Chapter V
Conclusion

"Viewed at the level of perception and experience, all these local, regional, macro pan – Indian, and beyond Indian expression of art emerge and are held together by an integral vision that makes life an art, part and parcel of a single totality where life functions and creative art are inseparably intertwined. Painting, music, dance, poetry, and other functional objects are inseparable from myths, rituals, festivals and ceremonies. There is no dichotomy between the sacred and profane, life and art. The human and the divine are in a continuum, in a constant movement of interpretation and transformation (Kapila Vatsyayan, 1996)". The words are accordingly applicable in case of "Madhubani Paintings". In India today we have at our disposal a superabundance of folk art material, representing the end-product of what is an historical development. Some archaeological findings have enabled us to distinguish relatively clearly the earliest manifestation of folk art for which we possess evidence, that is, duly authenticated and historically documented, hypothetical explanations and conclusions are, of course, unavoidable, given the perishable nature of the materials employed. Over long periods the history of Indian folk art must be traced in indirect references and in what, on the one hand, we have the adherence on the part of the many clans to ideas (that is, totemism, shamanism, or magic) uninfluenced by the higher religions, on the other, a close commitment on the part of peasant village culture to the Hinduism which prevails today.

The most important artistic link between past and present consists in a number of decorative motifs, attributes and symbols, motifs that regularly recur and can be shown to have remained constant throughout, although the message they carry may very from epoch to epoch. In this present time they are creating their paintings and arts to collect money. Hence these creations are becoming as a earning profession.

Present age is the age of rapid change. Under the impact of growing industrialization, urbanization, modernization, free market economy,
CONCLUSION

consumerism and ultimately the flow of globalization society is changing rapidly into various directions. It is also because of the use of computer technology and different websites and for this the production process, cost of production and lastly the quality of production now. Hence, the traditional form replaces itself under the circumstances of modernization and globalization.

Moreover, sometime for the sophisticated technology, the traditional art form of India is changing now. People want those, which have the exotic appeal. But they do not refute the value of their own culture. But it is also true that Indian folk art places itself in a place where it is able to meet requirements of mass production for export, and for the tourist trade.

Needless to say, in the present time commercialization breaks the traditional form, not the painting form but the place of creation. When it was wall painting or paper painting then the painters in their own houses created it. But now there rises a new class of Mahajan, who gives all materials to their painters and the artists work at those Mahajan's house, and get daily wage, which is too small. But from their work Mahajan earns a lot. The artists are bound to do that because they have no capital. So in the present day a class of ribald people exploits the painters. And this graceful painting is done under a muggy environment, where mulct is a simple work (if they fail to satisfy their lord). Lastly it is important to write that this pattern of profession has created a new source of gainful employment in rural India for women and their families.

However, commercialization of such art has been a mixed blessing. It has been regulated by governmental bureaucracies (not so efficiently), has generated a multi-leveled distribution system, and has put a premium on productivity perse independent of any meaningful connection to the traditional cycles of village life and the rhythms of the religious year. But it also has allowed people around the world to discover a style of art with a long heritage linked to the lives of women, and that retains evident signs of its rootedness in a vital folk tradition. The
paintings are now created by the Harijan women, who had no right in Mandir (temple) once upon a time.

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. Our study tried to focus on such a problem. The study was also focused on the aspects that whether the woman's traditional cum rural paintings in Bihar are becoming urban phenomenon or not. Thirdly, the work also explored the de-ruralization effect of such a tradition. The rating of the degree of consciousness born tradition of these women artists would be one of the prime aspects of the present study. The study also explored whether this traditional art 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. The aspiration of occupational mobility of new generation of the area was also focused in the present piece of research work.

Participatory Research Appraisal was widely applied while collecting data from the sample locations in the Districts. Instead of collecting data from a particular area of the district, the study was conducted among the artists living in six villages (Berhatta, Ranti, Jitwarpur, Rohika, Loheriaganj and Roshidpur) in Darbhanga 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.

Let us summarize the hypotheses of the present piece of research work and the result of the test of association between dependent and independent variables:
Results of 'Test of Association' (Chi-square) of the table Section – C:

Hypotheses 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".
Result: The results obtained from the Table 1/A, 1/B and Table 1/E, 1/F, 1/F, 1/G and 1/H are statistically insignificant with some specific socio-economic variables such as age, caste, marital status, occupation, personal income, Educational Qualification and Sex. It means that there exists no positive relation between the 'Type of knowledge on folk art' with the concerned variables. On the other hand Table 1/C and 1/D are statistically significant. It means that there exists a positive relation between the 'Type of knowledge on folk art' with the 'marital status' and 'primary occupation'.

Hypotheses 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'.
Result: The results obtained from the Table 2/B and Table 2/E are statistically insignificant with only two socio-economic variables such as caste, personal income. It means that there exists no positive relation between the 'Madhubani Paintings - a folk art' with the concerned variables. On the other hand Table 2/A, 2/C, 2/D, 2/F, 2/G and 2/H are statistically significant. It means that there exists a positive relation between the 'Madhubani paintings - a folk art' with some socio-economic variables such as the age, marital status, primary occupation, Nature of Family, Educational Qualifications and Sex.

Hypotheses 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".
Result: The results obtained from the Table 3/A, 3/B and Table 3/F are statistically insignificant with some specific socio-economic variables such as
CONCLUSION

age, caste and nature of family. It means that there exists no positive relation between the 'Madhubani Paintings is the Traditional Practices of Family' with the concerned variables. On the other hand Table 3/C, 3/D, 3/E, 3/G and 3/H are statistically significant. It means that there exists a positive relation between 'Madhubani Paintings is the Traditional Practices of Family' with most of the socio-economic variables such as the marital status, primary occupation, personal income, educational qualifications and Sex.

Hypotheses 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.

Result: The results obtained from the Table 4/B, 4/C and 4/G are statistically insignificant with some specific socio-economic variables such as caste, marital status educational qualifications. It means that there exists no positive relation between the 'Painter's Attachment with Madhubani Painting' with the concerned variables. On the other hand Table 4/A, 4/D, 4/E, 4/F and 4/H are statistically significant. It means that there exists a positive relation between the 'Painter's Attachment with Madhubani Painting' with most of the socio-economic variables such as the age, primary occupation, personal income, nature of family and Sex.

Hypotheses 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".

Result: The results obtained from the Table 5/B, 5/C and 5/G are statistically insignificant with some specific socio-economic variables such as caste, marital status and educational qualifications. It means that there exists no positive relation between the 'Role of Madhubani Painting' with the concerned variables. On the other hand Table 5/A, 5/D, 5/E, 5/F and 5/H are statistically significant. It means that there exists a positive relation between the 'Role of Madhubani Painting' with the socio-economic variables such as the age, primary occupation, personal income, nature of family and Sex.
Hypotheses 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".

Result: The results obtained from the Table 6/A, 6/B and 6/D are statistically insignificant with some specific socio-economic variables such as caste, Primary Occupation and Nature of Family. It means that there exists no positive relation between the 'Amounts of Money Investment for Madhubani Painting' with the concerned variables. On the other hand Table 6/C, 6/E and 6/F are statistically significant. It means that there exists a positive relation between the 'Amounts of Money Investment for Madhubani Painting' with the socio-economic variables such as the personal income, Educational Qualifications and Sex.

Hypotheses 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".

Result: The results obtained from the Table 7/A, 7/D are statistically insignificant with two socio-economic variables such as caste, and Educational Qualifications. It means that there exists no positive relation between the 'Obtained Profits from the Madhubani Paintings' with the concerned variables. On the other hand Table 7/B, 7/C and 7/E are statistically significant. It means that there exists a positive relation between the 'Obtained Profits from the Madhubani Paintings' with some specific socio-economic variables such as the primary occupation, Personal Income and Sex.

Hypotheses 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".

Result: The results obtained from the Table 8/B, C-9/C and 8/G are statistically insignificant with some specific socio-economic variables such as caste, Marital Status and Educational Qualifications. It means that there exists no positive relation between the 'Motives to Madhubani Paintings of the Painters' with the
concerned variables. On the other hand Table 8/A, 8/D, 8/E, 8/F and 8/H are statistically significant. It means that there exists a positive relation between the 'Motives to Madhubani Paintings of the Painters' with the socio-economic variables such as the Age-group, primary occupation, Personal Income, Nature of Family and Sex.

**Hypotheses 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".

**Result:** The results obtained from the Table 9/B, 9/G and 9/H are statistically insignificant with some specific socio-economic variables such as caste, Educational Qualifications and Sex. It means that there exists no positive relation between the 'Views on Commercialization of Madhubani Painting' with the concerned variables. On the other hand Table 9/A, 9/C, 9/D, 9/E and 9/F are statistically significant. It means that there exists a positive relation between the 'Views on Commercialization of Madhubani Painting' with the socio-economic variables such as the Age-group, Marital Status, Primary Occupation, Personal Income and Nature of Family.

**Hypotheses 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".

**Result:** The results obtained from the Table 10/B, 10/G and 10/H are statistically insignificant with some specific socio-economic variables such as caste, Educational Qualifications and Sex. It means that there exists no positive relation between the 'Degrees of Consumerism' with the concerned variables. On the other hand Table 10/A, 10/C, 10/D, 10/E and 10/F are statistically significant. It means that there exists a positive relation between the 'Degrees of Consumerism' with some specific socio-economic variables such as the Age-
group, Marital Status, Primary Occupation, Personal Income and Nature of Family.

**Hypotheses 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".

**Result:** The results obtained from the Table 11/A, 11/E, 11/G and 11/H are statistically insignificant with some specific socio-economic variables such as Age-group, Personal Income, Educational Qualifications and Sex. It means that there exists no positive relation between the 'Consumers of Madhubani Painting' with the concerned variables. On the other hand Table 11/B, 11/C, 11/D, and 11/F are statistically significant. It means that there exists a positive relation between the 'Consumers of Madhubani Painting' with some specific socio-economic variables such as the Caste, Marital Status, Primary Occupation and Nature of Family.

**Hypotheses 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".

**Result:** The results obtained from the Table 12/A, C-13/B, 12/C, 12/D, 12/E, 12/F, 12/G and 12/H are statistically insignificant with all the socio-economic variables such as Age-group, Caste, Marital Status, Primary Occupation, Personal Income, Nature of Family, Educational Qualifications and Sex. It means that there exists no positive relation between the 'Market Needed for Madhubani Painting' with the concerned variables.

**Hypotheses 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".
CONCLUSION

Result: The results obtained from the Table 13/B, 13/C, 13/D, 13/E, 13/F, 13/G and 13/H are statistically insignificant with most of the socio-economic variables such as Caste, Marital Status, Primary Occupation, Personal Income, Nature of Family, Educational Qualifications and Sex. It means that there exists no positive relation between the 'Global Demands of Madhubani Painting' with the concerned variables. On the other hand only Table 13/A is statistically significant. It means that there exists positive relation between the 'Global Demands of Madhubani Painting' with the indicated socio-economic variable that is 'Age-group'.

Hypotheses 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".

Result: The results obtained from the Tables 14/B, 14/C, C-15/D, 14/F and 14/H are statistically insignificant with some specific socio-economic variables such as Caste, Marital Status, Primary Occupation, Nature of Family and Sex. It means that there exists no positive relation between the 'Natures of Service Need for the Global Demand of Madhubani Paintings' with the concerned variables. On the other hand Tables 14/A, 14/E and 14/G are statistically significant. It means that there exists positive relation between the 'Natures of Service Need for the Global Demand of Madhubani Paintings' with the socio-economic variable Age-group, Personal Income and Educational Qualifications.

Hypotheses 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".

Result: The results obtained from the Tables 15/A, 15/F, 15/G and 15/H are statistically insignificant with some of the socio-economic variables such as Age-group, Nature of Family, Educational Qualifications and Sex. It means that there exists no positive relation between the 'Degeneration of Originality of Madhubani
Paintings' with the concerned variables. On the other hand Tables 15/B, 15/C, 15/D and 15/E are statistically significant with some specific. It means that there exists positive relation between the 'Degeneration of Originality of Madhubani Paintings' socio-economic variables Caste, Marital Status, Primary Occupations and Personal Income.

Hypotheses 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".

Result: The results obtained from the Tables 16/A, 16/C, 16/D, 16/E, 16/F, 16/G and 16/H are statistically insignificant with most of the socio-economic variables such as Age-group, Marital Status, Primary Occupation, Personal Income, Nature of Family, Educational Qualifications and Sex. It means that there exists no positive relation between the 'Natures of Modernization Occurred in Madhubani Paintings' with the concerned variables. On the other hand Table 16/B is statistically significant. It means that there exists positive relation between the 'Natures of Modernization in Madhubani Paintings' with one of the socio-economic variable such as Caste.

Hypotheses 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".

Result: The results obtained from the Tables 17/A, 17/B, 17/C, 17/D, 17/E, 17/F, and 17/G are statistically insignificant with most of the socio-economic variables such as Age-group, Caste, Marital Status, Primary Occupation, Personal Income, Nature of Family and Educational Qualifications. It means that there exists no positive relation between the 'Nature of Changes Approved by Madhubani Painters' with the concerned variables. On the other hand Table 17/H is statistically significant. It means that there exists positive relation
between the ‘Changes Accepted in Madhubani Paintings’ with only one socio-economic variable such as Sex.

Hypotheses 18: “A difference in socio-economic affiliation such as age, caste, educational qualification and Sex are positively related to Degree of Knowing about the Origin of Madhubani Paintings”.

Result: The results obtained from the Tables 18/A, 18/B, 18/C and 18/D are statistically insignificant with all the socio-economic variables such as Age-group, Caste, Educational Qualifications and Sex. It means that there exists no positive relation between the ‘Awareness of Origin of Madhubani Paintings’ with the concerned variables.

Hypotheses 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”.

Result: The results obtained from the Tables 19/A, 19/C, 19/D, 19/E, 19/F, 19/G and 19/H are statistically insignificant with most of the socio-economic variables such as Age-group, Marital Status, Primary Occupation, Personal Income, Nature of Family, Educational Qualifications and Sex. It means that there exists no positive relation between the ‘Inspirations to Entering into the Madhubani Paintings’ with the concerned variables. On the other hand only Table 19/B is statistically significant. It means that there exists positive relation between the ‘Inspirations to Entering into the Madhubani Paintings’ with the socio-economic variable such as Caste.

Hypotheses 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”.

Result: The results obtained from the Tables 20/A, 20/C, 20/D, 20/F, 20/G and 20/H are statistically insignificant with most of the socio-economic variables such
as Age-group, Marital Status, Primary Occupation, Nature of Family, Educational Qualifications and Sex. It means that there exists no positive relation between the 'Recent Trends of the Madhubani Paintings' with the concerned variables. On the other hand Table 20/B and 20/E is statistically significant. It means that there exists positive relation between the 'Recent Trends of the Madhubani Paintings' with some specific socio-economic variable such as Caste.

Hypotheses 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".

Result: The result obtained from the Table 21/B and 21/F is statistically insignificant with two specific socio-economic variables such as Caste and Nature of Family. It means that there exists no positive relation between the 'Preferences of Adoption New Occupation of the Childrens of Madhubani Painters' with the concerned variable. On the other hand Tables 21/A, 21/C, 21/D, 21/E, 21/G and 21/H are statistically significant. It means that there exists positive relation between the 'Preferences of Adoption New Occupation of the Childrens of Madhubani Painters' with the socio-economic variables such as Age-group, Marital Status, Primary Occupation, Personal Income, Educational Qualifications and Sex.

Hypotheses 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".

Result: The result obtained from the Table 22/A, 22/C, 22/E, 22/G and 22/H is statistically insignificant with most of the socio-economic variables such as Age-group, Marital Status, Personal Income, Educational Qualifications and Sex. It means that there exists no positive relation between the 'Preferences of Selling of the Madhubani Paintings' with the concerned variable. On the other hand
Tables 22/B, 22/D, and 22/F are statistically significant. It means that there exists positive relation between the 'Preferences of Selling of the Madhubani Paintings' with some specific socio-economic variables such as Caste, Primary Occupation and Nature of Family.

**Hypotheses 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".

**Result:** The result obtained from the Table 23/D and 23/E is statistically insignificant with two specific socio-economic variables such as Educational Qualifications and Sex means that there exists no positive relation between the 'Governmental Aids Received by the Madhubani Painters' with the concerned variable. On the other hand Tables 23/A, 23/B, and 23/C are statistically significant. It means that there exists positive relation between the 'Governmental Aids Received by the Madhubani Painters' with the socio-economic variables such as Age-group, Caste and Personal Income.

**Hypotheses 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".

**Result:** The result obtained from the result obtained from the Table 24/A, 24/C, 24/D and 24/E is statistically insignificant with most of the socio-economic variables such as Age-group, Personal Income, Educational Qualifications and Sex means that there exists no positive relation between the 'Traditional Cultural Value of Madhubani Painting Decaying Today' with the concerned variable. On the other hand Table 24/B is statistically significant. It means that there exists positive relation between the 'Traditional Cultural Value of Madhubani Painting Decaying Today' with one of the socio-economic variable such as Caste.

The result obtained from the Table 24/AA is statistically insignificant with the varied explanation of the 150 respondents such as Use of Raw Materials,
CONCLUSION

Method of Training and Other Factors. It means there is no positive relation between the 'Traditional Cultural Value of Madhubani Painting Decaying Today' with the concerned variables mentioned.

Hypotheses 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".

Result: The result obtained from the Table 25/A, 25/C, 25/E, 25/F, 25/G and 25/H is statistically insignificant with most of the socio-economic variables such as Age-group, Marital Status, Personal Income, Nature of family, Educational Qualifications and Sex. It means that there exists no positive relation between the 'Caste Barriers in Practicing Madhubani Paintings' with the concerned variables. On the hand Table 25/B and 25/D are statistically significant. It means that there exists positive relation between the 'Caste Barriers in Practicing Madhubani Paintings' with two of the socio-economic variables such as Caste and Primary Occupation.

The Summary of the Qualitative Analyses:

The qualitative analyses of Section – B:

The qualitative analyses of the tables 1/A to 1/H yield that a great majority of the respondents that is 42.33% expressed that Functions of Rituals related with Madhubani Paintings, of whom majority that is 18.67% belongs to the age group '36-55', 22% belongs to the upper 'Brahmin' Caste, 31.33% are 'Married', 24% have adopted 'Paintings' as the Primary Occupation, 19.33% belongs to the Income group Rs. '1001/-3000/-', 21% are the Members of 'Nuclear Family', 23.33% have taken Education upto class 'IX-XII' and 28% 'Female'.

Again 32.67% expressed that 'Religious Functions Related with Madhubani Paintings', of whom a majority that is 18.33% belongs to the upper 'Brahmin'
CONCLUSION

Caste, 14.67% have adopted 'Paintings' as the Primary Occupation, 15% belongs to the Income group Rs. '501/-3000/-', 16.33% have taken Education upto class 'XI–Under Graduate' and 25.33% are 'Female'. Lastly 14% respondents expressed that 'Functions of Myth Related with Madhubani Paintings', among them majority that is 8.67% belongs to the lower 'Sudra' Caste and 8.67% have adopted 'Paintings' as the Primary Occupation.

The qualitative analyses of the tables 2/A to 2/H depict that a great majority of the respondents that is 65% respondents expressed that 'Religious activities of Kali Puja (Dipawali), Shiva -Shakti Saraswati , Laxmi and Durga Puja are related with Madhubani Paintings', of whom a great majority that is 29% belongs to the age group '36-55', 36% belongs to the upper 'Brahmin' Caste, 47.67% are 'Married', 33.67% have adopted 'Paintings' as the Primary Occupation, 34.67% belongs to the Income group Rs. '501/-3000/-', 29.33% are the Members of 'Nuclear Family', 34% have taken Education upto class 'IX-XII' and 34.67% are 'Female'.

The qualitative analyses of the tables 3/A to 3/H explored that a great majority of the respondents that is 42.67% expressed that 'Myth of Ram-Sita and Shiva Shakti are related with Madhubani Paintings', of whom a great majority that is 21.33% belongs to the age group '36-55', 22.33% belongs to the upper 'Brahmin' Caste, 38.33% are 'Married', 23.67% have adopted 'Paintings' as the Primary Occupation, 24.33% belongs to the Income group Rs. 501/- - 3000/-', 22.33% are the Members of 'Joint Family', 21.67% have taken Education upto class 'IX–XII and 34.67% are 'Female'. Again 35.67% respondents expressed that 'Myth of Krishna and Radha are related with Madhubani Paintings', among them a majority that is 21% belongs to the upper 'Brahmin' Caste, 18% have adopted 'Paintings' as the Primary Occupation, 18% belongs to the Income group Rs. '501/- - 3000/-', 21.33% have taken Education upto class 'XI to Under Graduate' and lastly 21.67% respondents expressed that 'Myth of Salhesa and other are related with Madhubani Paintings', 16% of whom belongs to the lower 'Sudra' Caste.
The qualitative analyses of the tables 4/A to 4/H show that a great majority of the respondents that is 59.33% expressed that 'Rituals of Marriage is Involved with Madhubani Paintings', of whom a great majority that is 31% belongs to the age group '36-55', 28.33% represents the 'Kahayastha' Caste, 41.67% are 'Married', 37.67% have adopted 'Paintings' as the Primary Occupation, Personal Income Rs. 501/- - 3000/-', 29.33% are the Members of 'Joint Family', 33.33% have taken Education upto class 'IX-XII' and 59.33% are 'Female'.

The qualitative analyses of the tables 5/A to 5/H explored that a great majority of the respondents that is 33% expressed that 'activities of Dipawali ceremony is involved with Madhubani Paintings', of whom a great majority that is 13.67% belongs to the upper 'Brahmin' Caste' 15% have adopted 'Paintings' as the Primary Occupation, 20% belongs to the Income group Rs. 501/- - 3000/-', 16.67% have taken Education upto class 'XI-Under Graduate' and 24.67% are 'Female'. Again 28% respondents expressed that 'activities of community festival is involved with Madhubani Paintings', of whom a majority that is 13.67% belongs to the age group '36-55', 14.33% belongs to the upper 'Brahmin' Caste, 16.67% have adopted 'Paintings' as the Primary Occupation, 14% belongs to the Income group 'Upto - Rs. 1000/-', 14.33% have taken Education upto class 'IX-XII'. 27.33% of the total respondents expressed that 'activities of Holy (Spring Festival) ceremony is involved with Madhubani Paintings', of whom a majority that is 12.67% belongs to the 'Brahmin' Caste, 17.33% have adopted 'Paintings' as the Primary Occupation, 14.33% belongs to the Income group Rs. '501/- - 3000/-', 16% have taken Education upto class 'IX-XII'.

The qualitative analyses of the tables 6/A to 6/H show that a great majority of the respondents that is 27% expressed that 'Aesthetics of Life History of King Ram is involved with Madhubani Paintings', of whom a majority that is 15% belongs to the age group '36-55', 14.67% belongs to the upper 'Brahmin' Caste, 14.67% are 'Married', 14.67% have adopted 'Paintings' as the Primary Occupation, 12.33% belongs to the Income group Rs. '501/- - 3000/-' and 22.67% are 'Female'. Again 22% respondents expressed that 'Aesthetics of Life
CONCLUSION

History of Lord Krishna is involved with Madhubani Paintings', of whom a majority that is 12.33% belongs to the upper 'Brahmin' Caste, 10.67% have adopted 'Paintings' as the Primary Occupation, 11% belongs to the Income group Rs. '501/- - 3000/-', 12% are the Members of 'Nuclear Family' and 13% are 'Female'. Again 19.33% respondents expressed that 'Aesthetics of Life History of Poet Kalidasa is involved with Madhubani Paintings', among them a majority that is 10.67% belongs to the upper 'Brahmin' Caste, 10.67% have adopted 'Paintings' as the Primary Occupation, 11% belongs to the Income group Rs. '501/- - 3000/-'. 17.67% respondents expressed that 'Aesthetics of Life History Horizons is involved with Madhubani Paintings', out of them a majority that is 17.67% belongs to the 'Sudra' Caste, 10% have adopted 'Paintings' as the Primary Occupation, 9.67% belongs to the Income group Rs. '501/- - 3000/-', 9.33% have taken Education upto class 'XI to Under Graduate' and 14% are 'Female'.

The qualitative analyses of the tables 7/A to 7/H yield that a great majority of the respondents that is 50.33% expressed that 'Buyers of the Madhubani Paintings is Indian', of whom majority that is 19% belongs to the age group '46-65', 24.67% belongs to the upper 'Brahmin' Caste, 38.33% are 'Married', 29.67% have adopted 'Paintings' as the Primary Occupation, 30.33% belongs to the Income group Rs. '501/- - 3000/-', 23% are the Members of 'Nuclear Family', 33% have taken Education upto class 'IX-XII' and 39% are 'Female'. Again 19% respondents expressed that 'Buyers of the Madhubani Paintings is Europe', among them a majority that is 6.67% belongs to the upper 'Brahmin' Caste, 11% belongs to the Income group Rs. '1001/- - 5000/-' and 13.67% are 'Female'. 16.33% respondents expressed that 'Buyers of the Madhubani Paintings are Asian', out of them a majority that is 6.67% belongs to the upper 'Brahmin' Caste, 8.67% have adopted 'Paintings' as the Primary Occupation, 8.67% belongs to the Income group Rs. '501/- - 3000/-' and 9.33% are 'Female'.

It is evident from the tables 8/A to 8/F that a great majority of the respondents that is 56% expressed that 'they export the Madhubani Paintings to India and
other countries', out of them a great majority that is 23.33% belongs to the age 
group ‘46-65’, 24.67% belongs to the upper ‘Brahmin’ Caste, 22.67% have 
adopted ‘Paintings’ as the Primary Occupation, 32.33% belongs to the Income 
group ‘Upto - Rs. 1000/-’, 27.67% have taken Education upto ‘IX-XII’, and 
40.67% are ‘Female’. Again 18.33% respondents expressed that ‘they export the 
Madhubani Paintings to Japan’, of whom a majority that is 8% belongs to the 
‘Kahayastha’ Caste, 9.67% have adopted ‘Paintings’ as the Primary Occupation, 
9% belongs to the Income group Rs. ‘1001/- - 5000/-’, 10.67% have taken 
Education upto ‘IX-XII’. 9.67% of the total respondents expressed that ‘they export the Madhubani Paintings to U. S. A’, of whom a majority that is 4.67% 
belongs to the upper ‘Brahmin’ Caste, 5.67% have adopted ‘Paintings’ as the 
Primary Occupation. It also found that 8.67% respondents expressed that ‘they export the Madhubani Paintings to France’, of whom a majority that is 5% 
belongs to the upper ‘Brahmin’ Caste, 7.33% have adopted ‘Paintings’ as the 
Primary Occupation, 4.67% belongs to the Income group Rs. ‘1001/- - 3000/-’ 
and lastly 7.33% expressed that respondents expressed that ‘they Export the Madhubani Paintings to Germany’.

The qualitative analyses of the tables 9/A to 9/H explained that a great majority 
of the respondents that is 30% expressed that ‘major buyers of the Madhubani Paintings are others’, of whom a great majority that is 13% belongs to the age 
group ‘36-55’, 16% belongs to the upper ‘Brahmin’ Caste, 12.67% have adopted 
‘Paintings’ as the Primary Occupation, 15.67% belongs to the Income group Rs. 
‘501/- - 3000/-’, 16.67% have taken Education upto class ‘IX-XII’ and 22% are 
‘Female’. Again 21% respondents expressed that ‘major buyers of the Madhubani Paintings are Middleman’, 17% respondents expressed that expressed that ‘major buyers of the Madhubani Paintings are Mahajon’ and lastly 14.33% respondents expressed that expressed that ‘Major Buyers of the Madhubani Paintings are NGOs’.

The qualitative analyses of the tables 10/A to 10/H reveal that a great majority 
of the respondents that is 75% expressed that ‘used modern raw material to
paint the Madhubani Paintings', of whom majority that is 37.33% belongs to the age group '36-55', 36.67% belongs to the upper 'Brahmin' Caste, 49.67% are 'Married', 38.33% have adopted 'Paintings' as the Primary Occupation, 41.33% belongs to the Income group Rs. '501/- - 3000/-', 35.33% are the Members of Joint Family, 35% have taken Education upto class 'IX-XII' and 52% are 'Female'. Again 25% respondents expressed that 'they does not used modern raw material to paint the Madhubani Paintings'.

The qualitative analyses of the table 11/A show that a great majority of the respondents that is 31.67% Produce 'Modern Theme' and 'Other' items of Madhubani Paintings, 29% Produce 'Traditional items of Madhubani Paintings' and lastly 17.33% Produce 'Mythology based items of Madhubani Paintings'.

The qualitative analyses of the table 12/A explored that, for Preparing Madhubani Paintings a Painter has used the above Raw Materials in the era of Modernization of Madhubani paintings.

The qualitative analyses of the Table 13/A reveals that to buy One 'Art Paper' they spend Rs. 17/-+, One Meter Cloth Rs. 175/-+, One Bottle Chemicalized Colour Rs. 18/-, Gum One Bottle Rs. 22/- and Construct a Wooden hardboard by Rs. 600/-+. Out of these items 'Art Paper' and 'Cloth' are used for one time and 'Colour', 'Gum' and 'Brush' are used for one or two Madhubani Paintings, lastly the wooden hardboard is used for a long time by a first time money investment.

The qualitative analyses of the tables 14/A to 14/H depict that a great majority of the respondents that is 28.67% expressed that they spends '4-6' hours in a day to prepare one Madhubani Painting, of whom a majority that is 15.67% belongs to the age group '36-55', 13% belongs to the upper 'Brahmin' Caste, 21.33% are 'Married', 13% have adopted 'Paintings' as the Primary Occupation, 18.33% belongs to the Income group Rs. '501/- - 3000/-', 13% have taken Education upto class 'IX-XII' and 20.33% are 'Female'. 25.33% of the total respondents expressed that they spends '2-4' hours in a day to prepare one Madhubani Painting, of whom a majority that is 10.67% belongs to the age group '36-55'.
12.67% belongs to the upper 'Brahmin' Caste, 15% have adopted 'Paintings' as the Primary Occupation, 15.33% belongs to the Income group 'Upto - Rs. 1000/-', 15% have taken Education upto class 'IX-XII' and 19.33% are 'Female'. Again 24% respondents expressed that 'they spends 'above 6' hours in a day to prepare one Madhubani Painting', among them a great majority that is 11% belongs to the upper 'Brahmin' Caste, 13% have adopted 'Paintings' as the Primary Occupation, 12% belongs to the Income group Rs. '1001/- - 3000/-', lastly 22% respondents expressed that they spends 'upto-2' hours in a day to prepare one Madhubani Painting.

The qualitative analyses of the tables 15/A to 15/H explored that a great majority of the respondents that is 40.33% expressed that their traditional occupation is 'Agriculture', of whom a great majority that is 20.33% belongs to the age group '36-55', 20.67% belongs to the upper 'Brahmin' Caste, 26% are 'Married', 19.33% have adopted 'Paintings' as the Primary Occupation, 20% belongs to the Income group Rs. '501/- - 3000/-', 19.33% are the Members of 'Joint' Family, 20.33% have taken Education upto class 'IX-XII' and 28.67% are 'Female'. Again 32% respondents expressed that their traditional occupation is 'Paintings', of whom a majority that is 15% belongs to the age group '36-55', 18.67% belongs to the 'Brahmin' Caste, 20% have adopted 'Paintings' as the Primary Occupation, 19% belongs to the Income group Rs. '501/- - 3000/-', 20% have taken Education upto 'IX-XII' and 22.33% are 'Female'. Lastly 16% respondents expressed that their traditional occupation is 'Chamar', among them majority that is 16% belongs to the 'Sudra' Caste, 7.67% belongs to the Income group Rs.'501/- - 3000/-', 6.67% have taken Education upto 'V-X' and 12.33% are 'Female'.

The qualitative analyses of Section – C:

The qualitative analyses of the tables 1/A to 1/H yield that a majority of the respondents that is 42.33% expressed that their knowledge on folk art related the Social Life, of whom a great majority that is 9.67% belongs to the age group
CONCLUSION

'46-55', 19.67% belongs to the upper 'Brahmin' Caste, 17% are 'Married', 27% have adopted 'Paintings' as the Primary Occupation', 13.67% belonging to the Income group of Rs. '1001/-3000/-', 22% belongs to the members of 'Joint Family', 12.33% have taken Education upto class 'XI-XII' and 30.33% are 'Female'. Again 40.67% expressed that their knowledge on folk art is related to Family Rituals, of whom a great majority that is 18% are belongs to the upper 'Brahmin' Caste, 20.33% have adopted 'Paintings' as the Primary Occupation, 15.67% belongs to the Personal Income group Rs. '1001/-3000/-', lastly 17% of the respondents have expressed that their knowledge on folk art is related to the Community Practices.

The qualitative analyses of the tables 2/A to 2/H explored that a majority of the respondents that is 76% expressed that 'Madhubani Paintings is a folk art', of whom a great majority that is 21% belongs to the age group '36-45', 34.67% belongs to the upper 'Brahmin' Caste, 61% are 'Married', 43% adopted 'Paintings' as the Primary Occupation, 21.67% belongs to the Income-group Rs. '1001/-3000/-', 36.67% belongs as the Members of 'Joint Family', 22% have taken Education upto class 'XI-XII' and 57.67% are 'Female'. Again 14.33% respondents expressed that 'Madhubani Paintings is a folk art' is 'unknown' to them, out of them majority that is 6% belongs to the age group '16-25' and '56 - 65', 6% belongs to the upper 'Brahmin' Caste, 6.33% belongs to the Income-group Rs. '1001/-3000/-', 6% belongs as the Member of 'Joint Family', 5.33% have taken Education upto class 'Upto IV', and 9.67% respondents have said nothing on the quarry 'Madhubani Paintings is a folk art'.

The qualitative analyses of the tables 3/A to 3/H show that a majority of the respondents that is 54.33% expressed that 'Madhubani Paintings is the Traditional Practices of Family', of whom a great majority that is 25.33% belongs to the upper 'Brahmin' Caste, 42% are 'Married', 36.67% are adopted 'Paintings' as the Primary Occupation, 20% are belongs into the Income-group Rs. '1001/-3000/-', 25.33% are Members of the 'Nuclear Family', 14.67% have taken Education upto class 'XI-XII' and 42.67% are 'Female'. Again 33% respondents
expressed that "Madhubani Paintings is the Traditional Community Culture", of whom a great majority that is 15% belongs to the upper 'Brahmin' Caste, 11.33% have adopted 'Paintings' as the Primary Occupation, 7.33% are belongs into the Income-group Rs. '1001/-3000/-', 8% have taken Education upto class 'IX-X' and 19% are 'Female'.

The qualitative analyses of the tables 4/A to 4/H illustrate that a majority of the respondents that is 71% expressed that they are Professionally attached with Madhubani Painting, of whom a great majority that is 19% belongs to the age group '36-45', 32.33% belongs to the upper 'Brahmin' Caste, 51% are 'Married', 43.33% adopted 'Paintings' as the Primary Occupation', 25.67% belongs to the Income group of Rs. '1001/-3000/-', 34.67% belongs as the Members of 'Nuclear Family', 20.33% have taken Education upto class 'XI-XII', and 55% are 'Female'. Again 18% respondents expressed that they are attached with the Madhubani Paintings through the rituals and traditional practices, of whom a great majority that is 8.33% belongs to the upper 'Brahmin' Caste, 10.67% are 'Married', 6.33% adopted 'Paintings' as the Primary Occupation' and 10.67% are 'Female'.

The qualitative analyses of the tables 5/A to 5/H show that a majority of the respondents that is 71% expressed that Madhubani Painting have Economic Function, of whom a great majority that is 36% belongs to the age group '36-55', 32.33% belongs to the upper 'Brahmin' Caste, 51% are 'Married', 43.33% adopted 'Paintings' as the Primary Occupation, 25.67% are belongs to Income group Rs. '1001/- -3000/-', 34.67% are the Members of 'Nuclear Family', 38% have taken Education upto class 'IX-XII' and 55% are 'Female'. Again 18% respondents expressed that Madhubani Paintings have the Traditional Religious and Rituals Functions, of whom majority that is 8.33% are belongs to the upper 'Brahmin' Caste, 10.67% are 'Married', 10% belongs to the Income group 'Upto Rs. 1000/-' and 10.67% are 'Female'.
CONCLUSION

The qualitative analyses of the tables 6/a to 6/F yield that a majority of the respondents that is 37.67% expressed that they invested for Madhubani Paintings an amount of money Rs. '51/- - 100/-', of whom a majority that is 18% belongs to the 'Brahmin' Caste, 20% are adopted 'Paintings' as the Primary Occupation, 15.67% are belongs to the Income group Rs. '1001/- - 3000/-' and 22.33% are Female. Again 26.33% respondents expressed that they invested for Madhubani Paintings an amount of money Rs. 'Upto 50/-', among them majority 11.33% belongs to the upper 'Brahmin' Caste, 11.33% have taken Education upto class 'Upto VIII' and 24.33% are 'Female'. Out of total samples 24.67% expressed that they invested for Madhubani Paintings an amount of money Rs. '101/- to 500/-', out of them majority 10.67% belongs to the upper 'Brahmin' Caste, 11.33% are adopted 'Paintings' as the Primary Occupation, 14% are belongs to the Income group Rs. '501/- - 3000/-' and 19.33% are 'Female'. Lastly 6.67% of the respondents expressed that they invested for Madhubani Paintings an amount of money Rs. '501/- to above 1000/-'.

The qualitative analyses of the tables 7/A to 7/E depicts that majority of the respondents that is 71% expressed that they Directly Obtained Profit from the Madhubani Paintings, of whom a great majority that is 32.33% belongs to the upper 'Brahmin' Caste, 43.33% have adopted 'Paintings' as the Primary Occupation, 42.67% are belongs to the Income group Rs. '501/- - 3000/-', 38% have taken Education upto class 'IX-XII' and 55% are 'Female'. Again 21.67% respondents expressed that they Indirectly Obtained Profit from the Madhubani Paintings, of whom majority that is 10.33% belongs to the upper 'Brahmin' Caste, 6.67% have adopted 'Paintings' as the Primary Occupation, 12% are belongs to the Income group 'Upto Rs. 1000/-'.

The qualitative analyses of the tables 8/A to 8/H yield that a majority of the respondents that is 74% expressed that their motives to Madhubani Paintings is related Directly to Commerce or Business, of whom a great majority that is 37.33% belongs to the age group '36-55', 33.67% are belonging to the upper 'Brahmin' Caste, 53% are 'Married', 44.67% have adopted 'Paintings' as the
Primary Occupation, 42.67% are belongs to the Income group Rs. '501/- - 3000/-', 36% are the Members of 'Nuclear Family', 38.33% have taken Education upto class 'IX-XII' and 57% are 'Female'. Again 18.67% respondents expressed that their motives to Madhubani Paintings of the Painters is related indirectly to Commerce or Business, of whom majority that is 9% are belongs to the upper 'Brahmin' Caste, 5.33% are adopted 'Paintings' as the Primary Occupation and 11% are 'Female'.

The qualitative analyses of the tables 9/A to 9/H represent that a majority of the respondents that is 82.33% expressed their views in favour of Commercialization of Madhubani Painting, out of them a great majority that is 20.67% belongs to the age group '36-45', 37% are belongs to the upper 'Brahmin' Caste, 58.67% are 'Married', 47.33% have adapted 'Paintings' as the Primary Occupation', 25.33% are belongs to the Income group Rs. '1001/- - 3000/-', 39.67% are belongs to the 'Joint Family', 48.33% have taken Education upto class 'IX-XII' and 60.33% are 'Female'. Again 17.67% respondents expressed their views against Commercialization of Madhubani Painting, of whom majority that is 8.33% belonging to the upper 'Brahmin' Caste, 8% have adopted 'Paintings and Service' as the Primary Occupation, 7% are belongs to the Income group Rs. '501/- - 3000/-', 9% have taken Education upto class 'IX-XII' and 12.33% are 'Female'.

The qualitative analyses of the tables 10/A to 10/H explored that a great majority of the respondents that is 72.67% expressed directly in favour of the Consumerism of Madhubani Paintings, of whom majority that is 36.67% are belongs to the age group '36-55', 33% are belongs to the upper 'Brahmin' Caste, 55% are 'Married', 43% have adopted 'Paintings' as the Primary Occupation, 41.67% are belongs to the Income group Rs. '501/- - 3000/-', 35% are the Members of 'Nuclear Family', 38.33% have taken Education upto class 'IX-XII' and 55.33% are 'Female'. Again 18% respondents expressed indirectly in favour of the Consumerism of Madhubani Paintings, out of them majority that is 8.33% are belongs to the 'Kahayastha' Caste, 5.67% have adopted 'Paintings' as the
Primary Occupation, 5% are belongs to the Income group Rs. '501/- - 1000/-', 9.33% have taken Education upto class 'IX-XII' and 11.67% are 'Female'. Lastly 9.33% respondents expressed their views against 'Consumerism'.

The qualitative analyses of the tables 11/A to 11/H show that a majority of the respondents that is 38% respondents expressed that Others are the Consumers of Madhubani Painting, out of them majority that is 14% belongs to the age group '26-45', 23% are belongs to the upper 'Brahmin' Caste, 25.33% are 'Married', 25.33% have adopted 'Paintings' as the Primary Occupation, 22.67% are belongs to the Income group Rs. '501/- - 3000/-', 20% are the Members of 'Nuclear Family', 21.33% have taken Education upto class 'IX-XII' and 29.67% are 'Female'. Out of total respondents 23.67% expressed that Paintings Explorer are the Consumers of Madhubani Painting, of whom majority that is 911.33% are belongs to the 'Kahayastha' Caste, 11.33% have adopted 'Paintings' as the Primary Occupation, 11% are belongs to the Income group Rs. '501/- - 3000/-', 12.33% have taken Education upto class 'IX-XII' and 16.33% are 'Female'. Again 20.67% respondents expressed that Paintings Exporter are the Consumers of Madhubani Painting, of whom majority that is 9% are belongs to the upper 'Brahmin' Caste, 9.33% have adopted 'Paintings' as the Primary Occupation, 10.33% are belongs to the Income group Rs. '501/- - 3000/-' and lastly 17.67% expressed that Paintings Lover are the Consumers of Madhubani Painting, among them majority that is 7.67% belongs to the age group '36-55', 7.67% are belongs to the 'Kahayastha' Caste, 5.67% have adopted 'Paintings' as the Primary Occupation, 8.33% are belongs to the Income Rs. '501/- - 3000/-', 10.67% are the Members of 'Joint Family', 8.67% have taken Education upto class 'IX-XII' and 12.33% are 'Female'.

The qualitative analyses of the tables 12/A to 12/H depict that a great majority that is 39% expressed that National Market is Needed for Madhubani Painting, of whom majority that is 18.33% belongs to the age group '36-55', 18.67% are belongs to the upper 'Brahmin' Caste, 28.67% are 'Married', 24.33% have adopted 'Paintings' as the Primary Occupation, 21.33% are belongs to the
Income Rs. '501/- - 3000/-'", 18% are the Members both of 'Joint' and 'Nuclear Family', 21.33% have taken Education upto class 'IX-XII' and 30% are Female. Again 26% respondents expressed that Regional Market is Needed for Madhubani Painting, of whom majority that is 12.67% are belongs to the upper 'Brahmin' Caste, 13.67% have adopted 'Paintings' as the Primary Occupation, 14.67% are belongs to the Income group Rs. '501/- - 3000/-', 14.33% have taken Education upto class 'IX-XII' and 19% are 'Female'. 18% of the respondents expressed that Local Market is Needed for Madhubani Painting, of whom majority that is 67% are belonging to the upper 'Brahmin' Caste, 7.33% have adopted 'Paintings' as the Primary Occupation, 8.67% are belongs to the Income group Rs. '501/- - 3000/-' and lastly 17% respondents expressed that Global Market is Needed for Madhubani Painting, out of them majority that is 8% belongs to the 'Age-group 46-65' and 10% have taken Education upto class 'XI to Under Graduate' and 11.33% are 'Female'.

The qualitative analyses of the tables 13/A to 13/H show that a great majority of the respondents that is 64% expressed that Madhubani Paintings have Global Demands, of them a great majority that is 32% belongs to the age group '36-55', 29.33% are belongs to the upper 'Brahmin' Caste, 41.33% are 'Married', 35.67% have adopted 'Paintings' as the Primary Occupation, 35% are belongs to the Income group Rs. '501/- - 3000/-', 33% are the Members of 'Joint Family', 34% have taken Education upto class 'XI-XII' and 47.33% are 'Female'. Again 20.67% respondents expressed no reply on the quarry Foreigner Demands of Madhubani Painting, out of them majority that is 11% are belongs to the 'Brahmin' Caste, 9.33% have adopted 'Paintings' as the Primary Occupation, 7.33% are belongs to the Income group Rs. '1001/- - 3000/-' and 14.33% are 'Female'. Lastly 15.33% respondents expressed that Madhubani Paintings have no Global Demands, out of them majority that is 8% belongs to the age group '46-65', 6.33% are belongs to the 'Kahayastha' Caste and 11% are 'Female'.

The qualitative analyses of the tables 14/A to 14/H depict that a majority of the respondents that is 29% expressed that they serving the Global Demand of
CONCLUSION

Madhubani Paintings, out of them majority that is 16.33% belongs to the age group '36-55', 13.67% are belongs to the upper 'Brahmin' Caste, 17.33% are 'Married', 18.67% have adopted 'Paintings' as the Primary Occupation, 13.33% are belongs to the Income group Rs. '1001/- - 3000/-', 13.33% are Members of the 'Joint Family', 13% have taken Education upto class 'XI to Under Graduate' and 21.67% 'Female'.

The qualitative analyses of the tables 15/A to 15/H depict that a majority of the respondents that is 37.67% expressed in favour of Degeneration of the Originality of Madhubani Paintings, of whom a great majority that is 20% belongs to the age group '36-55', 22.67% are the upper 'Brahmin' Caste, 27.67% are 'Married', 26.67% have adopted 'Paintings' as the Primary Occupation, 24.67% are belongs to the Income group Rs. '501/- - 3000/-', 20% are the Members of 'Joint' and 'Nuclear Family', 23.33% have taken Education upto class 'IX-XII' and 24.67% are 'Female'. Again 28.67% respondents expressed that against of Degeneration of the Originality of Madhubani Paintings, of whom a majority that is 14.33% are belongs to the upper 'Brahmin' Caste, 19% have adopted 'Paintings' as the Primary Occupation, 12% are belongs to the Income group Rs. '501/- - 3000/-', 13.67% have taken Education upto class 'IX-XII' and 22.33% are 'Female'.

The qualitative analyses of the tables 16/A to 16/H represent that a great majority of the respondents that is 29% expressed that Modernization Occurred by using Modern Colours in the Madhubani Paintings, of whom a great majority that is 15% belongs to the age group '36-55', 15% are belongs to the upper 'Brahmin' Caste, 19% are 'Married', 15.33% have adopted 'Paintings' as the Primary Occupation, 14% are belongs to the Income group Rs. '501/- - 3000/-', 13.67% are the Members of 'Joint Family', 15% have taken Education upto class 'IX-XII' and 21% are 'Female'. Again 20% of respondents expressed that Modernization occurred in Forms of the Madhubani Paintings, of whom a majority that is 8.67% belongs to the age group '36-55', 9.67% are belongs to the upper 'Brahmin' Caste and 15.67% are 'Female'. Of total respondents 19%
CONCLUSION

replied on the quarry No Modernization Occurred in the Madhubani Paintings', of whom a majority that is 5.67% belongs to the age group '46-55', 10.33% are belongs to the 'Kahayastha Caste', 10.33% have taken Education upto class 'IX-XII' and 13.33% are 'Female'. 17.33% respondents expressed that Modernization occurred by using Other Raw Materials in the Madhubani Paintings, of whom majority that is 6.33% belongs to the age group '26-45', 9% are belongs to the upper 'Brahmin' Caste and 12.67% are 'Female'. Lastly 14.67% of respondents expressed that Over all Modernization Occurred in the Madhubani Paintings, of whom a majority that is 7% belongs to the age group '36-55', 7% are belongs to the upper 'Brahmin' Caste and 10% are 'Female'.

The qualitative analyses of the tables 17/A to 17/H depict that a majority of the respondents that is 37.33% expressed that they Accepted Changes in the Madhubani Paintings, of whom a majority that is 19.67% belongs to the age group '36-55', 17.67% are belongs to the upper 'Brahmin' Caste, 21% have adopted 'Paintings' as the Primary Occupation, 22.33% are belongs to the Income group Rs. '501/- - 3000/-' and 23% are 'Female'. Again 23.67% of respondents expressed that they Accepted Changes for Community approval in Madhubani Paintings, among them a majority that is 10.67% belongs to the age group '36-55', 10.67% are belongs to the upper 'Brahmin' Caste, 12% have adopted 'Paintings' as the Primary Occupation, 11.33% are belongs to the Income group Rs. '501/- - 3000/-' and 18.67% are 'Female'. 20.33% respondents expressed that they are Not Accepted Changes in the Madhubani Paintings, of whom majority that is 7.67% belongs to the age group '36-55', 9% are belongs to the upper 'Brahmin' Caste, 13.67% are 'Married', 9.67% have adopted 'Paintings' as the Primary Occupation, 9.33% are belongs to the Income group Rs. '501/- - 3000/-', 9.33% are the Members of 'Joint Family', 9.67% have taken Education upto class 'IX-XII' and 16% are 'Female'.

The qualitative analyses of the tables 18/A to 18/D represent that a great majority of the respondents that is 26.33% respondents are not replied on the quarry Origin of Madhubani Paintings, of whom majority that is 11.67% belongs
to the age group '36-55', 13% are belongs to the upper 'Brahmin' Caste, 12% have taken Education upto class 'IX-XII' and 18.33% are 'Female'. 25% expressed that Madhubani Paintings Originated from Ramayana, of whom a great majority that is 11.67% belongs to the age group '36-55', 10% are belongs to the upper 'Brahmin' Caste, 12% have taken Education upto class 'IX-XII'.

Again 24.67% respondents expressed that Madhubani Paintings Originated from the era of Poet Vidyapati, of whom majority that is 13% belongs to the age group '36-55', 11% belongs to the upper 'Brahmin' Caste. Lastly 24% of respondents expressed that they have no clear concept on Origin of Madhubani Paintings, of whom majority that is 11.33% belongs to the upper 'Brahmin' Caste, 10% have taken Education upto class 'XI-XII' and 18.67% are 'Female'.

The qualitative analyses of the tables 19/A to 19/H depict that a majority of the respondents that is 41.33% respondents expressed that they got inspiration to Enter into the Madhubani Paintings through the Natural process and Economic Need, of whom a great majority that is 18% belongs to the age group '36-55', 18.67% are belongs to the 'Kahayastha' Caste, 27% are 'Married', 21% have adopted 'Paintings' as the Primary Occupation, 20% are belongs to the Income group Rs. '501/- - 3000/-', 19.67% have taken Education upto class 'IX-XII' and 19.67% are 'Female'. Again 41% expressed that they got inspiration from Parent and Tradition to Enter into the Madhubani Paintings, of whom a great majority that is 20.67% are belongs to the upper 'Brahmin' Caste, 28.33% are 'Married', 20.67% have adopted 'Paintings' as the Primary Occupation, 20.67% are belongs to the Income group Rs. '501/- to 3000/-', 20.67% have taken Education upto class 'IX-XII' and 19.33% are 'Female'.

The qualitative analyses of the tables 20/A to 20/H yield that a great majority of the respondents that is 49% expressed that Madhubani Paintings Recently Commercialized and Globalized, of whom a great majority that is 21.67% belongs to the age group '36-55', 26% belongs to the upper 'Brahmin' Caste, 33.33% are 'Married', 27% have adopted 'Paintings' as the Primary Occupation, 29.33% belongs to the Income group Rs. '501/- to 1000/-', 26% have taken
CONCLUSION

Education upto class 'IX-XII' and 35.33% are 'Female'. Again 34% respondents expressed that Madhubani Paintings Recently Mixing Tradition with Modernism, among them majority that is 16.67% belongs to the age group '36-55', 14% belongs to the upper 'Brahmin' Caste, 18% have adopted 'Paintings' as the Primary Occupation, 15% belongs to the Income group Rs. '501/- to 3000/-'.

The qualitative analyses of the tables 21/A to 21/H reveal that a majority of the respondents that is 40.67% respondents are 'Not Clearly Answered' on the quarries of Preferences of New Occupation of the Childrens them, out of them a great majority that is 20.67% belongs to the age group '16-35', 19% belongs to the upper 'Brahmin' Caste, 23.67% are 'Unmarried' and 34.33% are 'Female'. Again 23% expressed that their Childrens Preferred Government Services as the New Occupation, of whom a majority that is 14.67% belongs to the age group '36-55', 11% represents the upper 'Brahmin' Caste, 22% are Married, 11% belongs to the Income group Rs. '1001/- to 5000/-' and 16.33% are 'Female'.

Again 22% respondents expressed that their Childrens Preferred Teaching as New Occupations, of whom a majority that is 13.67% belongs to the age group '46-65', 9.33% belongs to the upper 'Brahmin'Caste. Lastly 14.33% respondents expressed that their Childrens Preferred to become Specialists as New Occupations, of whom a majority that is 10% belongs to the age group '36-55', 6% belongs to the upper 'Brahmin' Caste.

The qualitative analyses of the tables 22/A to 22/H reveals that a great majority of the respondents that is 38% respondents expressed that they Preferred to Sell Madhubani Paintings to Middleman and Mahajon, among them a great majority that is 20.33% belongs to the age group '36-55', 16% belongs to the upper 'Brahmin' Caste, 23.33% belongs to the Income group Rs. '501/- to 3000/-', 19% have taken Education upto class 'IX-XII' and 27.67% are 'Female'. Again 32% expressed that they Preferred to Sell Madhubani Paintings to Direct Customers and NGOs, of whom a majority that is 13% belongs to the age group '26-45', 13.33% belongs to the upper 'Brahmin' Caste, 13.33% belongs to the Income group Rs. '501/- to 3000/-' and 23% are 'Female'.
The qualitative analyses of the tables 23/A to 23/E reveals that a majority of the respondents that is 43.67% respondents expressed that they Received only Marketing Aids from the Government, of whom a great majority that is 25.67% belongs to the age group ‘36-55’, 19.33% belongs to the ‘Kahayastha’ Caste and 30.33% are ‘Female’. Again 19.67% respondents expressed that they do not Received any Aids from the Government, of whom a great majority that is 8.67% belongs to the age group ‘Upto-25’, 7% belongs to the Income group ‘Upto Rs. 1000/-’, 7% have taken Education upto class ‘XI-XII’ and 16% are ‘Female’.

From total respondents 13.33% respondents expressed that they received only Financial Aids from the Government, of whom a majority that is 9.67% belongs to the age group ‘46-65’, 8.67% belongs to the upper ‘Brahmin’ Caste and 10.33% is ‘Female’. 12.67% respondents expressed that they received only Training Aids from the Government, among them a majority that is 7.67% belongs to the age group ‘26-45’, 5% belongs to the upper ‘Brahmin’ Caste and 8.33% are ‘Female’.

Lastly 10.67% expressed that they received Training and Marketing Aids from the Government, of whom a majority that is 5.33% belongs to the age group ‘36-45’, 5.67% belongs to the ‘Brahmin’ Caste and 7.67% are ‘Female’.

The qualitative analyses of the tables 24/A to 24/E reveal that a great majority of the respondents that is 50% expressed that Traditional Cultural Value of Madhubani Painting Decaying Today, of whom a great majority that is 26.33% belongs to the age group ‘36-55’, 27.33% belongs to the upper ‘Brahmin’ Caste, 29% belongs to the Income group Rs. ‘501/- to 3000/-’, 27.67% have taken Education upto class ‘IX-XII’ and 34.33% are ‘Female’. Again 28.67% respondents expressed that Traditional Cultural Value of Madhubani Painting Not Decaying Today, among them a majority that is 10.67% belongs to the age group ‘26-45’, 14.33% belongs to the ‘Brahmin’ Caste, 14% belongs to the Income group Rs. ‘501/- to 3000/-’, 11.67% have taken Education upto class ‘IX-
XII' and 22.33% are 'Female'. Lastly 21.33% respondents do not reply on the quarries 'Traditional Cultural Value of Madhubani Painting Decaying Today'.

The qualitative analyses of the tables 25/A to 25/H yield that a great majority of the respondents that is 68.67% respondents expressed that Presently 'Caste Barriers' is abolished in Practicing Madhubani Paintings, of whom a great majority that is 33.33% belongs to the age group '36-55', 35.33% belongs to the 'Brahmin' Caste, 47.33% 'Married', 31% have adopted 'Paintings' as the Primary Occupation, 32.67% belongs to the Income group Rs. '501/- - 3000/-', 31% are the Members of 'Joint Family', 36.67% have taken Education upto class 'IX-XII' and 48% are 'Female'. Again 23.67% respondents does not replied on the 'Caste Barriers' in Practicing Madhubani Paintings, among them a majority that is 11% belongs to the 'Kahayastha' Caste, 17% have adopted 'Paintings' as the Primary Occupation, 14.67% belongs to the Income group Rs. '501/- - 3000/-', 10.33% have taken Education upto class 'XI to Under Graduate' and 19.33% are 'Female'. Lastly 7.67% expressed that Presently Caste Barriers is exist in Practicing Madhubani Paintings, among them a majority that is 2% belongs to the age group '36-45', 4% belongs to the 'Sudra' Caste, 3.33% belongs to the Income group Rs. '1001/- - 3000/-' and 5.33% are 'Female'.