

COMMUNICATION THROUGH FOLK ELEMENTS: A STUDY IN MODERN ODIA DRAMA

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Abstract

The comprehensive aspects related to human life bears resemblance to folk elements, viz. folk religion, folk belief, folk literature, folk medicine, folk art etc. Even acclaimed mainstream literature cannot claim that it is free from influence of folk elements. The stalwart creators of literature consciously or unconsciously have used elements of folk in their creations. The cultural heritage is thus reflected in the academic works of an author through the use of folk elements. This particular 'reflection' forms the basis of significance of the created literature. Despite of several disparities, the relationship between folk elements & modern Odia drama, specially in recent times have gained a strong bondage starting from folk ballad, folk tale and folk songs, proverbs & folk-sayings, folk language, folk customs & beliefs have been assimilated in theatre.

Introduction

In post independence period, if we study the drama scenario, following remarks may be observed regarding the use of folk elements:

- 1) Forming plots from folk ballads
- 2) Use of plots from folk tales

- 3) Direct use of folk songs in drama
- 4) Use of rhythm & style of folk songs in drama
- 5) Use of folk sayings like proverb, idioms, riddles etc.
- 6) The experiment of style of folk theatre
- 7) Assimilation of characters from folk drama
- 8) Use of stage craft of folk drama
- 9) Use of folk language & dialect
- 10) Drama based on tribal groups & tribal life

So many modern drams are based on the folk tales, folk legends and folk ballads. The use of folk element in modern drama can be categorized into following four types:

- a) Complete symbolic representation of drama
- b) General conventional story telling
- c) Partial symbolic representation
- d) Free & open visualization

In this context ,the following texts may be discussed-playwright Aswinikumar Ghosh's *Kal pahada*(1920), *Konark*(1927), Adwaita Chandra Mohanty's *Sadhaba Jhia*(1947) & *Chakhi Khuntia* , Purna Chandra Kanungo's *Kala Pahada*(1974), Rajat kumar Kar's *Chakhi Khuntia* (1952), Purna Chandra Mohanty's *Byaghra Ebam Kankana lobhi Pathika Manankara Kahani* (1982), Jadunath Das Mohapatro's *Surjya Mandir*(1962), Ratiranjan Mishra's *Chanchalyakar* (1984), Monaranjan Das's *Kathaghoda* (1973) & *Nandika Kesari*(1985), Bijay Mishra's *Jane Raja Thile* (1982) , Niladri Bhusan Harichandan's *Kaluribenta* (1998), Bijaya Satapathy's *Sonita Swakshra*(2000) etc.

Mohanty's *Sadhaba Jhia* is a melancholy tragic adaptation of a folk tale focusing an *Tapoi*. In *Sonita Swakshra* the legendry mythical character 'Khulanasundari' reflect in new prospect. We see plots revolving around revolutionaries in *Chakhi Khutia* and *Chandan Hazoori*. There are also socially established mainstream folk characters in modern Odia drama like *Toapoi* , *Chandan Hazoori* , *Kala Pahada* and *Gobinda Chandra*. In Purnachandra's *Kala Pahad* & Rati Mishra's *Chanchalyakar* ,we can see the transformation of the historical character 'Kala Pahada' . The play *Kala Pahada* raises voice against castism albeit in a symbolic manner. Although Manoranjan Das' *Nandika Kesari* was written 58 years after Aswini Kumar Ghosh's *Kesari Gang*(1927), the latter has consciously infused

folk elements in the character of *Nandika* to present it in a new form. The new applications of folk are found in plays like *Konark* and *Surjya Mandir*.

In plays like '*Kalluri Benta*', '*Jane Raja Thile*', '*Byaghra Ebam Kankana lobhi Pathika Mananka Kahani*'(1982)& Rati Ranjan Mishra's '*Sita*'(1983) we can see use of excerpts from folk tales. In some of their plays the playwright intends to spell out new concepts & ideas through superficial use of folk idioms. Excepting Rati Mishra's '*Sita*' this trend prevails in all the other plays. A complete segment of '*Sita*' is actually made based on the idiom of Fairy Tales or '*Pari Kahini*'.

In many cases the playwrights improvise the titles of the plays in a symbolic manner reminiscent of folk element. Aswinikumar Ghosh's '*Maluni*', Manoranjan Das '*Kathoghoda*', Prafulla Rath's '*Saata Tala Pani*' (1978); Pranbandhu Kar's '*Dur Pahada*'; Byomkesh Tripathi's '*Suna Pharua*'; Narsingha Mohapatra's '*Baunsha Rani*' (1969); Ananda Shankar Das's '*Chaka Bhunri*'; Ramesh Prasad Panigrahi's '*Paka Kambala Pota Chhata*'; and '*Hati ku Homeopathy*', Niladri Bhusan Harichandan's '*Manhisira Pasa Na Jaa Danai*'(1985), '*Maharaja Bije Hebe*'(1984), Ratiranjan Mishra's '*Kuachori*'(1977); Shankar Tripathy '*Rabanachhya*'(2002), '*Bagha Bakri Khela*'(2003), Ranajit Pattanaik's '*Gunia Jhadelo Dahani*'(1992); Hrusikesh Panda's '*Bramha Rakshya*' (1997), Dilliswara Moharana's '*Chake Gale Bara Hata*'(2001); Panchanana Patra's '*Ghodamunha*' etc. are prime instances. In this phase, the folk elements have been aptly assimilated in plays '*Sadhaba Jhia*' and '*Chakhi Khuntia*'. In context to *Kalapahada* the theme is woven in a symbolic manner in '*Jane Raja Thile*', '*Kalluri Benta*'. The folk persists partially. The playwrights have given a unique fiction touch to the existing folk psychology.

Exploring the Geetinatya Style

In modern plays the application of folk music, folk rhythm and style have given birth to original plays specially in Odia drama. However Kalicharan Pattanaik, Baishnab Pani and Balakrushna Das had pioneered in recognizing the lyrical elements of drama by creating '*Gitinatya*' or musical plays and these plays were resplendent with folk theatrical style. The phenomenon may be illustrated as follows:

- 1) Direct infusion of unaltered original folk song
- 2) The application of traditional style of folk song.

Ramesh Chandra Panigrahi 's ' *Mahanataka* ' (1972) Subodh Patnaik's ' *Ethu Ante* '(1979), Kartik Rath's ' *Chaiti Ghoda* '(1980) and ' *Banhiman* ' (1977), Vijay Mishra's ' *Jane Raja Thile* ' (1982), Manoranjan Das's ' *Nandika Keshari* '(1985), Bijay Satpathi's, ' *Ei Je Surjya Uen* ' (1987), Niladri Bhusan Harichandan's ' *Kaluri Benta* ' (1988), Dilliswara Maharana's ' *Rajaghara Khela* '(1996) etc. are plays where the above stated two ways of drama application may be found. In ' *Nandika Keshari* ', the ' *Desia* ' song and dance of Koraput, ' in *Chaiti Ghoda* ', *Ghoda Naach Geet*, in ' *Ethu Ante* ' & ' *Mahanatak* ', *Daskathia Geet*, in ' *Ei Je Surjya uen* ' *Pala Geet*, in ' *Rajaghara Khela* ' *Suanga geeta*; in Shankara Tripathy's ' *Rabanachaya* ' puppet play *Rabanachaya* style has been applied . These plays have been enriched with culmination of folk styles.

Plays like ' *Jane Raja Thile* ', ' *Nandika Kesari* ', ' *Mahanatak* ', ' *Banhiman* ', ' *Ei Je Surjya Uen* ' etc. reflect a clear influence of ' *Geetinatya* ' or the traditional mythological Odia musical play type.

The first chapter of ' *Bohnimaan* ' the song of *Sutradhar* goes like –

“Abata Kataka Hatalo Amunha Naira Ghata

Mu Rajara Dagara Dhain Tara Tara

Chhadide Chadide Batalo Chhadide Baghuni Bata”

(m.It is difficult to get way to the river bank as if it is going through the markets of Cuttak ,But I am a tigress , a king's messenger, therefore ,make way for me.)

Another example from Dramatist Bijay Mishra's ' *Jane Raja Thile* ':

“Lagila Hata Chamata ho...

Lagila Hata Chamata ho...

Debi Asilaru Raja Uasare

Kholila Kansa Kabata ho...

Lagila Hata Chamata...” (pp-74)

(m.As the Goddess arrives , a loud pandemonium breaks out every where and the main door of the Royal Palace Opens up).

The *Ghodanacha- geeta* Style:

In the play of Dramatist Manoranja Das's 'Nandika Keshari' the traditional style of *Ghodanacha-geeta* goes like –

“Hentala Banare Bagha Hentale Lo

Naire Bhasila Naa

Gara Panire Elishi Chhakelo

Kalia Pat mo Gaon” (pp 13)

(m.The sutradhara introduces himself as a native of kaliapat village where the Tiger rows around amidst the Mangrove and the people catch the Ilish fish in the river).

The *Sabari Geeta* Style:

In the play of Manaranjan Das's 'Nandika Keshari', the traditional song of 'Sabari' or palanquin bearers Songs goes like:

“Hakum Dhore Dhakum Dho...

Dhakum Dhore Hakum Dho...

Nai Ara pate Uaasa Diselo...

Hakum Dhore Dhakum Dho... (pp 84)

The *Pala Geeta* Style :

In the play ' *Ae Je Surjaya Uen*' The very much popular folk drama of Odisha '*Pala*' form was used successfully; in this play dramatist Bijaya Satapathy including the other traditional form of folk drama the '*Pala*' type is really unique:

“Karnapura Rajya Raja Beeraditya

Karuthile Rajapana

Mantri Thile Tanka Chandaditya Beera

Asambhaba Shaktiman...” (pp 9)

(Karnapur was ruled by King Veeraditya and his Chief Minister was Chandaditya who was extremely powerful)

In *Nandika Keshari* playwright Manaranjan Das has infused various element of folk as is evident from the above examples of *Ghoda Nach -Geet, Sabari Geet, Pala geet* and *Desia Natak Geet*. In the total play of ‘Nandika Keshari’, the playwright experimented the pure form of *Desia Natak* of Koraput. He also infused the traditional Ganesha Vandana/mantras in this play through *Sutradhar*:

“*Gananatha Ganadhisha*

Gouri Nandana He

EkA Danta Lambodara Bighna Nashana He” (pp2)

The direct use of traditional ‘*Pala*’ is also found in ‘*Ae Je Surjaya Uen*’ like:

“*Jaya Jaya Narayana Nabojaladhara*

Bipada Bhanjana Probhu Karunasagara

Krupa Karibaru Nama Hela Krupasindhu

Daya Karibarua Nama Hela Dinabandhu” (pp9)

With this in *Nandika Kesari, Geeti Natya, Sabari Geet, Ghoda Naach & Paheli (Riddle)*etc. have been used which clarifies the conceptions of folk theatre. Similarly, the idiom of various types of music has been used by Bijaya Mishra, like :

“*Ota Pari Jiba Nanhire Bhai*

Shanti Tu Paibu Ja Ota Hoi

Pithire Kujata Ki Manohara

To Niraha Akhi Bhari Sundara” (Jane Raja Thile,pp65)

(m.If you become a Camel , you will get peace. The hunch back and eyes of a camel are beautiful).

Niladri Bhusan Harichandan’s ‘*Kaluri Benta*’ has some songs which reflect traditional meter & rhythm and are delivered with the help of chorus:

“Ka.. Ka.. Ka..

Akashi Phula Kaluri Benta Kha.. Kha.. Kha..

Juade Ja Seade Khali Na.. Na.. Na..”

(m.The traditional song of the folk Tale of ‘*Kaluri Benta*’in Odia)

The song is used throughout the play as well as in the end to maintain the mood.

Dramatist Ratiranjan Mishra’s ‘*Sita*’ , the playwright narrates the story of the youth through folk song:

“Naiki Phingili Chhuri

Patha Sarigela Nanhi Chakiri

Nahi Chakirilo Bapa marle Jhuri Jhuri...”

(m.Though I have finished my studies , I am jobless; my unemployment caused the death of my Father.)

In Ramesh Chandra Panigrahi’s ‘*Dhrutarastrara Akhi*’(1972) we find focal dialogs as :

“Ka- Phula Na- Phula He-Phua La- Phula”

It is symbolic as well as informative .In these literary applications , the playwrights have enriched drama. From a holistic view point, it may be said that in modern plays, *Danda Nata Geeta, Shuanga, Bharat Leela, Prahlada Natak Geeta or Raja Nataka, Das Kathia' Pala, Keertan Geeta, Chadheya- Chadheyani Geeta* etc. have been used prolifically.

The proverbs, riddles ,folk messages like *Prabada-Probachan, Dhaga-Dhamali, Pahali/Nandika*, have been used in plays. The plays where they have been used properly, the authors have given due importance to portray human relationships. In Odia plays, these dialogues are mouthed by female characters . The following are examples of satirical proverbs used in '*Nandika Keshari*':

1. "*Kadali Gachhara Pualo
Sata Kahu nanhu Kianlo
Pokhari Ghatare Deula Petare
Budhi Asurani Pharua Bhitare
Dau Dau Jole Nianlo...*" (pp 44)

(m.The plantain does not reveal the truth that the life stick of the old giantress is hidden in a casket kept inside the temple in the middle of pond ; The stick glows.)

2. "*Mana Kutu Kutu Helani
Seithi Pain Mo Bhaleni*" (pp 45)

(m.I am happy and at the same time afraid)

3. "*Nuchichi Na Goda Duita Disuchi*" (pp 45)

(m.He is visible although he thinks otherwise)

4. "*Chhena Bhangi Karli Ladu
Mo Bhagya Belaku Padichi Bhendiaa
Ratire Bhangiba Khadu*" (pp 53)

(m.I have crushed porridge to make sweet ,but I have a young man who will break my bangles in the night)

“Malo Moli Kete Beheli

Chein Soithiba Jie

Taku Uthaiba Kiye”

(pp 54)

(m.who can awake somebody who shows off and sleeps in the day time ?)

Experiments in application of folk elements in modern theatre

The folk drama has influenced modern drama in various ways. Recently importance of modern drama is on a decline which has led the playwrights to revert to folk theatre .Not only in terms of content but the form of folk theatre is also very important.

1. The experiment on the ‘*style*’ and ‘*form*’ of folk theatre.
2. Assimilation of Characters of folk drama in modern theatre.
3. Craft of folk stages in modern drama.

In case of assimilating folk elements into theatre ;we see that there are mainly three trends. The stage preparation has relied heavily on the Director’s thoughts. Ghoda Naacha in Kartik Rath’s ‘*Choiti Ghoda*’ , Daskathia in Subodh Patnaik’s ‘*Ethu Onte*’and Ramesh Panigrahi’s ‘*Mahanatak*’ , Pala in Bijay Satpathi’s ‘*Ei Je Surjya Uen*’, Koraput desia Naacha in Manoranjan Das’s ‘*Nandika Keshari*’ , Daskathia, Pala & Keertan in Niladri Bhusan Hari Chandan’s ‘*Bhimo Bhoinka Sandhanare*’, (1988) , etc. have been added with a novelty .Similarly Manoranjan Das’s ‘*Kathghoda*’, Ratiranjan Mishra’s ‘*Sita*’ , Bijay Satpathy’s ‘*Ei Je Surjya Uen*’ have been directed with an idiom of ‘*Jatra*’ or traditional musical drama. Ramesh Panigrahi’s ‘*Dhrutarastrara Akhi*” has ‘*Kandhei Naacha*’ (Traditional Puppet Play).The form is used in a completely new pattern.

Ratnakar Choini’s ‘*Mukha*’(1979), ‘*Asthira Upatyaka*’(1984),Manoranjan Das’s ‘*Shabdaliipi*’(1976),Bijay Mishra’s ‘*Jane Raja Thile*’ (1982) etc. has the use of “*Mukha*” or

Mask. The mask of a Bull in '*Asthiro Upatyaka*'; the mask of a camel in '*Jane Raja Thile*', the sutradhara's mask in '*Mukha*' and also use of '*Chhou*' dance and '*Ram leela*' had masks which reflected the folk elements. Off late the playwrights, under the influence of expressionism wanted to show the moral degradation of human character through these masks.

The characters of folk culture have appeared in modern drama basically in three ways:

1. Mythological character of traditional folk Theatre.
2. Traditional characters of social folk drama
3. Characters influenced by Sanskrit Drama.

Ganesh ,Shiv- Parvati,Narad , Kali,Durga. Debi etc. have found important roles in modern drama . The folk idioms like Danda,Desia have also found application here;example is appearance of Ganesh in '*Nandika Keshari*'.

'Bhalo Lokia' , 'Mousa' , 'Thentel'(Danda), 'Niyati', 'Dwari', 'Grahaka','Sutradhara', 'Bondi', 'Nachnia','Gauni' etc. are mediating character of folk theatre ; who have newly been placed in modern drama. As a result the paradigm has shifted towards common people .Although ,Sutradhar,Nata-nati,Gayak etc. are elements of Sanskrit drama.But when character like 'Niyati' & 'Bibek' have appeared they have come as unique character. Influence of 'Mogal Tamsa'a verymuch peopular folk theatre of Bhadrakh; the character of 'Visti' appears in Odia drama.

Hindi playwright Sarbeswar Dayal Saxena's '*Bakri*' when translated to Odia;shows the character of '*Visti*'. Independence Odia drama, similar character of Hadi-Hadiani can also be seen. The mediating character appear in a chorus like Greek Theatre . Many modern playwrights bring these characters and also the stage and they solve many problems. Manoranjan Das's '*Katha Ghoda*' director himself appears as '*Sutradhar*' in midst of the play. The sutradhar of '*shabdali*', '*Banhiman*'in beginning of every act the sutradhar enters. The story starts with a song , In '*smruti, Santwana o sunyata*', Tapaswini and in '*Mu Dunhe*' (1978), the Trutiya Purush; Ratuakar choini's '*Mukha's*' sutradhar '*Kalankita Surjya*' (1975); sutradhar, '*chanchalyakar*'(1984) by Ratiranjan Mishra used two journalist '

Indradhanu' & 'Bijuli' ; in 'Sita' play Ghoshak 's announcements; Himanshu Bhusan sabat's 'sandhani's sutradhar, Niladri Bhusan's 'kaluri benta's journalist , Bijay satpathy's 'Aei je surjya Uen's 'Shripalia' and 'Gayak'(Daskathia) ; Manoranjan Das's 'Nandika keshari's Sutradhar; Sandhi, Gayak are few examples of such character; these character relate the stage with the audience. They break stage illusion and impart velocity to the story .These characters blend entertainment with social commitment and make the drama pro- people.

The theatre is performed in open air with minimal settings and costumes .The lighting is often ignored .These forms have been accepted in modern theatre .Many plays are being experimented in 'Mukta Mancha' or open space theatre. The costumes are sometimes very colorful and at times very plaintive. It is being observed that the delivery of various colours of light and the stage is going out of practice. Zone light or full light or Halogens are being used more and more .The efforts to make illusions or obscurity on stage have died down .The need for screen and stage settings are diminishing. Off late street plays have rejuvenated new life onto this new philosophy of theatre many plays are being performed impromptu without rehearsals similar to folk theatre. It seems that these philosophies are in sync with Brecht's concept of '*Epic Theatre*' and Badal Sircar's '*Third Theatre*' .

The anthropological life of tribal have been portrayed in Dhaneswar patnaik's 'Adivasi'(1961) Balram Mishra's 'Dumba'(1962) ,Mangalu Charan Biswal's 'Bhukha' .The main essence of these plays has been dwelling into the daily lives of the tribal people. Plays which partially dwell on similar issues are Dhaneswar Patnaik's 'Utha Pacheri' (1959), Akshay Mohanty's 'sambit' (1969).Niladri Bhusan Hari Chandan's . 'Munda Upare Chhata' , Banabihari Panda's 'Gotie Jhara Phulara Kahani'(1984) , Kartik Chandra rath's 'Manshara Phula'(1975);Ratiranjan Mishra's 'Maachha Kandanara Swara'(1996) and more than 30 plays written by Dramatist Subodh Pattanayak for the 'Natya Chetana'(A Theatre group of Odisha); like 'Katha'(1992), 'Bishabazar'(1997), 'Kalapani'(1998), 'Bali'(2001), 'Dhuan'(2005), 'Dhalasuna'(2006), 'Bana'(2009), 'Phula'(2010)etc. and Khetrabasi Manseth's 'Baja Mahuria Baja'(2009), etc.

In the plays '*Adibasi*' the context of *Suakati* village (Keonjhar) and its boy *Parashu*'s life story comes through dialogues written in Tribal dialect. The angst, fears, anger, honesty, simplicity and diversity of life style is reflected in the play. In '*Dumba*' play, the malnutrition and poverty tragedy of a *Kondha* boy called *Dasuru* and his wife Sambhari and also his sister

Mushi's situation was well explained. The play '*Bhukha*' is written centered around western Odisha's '*Dom*' or '*Bajaniya*' community . The play was later turned into a film which got critical overseas acclaim. It is a story of an ancient community getting obscure into poverty struggling with modernity. In some plays the tribal historical characters came to the theatre with their tribal anthropological values, like '*Maachha Kandanara Swara*'. In this play the *Bhuiyan* tribal protagonist character *Dharanidhar* and his '*Bhuiyan-Meli*' of Kendujhar is reflected with a social value.

In play '*Kaathha*', the present changing scenario was well explained. *Kaathha* (fuel-wood) is a basic need for a tribal people, but the play depicts about the present changing scenario about a tribal woman who is not able to gather some wood for the cremation of her husband. In the play '*Bisha Bazar*', losing all things due to addiction through market available foreign liquor; the socio-cultural problem and conflict regarding stream water and forest land- in the play '*Kalapani*', the panic starvation death in *Gutipada* village and collective opposition of a tribals against government ; in the play '*Bali*', likewise the problem of displacement and oustees among tribals of Sunabeda and Koraput due to industrialization and modernization; in the play '*Dhuan*', the grave suicide cases of cotton farmers of Kalahandi district ; in '*Dhala suna*', and the picture of communal violence and religion conversion of tribal people of Kandhamal ; in the play '*Baja Mahuria Baja*', narrations were quite sensational. Likewise the religious and communal problem was pictured in the play '*Bana*'.

Plays like '*Sambit*', '*Mansharaphula*' , '*Gotie Jhara Phulara Kahani*' , '*Utha Pachari*' , '*Munda Upare Chhata*' highlight tribal characters but is not essentially about the holistic tribal community .But ,it can't be denied that these plays are based on elements of folk.

Anthropological aspects in Sub regional & Colloquial Language Theatre

Many plays have been written based on regional & colloquial languages and also on the basis of partial usage of regional languages. Aswinikumar Ghosh's '*Samaleswari*' (1925); Jointly written by Shibaprasad Mishra, Krushnaprasad Mishra & Murariprasad Mishra's '*Pranayaballari Kabya Nataka*'(1954-un published)& '*Akbar Ray*'(1955-un published); Kali Charan Patnaik's '*Hirakhanda*'(1960) contains use of 'Sambalpuri' or regional language of western Orissa. Dhaneswar Patnaik's '*Adivasi*' contains a fusion of tribal language with Sambalpuri language. Sankar Tripathy's '*Shuniba Heu E Kahani*', there are characters like *Saragu*, *Shanta*, *Chandu*, *Chari* etc . who vibrate language of western Odisha similarly Gopal

Chottaray's '*Ghataka*'(1961), Pramod Tripathy's '*Honu Upadraba Sambad*', Sadananda Agrawal's '*Rakat*' etc. have used Sambalpuri /Koshali or the colloquial language of Western Odisha.

Among these plays, Sambalpuri and Koshli are the two frequently used regional language. The other colloquial languages have not been used in writing of plays. So ,the first two languages mentioned find, place in these plays – '*Gountia Babu*'(1957) is the first property written play in sambalpuri language based on submerged valley of Hirakud dam area. It was first time played at Sambalpur by Chitrotpala Kala Parisada. The play was jointly written & enacted by Murari Prasad Mishra, Shiba prasad Mishra and Krishna prasad Misra; Later this trend was followed to write many were plays like – Manglu Charan Biswal's '*Lura*' , '*Bhukha*', '*Barua*', '*Ulgulan*', '*Ma Samlei*' , '*Bhutiari Hothiar*', '*Udla Patar Budla Danga*', '*Haran Paap*', '*Surendra Sai*', '*Chhaeli*' etc. Sadanand Agarwal's '*Rokat*' centres around communal harmony is a famous play. Shradhakar Supakar's , '*Kasturi Mruga*' , Sankar Prasad Mishra's '*Ukia*' , Satyaranjan Behera's '*Hejla Phagun*' , '*Kiria*', Panchanan Mishra's '*Entabi Hesi*', Mitrabhanu Gountiar's '*Bhai Juntia*', Dilip kumar Behera's , '*Bharatbasi ki Jai*', Dhanaputi Mahapatra's '*Dalkhai*', Binod kumar Pasayat's , '*Ukhi*', '*Muin Nai Maren*' , Ashok kumar Baral's '*Anchal*', Jagadananda Churia's '*E Jugar Gandhi*', '*Raja Praja*', '*Neta Janata*', '*Thaka Mana Chala Jeeba*', Atuly Pujari's '*Karamu*' , Atal Bihari Panda's '*Lenjhatara*', '*Dandua*', Ashok Kumar Bohidar's '*Pushpuni*' etc. Some of the plays in the above Sambalpuri & Koshli segment have been telecasted and played.

Conclusion

Some observation regarding the experiment of folk elements in Theatre – The question which is frequently raised is why do modern dramatists adopt folk elements? Debate continues. The most logical reply to this is that the Playwright makes a conscious effect to bring back the people into the theatre auditorium. But it can't be denied that all the playwrights are not very adopt and committed in adopting folk elements and they end up with artificial masking their plays beneath a false getup of folk elements. It is also a fact that many modern playwrights, due to their limitations, actually shy away from folk. In order to strip intellectualism from the disgust of modern daily life and out of frustration, the playwrights are searching for a new path. Thus folk elements aided by 'mood' and 'motif' have created a new bridge of

communication. The bridge has filled the cultural gap to some extent. This is not total escapism but may be hailed as a successful effort to understand and reflect human values.

The soul and mood of folk, changes very rapidly, for example in '*Dandanata*', where the character is not static but dynamic. No previous preparation is there as people accept '*Danda*' psychologically and vouch on it. It is not defined who will enact which part – one who vows '*Danda*' starts the enactment. It is really a question whether efforts to rehearsal '*Danda*' and present it on modern stage will be successful or not? Questions are being raised that there is not direct correction between the qualities of play with the share of folk elements used in it. So, folk theme and modern theatre should exist as separate entities. There is no harm in inter-relating them but modern theatre should come to common people in its unique form rather than in folk form. Tradition may be colorful but it has to be infused scientifically & artistically in modern creation otherwise the purpose will be defeated. In this context, it may be commented that application of folk should emerge as a social commitment than a mere creative luxury. To wind up, it may be inferred that in recent times, '*Epic Theatre*' or '*Third Theatre*' or '*Total Theatre*', all the ideas have reflected a healthy blend of tradition with modernity. A playwright with his hearty dedication, determination and experimentation – these three things if powerful than any element of theatre will not go waste.