TAMASHA, SANGITBARI - ITS ORIGIN AND DEVELOPMENT

TAMASHA - Folk art of Maharashtra and review of the literature tamasha is one of the main folk arts of maharashtra, it has got an age-old tradition and is having a close relevance for the present with the objectives of entertainment and education of the masses.

Meaning of term - Dictionary meaning of the term- Tamasha is a gay sight, pleasant sight¹ But it has been defined and interpreted in different ways by different authors.

According to the famous author Mr. Namdeo Vatakar, basically, "tamasha" is a Persian word and it was borrowed by urdu and marathi languages consequences and ultimately. It is widely used in Marathi language² The persian of urdu meaning of the term tamasha is - 'a pleasant, gay or astonishing sights.' But in Marathi language it has got particular meaning i.e. tamasha means- irritating, rustic, vulgar sight which is not pleasant

¹ 1. Marathiche Loknataya-Tamasha Kala & Literature "Namdeo Vatakar", Yashshree, Jawahar Nagar Kolhapur" Page 20,36
² 2. Encyclopedia of Marathi Edi. By Laxman Shastri Joshi, Maharashtra State
and **gay**. But the encyclopedia of Indian culture gives some what different meaning of the term - tamasha.

According to it tamasha is an Arabian term and it means a pleasant sight. According to the eminent authorities of this field this very kind of folk art was introduced in Maharashtra by the Mughals.

**ORIGIN** — In fact it is very difficult to state any thing about the origin of Tamasha, about its old form and development to the so called modern form - loknatya, as it has been remained to be an art of the backward community people who were not entitled to take education in those days and hence no written literature is available which will help us to throw light on its origin. But till there are certain clues which help to understand the phenomena of Origin of Tamasha.

According to R.C. Dhere 'we find the roots of tamasha in the oldest folk art known as 'gondhal'. Also we find that the contribution of the folk art known as 'waghya murli ' is of immense importance in giving proper shape to Tamasha as a folk art.


5. Marathi Lavani Page 27.
The well-known writer and thinker Mr. L.M. Jadhav explains in his book 'Marathi Rangbhumichi Jadanghadan' that in early period of British rule. We find some references regarding Tamasha Tradition and Tamasha in the encyclopedia of Marathi. According to it the word tamasha originally is not a marathi term but it's borrowed by Marathi language from urdu. It has been in vogue in Marathi language since 13-14th century especially when Mughals established their rule in southern India.  

In one of the holy songs of saint Eknath there is one stanza which reads as 'Bade Bade Tamasha Deghe' and the meaning of the term 'Tamasha' is open sight. But in Marathi language it has got totally different meaning it means - a vulgar, and irritating scene or sight. It has been always identified by affluent i.e. (by the rich & respected class of the society) as a vulgar art of the vulgar people.  

According to some well-known Tamasha Artists, tamasha might have been originated bout of the custom or tradition of "Holi" This tradition of "Holi" is in existence right from the period of Great king-Shivaji

Raje. On this particular day people celebrate the night, they gather around the Holi and spend the whole night by singing and dancing, this tradition is still in practice. People used to pay same money to the young children of the lower caste for singing and dancing and thus enjoyed it. But this occasional practice might have induced these boys for dancing and singing and they might have presented the same performance whenever demanded by the upper caste people. In the course of time these young dancing boys were replaced by the girls of the same caste groups and thus the present day Tamasha might have come into being. Thus there are different authorities who have expressed their views in different manner, regarding the origin of Tamasha.

But Mr. Vatkar Namadeo has expressed his views regarding origin of Tamasha and his views are concrete and based on certain authentic information.

According to him it will be more appropriate to examine the origin of Marathi language if we want to understand the origin of Tamasha. The well-known literary writing in marathi is "Dynaneshwari" which was written in the year 1290. In "Dynaneshwari" there is reference of use of the term "powada", But its used
to express the meaning i.e. fame. By the same time i.e. around the turn of the 13th Century the Mughal emperor Aladdin Khiliji extended his rule to the southern India.  

Thus number political upheavals took place during the 14th, 15th and 16th century and there was complete rule of Mughals even in Marathi Speaking region.

Saint Ekanath composed number of songs well-known as Bharud. He has composed such Bharud on every art but he has not composed even a single Bharud on Tamasha. This clearly indicates that Tamasha was not in existence till the end of 16th century.

The presentation of Tamasha generally starts with adorning of Lord Ganpati. Gawalan—is a sort of song. It is an integral part of Tamasha. This song is about the love affairs of Lord Krishan And Radha. On the basis of above stated facts some people say that the origin of 'tamasha' is spiritual. Also some authorities believe that the term Lavani is originated form the term 'Lapanika'.

8. MarathiChe Loknatya - Tamasha Art & Literature, Namdeo Vatkar Published By: Yashshree, Jawahar Nagar Kolhapur Page 36.

9. Tamasha Kala Ani Dhanda :- Vinayak Bhave, Asmitadarsh, Dipawali Ank.
But the famous composers of Lavani - i.e. Ram Joshi, Anantrandi, came in limelight during 1750 - 1770 it means Lavani was being composed before 30-40 years to the above stated period. Thus it can be concluded that approximately, lavani composition started around the beginning of the 18th century. Approximately during 1680-1707 (for twenty seven years) During the same period the Mughals deployed their army in Maharashtra & its adjoining areas for 27 years. The Great emperor Babar concurred the Delhi throne in 1526 & ruled for near about 275 years. Shajahan enjoyed and was followed by his army. When this army was in southern part of India for near about 30 years they might have felt it necessary to have some sort of entertainment. The muslim army required some erotic form instead of the religious and spiritual composition.

Since then this kind of composition is known as 'Lavani' which is an inseparable part of the folk art -Tamasha. This form of folk art which used to entertain the muslim army, in due course started to entertain the Maratha Army also. During the same period no.4 of Marathi Shahirs came in limelight.

Thus it is difficult to state precisely the
actual date of its origin for the authorities of this field. During the peshwa's reign most of the composers of lavani or Tamasha artists, received protection and encouragement by the Peshwa's especially during the period of Savai-Madhavarao and second Bajairao the tamasha artists received protection, encouragement and honour and thus Tamasha Prospored to the considerable extent. 10

**NATURE OF TAMASHA :-**

Tamasha is one of the traditional form of folk arts Tamasha has borrowed so many things from other folk arts. At the beginning of Peshwai rule certain spiritual were included in lavani. Peshwa's rule certain spiritual were included in lavani. Peshwa's adorned Lord Ganesh & thus Tamasha starts with Gan.

Gan means a prayer to lord Ganesh it is followed by Gavalan. In tamasha we find a combination of Drama, dance and music.

10. MarathiChe Loknatya Tamasha Kala Ani Dhanda, Namdeo Vatkar Page No. 45.
TAMASHA AFTER PESHWA: (AFTER 1818)

As we have seen earlier that Tamasha a form of folk art prospered, and developed undergoing some modifications, due to the protection and encouragement by the rulers. "Patronage" The reign of Peshwa's came to an end in 1818 and Tamasha became destitute.\textsuperscript{11} Mean-while the another form of art namely-Drama developed. It attracted the elite class and tamasha became the main source of entertainment of the rural people.

This form, which gave a serious setback to tamasha was introduced by Vishnu Bhave during\textsuperscript{12} 1843 for 50 years i.e. from 1850 to 1900 tamasha as an folk art was preserved and developed by the lower caste people i.e. people belonging to scheduled caste and scheduled tribes. The famous pair of Uma and Bapu became the first pair.\textsuperscript{13}

\begin{itemize}
  \item 13. MarathiChe Loknatya Tamasha Kala Ani Dhanda, Namdeo Vatkar Page No. 47.
\end{itemize}
TAMASHA ARTISTS OF LOKNATYA:

In the year 1900 Patthe Bapurao who belonged to upper layer of our social ladder joined Tamasha and dedicated his entire life for the prosperity of this art. Britishers came to India with the establishment of East India company during 1885. The form and presentation of Tamasha during 1900 to 1950 was mainly religious and Spiritual. This has been clearly manifested by the composition of wags like Raja Harish Chandra etc.

EMINENT FOLK ARTISTS AND THEIR CONTRIBUTION

ANANT FANDI:—Anant fandi was well known as Shahir during his life time. He was born at sangamner during 1744. He belonged to the upper cast group i.e. brahmin. After death of his father in his early childhood his mother took the responsibility of bringing him up. In fact he was a neglected child and used to spend his maximum time with his friends who never attended the school. He was a problem for his mother. Anant fandi has great love and fascination for Tamasha right from his childhood. He was whimsical and ambitions, but was highly respected by his contemporaries. Such as Honajibala etc. Anant
Fandi composed number of lavanies which reflect the political, social, religious etc. conditions of his days.

**RAM JOSHI** :- Ram Joshi is another versatile personality in the order of Shahiri hierarchy. He was most dynamic and controversial personality and was famous for his whims, headonistic way of life and abnormal behaviours. Ram Joshi hails from Solapur. There is no common agreement as far as his birth date is concerned. Ram Joshi belong to a very orthodox Hindu Brahmin Family. Ram Joshi during his childhood never cared for the tradition of his family. During this period a Tamasha artist namely Dhondya Mahar was very much in limelight. Ram Joshi was influenced by his Tamasha, he used to spend most of his time in the company of this Tamasha Artist. During this period (mid of 18th century) the social and religious barriers were observed very strictly. Thus his love and facination for Tamasha, Detached him from his family.

**HONAJIBALA** :- Honajibala is well known for his Bhupali's. He wrote many such bhopali's on Lord Krishna. The Lavanis composed by him are still much more familiar amongst the Tamasha Artists. The songs or Bhupalie's or The Lavanis composed by Honajibala are
full of love for Lord Krishna. Honajibala was honoured by the Peshwa King II Bajirao and Khanderao Gaikwad. His lavani was liked by all-youngsters, aged, litreate and illiterate etc. As his songs are full of praise of Lord Krishna, he also composed certian songs which give a very vivid and beautiful elaboration of the most fascinating beauty of a woman.

**Pawalabai**

Pawalabai belong to Sangamner Taluka. She was born in a small village known as Hivargaon, Sangamner taluka or block.

As it is well konwn fact that during those days female artist were not available to play the female roles from these Tamasha mandals.

Pawalabai Hivargaonkar happens to be the first lady artist to accept this kind of job along with the male artist.

She was a fascinating beauty, the best singer and dancer of her times.

If we have a glance at her life span we find that right from the birth she faced so many problems. She was associated with Mr. Patthe Bapurao, another eminent figure of tamasha. As long as they were together, their life was happy. But due to some personal
differences they brought their relationship to an end.

After this their relations changed into enemical one. It resulted in a tragic end of a great dancer and song (lavani) writer of Tamasha.

**SHIVA SAMBHA KAWALAPURKAR**

Shiva sambha kawalapurkar happens to be the most famous pair of Tamasha and Sangit Bari. The famous personality-Bhau Faccud popularly known as king of lavani was the contemporary of this pair of Tamasha art. For some period-Bhau Faccud worked with this pair. The performance of this Shiva-Sambha pair was appreciated by Chatrapati Shahu Maharaj and the renowned figure- Balgandharva. This family has been in the service of Tamasha Art for last onw and half century. The Kalu-Balu are the off-springs of Shiva-Sambha.

**PATTHE BAPURAO :- (Shreedhar Krishnaji Kulkarni)**

It we fail to take congnizance of Mr. Patthe Bapurao we may not be able to understand Tamasha. Though it is said that Tamasha as an art has been preserved and develope by the lower caste people, it is not 100% correct. Because the contribution of Ramjoshi, Patthe Bapurao etc. to Tamasha is of immense importance. Patthe Bapurao composed number of
songs i.e. Lavanis which are very much popular even today and are being sung by the Present Tamasha Artists. He was born in a small village i.e. Harnaxe Rethere, Taluka Satara, in a Brahmin family. He was very much fond of singing right from his childhood. He was gifted with fair complexion and was very sharp. He lived a rich and satisfied life but his end was most tragic one because of the straineous relations between him and his beloved Tamasha dancer Pawala.

**TAMASHA DURING BRITISH PERIOD**- A change has been evidenced in the form and presentation of Tamasha during British Rule. Now the role of dancer was not performed by a male dancer generally known as - "Nachaya Porya"

But female dancers especially from low caste groups entered Tamasha. Another important change that took place during this period is inclusion of wag, which presents Historical or mythological stories or fictitious tales of Kings and Queens, i.e."Mohana batava" Chela batava. Now this art was without any support by the Kings as their Patrons. Around 1850 all the shahirs who belonged to peshava period were no more. At the same time Vishnu Bhave, from Sangli laid down foundation of Marathi Dramas, which brought about
drastic changes in this form of folk art and in its presentation also. As we find that the songs of Marathi dramas have been found greatly influenced by the lavani or Tamasha from here onwards tamasha became more vulgar and thus this erotic presentation by Sangeet Bari became popular. This has been always referred as the period of deterioration of this form of art.

Around 1850 Vishnudas Bhave introduced & could establish the novel form of art known as drama. This gave rise to a new era of entertainment. The elite & affluent class was fascinated by this novel form of art & now tamasha remained as the rustic & vulgar form of art for rural and ill cultured masses.

Some more changes and problems resulted out of this state of affairs. As the songs of marathi 'Natak' or 'Drama' were influenced by the 'lavani' of tamasha the vulgarity in tamasha constantly increased. And the new form of Tamasha known as 'Sangeet bari' which is full of erotic gestures and songs, presented by the female artists, came into being and became popular. They used to sing the old erotic songs- i.e. Lavani & some of the erotic songs of Marathi Movies. This very erotic presentation was supported by the
practice of giving money and valuables by the spectators - it has been called as "Daulatjada" in marathi. this was in fact the deterioration of this art.

THE NEW FACE OF TAMASHA:-

Due to changes that occurred in most of the facets of human life Tamasha did not remain unchanged. After 1680 many more dramas were being staged and the most vital change which took place is introduction of Cinema or movie during 1913. We have seen that during Peshwai the female artists never came to the stage and danced, though they used to sing songs or Lavanis. Now the female artists started dancing on the stage. This was the period of the great Tamasha artist who is well know by his nickname - Patthe Bapurao.
COMPONENTS OF TAMASHA

The folk art, popularly known as Tamasha in Rural Maharashtra has got four important elements or components i.e. Gan, Gaulan, Lavani or Rang baji & vag.

GAN:- A Gan is a prayer to Lord Ganesh. Tamasha always starts with this prayer. There are two spiritual schools about the shahirs who compose and present the Gan or a prayer to Lord Ganesh, such as one who has faith in Lord Shiva or Lord Brahma, they are known as "Turewals" and the other who have faith in "Shakti" or "Maya" are called as "Kalgiwale" Till the Tamasha with spiritual influence opens with this Gan i.e. a prayer to lord Ganesh. Generally the Gan is composed by the tamasha artists known as Shahirs and for such type of Composition are requires quite adequate knowledge of mythology and spiritual writings. The second element in the presentation of 'Tamasha' is 'Gavalan. Gavalan follows after offering prayer to lord Ganesh i.e. gan, "Gavalan" is full of the elaboration of love of lord Krishna and Radha. These songs are dramatized in Tamasha Generally it depicts the event of Mathura Bazar. The girls of Braj Nagar are shown visiting this Mathura Bazar with pots of milk and curd on their heads. Who are not allowed to proceed further
by Krishna and his friends. They beg for milk & curd, they tease them. At this moment the representative of the girls - Gavalani's or Radha, generally known as "Maushi" aunt and the representative of the Krishna's friend - "Pendaya". These two representative characters from both sides argue with each other. This argument or dialogue is always in a rustic and interested language which mostly consists humor or spiritual discussion. In recent times this component is inclined to concentrate itself either on criticizing Krishna instead of spiritual discussion. In order to prevent & discourage such unwanted trends emerged in recent times Mr. Datta Bal is trying his level best. Generally this form - or component is used to highlight the burning social issues. But still there are certain Tamasha units which stick to the glorious past and their valuable Role.

Some of the budding writers of the form - Gavalan have started reflecting in their writings the present issue e.g. loss of values. Social and values moral values. At the same time the 'Gavalan' composed by the eminent writers of Golden period of Tamasha Art are still being sung, and their taste, is still the
same.

**LAVANI**—Another sequential important element of the Tamasha Art is "Lavani". In the early stage of Tamasha Art singing Lavani was the responsibility of the male young dancer generally known as "Nachaya Porya" in the terminology of "Tamasha". The Nachaya Porya or male dancer in due course was replaced by a female dancer known as "Nachi;" means who performs dance in front of the public. Lavani is a combination of music and dance. During Peshwai regime the composers of this form—were very much inclined to compose such types of lavani e.g. the Lavani composed by Honaji Bala, Ram Joshi, Sagan Bhau etc. And also the eminent lavani Composer after consequently emerging on the Tamasha scene such as—Patthe Bapurao Lahan, Haider etc., continued the same form of lavani. Today, unfortunately Lavani has been replaced by the Cinema Songs, Most of which don't reflect the social issue concerning our time, needs and Societal Problems.

**DAULATJADA :—**

Daulatjada means—let the wealth of the donors be increased. As we know that after the end of peshava regime Tamasha turned to the masses for support. The amount given either in the form of money
or valuables at the time of performing Lavani is known as - Daulatjada. This has become more vulgar in present times and irritating practices have been entered in it. Generally Daulatjada is common in sangit bari than Tamasha.

BHADIK KAWANEK is another form of Tamasha Art and was very much popular during the period of Haibati i.e. 1794 - 1854. It is a sort of question-answer type competition between the two sets of tamasha Artists and Generally performed when the two units ware on common platform. It is rare now a days.

MUCHA:

Mujara means - expressing the respect for different great shahirs, saints, fakirs, mendicants belonging to different religions. This was popular during peshwai which has been totally disappeared in present times.

RANGEBAJI:

It is an utterly Poetic description of the beauty and charm of the lovers. It is made more colourfull by adding the dialogues with pun.

VAG - LOKNATYA:

The main & important part of Tamasha is vag. It is Generally performed at the end of the
presentation of Tamasha. It presents the historical or mythological stories and fictitious tales of kings and queens. Recently stories based on contemporary events are also chosen for presentation of Vag. The thrust of these stories has been always the Celebration of the victory of Good over bad. Dance, music and humor form the essence of the performance. The beginning of this form is attributed to the last quarter of 19th century. It is commonly agreed that the vag composed by the eminent vag writer Mr. Shri. Uma Sawalagkar during 1865 is the first vag. after this comes the another legendary name of this field i.e. patthe Bapurao. Thus the vag known as-

"Mohana Batava" is the first Vag of Marathi literature. Mr. Patthe Bapurao composed many more Vags and the most famous creation of patthe Bapurao is - "Mittha Rani"

In modern times Vag nataya has taken the form of Muktanataya, and People like Sabnis, p.c. Deshpande, G.D. Madgulkar, Shankar patil, R.R. Borade etc., have composed vags either spiritual or historical and such other issues. Loknatya is the nickname of vag. But some people can not differentiate between Tamasha and Loknatya.
SANGITBARI :

A novel form of Tamasha emerged during 1930 in Marathwada and Viderbha region, known as Sangit Bari. The Sangit Bari is common in northern India. Basically it's not Tamasha but a form or kind of dance especially performed by the Dombari and Kolhati Women dancers. This form of dance is performed with the combination of musical instruments known as Tabala, harmonium and Sali a musical instrument made out of one triangular iron rod played with the help of another iron rod. In this novel form - generally the old and new lavani, Songs from Hindi movies are presented. In Dholki fad Tamasha - vag is an important element which is not common in Sangit Bari. Dholki Bari - is a traditional form of sangit Bari of Dholki fad Tamasha, and popular in Sangli, Satara, Solapur, Pune, Kolhapur etc. Whereas the origin of Sangit Bari is the Court dance of Northern India and hence it is popular in Marathwada, Viderbha region only. In Northern India Sangit Bari is popularly known as Sangit Jalsa.

MAHARASHTRA SOCIAL SYSTEM:

The human settlement in maharashtra is traced to the stone age, major cities are located on the banks of different rivers such as Wainganga, Godavari &
Krishna rivers. The most interesting site is at Newasa with evidence of domestication of sheep, goat & buffalows use of cotton, flag & raw silk, painted pottery, houses & housing sites and burials.

Rawlison 14 said that penetration off Deccan began about the seventh century. The invaders drove the original tribes who resisted them, into the mountains, with the rest they inter married & incorporated them into their own society. The aborigins learnt the language of their conquerors but at the same time preserved some of their original words & phonetic peculiarities. This led to the formation of the Maharashtrati Prakart the parent of the modern Marathi language.

Regarding Economic conditions of maharashtra in the past it, is said that Paithan & Tagara (Modern Ter in the old Hyderabad, now in Maharashtra) were the great emperors for the distribution of trade, both from the arabian sea & the bay of Bengal, paithan is described by the contemporary Jain writers as a

prosperous town with splendid temples & places & wide streets surrounded by the high walls & moat the roads must have been good & communication easy\textsuperscript{15}.

About the middle of the third century A.D; it was the period during which Satwahans ruled over Maharashtra. It must have been a prosperous & peaceful one in the history of the country. Trade with the west which by now must have reached its climax, and trade with the east which was fast expanding made it possible for merchants, crafstmen women & even monks & nuns to live with one another in making costly donations to religious establishments\textsuperscript{16}. The trade & commerce was in a very flourishing conditions in Maharashtra in the beginning of christian era.

Ships from western countries came to Barygaza (modern Bhoroch) and the merchism was carried to the inland countries, ordinary cotton, muslins, mallow coloured cotton and other articles of local production from Tagam were carried in wagons to Barygaza and then exported to the west. Paithan is spoken of an the greatest city in Dhakinabadesa or Dakshinapathav.

\textsuperscript{15}Dutt, N. Buddhists & Monasteries India. Page 120.
\textsuperscript{16}Ray Chaudhary, H, Polictical History of Ancient India. Page 319.
Besides the merchants, other occupations mentioned in these days one traders, heads of caravans, physician, goldsmiths, drugits, cultivators, carpenters gardeners and blacksmiths village self Govt. was a feature of administration and municipal affairs were managed by the Naigramasabha or corporation\textsuperscript{17} and now tours sprang up. There were various classes of workers such as Dhanikas (corn dealers), Malakaras (flowrist), Kolikas (wearers), Tilapisakas (oil pressures), Kaskaras (brarriers) Tesakars (polishers), Kamaras (iron workers), Lohavaniyas (iron managers), Avensains (Artsians), Lekhaks (Writers), Chamahars (leathers workers), Gandhikar (perfumers), survankars (Sold smiths), manikaras (Jewellers), Sealavadhanis (Stone masions) and Vadakis (carpenters).\textsuperscript{18}

Though Eco. condition of people in maharashtra was likely to be sound but social life of the people was not so good, because of the prevalence caste system which was more rigid since early christians era till the first quarters of 20th century.

\textsuperscript{17}Shastri N.K.A., Comprehensive History of India Page. 307.
\textsuperscript{18}Rawlison Ibid, Page 158

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The above statement can be accepted on the basis of following explanations.

In the bombay state the Sudras were Prohibited from using water of public tanks and wells and they had to take water from tank which was meant for animals of upper caste people, they were thus imposed with so many Socio-economic and religious disabilities. One disability commonly shared by all untouchables has been the refusal of the village brahmins, barbers and washer-mens to serve them. Consequently marriage rites and ceremonies performed by brahmin priests for the other castes have been performed by elders within the untouchable groups. A member of each group has performed the role of barber as a part time occupation and the services of a muslim wahserman in a nearly village have been used on the rare occasion. Thus the denial of services to untouchables has served to define their low status in the ladder of hierarchy of indian society. Same is the case with art as an inseparable part of human life.¹⁹

It should also be noted that though economic way of life of the people in (M.S) was rather prosperous

¹⁹ J Michael-Mahar, The Untouchables in Contemparory India, The University of Arizona
and rich in the past, was confined to only to the higher caste people. As far as backward castes were concerned they were still in a poor and miserable conditions like untouchables and that too for centuries together. The various occupations cited above were occupied only, by the brahmin caste, whereas the shudhars were deprived of all respectable occupation and were forced to take up dirty, statusless or occupations which were by all means looked down upon.

Thus when the doors of economic uplift were closed for them, education, which is an essential means to economic development was by no means absolutely closed. It was only in medieval period, when the muslims came to india with the idea of equality of educational opprtunity. The poor people could have chance was again confined to those who had converted to Islam only. The majority of the down trodden were left illiterate at their own place and density. Even muslims were also doing reforms in their own way. They converted many shudras even brahmins in their own fold, yet they could not change the rigid traditions of Hindus.

After the muslims the british rulers came to India. They were outsiders and ruled the people
likewise. They adopted policy of domination and exploitation. They divided people and ruled them for centuries.

Although the christens started converting the Shudras and untouchables into their own religion yet they did not adopt effective measures to reform their conditions. However, the British rule brought about some suitable reforms indirectly. The Hindus imitated the examples of their interracial marriages and the hotel facilities too influenced them for changing their food habits. They made the Hindus acquainted with scientific discovery, the Indian caste system was deeply influenced by them; but yet they could not eliminate it totally. They never wanted to interfere with the social and religious sanctions of Indian society. 20

As far as political aspect is concerned the entire political powers went in to the hands of the upper caste people, for instance the Panchayats, at village level had been ruled by them.

From the above discussion it is clear that the social system of maharashtra in the past and till 1950, was quite rigid and there was no scope for any change.

20. Sunder Lal Sagar Ibid, Page 200
Thus it indicates that why the most famous folk art tamasha was preserved and developed by the low caste people for near about 200 years in the past.