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## The Current Status of Folk Theatre and Traditional Folk Theatre forms of Odisha

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### ABSTRACT

*The theatrical tradition of Odisha has been flowing through various streams of theatre like Classical Sanskrit Theatre, Folk Theatre, Traditional Folk Theatre and Modern Odia Theatre. Basically the tradition of Folk Theatre and Traditional Folk Theatre has been playing a vital role in the performing art medium of Odisha as well as India since its origin to till today. But subsequently many changes have been occurred in these forms of theatre arts due to the impact of Modernity and Globalization. Some of them have already been died and others are struggling for their survival. So this study aims to identify the exhaustive list of Odia Folk Theatre and Traditional Folk Theatre and its current status.*

**Keywords:** Folk Theatre, Traditional Folk Theatre, Exhaustive list of Folk Theatre and Traditional Folk Theatre Forms of Odisha, Origin, Development, Content, Style of presentation, Performance and literary aspects, Current Status and conclusion.

### INTRODUCTION

Odisha has occupied a distinct position in the field of Indian Theatre since ancient time to till today. It has been pleasing to the society as a medium of entertainment with its high moral. It was found that the theatrical tradition of Odisha has been flowing through various streams since its origin like 1. Classical Sanskrit Theatre 2. Folk Theatre 3. Traditional Folk Theatre 4. Modern Odia Theatre. Basically the indigenous Theatrical tradition that was created and developed on the base of life, livelihood and the sociocultural activity of common people was called as Folk Theatre that could be able to entertain and educate the common strata of society. Desia Nata, Kandhei Nata, Ravana Chaya, Bharata Leela are the brightest examples of this genre. Apart from this a new tradition of theatre has been developed on the cultural base of Folk Theatre being influenced by the ritualistic and religious tradition of Odisha and performed as per the partial influence of Natyashastra those were named as Traditional Folk Theatre. Subsequently most of the forms of Folk Theatre were categorized under this group. Danda Nata, Pala, Geetinatya, Jatra, Dhanu Jatra, Prahllad Nataka, Rama Leela, Krushna Leela and others are enlisted under this group. The role of Folk Theatre and Traditional Folk Theatre can never be ignored on the cultural scenario of Odisha as well as India.

### *Exhaustive List of Folk Theatre and Traditional Folk Theatre forms of Odisha*

The art forms of Odisha have not been categorized yet under their respective genres due to lack of authentic research work in this field. So we understand to all the Folk art forms as the form of Folk Theatre and Traditional Folk Theatre. And still now we are confused regarding the numbers as well as the status of those forms of Present time. There are 136 numbers of Folk art forms in Odisha including all the forms of theatre, dance and music as per the data of Odisha Sangeet Natak Akademy. But all of those can never be categorized under the group of Folk and Traditional Folk Theatre. Because an art form can be declared as the form of theatre only on the ground of its dramatic structure, elements and both of its performance as well as literary aspects. Generally the structural aspects of theatre means to Panchasandhi (Mukha, Pratimukha, Garbha, Bimarsha and Nirbahana), Pancha Artha (Bija, Bindu, Ptaka, Prakari and Karya) and Pancha Prakruti (Prarambha, Prajatna, Praptyasha, Niyatapti and Phalagama). All are described thoroughly in Natyashastra of Bharata Muni. Again the dramatic elements means to the Story, Characters, Dialogue, Conflict, Spectacle and Music. All those above mentioned performance and literary elements of theatre are not found in all the folk art forms of Odisha. So only twenty four numbers of art form have been enlisted under the group of Folk Theatre and Traditional Folk Theatre of Odisha as per the above mentioned grammatical conditions. Mainly Ravana Chaya, Kandhei Nata, Bharata Leela, Desia Nata, Harikatha and Galpa Sagara are categorized under Folk Theatre. On the other hand Rama Leela, Krushna Leela, Radhaprema Leela, Rasa Leela, Jatra, Dhanu Jatra, Danda Nata, Chaiti Ghoda Nata, Pala, Daskathia, Geetinatya, Bhutakeli, Dadhi, Oshakothi, Prahllad Natak, Moghal Tamasha, Laxmi Purana and Sanchara are categorized under the group of Traditional Folk Theatre

**List of Folk Theatre Forms of Odisha with their prevalent Districts**

SL.No	Name of the Form	Category	Prevalent Districts
1	Ravana Chaya	Folk Theatre	Anugul, Khurdha, Dhenkana
2	Kandhei Nata	Folk Theatre	Anugul,Cuttack,Dhenkanal, keonjhar, Ganjam,Khurdha
3	Bharata Leela	Folk Theatre	Ganjam,Nayagarh,Gajapati, Rayagada
4	Desia Nata	Folk Theatre	Koraput, Nabarangpur
5	Hari Katha	Folk Theatre	Ganjam
6	Galpasagara	Folk Theatre	Ganjam

**List of Traditional Folk Theatre Forms of Odisha with their prevalent Districts**

SL. No	Name of the Form	Category	Prevalent Districts
1	Rama Leela	Traditional Folk Theatre	Cuttack,Khurdha, Nayagarh, Boudh, Ganjam, Jagatsinghpur
2	Krushna Leela	Traditional Folk Theatre	Cuttack, Puri, Ganjam
3	Radhaprema Leela	Traditional Folk Theatre	Ganjam,Puri
4	Rasa Leela	Traditional Folk theatre	Puri, Nayagarh, Ganjam
5	Jatra	Traditional Folk Theatre	Cuttack, Jajpur, Puri, Khurdha, Kendrapada, Jagatshinghpur Bhadrak, Baleswar
6	Dhanujatra	Traditional Folk Theatre	Bargarh
7	Danda Nata	Traditional Folk Theatre	Anugul,Bolangir, Boudh, Cuttack Dhenkanal, Deogarh, Ganjam Jharsuguda, Kandhamala,Khurdha Nayagarh
8	Chaiti Ghoda Nata	Traditional Folk Theatre	Cuttack, Jajpur, Jagatshinghpur Kendrapada, Puri
9	Pala	Traditional Folk Theatre	Cuttack, Dhenkanal, Baleswar, Bhadrak, Jajpur, Deogarh, Kendrapada, Jagatshinghpur, Khurdha, Puri, Nayagarh, Sambalpur,Jharsuguda, Sundargarh,Keonjhar, Mayurbhanj
10	Daskathia	Traditional Folk Theatre	Bhadrak, Cuttack, Keonjhar, Kendrapada, Nayagarh, Ganjam
11	Gitinatya	Traditional Folk Theatre	Puri,Cuttack,Khurdha,Kendrapada, Jagatshinghpur
12	Bhutakeli	Traditional Folk Theatre	Ganjam, Gajapati, Rayagada
13	Dadhi	Traditional Folk Theatre	Baleswar
14	Oshakothi	Traditional Folk Theatre	Ganjam
15	Prahlad Nataka	Traditional Folk Theatre	Ganjam, Gajapati, Rayagada
16	Moghal Tamsha	Traditional Folk Theatre	Bhadrak, Jajpur
17	Laxmi Purana	Traditional Folk Theatre	Bolangir, Bargarh, Sambalpur, Nuapada, Deogarh, Sonepur Jharshuguda, Sundargarh
18	Sanchara	Traditional Folk Theatre	Bolangir, Bargarh, Jharsuguda

**Similarity and differences between Folk Theatre and Traditional Folk Theatre**

1. From the point of view of its content it is clear that the forms of Folk Theatre were originated basing upon our life, livelihood and the sociocultural activities but the Traditional Folk Theaters were originated from the root of folk Theatre being supported with our legends, various branches of mythological literature of ancient and middle era, religion and its ritualistic tradition.
2. Mainly the contents of Folk Theatre forms are crude and unwritten but the forms of Traditional Folk Theatre are refined and written.
3. It is found that the forms of Folk Theatre can be performed at any time as per the wish of its viewers but it can't be done in the field of Traditional Folk Theatre. it can be performed only on the occasion of religious and ritualistic festival of a particular time of year.
4. The performance of Folk Theaters can be arranged at any place as per the need of the cultural enjoyment of its spectators. But the performance of Traditional Folk Theatre is arranged only at the place of religious and ritualistic festivals, temple courtyard or in front of the hose of its devotees.

5. Any of among us, who are interested and have a good understanding about its form and content, can participate in the medium of Folk Theatre. But it can't be done in the field of Traditional Folk Theatre. Only the persons of a particular religion and its related community are only allowed to participate in the medium of Traditional Folk Theatre.
6. It has also been found that there are no restrictions on their food, rest, clothing and day to day life style for the participants of Folk Theatre. But in the medium of Traditional Folk Theatre participants are restricted for their Food, Rest, Clothing and day to day life style as per their religious and ritualistic tradition. It can be said simply that whether the forms of Folk Theatre are secular and the forms of Traditional Folk Theatre are religious.
7. It is felt that the influence Natyashashtra of Bharata Muni is not found in the performance tradition of Folk Theatre. But the performance tradition of Traditional Folk Theatre is strictly codified under the grammar and restrictions of Natyashashtra. Among those the Purvaranga, Nandigana, Mangalacharana, Sutradhar, Vidushaka, Ranga karma, Bharata Vakya and others are the suitable examples of this statement.
8. Any interested person can be the patron for the performance of Folk Theatre but can't be for Traditional Folk Theatre. Only the preachers or the priests of that particular religion or devotees can patronize to the performance of Traditional Folk Theatre.
9. Basically interested women are allowed to participate in the field of Folk Theatre. But because of its religious and ritualistic restrictions they are not allowed to take part in the field of Traditional Folk Theatre. Gradually participation of women into the medium of Traditional Folk Theatre is increasing day by day due to the impacts of modernity.
10. It was observed from the origin of both Folk Theatre and Traditional Folk Theatre that the Forms of Folk Theatre were originated and developed from the life, livelihood, artistic desire and dedication of the community of Sudra, scheduled caste and tribes. On the other hand the forms of Traditional Folk Theatre were originated from the artistic desire and contribution of Village Headman, Temple Priest, Village landlord and Gadajati Kings.

**Area of the study**

Against this backdrop the present study has been conducted taking seven selected forms from the above mentioned Folk Theatre and Traditional Theatre forms of Odisha as its Population. They are Bharata Leela, Prahllad Nataka, Pala, Danda Nata, Chaiti Ghoda Nata, Rama Leela and Galpasagar. So some villages of prevalent districts of these theatre forms have been chosen as its area of study. A list of its area of study is given below.

SL NO	NAME OF THE FORM	CATEGORY	PREVALENT DISTRICTS	VILLAGES UNDER AREA OF STUDY
1	Bharta Leela	Folk Theatre	Ganjam, Nayagarh, Gajapati, Rayagada	Gothagan, Gudiapalii, Kabisurya Nagar, Ramachandra Pur, Mahanala
2	Prahllad Natak	Traditional Folk Theatre	Ganjam, Gajapati, Rayagada.	Dhabalapur, Bomakei, Kharanipada, Bholasingi, Karadakana
3	Pala	Traditional Folk Theatre	Cuttack, Dhenkanal, Baleswar, Bhadrak, Jajpur, Deogarh, Kendrapada, Puri, Jagatshinghpur, Khurdha, Nayagarh, Sambalpur, Jharsuguda, Sundargarh, Keonjhar, Mayurbhanj	
4	Rama Leela	Traditional Folk Theatre	Cuttack, Khurdha, Nayagarh, Boudh, Ganjam, Jagatsinghpur	Putu, Khandadeuli, Machakote, Makarjhola, Golamundula,
5	Danda Nata	Traditional Folk Theatre	Anugul, Bolangir, Boudh, Cuttack, Dhenkanal, Deogarh, Ganjam, Jharsuguda, Kandhamala, Khurdha, Nayagarh	Pittala, Burupada, Pankalabadi, Nalabanta,
6	Chaiti Ghoda Nata	Traditional Folk Theatre	Cuttack, Jajpur, Jagatshinghpur, Kendrapada, Puri	Cuttack,

**Objective**

The main objective of the current study is to prepare a well-researched, authentic document on bellow mentioned points.

1. Introduction to Folk and Traditional Folk Theatre forms of Odisha.
2. An exhaustive list of Folk and Traditional Folk Theatre Forms of Theatre.
3. Origin, Development and changes of these theatre forms in the era of Globalization and modernity.
4. Current status of the Folk Theatre and Traditional Folk Theatre Forms of Odisha.
5. The future prospects of Both Folk Theatre and Traditional Theatre forms of Odisha.

**Method of collecting data**

The main method which has been used in this work is field study. Other than this, qualitative method also has been used to collect data. Personal interviews were done to make the data authentic. Along with secondary data whatever available are used for supplementing the documentation. Mainly non probability sampling method has been used here in this work. Apart from this the following methods the following methods has been used as per the need of data collection.

- A. Observation method
- B. Opinionative method
- C. Personal interviews with teachers, performers, scholars, critics, researchers and experts in the field of Folk Theatre and Traditional Theatre
- D. By post, telephonic interviews and electronic mailing process.
- E. Study of previous research work relating this topic.

***Findings: Brief descriptions about three forms of Folk Theatre and Traditional Folk Theatre forms of Odisha Bharata Leela***

Basically Bharata Leela demands a distinct position in the field of Leela. Though it was originated and developed from the cultural scenario of Ganjam, Odisha the first seed of Bharata Leela was shown from Myanmar by the cultural dedication of Dinabandhu Das. During the second half of 19<sup>th</sup> century Dinabandhu Das of k. Kharida, Ganjam created this Leela on the literary base of Madhya Parva of Mahabharata to entertain the migrant Odia labourer of Myanmar. Subsequently it was shaped and structured with required dramatic and literary elements after their return to Ganjam from Myanmar. In this regard Jogindra Mallick, Srinibas Das, Trinath Pattanaik, Nabaghana Parida, Panchanan Pradhan, Chakradhar Badatya, Shyamasundar Sabata and others played a vital role in the promotion of Bharata Leela. They incorporated many pieces of literature from the treasure house of ancient and middle era Odia literature to enhance its dramatic beauty. Mainly the content of Mahabharata written by Sarala Das is used as the content of its performance. Duari, Arjuna, Subhadra and Satyabhama are portrayed as the major characters and Hadi, Hadiani, Baya and Purohita are portrayed as its Supporting characters. It was found that the performance style of Bharata Leela was more lyrical and musical. Basically it is a dance dominated form of Folk Theatre. It is performed on the middle of village street, in front of the house of village head man or the courtyard being supported with four bamboo pillars in four corners. Usually its performance is started at night and continued till the morning of next day. It has been found that above one hundred troupes of Bharata Leela are there in Odisha now a day.



***Present status***

- I. Since last four decades many changes has been occurred in Bharata Leela. Particularly in the field of its content many forms of literature like Chanda, Champu, Chaupadi, Janana, Bhajana from the middle era Odia literature has been added to make the content qualitative.
- II. Since 1980 electric lights, LED bulbs, funnels, sound boxes, Microphones have been used to attract its spectators. Stage decoration has also been changed as per the advent of modernity. A fixed set of canopy with a set of iron made pillars has been replaced instead of its traditional arrangement.
- III. Participation of women in this field has been increasing day by day since last three decades. Basanti Parida, Lata Behera, Lochana Behera, Bishnupriya Panda and Tulasi Gauda are the eminent and reputed Bharata Leela Gurus of present era.
- IV. Now a days modern pan cakes, Lake - me lipsticks and make-up equipment's of national and international brands are used for the purpose of make-up instead of traditional make-up. Again highly colourful and well decorated Banarashi or silk Lehengas with gold and silver coated ornaments are used for its costume and property.
- V. It has been very difficult for its artists and trainers to manage their family from the earning of Bharata Leela. Only handful experts and trainers are earning well their livelihood through this medium with a strong reputation and remuneration.
- VI. Now days it is used to create awareness regarding various social and political problems of our state as well as nation being referred by district administration.
- VII. No institution or organization has been established for its training, promotion and research by both the government of state and Centre. Initiatives have been taken neither by any government nor by any private organization to revive the dead troupes of Bharata Leela.

***Prahlad Natak***

Prahlad Natak was originated as an indigenous Traditional Folk Theatre form of Odisha during the transitional period of middle and modern era Odia literature. Mainly Raja Ramakrushna Chotaray, the king of Jalantara of Andhra Pradesh is accepted as the first writer of Prahlad Natak. Subsequently many writers of Ganjam, Odisha has written various Prahlad Natak being influenced by him like Ramachandra Surdeo, Kishore Chandra Jagadev, Madan Mohan Shingh Deo and Biswabihari Khadenga. Slowly it achieved a great popularity for its richness of music and dance. Prahlad Natak has been written on the literary base of Bishnukeshari Purana of Mahadev Das and Nrusingha Purana of Pitambar Das. The heartfelt devotion of Prahlad towards his adorable deity Lord Bishnu during his Childhood, intolerance of demon king Hiranyakashipu towards Prahlad for his loyalty to Lord Bishnu, various punishments given by the King to Prahlad and killing of Hiranyakashipu by the omnipresent almighty Lord Bishnu are the main contents of Prahlad Natak. It has been found that the style of performance of Prahlad Natak is fully stylized. It is completely music and dance dominated form of Traditional Folk Theatre. Generally exaggerated gestures and postures are used in the field of acting in this genre. Among the characters Hiranya kashipu, Prahlad, Leelavati and Narashingha are accepted as the main characters of this theatre form. Either the middle street road of village or temple courtyard is used for the purpose of its performance space. Generally a five folded step of near about eight feet height and six feet wide wooden stage with a throne on its top is used as the stage for Prahlad Natak. Dakhini Mardala, Cymbal, Manjira, Turi, Ramtali and Harmonium are used for its musical accompaniment and various South Indian and North Indian Ragas are used in the field of vocal music. It has been noticed that the style of costume and make-up of Hiranyakashipu and Prahlad are very similar to the Kathakali or Kuttiyattam of Kerala but costume and make-up of other characters are designed as per the mythological description of written text.



#### *Present Status*

- I. It is found that there have not been any changes in the literary aspects of Prahlad Nataka since Fifty years.
- II. No impact of modernity or globalization has been occurred in the field of its Musical aspects of both vocal and instrumental. Any kind of modern style of singing, dancing or instrumental playing is not used till today.
- III. Participation of women in this Traditional Folk Theatre form is not found till today.
- IV. There has been no change on its costume and make-up. It has been using its traditional approach in this regard.
- V. Till now the artists, performers and trainers are suffering with financial crisis and unable to manage their family through their earning from this Theatre form. So they are migrating to neighboring states for their livelihood and not showing their interest to involve their successors in this medium.
- VI. Now a day it is used to create awareness regarding various social and political problems of our state as well as nation being referred by district administration.
- VII. No institution or organization has been established for its training and research by both the government of state and Centre. No initiatives have also been taken by any government or private organization to reform the dead troupes of Prahlad Nataka. But since 2020 the Dikhyanta programme has been launched by State government of Odisha in order to create some new artists of both Folk Theatre and traditional Folk Theatre under the guidance of some eminent and talented trainers and experts.
- VIII. It is found that the Purity in performance and value in literature of Prahlad Natak has not been lost till today. Till now there is no scope for any nudity and vulgarity in this theatre form. It is fighting for its survival with commercial success and public appreciation.

#### *Pala*

The performance tradition of Pala was originated from the religious and ritualistic tradition of worship to Lord Satyanarayana since ancient period. Subsequently it became Satyapir Pala from Satyanarayana Pala during the period of Muslim invasion to Odisha as a time bound necessity. At first it was observed on the congregation of Satyanarayana as their presiding deity. Gradually the contents from our Purana, epic and legends related to Hindu Mythology were incorporated with its performance, so that it could be able to contain a dramatic structure with its allied required elements and achieve popularity for its moral contents and traditional approaches of Singing. As per the differences of its performance it has been categorized into three types. They are 1. Thia Pala 2. Baithiki Pala 3. Badi Pala. It is believed that the literary tradition of Pala has been borrowed from the middle era Bengali Pala tradition. So Bhruguram, Sri Kabi, Kabi Karna are regarded as the eminent writers of this genre. The Odia translations of Bengali Pala are being performed in Odisha till today. During the period of 19<sup>th</sup> century and onwards Odia Pala was developed from every aspects by the

artistic skill and dedication of Gayak Samrat Biswanath Pattajoshi, Kabi Manjula Krushna Prasad Basu, Gayak Shiromani Niranjan Kar, Gayak Ratna Harekrushna Nath, Gayak Madhav Chandra Mishra, Gayak Bagmi Baishnab Charan Pradhan, Gayak Bhusan Ghanashyam Nayak, Gayak Chandra Paramananda Saran, Gayak Jugajyoti Jgannath Behera and others. Primarily as per the differences of its content it is of sixteen types like Janma Pala, Padmalochana Pala, Mardagaji Pala, Mardagaji Bibha Pala, Bidyadhar Pala, Madansundar Pala, Sadananda Saudagara Pala, Manohar Phasyar pala, Sankar Gudia Pala, Durjan Shingh Pala, Herachand Pala, Bhagabatar Pala, Kathuria Pala, Laxman Kumar Pala, Abhinna Madan Pala and Swargarohan Pala. It is also called as Shola Pala. But now a days Pala is performed by collecting the contents from our regional and national epics, Ramayan, Mahabharat, eighteen types of Purana and Upa Purana, Hindu myths, legends and the treasure of both Odia and Sanskrit literature of ancient and middle era. Basically Pala was performed by five or six performers as a group of chorus. The leader of Pala is called as Gayaka. He is accepted as Guru of the group. There is a person who is playing Mridanga, is called as Bayaka. Among other four performers one is called as Sri Palia and others among those are called as Palia. Basically Pala is performed as a musical form of theatre. Singing and enchanting were the essentials for its performance. The contents are sung by Gayaka and enchanted by the Palias of the group. Prevalence of ancient Odishi Ragas are found in the performance of Pala like Chokhi, Bangalashri, Kamodi, Kedar, Baradi and others. It has been performed in temple courtyard, village street road, in front of the village head man or the devotees of Satyanarayan. A space of hundred square feet covered by a canopy above it being supported with four bamboo pillars in four corners is used for performance space. They use the Abanadha and Ghana category of musical instruments like Mrudanga, Jhanja, Manjira, Ramtali and Daskathi and Ghungura for the purpose of its musical accompaniment. The costume of Pala performers is similar to the royal court poet or the ministers of ancient and middle era. Basically silk made colourful kurta, Dhoti and Uttariya (Upper garment) are used for the purpose of costume. Generally the properties used in Pala are of two types and they are 1. Stage properties 2. Hand properties. The symbolic image of Lord Narayan is placed as the only stage properties of Pala. The Gayaka uses the Chamara as his hand properties. It is made from a bunch of Yak tail hair with a decorated bronze handle and used for multipurpose. On the other hand some hand properties are used by Palias like mustaches, beards, eye frames, wigs, crown etc.



#### **Present status**

1. At first, the story of Satyanarayana was narrated on the ritualistic performance of Pala. After the development of literary tradition of Pala by various Bengali writers it was named as Shola Pala. Subsequently the contents of Ramayana, Mahabharata, eighteen types of Purana and Upa-Purana, legends and regional as well as national epic were performed in Pala with the heavy use of Chanda, Champu, Chaupadi, Bhajana, Janana and traditional singing style.
2. Primarily it was performed on the street road of village or temple courtyard under a canopy being supported by four bamboo pillars in four corners. There has been no change in the field of its performance space. But since last three decades microphones, electric lights, sound boxes have been used in this medium due to the impact of modernity. Even if some of them are using headset wireless microphone for the purpose of better oral communication.
3. There have been no changes in the field of costume and make-up in its performance tradition.
4. Participation of women is increasing gradually in the Pala performance tradition of Odisha.
5. Slight impact of modernity is felt on the performance tradition of Pala because sometimes they are performing the popular devotional songs and dances of album and films.
6. It has been observed that many performers and Gurus of this tradition are earning their livelihood successfully with all dignity.
7. Now days it is used to create awareness regarding various social and political problems of our state as well as nation being referred by district administration and financed by the government of State and Centre.
8. No institution or organization has been established for its training and research by the government of state or Centre. But in 2020 the Dikhyanta scheme has been launched by State government of Odisha in order to create some new artists of both Folk Theatre and traditional Folk Theatre under the guidance of some eminent and talented trainers and experts.

#### **CONCLUSION**

Since last two decades a strong realization has been created in the mind of our critics, scholars, viewers and intellectuals to revive its past glory and originality. In this regard there have been meetings, seminars, speeches and writings regarding the current status as well as the future prospects of Folk Theatre and Traditional Folk Theatre forms of Odisha as well as India. Keeping in mind very

strongly to the gradual degeneration of Folk Theatre and Traditional Folk Theatre Forms, both state and central government has taken a decision to incorporate it with the pace of Modern Indian Theatre. It is also a shameful situation for that some popular and reputed theatre forms like Pala, Daskathia, Ghoda Nata, Bharata Leela, Rama Leela, Prahlada Nataka and others are used for the advertisement purpose like using Condoms, Precautions for Malaria, HIV/AIDS etc. Besides this the political leaders of our nation are using these forms for the purpose of election campaign. So it is no doubt that our indigenous Folk Theatre and Traditional Folk Theatre forms are degenerating gradually. If such type of activity will lead to the field of these theatre forms, it is sure that hardly after two decades it will be a dream for us and our future generation. It can be got only in the studio of private and government television networks in the form of CD or DVD and we will not be able to get scope to avail such type of theatrical entertainments with high moral value. So it is high time to take some important decision for its training, promotion, research and revival by the support of both Government and private organizations.

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