a
very early age and could continue with it for considerably very short period. To test the same an inquiry was made pertaining to it which reveals that the hypothesis has been proved true to maximum extent.

Majority of the respondents i.e. 48.00 percent joined Tamasha & Sangit Bari at the age between 11 to 15yrs. 24.00 percent joined it between the age group 5-10, 40 respondents joined it before they attained the puberty & only 5 respondents joined Tamasha and after they crossed 30yrs of their age.

There were only five respondents who entered this field at a very late stage compared to the other majority respondents. From this we can conclude that (Tamasha artists) those who join it they join at a very early stage of their life. For this state of affairs many reasons are attributed amongst them the most predominant is physical tenderness especially in case of female artists. Physical beauty, charm, etc. are the fascinating forces which is given top priority even by the artists themselves. In short majority artists joined it in their teenage.

It was found that 50 percent respondents joined Tamasha/Sangit Bari entirely out of interest, love or fascination for it, as a traditional occupation etc.
Near about 50 percent of them were forced to join it by the circumstances.

It has been found that as far as their opinion about this art is concerned they are divided. But majority respondents regarded it as an important form of folk art. Out of 250 only 70 respondents were found unhappy on their being tamasha artists. This helps us to conclude that they are definitely facing certain problem situations in general.

It is not surprising if the common man fails to differentiate between tamasha and sangit bari. But it is definitely astonishing to know that nearly 50 percent Tamasha/sangit bari artist who have been worshiping this folk art can not differentiate. It has been found that in case of majority of the respondents it is not a traditional occupation, most of them achieved the expertise in this art outside the family.

While responding to the important variable i.e. How they perceive this art majority respondents appreciated it as an important folk art but at the same time added that it lacks dignity & social status.

The investigator came to the conclusion that inspite of all adverse circumstances & bleak futher,
these artists do not treat Tamasha/sangit-Bari as just a source of livelihood. 58% Respondents stick to the above opinion while 42 per cent disagree with them.

This folk art is mainly popular in rural area. out of 250 respondents majority i.e. (190 respondants) uphold this truth, regarding the most important variable i.e., castes related to Tamasha & sangitbari it has been found that majority respondents belonged to various backward caste groups such as SC,ST,OBC. Also it is found that the percentage of "Kolhati" caste which is not in fact a caste name, but it is a group of people professing this art as their traditional profession consist quite high percentage.

Responding to the another variable majority i.e. 70% respondents opined that Tamasha is slowly vanishing. This helps to conclude that this folk art has been seriously affected by the modern means of entertainment. Tamasha is loosing its original form & is being presented as a "Orchestra". Majority respondents were of the opinion that basically the audienc of Tamasha is rural folk, as its very much popular in rural area.

Majority Respondents (73.6%) agreed that Tamasha is being converted into a new form popularly known as
"loknatyā". The findings regarding their social life do not reveal any novel or abnormal things.

Responding to the first variable majority of them (89.60) reported that they do participate in all kinds of social gatherings & festivals without any kind of isolation or restrictions. This means they do interact with other members of the society in a normal fashion.

The another important variable which throws sufficient light on the social aspect of their life reveals that as far as marital life of these artists is concerned they experience certain constraints. Out of 250, 133 accepted the above reality (i.e. 61.20%). It has been found that solemnization of marriage don't have any adverse consequences as for worship of this art by the Tamasha artists is concerned. This may be due to the high percentage of Tamasha artists for whom Tamasha is a traditional occupation. Out of 250 respondents only 56 reported that their marriage is legitimate (194 illegitimate). In very few cases it was found that the near relatives of these artists faced certain constraints in this regards. These artists accepted that neither their marital relations are legitimate nor socially accepted, and in most of
the cases due to this the female artists can not live a dignified life. It is also found that very few of them are careful about the education of their children.

The another important variable when examined, it was found that though their marital relations are not legitimate or socially sanctioned the responsibility of upbringing the children is sincerely shouldered by the husband in majority cases. But it is again surprising that though the male spouse is sincerer as for as his responsibilities are concerned, they are not able to stay, with the family of their husband, out of 170 female respondents 153 were staying independently, 11 with their own parents & only 6 respondents were accepted by the family of their husband as it is found that they are staying with their in-laws. This reveals the prevalence of rigidly age old social norms, & restrictions in the context of social behaviours followed by society.

The another important variable speaks about the same sanctions, when an attempt was made to know whether the children of such spouses stay with the family of the husband, it was reported by them that in case of 229 respondents the children living with the respondents, 21 were forced to shoulder this
responsibility to their parents. It is not surprising that the children are living with inlaws.

The investigator found that the offsprings of these artists face certain psychological problems such as humiliation, emotional disturbances, due to the behavioural approach of the all concerned towards them. Out of 250 respondents only 94 were found happy as their children received fair treatment by the society whereas 98 reported that their children experienced certain emotional disturbances 26 accepted that their children don’t have to face problems related to treatment often. In short it can be concluded that the children of these artists do not receive fair treatment by the society. The children do complain regarding the treatment given to them by friends, teachers & neighbours.

The most serious facts that have been accepted by these artists is that their children are the worst victims. Out of 250 respondents 198 reported that they are not able to pay attention towards the personality development of their children. The children are left on their own. As far as personality development of their children is concerned they are unable to play any vital role as parents.
ECONOMIC ASPECT OF THEIR LIFE

It has been found that nowadays Tamasha & sangitbari artists are facing serious economic crisis. It is also observed that they do not have patronage by the rich individuals or state. Out of an year they could hardly earn for only 4 months. This has got very serious consequences upon their lives. Sometimes this state of affairs forces them to resort to the practice of prostitution either overt or covert.

To make the things more worse, it has been found that majority of them were working on contract basis. It means more than half of their earnings goes to the owner of the Tamsha set or sangitbari. Also it has been observed that male & female are not equally paid for their work (role).

Most of them get fixed amount per month irrespective of their income.

PUBLIC ATTITUDE

Public attitude has been treated by the investigator as the most vital aspect of this study. It is an important variable of the study.

Under this head the general public attitude towards them has been studied & analysed. For this purpose by resorting to purposive sampling methods the
respondents had been selected, from almost all strata of the society so as to have adequate representation of the general attitude of masses.

It has been observed that as far as age is concerned majority respondents belonged to the age group of 31-40 yrs. who are fond of this folk art.

Another interesting findings of this study is that as there is majority of the backward caste people among the Tamasha & sangitbari artists, this folk art is also very much popular among the same caste group people. Out of 50 respondents it was found that 33 belonged to the backward caste groups. & their percentage comes to 66 per cent.

The another important findings were vast majority of illiterate & marginally literate spectators class of this folk art. This helps us to conclude that Tamasha is basically popular among the rural masses. It may be due to the established confirmation about this art that it is a vulgar, rustic, repulsive form, on the part of the masses.

As for as income wise distribution of the respondents is concerned it has been found that majority of the patrons of Tamasha do not have adequate income the highly paid class of the society has yet not
been fascinated by this folk art. This confirms the hypothesis that now-a-days Tamasha & its artists are facing economic difficulties. Majority of the Tamasha patrons were having very meagre income i.e. less than Rs.2000/- per month.

Most of the respondents in this part of study have expressed their Negative views about Tamasha. But it is very interesting to know that very few of them were found well acquainted with Tamasha/Sangit-bari i.e. its Origin, Nature, form, function its components & historical development out of 50 respondents only 06 have told that they attend Tamasha /Sangit-bari very often. 32 respondents sincerely admitted that they knew nothing about Tamasha, but they have given their opinion about it, and moreover they have expressed their negative views very strongly. out of 50 respondents 5 reported that they have not attended any programme of Tamasha/Sangit-bari in their life & have no intention at all to attend it in future.

This help us to conclude that the general public opinion is not always authentic one in most of the cases. While responding to the important variable i.e. role of Tamasha, most of the respondents have expressed their views.
Out of 50 respondents majority were of the opinion that it's a just means of entertainment. Whereas 19 supported the view that it enriches social life. At the same time 14 have upheld the view that it hampers the social development, 10 respondents were unable to express their opinion about its role. Hence it can be concluded that those who are not well acquainted with Tamasha & sangitbari do have their own views towards its role.

The female artists of Tamasha always indulge in promiscuous activities is the general opinion of the masses about these artists. Which was supported by 22 respondents out of 50 & 18 respondents were of the opinion that they do not have respect for moral & social values. Only 10 respondents were found considerate towards them as they have told that these artists are the victims of the circumstances.

In short majority of the respondents do not respect the dignity of these artists. Also it has been found that majority of the respondents do not want to have any kind of social contacts or relationship with these artists though they be their near & dear ones.

Out of 50 respondents 46 have told that they will never give consent if any member of their family
intends to select Tamasha or sangibari as a career. Only 04 have told that they shall not have any objection for the same. This clearly reflects the totally biased & prejudiced attitude of the public towards Tamasha & sangit bari.

As for as the perception of the general public regarding Tamasha is concerned, it has been found that majority of them perceive Tamasha as a means of entertainment, & do not agree with other important functions of Tamasha - such as - it's contribution in social education, social reforms etc. It has been found that the general attitude towards Tamasha is biased one. It has not been treated as an art, rather is's perceived as a form of entertainment of low status, irritating, repulsive one and an art of the people enjoying low status in the society.

The respondents while responding to a very interesting variable i.e. Whether they will allow a male member of their family to get marry with a suitable female Tamasha artists, out of 50 respondents 24 have told that they will never allow for such marriage & 19 have expressed their views in the words - "can not think of such marital relationship". This forces the investigation to conclude that yet it will
take hundred years for the people to change their views towards Tamasha & its artists.

It has been found that the relationship of these artists has been found somewhat restricted to the limited belonging to the backward cast groups.

SUGGESTIONS

The investigator would like to put forth some suggestions based on the analysis of the factual information collected by him from different sources.

1. Efforts should be made to make aware the general public about its false prejudices and beliefs about the folk art known as Tamasha/Sangitbari and its artists.

2. If someone gets married with a female tamasha artist he should be given benefits received by the inter-caste married spouses.

3. The offsprings of these artists should be given the facilities of scholarships and freesthips like other categories.

4. They should be provided with free health and transport facilities by the state.

5. Family pension to the renowned and aged artists of Tamasha and Sangit-Bari artists should be made effective one.
6. It should not be compulsory for them to obtain permission from the police for staging a Tamasha / Sangit-Bari programme and they should be given adequate police protection on such occasion.

7. The state Govt. should construct well-equipped theatres at districts levels which may be used by these tamasha theatres for stages their shows by paying minimal charges.

8. The Concerned ministry should encourage development of this art by arranging continuous state, interstate level organisation of cultural activities.

9. The state should make provision of awards, prizes etc., to encourage the artists.