Chapter III
Madhubani Folk Art and its hidden Treasures
Mithila is an ancient cultural region of North India bounded on the north by the Himalaya, on the south the Ganga, on the east the Kosi, and on the west the Gandak. It consisted of the modern districts of Darbhanga, Madhubani, Muzaffarpur, Champaran, Saharsa, Purnea, North Munger, and North Bhagalpur, as well as the tarai under Nepal lying between the district and lower ranges of the Himalaya.

There is no denying the fact that the contribution of ancient Mithila to Indian civilization is considerably more remarkable than that of other parts of the country. It has a glorious past of which any civilized nation and country may justly be proud. The relics of its glorious past can yet be seen in its ancient cities. It was the scene of the work of the two most venerated names in the religious history of the world - Gautama Buddha and Bhagwan Mahavira - and one of the world's great rulers, Emperor Ashoka.

The Ramayana immortalizes the name of Mithila. The greatness of Mithila also lies in the fact that it was an important ancient seat of learning in India that attracted students from different part of the country. King Janak was an eminent philosopher king. All the learning and philosophy of ancient India was the product of her solitary hermitages in the forests. The ideal that has inspired the men of Bihar from age to age is that of Janak, and the women of this province have kept up the glorious tradition of Sita whose love of her husband, chastity and fortitude is still unparalleled in the history of the world.

Well marked naturally by the foothills of the Himalaya in the north, the river Ganga in the south and by the rivers Mahananda and Gandaki in the east and west respectively, Mithila spreads over 25,000 sq miles of rock-free alluvial plains. It is dotted over by thousands of pools, and crops of cotton, indigo, sugarcane, wheat, rice, lentils, maize and all the vegetables of a temperate clime are grown here. It is this fertility, which inspired people to name it Madhubani
RESEARCH METHODS AND MATERIALS

(Madhu means, Honey and the term Ban means, forest), "the Forest of Honey." Today, Madhubani is one of Mithila's two chief towns (the other is Darbhanga).

The folk paintings of Mithila are-the exclusive monopoly to women artists. This is a communal activity and one in which young girls are allowed to assist. This enables them to learn early to draw and paint - skills which are put to the test when, as grown-up women, they are expected to present the Kohbar- a picture used as a marriage proposal, to a man or their choice. Heavily charged with tantric symbolism in its basic design and composition, a kohbar depicts a pictorial intercourse using the lingam (phallus) and yoni (vulva) symbols. Not only can this fresco be seen on every bedroom wall in Mithila but the first kohbars in a courtship are used to wrap various gifts.

Another central figure of Maithili paintings is Krishna, the eighth avatar (incarnation) of Vishnu and one of the most popular gods in India. The ecstatic circle in which he leads the gopis or his cowherd-lovers is interpreted as the wheel of life, of appearances revolving eternally. If the Shiva lingam represents mystic ecstasy, and Krishna the passionate repetition of the act of love, Rama - the seventh avatar of Vishnu - is archetypal together with his wife Sita (an incarnation of Vishnu's wife, goddess Laxmi), of marital devotion.

Other avatars of Vishnu; female deities like Kali, Durga, Parvati - different aspects of the same power; Laxmi and Saraswati are all honoured at appropriate times. These divine beings are positioned centrally or lineally in the framework. In the dense background are depicted their consorts, their respective mounts, fruit bearing trees, clumps of bamboo, floral motifs and numerous other symbols to which the viewer can relate without mental.

Madhubani District:
Madhubani is an administrative district in the state of Bihar in India. The district headquarters are located at Madhubani. The district occupies an area of 3501 km² and has a population of 3,570,651 (as of Census, 2001). This is the centre
of Mithila, a region where the main language is Maithili. The "Madhubani" style of paintings derives its name from this region as the style originated here, in the early 17th century. These paintings are made using vegetable dyes, and the canvas is usually cloth or paper. These days, several of the well-known "Mahubani" paintings are used as motifs on bags, kurtas (an Indian garment for covering the upper-half of the body), and other materials produced using the hand-block painting technique. With ethnic-chic being in vogue, such products are all the rage, these days, not just with the Indians, but also in the export market.

**Head Quarters:** Madhubani  
**Area:** 3,501 KM²  
**Sub Divisions:** Madhubani, Jaynagar, Benipatti, Jhanjharpur, PhulParaas  
**Blocks:** Jainagar, Pandaul, Rahika, Bisi, Benipatti, Basopatti, Babubarhi, Rajnagar, Madhepur, Khutauna, Khajauli, Jhanjharpur, Ghoghardiha, Ladania, Madhwapur, Harlakhi, Laukahi, Andharatharhi, Lakhnaur, Phulparas  
**Agriculture:** Paddy.  
**Industry:** Sugar factories, Pisciculture.  
**Rivers:** Kamala and Bhutahi Balaan

**Darbhanga District:**  
The history of Darbhanga dates back to the Ramayana and Mahabharata periods. According to the Vedic sources, the Videhas of Aryan stock first migrated to the area from the banks of Saraswati in Punjab. They were guided to the east of Sadanira (Gandak River) by Agni, the God of Fire. Settlements were established and, thus, flourished the kingdom of Videhas-the Selfless. In course of time Videhas came to be ruled by a line of kings called Janaks. In this line of kings there was a very famous king named Mithi. To commemorate his greatness the territory was named as Mithila. Another famous king was Janak Sirdhwaja, father of Sita. The legends speak of various learned men patronized by Janak Sirdhwaja, who himself was an erudite scholar. Among them prominent were Yagyavalkya, who codified the Hindu law in his Yagyavalkya Smriti and
Gautam, who had various valuable philosophical treatises to his credit. King Janak was himself a great philosopher and his ideas have been eternally enshrined in the Upanishads.

Traditions also speak of Kapil Muni's relationship with this area that propounded the Sankhya philosophy. Association of this area with Pandavas is also evident by the belief that they stayed here during their period of exile. The learned men like Vidyapati, Kumaril Bhatt, Mandan Mishra, Nagarjun, Vibhuti Bhushan Bandopadhya and Vidushi Bhariti belonged to this region.

The name of the district has been derived from its head quarter and principal town, which is said to have been founded by Darbhangi Khan. It is also said that the name Darbhanga was derived from Dwar-Banga or Dar-e-Bang meaning "The Gateway to Bengal".

Darbhanga is one of the important districts of North Bihar situated in the very heart of Mithilanchal - the fertile, alluvial plains of North India. Under the British rule, Darbhanga was a part of Sarkar Tirhut upto 1875, when it was constituted into a separate district. The sub-divisions of the then district Darbhanga were created as earlier as Darbhanga Sadar in 1845, Madhubani in 1846 and Samastipur in 1867. Darbhanga was part of Patna Division till 1908, when the separate Tirhut Division was carved out. Darbhanga became the Divisional headquarters in 1972 when all its three sub-divisions got the status of separate districts. Thus the present Darbhanga district took shape. Darbhanga has a full fledged Sanskrit University, a treasure house of Sanskrit knowledge.

**Head Quarters:** Darbhanga  
**State:** Bihar  
**Area:** 2,279 KM²  
**Sub Divisions:** Darbhanga Sadar, Benipur, Biraul
RESEARCH METHODS AND MATERIALS

Blocks: Bahadurpur, Jale, Hayaghat, Singhwara, Benipur, Ghanshyampur, Baheri, Kewati, Manigachhi, Darbhanga, Biraul, Kusheswarstan, Alinagar, Kusheswarstan East, Gaura Vauram, Kiratpur, Hanuman Nagar, Tardih

Agriculture: Paddy

Industry: Paper mill, Sugar factories, Handloom.

Rivers: Bagmati, Kaml-Balan.

Conceptual Framework and Objectives of the Study:
A few decades ago, the brilliantly animated paintings executed by non-professional women artists in Mithila (Bihar) typify this rapidity with which such a discovery has been robbed of its original significance by the intrusion of external factors, not least the capacity of ingenious entrepreneurs. The fashionable demand for these paintings by women has meant that the artists compelled to step up production have had to skimp their works. It has also meant that even in this field of folk art so long untainted by commerce, there has been a less of integrity if not an actual distortion of traditional forms. This study would focus on such, a problem, the study would also study whether the women's traditional cum rural paintings in Bihar are becoming urban phenomenon or not. Thirdly we are also interested to study the de-ruralization effect of such a tradition. The rating of the degree of consciousness on tradition of these women artists would be one of the prime aspects of the present study. We are also very keen to study whether this traditional arts practiced by women in the joint/extended home in these villages continue to survive among the women of urban conjugal families of city or not. Commercialization of folk art has been a mixed blessing now. It has been regulated by governmental bureaucracies, has generated a multi-leveled distribution system and has put a premium on productivity parse-independent of any meaningful connection to the traditional cycles of village life and the rhythms of the religious year. In order to create a new source of non-agricultural income the women artists compelled to produce their traditional paintings on handmade paper for commercial sale. It has become a primary source of income for their families. This commercialization of folk art generates a number of socio-economic and socio-cultural problems create a great contradiction and conflict between tradition and modernity, between religious
belief and struggle for existence between aesthetic expression and commercial motivation. Our study will cover these dimensions.

The Specific Objectives of the Present study are:
1. To understand whether the non-professional traditional art form like Madhubani performed by women has been robbed of its original significance or not.
2. To examine the intrusion of external factors that compelled the women artists to step up production.
3. To examine the loss of integrity of such an art form because of commercialization.
4. To study the degree of urban influence on such an art form.
5. To examine the attitude of women's artists towards tradition.
6. To study the socio-economic status of women artists.
7. To examine the content analysis of art form.
8. To understand the motives behind changing pattern of art form from tradition orientation to modern art form.
9. To examine the nature of modernization of Madhubani art form.
10. To study the degree of occupational aspiration and caste mobility of the artists.
11. To study the mode of production, marketing and distribution of such a folk art.
12. To examine the impact of globalization on ‘Economy of Folk Art’ with reference to Madhubani Paintings.

The Key Originating Questions of the Study on the Research Work:

1. Questions based on factors, as ‘Influential to discouraging or encouraging’ to doing the ‘Madhubani Paintings’
2. Questions based on the concept ‘Folk Art’.
3. Questions based on the (a) recreation (b) rituals (c) profession (d) traditional practices related to the ‘Madhubani Paintings’.
RESEARCH METHODS AND MATERIALS

4. Questions based on the 'Economic activities' (expenditure and profit, loan etc.) related with the Madhubani Painting.

5. Questions based on the knowledge of painter on the concept of 'commercial', 'market' and 'consumer'.

6. Questions based on the 'demand of the consumer', and 'nature of behaviour to the paintings'.

7. Questions based on the 'nature of changes in the form of Madhubani Paintings'.

8. Questions based on the 'preservation sense' of traditional 'Art Form'.

9. Questions based on the concept 'modernization'.

10. Questions based on the 'nature of the production' the painters produce.

11. Questions based on the relation of 'money' with the 'Art Form'.

12. Questions based on the relation of 'labour and time' with the 'Art Form' in the production process.

13. Questions based on the touch to the concept 'investment'.

14. Questions based on the 'mechanism of export'.

15. Questions based on the concept 'co-operative'.

16. Questions based on the concept 'globalization'.

Present Hypotheses of the Work:
The following Hypotheses have developed in the present piece of research work:

1. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification, and sex are positively related to type of knowledge on folk art".

2. "A difference in socio-economic affiliation such age, caste, marital status, occupation, monthly income, nature of family, educational qualification, and sex are positively related to respondent's awareness about 'Madhubani Paintings' a folk art".
3. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification, and sex are positively related to traditional culture".

4. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification, and sex are positively related to nature of Attachment of Religions/ Myth/ Rituals/ Ceremonials/ Aesthetic Functions with Madhubani Paintings.

5. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification, and sex are positively related to role of the Madhubani Paintings".

6. "A difference in socio-economic affiliation such as caste, marital status, occupation, monthly income, nature of family, educational qualification, and sex are positively related to Money Investment for Madhubani Paintings".

7. "A difference in socio-economic affiliation such as caste, occupation, monthly income, educational qualification and sex are positively related to Obtain Profit from Madhubani Paintings".

8. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification, and sex are positively related to Motive of Painting of the Madhubani Painters".

9. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification, and sex are positively related to Attitudes on Commercialization of Madhubani Painters".

10. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification, and sex are positively related to degrees of Consumerism of Madhubani Painters".
11. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification, and sex are positively related to views on different type of Customers of Madhubani Paintings".

12. "A difference in socio-economic affiliation such as age, caste, monthly income, educational qualification and sex are positively related to the views on Market Essential for the Madhubani Paintings".

13. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, number of earners, number of dependents, educational qualification, type of marriage and sex are positively related to Response of Foreigners Demand of Madhubani Paintings".

14. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification and sex are positively related to nature of service to meet the Global Demand".

15. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification and sex are positively related to Response on Degeneration of Originality of Madhubani Paintings after Foreign Demands".

16. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification and sex are positively related to Response on nature of Modernization Occurred in the Madhubani Paintings".

17. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification and sex are positively related to Response on Nature of Changes Approved by the Madhubani Painters".

18. "A difference in socio-economic affiliation such as age, caste, educational qualification and sex positively related to Degree of Knowing about the Origin of Madhubani Paintings".
RESEARCH METHODS AND MATERIALS

19. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification and sex are positively related to Sources of Inspirations to adopt the Madhubani Paintings".

20. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification and sex are positively related to Recent Trends of Madhubani Paintings".

21. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification and sex are positively related to Preferences of Adopt New Adoption New Occupation by the Childrens of the Madhubani Painters".

22. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification and sex are positively related to Degree of Preferences of Sell of the Madhubani Paintings".

23. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification and sex are positively related to Kind of Aids Received from the Government by the Madhubani painters".

24. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification and sex are positively related to Degree of Response on Traditional Cultural Values Madhubani Paintings Decaying Today".

25. "A difference in socio-economic affiliation such as age, caste, marital status, occupation, monthly income, nature of family, educational qualification and sex are positively related to Degree and Kinds of Caste Barriers in Practicing Madhubani Paintings by the Madhubani Painters".
RESEARCH METHODS AND MATERIALS

Research Design and Methodology:
The present study was designed to explore the Economy of Folk Art of Mithilanchal, Bihar. Operational definitions for key concepts were formulated and then an instrument was developed and presented in order to collect the needed data.

As Selltiz, Jahoda, Deutsch, and Cook (1965), "A research design is the arrangement of condition for collection and analysis of data in a manner that aims to combine relevancies to the research purpose with economy is procedure." In this interest of the scientific inquiry, the design and discussions must be based on an accepted methodology.

The Event of the Pilot Study:
Any researcher must systemically immerse him in the subject matter area in intends to pose a specific problem, (Wilkinson and Bhandarkar, 1977). Getting a beep feel of the situation concerned, the pilot study helps a great deal in suggesting to the researcher about the specific question that may be posed for the study to answer.

R. F. Sletto (1940) observed that the method of pre-testing, the question provides a means of detecting mistakes of procedure. The pre-testing is necessarily a trial and error procedure where in the successful trails are repeated and the errors are avoided.

The pre-testing provides not only a test of the clarity of the questions but it also explores the possibility of discovery new aspects of the problem studied but not anticipated in the planning stage (Young, 1966).

For the purpose of pilot survey, 30 "Madhubani Painters" were selected and asked questions based on the questionnaire and the responded satisfactorily. The pilot study was conducted in the villages Barheta near Darbhanga, which is situated a short distance from Darbhanga Railway Station.

The study or effort started in September, 2006 with the informal discussions for catching interests towards "Impact of Globalization on Economy of Folk Art-Case of Madhubani Paintings, Mithila (Bihar)" and open-ended questions about
attributes were answered by the "Madhubani Painters", structured questions, rated on an agree-disagree ladder, favourable, unfavourable, satisfied, not-satisfied, yes, no and expression of their own regarding the questions asked by the present researcher, ladder were also answered by the respondents. From the result of pilot study it has been stated that "Impact of Globalization on Economy of Folk Art-Case of Madhubani Paintings, Mithila (Bihar)" is an ongoing process.

Informal discussions regarding the various aspects of socio-economic, socio-cultural, educational backgrounds, professional, marital etc. of the residents held with the informants of the villages of Barheta near Darbhanga, which is situated a short distance from Darbhanga Railway Station individually, as well as in groups to identify the major variables for the purpose of the study.

The information that was collected during pilot study helped in designing the research project and constructing the final questionnaire, which contained structured and open-ended questions about "Impact of Globalization on Economy of Folk Art-Case of Madhubani Paintings, Mithila (Bihar)".

The draft questionnaire was prepared for the purpose of pre-testing. Pre-testing of the questionnaire was done in the villages of Berhata near Darbhanga, which is situated near a short distance from Darbhanga Railway Station. 30 households of the area were selected and interviewed in the pilot study for pre-testing the questionnaire. Necessary modifications and amendments were made to the questionnaire clear, correct, appropriate and understandable as well as communicable to the respondents.

Sampling Frame:
Participatory Research Appraisal was widely applied while collecting data from the sample locations in the District. Instead of collecting data from a particular area of the district, the study was conducted among the artists living in six villages in Madhubani District of Bihar. The sample was drawn from the households, Handloom Development Commissioner of Madhubani District, Ministry of Textile, Government of India and art schools of Madhubani District and its villages of on the basis of Simple Random Sampling Method.
Random Sampling is the process of selection of a group of units in such a manner that every unit of the population has an "equal chance" of being included in the sample. The group of units thus obtained is called a Simple Random Sample or Random Sample only. The method of such sampling has been done on the basis of the mechanism of physical counting the dwelling units. In case of the 'Villages' under study the unit of sampling was fixed at 4 (four) for present work.

The present researcher known from a open discussion on the study and objective with N. L. Ram, Handicraft Development Officer of Madhubani Region (composed of 17 District, under its jurisdiction), Office of the Handicraft Development Commissioner, Ministry of Textile, Government of India, the registered 'Madhubani Painters' presently resides in the following villages under its jurisdiction and surveyed samples of the areas:

**Table No. M – 1 Represents the Sampling Area**

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Total Number of Painters</th>
<th>Number of Painter Surveyed</th>
<th>Percentage of Surveyed Painters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berhatta Village of Derbhanga</td>
<td>150</td>
<td>37</td>
<td>12.33%</td>
</tr>
<tr>
<td>Ranti</td>
<td>300</td>
<td>75</td>
<td>25%</td>
</tr>
<tr>
<td>Jitwarpur</td>
<td>425</td>
<td>107</td>
<td>35.67%</td>
</tr>
<tr>
<td>Rohika</td>
<td>75</td>
<td>19</td>
<td>6.33%</td>
</tr>
<tr>
<td>Loheriaganj</td>
<td>175</td>
<td>44</td>
<td>14.67%</td>
</tr>
<tr>
<td>Roshidpur</td>
<td>75</td>
<td>18</td>
<td>6%</td>
</tr>
<tr>
<td></td>
<td>1200</td>
<td>300</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Tools and Techniques of Data Collection:**

As far as the tools and techniques are concerned the interview schedule consist both structured open and closed questions was adopted for the purpose of data collection. The questionnaire was consisting of the variables relating to the objectives and concepts of present study. Both quantitative and qualitative
method was used for our analysis. The ‘Chi-Square’ test technique was applied for “Test for goodness of fit” of the drawn hypotheses and the observed data.

**A questionnaire can be open-ended or closed ended.** There is a good deal of debate if open-ended questions are to be preferred to pre-code that is close-ended or fixed alternatives questions. Open-ended questions allow freedom to the respondents in choosing the aspects, form, detail and length of his answer.

**Instrumentation for Data Collection of the Present Research Work:**
The present researcher is very much indebted to a number of sociologists, folk-economist, and experts of globalization, cultural studies, art-craft studies and interested influential personalities in the related fields of on going research study for specific reasons. The nature and classifications of the items under has borrowed the idea of selecting the variables like, age, sex, marital status, occupation, income, expenditure, number of dependence, number of earners, nature of family, educational qualification and the type of family to reach to objective of the research study.

**Collection of Data:**
After drafting the final questionnaire, then selection of the areas of ‘Madhubani Paintings’ for final survey was made. Both open-ended and closed-end types of questionnaire were used in the questionnaire. Finally non-controlled and unstructured types of observation and interview respectively followed together necessary information about the topic of research from the Villages under the Blocks of ‘Madhubani District’. Both qualitative and quantitative methods of analyzing data have been followed in the research study and the hypotheses were tested through logical reasoning.

**Establishing Report:**
Collection of data required about three months. The present researcher visited each Blocks of Madhubani District of Bihar, a couple of days before starting the work of interview. Contacts were made with the respondents at their homes and working places to establish a rapport with the ‘Madhubani Painters’. Key persons
of the sectors as well as of the work place also contacted who legitimized the collection of data and helped creating friendship between the researcher and the respondents of the areas. Night halts for the days of study in the natal pockets also made. Cordial relation had to be developed with the respondents of the locality concerned for facilitating speedy completion of the work. An interpreter helped the researcher much at the time of interview with the respondents of a different regional language. He communicated researcher's ideas, which are complicated for understanding to the respondents in their mother tongue and communicated their responses in Bengali.

**Tabulation and Analysis of the Data:**
Immediately after completion the data are suitably tabulated and statistical analysis (Chi-square test and Regression exercise) and percentage analysis was performed. Dummy tables with table heads were prepared accordingly with the items. Data were tabulated by usual tally marking having completed the tabulation, appropriate statistical tests and percentage distribution were performed and the tables were finally interpreted.

**Statistical Technique Followed in the Research Work:**
The $\chi^2$ (Chi-square test) provides us with a method to evaluate whether or not frequencies, which have been empirically observed, differ significantly from those which would be expected under a certain set of theoretical assumption. This method is frequently applied in testing a number of cross tables in hypothesis formation for test of significance or association between the numbers of variables.

**Procedure:**
1. The researcher set up a hypothesis
2. Chi-square ($\chi^2$) has been computed after through modification of each table, as the frequency of each is very less. For convenience tables have been converted sometimes into $2 \times 2$ or $2 \times 3$ or $2 \times 4$ contingency tables and so on.
3. Then computed $\chi^2$ (chi-square) by the following formulas

$$\chi^2 = \sum \left( \frac{(f_o - f_e)^2}{f_e} \right)$$

Where expected frequency or $f_e$, of amp cell is given by

$$F2 = \frac{(\text{Row Total}) \times (\text{Column Total})}{\text{Total frequency}}$$

4. Then the researcher drew the statistical inference basin, on observed and table value of $\chi^2$.

5. Finally the researcher found out level of significance.

**Level of Significance:**

The 'Chi-square' test is used to evaluate whether the difference between observed and expected frequencies is due to the sampling fluctuations and as such insignificant or whether the difference is due to some other reasons and as such significant.

Before drawing the inference, that the difference is significant researcher build up a hypothesis, often referred to as a 'null hypothesis' as constructed with the research hypothesis that is set up as an alternative to 'null hypotheses. Usually, although not always, the 'null hypothesis' states that there is no difference between several groups and no relationship between variables, whereas a research hypothesis may predict either a positive or negative relationship. In other words, 'null hypotheses assume that there is absence of non-sampling errors and the difference is due to chance factor. Then the probability of the occurrence of such a difference is determined. The probability indicates the extent or reliance that we place on the inference drawn. The table values of 'Chi-square' are available at various probability levels. These levels are called levels of significance. The researcher can find out the table the values of the 'Chi-square' at a certain levels of significance. Usually in social science problem, the
value of 'Chi-square' at 0.05 or 0.01 levels of significance from the given degrees of freedom is seen from the Fisher's table and is compared with observed values of 'Chi-square'.

**Significance of the study:**
The study is very significant and relevant in the context of understanding present status of Indian culture tradition which due to Globalization and commercialization has more or less been de-traditionalized and is loosing its cultural identity. Secondly, the study will help policy makers and planners to make a blue print of development so that the Artists can keep their art form local in sense and global in economic benefit. The Government can take the essence from such a study the root of the problems and causes of tradition identity crisis.

**Scope of the Study:**
The findings will be useful for planning effective socio-economic, administrative and ultimately social development of the 'Madhubani Painters' as a whole and their living areas or Districts in particular and would be useful for widening the scope research in the fields of 'rural sociology', 'rural or folk economy', 'economy of folk art end globalization' and must open up a way for the 'Madhubani Painters' and the 'Madhubani Paintings'.

**Limitation of the Study:**
The investigation similar to other investigations suffered from limitations of time, fund, conveyance, frequent visit to the study area and sometimes non-cooperation of a few respondents. However, considerable care and thoughts have been exercised in making the study as objective and systematic as possible.

Field problem is generally found in each and every investigation. The rural community is small and villagers are not known to the researcher. At the time of field investigation the researcher received much cooperation from a local painter leader of the area, who introduced the researcher with informants. Majority of the 'Madhubani Painters' speaks in local dialect which also appeared barrier to the researcher because he is not well versed with the local dialect.
Still the researcher made an informal and friendly relation with the informants of the area, because without having good understanding it was impossible for the researcher to get correct information from respondents of the area or the Madhubani. The researcher also faced many problems while engaging in data collection. So, the researcher explained terminology used in the interview schedule and it helped the researcher to have the responses. It was time consuming in nature but the contact and selection of the informants made his survey easy and accessible.

**Layout of the Thesis:**

The report has been divided into 6 (six) chapters. The topic of the research with its multi-dimensional introductory perspective has been introduced in the *first chapter*. The *second chapter* deals with the review of relevant literatures that have been done so far and are in a very scattered form. The *third chapter* is concerned with the methods and materials. The *fourth chapter* is concerned with the detailed qualitative and quantitative results and analyses. The *Chapter Five* is concerned with the Conclusion of the entire study. And the last chapter (*Chapter Six*) appendices deal with bibliography and insertion of the 'interview schedule'.