



GHODA NATA A TRADITIONAL FOLK THEATRE FORM OF ODISHA

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Abstract

Mainly many forms of Folk theatre and Traditional folk theatre have been playing a vital role in the performing art mediums of Odisha since its ancient time to till today. It has been associated deeply with our life, livelihood, religion and our ritualistic tradition and working as a strong medium of entertainment as well as social reformation. But subsequently many changes have been occurred in these forms of traditional folk theatre arts due to the impact of Globalization and Post-modernism. Some of them had already been extinct and others are struggling to survive. So this study focused to identify the current status of Ghoda Nata in this decade of 21st century.

Keywords :- Folk Theatre, Traditional Folk Theater, Kaibarta Gita, Kaibarta Purana, Panchasakha, Basheli, Chaitali Ghoda Nata, Kalpabata, Nandigana and Dhagadhamali.

Introduction: - It was a very popular Traditional Folk Theatre Form of Odisha. Its origin and development were deeply connected to the life and livelihood of Fisher community of coastal Odisha. The content of Ghoda Nata had been collected from the Kaibarta Gita. The Kaibarta Gita has been written by Bhaktakabi Achyutananda Das of Panchasakha era of Odia literature.

Area of the study

Against the backdrop the present study has been conducted taking to Ghoda Nata as its population. So some villages of prevalent districts of this theatre form have been chosen as its area of the study. A list has also been given bellow for its authenticity.

Sl. No	Name of the Form	Name of the Guru and Villages under the area of the study	Prevalent District
01	Ghoda Nata	Uchhab Charan Das Choudwar Bazar	Cuttack, Odisha
02	Ghoda Nata	Bipraghosh Majhi Anolipatana, Rahama	Jagatshingpur, Odisha
03	Ghoda Nata	Hemant Kumar Dalai Oladiha, Salepur	Cuttack, Odisha
04	Ghoda Nata	Niranjan Behera Bramhanigan, Patkura	Kendrapada, Odisha
05	Ghoda Nata	Devaki Behera Bramhanigan, Patkura	Kendrapada, Odisha
06	Ghoda Nata	Manas Ranjan Dalai Oladiha, Salepur	Cuttack, Odisha
07	Ghoda Nata	Jatadhari Behera Patakura	Kendrapada, Odisha

Main Objective

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

- 1) Origin and development of Ghoda Nata.
- 2) Contents of Ghoda Nata
- 3) Style of Presentation of Ghoda Nata
- 4) Denomination of Ghoda Nata

- 5) Performance space and duration of Ghoda Nata
- 6) Characters of Ghoda Nata
- 7) The Traditional musical instruments used in Ghoda Nata
- 8) Costume and Make-up
- 9) Prevalence of Ghoda Nata in various districts of Odisha
- 10) The ritualistic tradition of Ghoda Nata
- 11) A list of the eminent Gayakas of Ghoda Nata
- 12) The concluding remarks on Ghoda Nata
- 13) Findings and suggestion

Origin and development of Ghoda Nata

The origin of Ghoda Nata has been described in two famous Puranas of ancient and middle era of Odia literature. Those were Kaibarta Gita of Achyutananda Dash and Kaibarta Purana of Budhimanta Puhana. Guru Padmasri Dr Uchhab Charan Dash, the eminent performer, trainer and expert of Ghoda Nata had stated that the origin of Ghoda Nata was deeply associated with the traditional livelihood of Kaibarta community of coastal Odisha and it was observed as per the description of Kaibarta Gita or Kaibarta Purana. The origin and its ritualistic tradition was as mentioned bellow.



(The picture depicts the performance of Ghoda Nata. Collected from the photo file of Guru Sri Uchhab Charan Das, 15.04.2021.)

During the time of Puranic era the entire world was flooded by holocaust. The Kalpabata was started to sway by the dreadful waves of holocaust. The Almighty Vishnu planned to make stable the Kalpabata. So he started to meditate and stood for a moment. He formulated a piece of grime from

his armpit and threw it towards the dreadful waves of holocaust. It was floated on the surface of water and a divine human being was created from that grime. Slowly, he started to swim on water and hold the Kalpabata with his hand. Suddenly, the Kalpabata became steady and being astonished with this magical incident Lord Vishnu asked him about his birth and ancestry. He replied that he was not related to anyone except lord Vishnu. Lord Vishnu became pleased with this devotion of that man and adopted him as his child. Then Lord Vishnu named him as King Das. Here the word Das meant to devotee. Because he was born from the grime of his armpit he was categorized to the community of Kaibarta by Lord Vishnu. Thus the world could be saved by King Das.

During this crucial period of holocaust lord Vishnu wanted to do meditation. In order to satisfy the wish of lord Vishnu, king Das hold the branches of Kalpabata in his hand to make it stable from the attack of dreadful waves of flood. At that time a great fish named Raghava swallowed to King Das. Again the Kalpabata was trembled by the waves of flood. So the rest of lord Vishnu was interrupted and he became conscious. He started to find out his beloved child king Das but could not find. Suddenly he started to meditate and could become able to see all the past incidents by his power of magic. So lord Vishnu went to search his devotee king Das in the guise of a fish. He could become able to find out that Raghava fish from the deep water of holocaust and saved his devotee tearing the stomach of Raghava fish.

So, King Das became the highly devoted disciple of lord Vishnu after this incident. At that time lord Vishnu advised him that the fish was his enemy as because it had swallowed him.' So, in order to take revenge, he had to promise to manage his livelihood by the profession of fishing. Lord Vishnu created a horse from his power of imagination to reach at Singhala the kingdom of Das. That horse was named as Baseli. It was on the full moon day of month Chaitra of Hindu calendar. Subsequently, not only a boat was constructed by the celestial architect Biswakarma but also a gold made net was gifted to king Das. At that time lord Vishnu advised him how to earn his livelihood through the profession of fishing and selling fried paddy, fried paddy sweetened by jaggery, Khaja, Kakara, Arisha, Laddu, Sakara etc.

So, king Das maintained his livelihood as a king of Singhala as per the advice of Lord Vishnu. The divine horse Baseli, gifted by lord Vishnu, was passed away on the eighth day of second half of month Chaitra. So, as per the description of Kaibarta Purana the ceremonial worship of Basheli had been observed till today as mother goddess Baseli. From that day, king Das started to worship goddess Baseli with a ceremonial performance of song, dance and Dhaga Ddhamali moving from village to village with all ritualistic activities. As per the above-mentioned descriptions of Kaibarta Purana and Kaibarta Gita Ghoda Nata was originated.

Gradually, the people of Kaibarta Community of Coastal Odisha put their interest to perform such type of folk theatre with all the religious and ritualistic decorum. So, it became a medium of Traditional Folk Theatre. It was said By Padmasri Awardee Guru Sri Uchhab Charan Das of Chaudhry Bazar, Cuttack that during the period of 1950 and before performers of Ghoda Nata they were inviting to the poets to write the songs of Ghoda Nata and offering various gifts for the purpose of their remuneration. Among those Kabi Natabar Dhala, Kabi Banambara, Kabi Lokanatha, Kabi Somanatha were the eminent poets of that time. But since last two decades the Gayakas of Ghoda Nata started to write the songs of Ghoda Nata from their own creativity and sung those in their performance. Among them Akuli Charan Khatua, Arjuni Behera, Uchhaba charan Das, Nakuli Dalei, Birabara Mahali were famous. In the field of acting and many reformations had been brought by Balaram Behera, Uchhab Charan Das, Gopala Chandra Behera, Debendra Behera, Man Mohan Samal and others.

It was said by Guru Sri Uchhab charan Das of Coudwar Bazar, Cuttack that Ghoda Nata of Odisha was not shaped with a dramatic structure till 1980. It was being sung as per the very simple style of ancient and traditional singing by its Rauta. They were singing only few limited songs regarding its mythological contents. At first, he gave a dramatic structure and shape to Ghoda Nata using various contents from ancient Odia Literature and the style of Dhaga Dhamali performance. So, it could be able to become a complete form of Traditional Folk Theatre of Odisha.

Contents of Ghoda Nata

Mainly, the origin of Ghoda Nata that was described in Kaibarta Gita of Achyuta Nanda Das was presented as the main content of Ghoda Nata. As per its ritualistic and religious tradition it was being observed for eight days from the Chaitra Purnima to the eight day of month Baisakha of Hindu calendar as per the description of Kaibarta Gita. Because they were performing this Ghoda Nata during the Month of Chaitra moving from village to village in Order to promote their Cultural and religious tradition of community. Subsequently, many sub plots from Odia Purana, Epic and Myths were performed to make this theatrical tradition enjoyable and popular. Like Sati Jajanika, Karama Bai, Gita Panda, Shakuntala, Sati Radha Rani, Ghoda Janma, Naba Keli, Radha Krushna Milana, Rama Hanu Judhha, Rama Sita Judhaa were performed. Now the Gurus are presenting their form of Theatre through various topics from ancient and middle era of Odia literature to hold the attraction of audiences and achieve commercial success.



(Image of Ghoda used in Ghoda Nata, collected from the file of Uchab Charan Das. It depicts the structure of Horse Basheli the adorable deity of Ghoda Nata.)

Denomination of Ghoda Nata

Basically, such type of theatrical tradition was named as Ghoda Nata, Chaiti Ghoda or Chaitali Ghoda Nata. Mainly, a dummy horse was playing vital role in its performance tradition and priority was given to the wooden headed and bamboo made physique of horse in its ritualistic tradition. It was called as Ghoda Nata. Again, such type of religious and ritualistic observation with theatrical performance was continued during the period of Month Chaitra of Hindu Calendar aiming to promote its ritualistic and religious belief. So, it was called as Chaitali Ghoda Nata. It was also sung in Ghoda Nata by its performers as their composed songs.

Style of Presentation of Ghoda Nata

It was found that Ghoda Nata of Odisha was a completely dance and song dominated form of Traditional Folk Theatre. It was performed partially as per the grammar of Natyashastra written by Natya Kobida Bharata Muni. At first various Slokas were sung by The Narrator, who was known as Rauta, as Nandi Gaana. In this part of Performance various deities Like Guru, Five adorable Deities of Hinduism, Goddess Sarala (The adorable deity of Art and literature) and the audiences were invoked in order to achieve success in their performance and for the well-being of audiences as well as society. After the performance of introduction/ Prastabana by Rauta, the thread bearer of the play through their traditional Dhaga Dhamalia song with the accompaniment of musical instruments the performance of Ghoda Nata was being started. In this part of Prastabana he was giving very brief introduction about his form and content using his skill of Dhagadhamali.



(Picture Collected from the photo file of Uchab Charan Das. This picture depicts the Style of Performance. Here the Gayaka was singing the contents of Ghoda Nata and Rautas were dancing holding their dummy horse in their waist)

Again, after the performance of *Prastabana* (Introduction) the real performance of Ghoda Nata was started. The total content of Ghoda Nata was performed on the rhythm of very popular and ancient style of Folk Singing. Generally, this style singing was known as Dhaga Dhamalia Gita. Again, it was performed with the style of Folk dance being accompanied with its rhythm and song. Before that they were performing only the topic of its origin, religious and ritualistic tradition of Performance that had been described in Kaibarta Gita of Achyuta Nanda Das and Kaibarta Purana of Budhhimanta Puhana. But since last three decades, they have started to introduce and popularize many topics from Odia mythological literature of ancient and middle era through this style of performance. As per the wish of Rautani the content was presented by Rauta. Sometimes they went to the beyond of their super objective of topic with a comic approach to entertain the audiences. The entire performance was song and danced by its Rauta and Rautani. Besides these two horse wearers perform dance with the accompaniment of its rhythm and song. Again, two actors were there to create mimicry and pleasure for the amusement of audiences. During the period of performance many contents from folklore with local proverbs were sung by them along with the development of dramatic context. At

last, Bharata Bakya was presented by the singing of Rauta praying for the betterment of artists, audiences, the State as well as the Nation.

Performance space and duration of Ghoda Nata

Generally, Ghoda Nata had been performed in temple courtyard, village street road, in front of the house of village head man or the devotees of Maa Basheli. A space of hundred square feet covered by a canopy above it being supported with four bamboo pillars in four corners was used or under the open sky for performance. No permanent arrangement or stage was used for its performance. During the period of ancient times long sized oil lamps were used to lighten the space of performance. Subsequently, kerosene lamps and gas lights were used in place of oil lamps. But after the advent of electricity, performance space was lighted by electric bulbs and flood lights for the purpose of bright lighting.

No sound equipment's were used in this medium of theatre since its origin to till the second half of twentieth century. It was found that since last two decades use of hanging micro phones was started in Ghoda Nata. Heavy use of light and sound were not found in Ghoda Nata. Above all, it was performed with minimum stage arrangements like Pala, Dasakathia and Gahani.

Generally, the performance of Ghoda Nata was started from the late evening to till the midnight like the performances of Pala, Daskathia and Gahani. But on the occasion of religious ceremonies, it was performed from the evening till the morning of next day.

Characters of Ghoda Nata

Basically, a troupe of Ghoda Nata was consisted with ten to eleven artists. Among them five to six artists were accepted as performers and others were accepted as musicians. The chief of the troupe was called as Gayaka. He was called with various names like Sutradhara, Gayaka or Thread wearer of the play. He played the vital role till the end of the performance. The chief assistant to Gayaka was called as Rauta. Mainly there was lady artist in the troupe of Ghoda Nata, who played also an important role in the field of dancing and singing, was called as Rautani. Another two actors were there to dance as per the rhythm of musical instruments and to create various mimicry and pleasures during the time of performance for the amusement of audiences. Again, two dancers performed dances wearing the dummy horses in their waist standing at the both side of stage or performance space. Rests of the participants were playing various musical instruments for the accompaniment of its music.

The traditional musical instruments used in Ghoda Nata

Mainly various traditional musical instruments were used in the performance of Ghoda Nata. A list of its musical instruments is given bellow.

1. Dholak
2. Jodinagara
3. Mahuri
4. Gini

Costume and Make-up

Traditional style of costumes was used in Ghoda Nata. Generally, Silk made and single colored half sleeves full length Kurtas and Dhotis were used for the costume of its male artists. The difference between Rauta, actors and musicians were created through various colour of their costumes. Only a turban was used by the Rauta of Ghoda Nata to exhibit its importance. His costume could be compared with the costume of a king because the Character of Rauta was accepted as the incarnation of Dasa King of Singhala that had been described in Kaibarta Gita. The costume of Rautani, the only one lady artist of Ghoda Nata, was prepared by traditional Sambalपुरi Saree and a Blouse. No extra costume was used by the character Rautani. Same style of costumes of actors was used by the musicians. Apart from this, different colored plastic breed made Mala were used for the purpose of ornaments of Rauta and other actors. But different types of traditional golden and silver-coloured ornaments were applied for the beatification of Rautani.

Very simple style of Make-up was used for its performance. No style of stylized or modern make-up was used in Ghoda Nata. In case of Rautani, the style of her Make-up was equal with the dancers of Sambalपुरi dance.



(Picture collected from the photo file of guru Uchab Charan Das, 15.04.2021. It depicts the style of costume and make-up of Rauta and Rautani.).

Prevalence of Ghoda Nata in various districts of Odisha

As per the description of Kaibarta Gita of Achyuta Nanda Das and Kaibarta Purana of Budhhimanta Puhana the origin and development of Ghoda Nata was related to the places of coastal Odisha. Again, the ritualistic and religious aspects of Ghoda Nata were fully related to the traditional livelihood of Kaibarta Community of Coastal Odisha. So, the performance of Ghoda Nata was prevalent in the coastal districts of Odisha like Puri, Cuttack, Kendrapada and Jagatshinghpur.

Ritualistic tradition of Ghoda Nata

Though it was a form of Traditional Folk Theatre, the rituals of this theatre were observed very strictly. It was deeply associated with the life and livelihood of Kaibarta Community of coastal Odisha. The performance of Ghoda Nata from Chaitra Purnima to the Ashtami of Month Baisakha was observed with a religious festivity with its all-ritualistic activities. It was done as per the description of Kaibarta Purana or Kaibarta Gita. Waking up from the early morning of Chaitra Purnima they placed their adorable deity Maa Basheli on a new white cloth with all traditional decorum and the all of their traditional instruments those helped them to earn their livelihood and they gathered at the place of worship. The place of worship was cleaned with cow dung and decorated with the help of Rangoli and Chita. During the period of worship, the dummy horse that was accepted as the symbol of Goddess Basheli was offered with garland and various colored flowers. Then they offered their heartfelt devotion with a traditional ritual and went to bring a holy bamboo in order to make the dummy horse.

So, as per the above given description the Gayaka of Ghoda Nata went to bring a piece of Bamboo to his home with ritualistic worship. Then he cut it to twelve numbers of pieces and made the body of a horse. Again, a wooden made head of a horse was attached with that body and it was decorated with the clothes of various colors. Again, it was worshiped with the offerings of Pana (Mixed Jaggery Juice) the favorite dish of Goddess Basheli. Then they were traditionally invited by their neighboring villagers with fish and betel nuts perform Ghoda Nata. Sometimes, Melanas were organized by the villagers during this period. Such type of performance tradition was continued till the eight days of month of Baisakha. During these days they observed strictly their religious restrictions and ritualistic tradition with all devotion and pleasure. After that, it was replaced in their place of worship as their adorable deity and was worshiped by the Gurus and their family members. On the other hand, when they were invited for performance on the other days they used the other bamboo, cane or fiber made dummy horses for the purpose of Performances.

A brief list of the eminent Gayakas of Ghoda Nata

1. Dr. Uchhab Charan Das
Choudwar Bazar, Cuttack, Odisha.
2. Manmohan Samal
Puri, Odisha.
3. Gopala Chandra Behera
4. Sudarshana Behera
5. Late Akuli Charana Khatua
Rahama, Jagatshingpur, Odisha
6. Late Arjuni Behera
Rahama, Jagatshingpur, Odisha
7. Jatadhari Behera
Patakura, Kendrapada, Odisha.
8. Bipraghosh Majhi
Anolipatana, Rahama, Jagatshingpur, Odisha
9. Santosh Behera
Erasama, Jagatshingpur, Odisha.
10. Hemanta Kumar Dalai
Oladiha, Salepur, Cuttack, Odisha
11. Bidyadhar Behera
12. Debendra Nath Behera
13. Debaki Behera
Bramhanigan, Patkura, Kendrapada, Odisha
14. Niranjan Behera

Bramhanigan, Patkura, Kendrapada, Odisha

15. Late Mathuri Behera

Bramhanigan, Rahama, Jagatshingpur, Odisha)

16. Bimbadhar Behera

Nischinta Koili, Cuttack, Odisha

17. Manas Ranjan Dalai

Oladiha, Salepur, Cuttack, Odisha

The concluding remarks on Ghoda Nata

As per the collected information during the period of field study, it was very clear that the status of Ghoda Nata was not at all good in the first phase of 21st century. Some changes had already come to this medium in its literary and performance aspects.

1. During the first phase, it was performed only on the occasions of religious and ritualistic festivals of Goddess Basheli. The content was based on the descriptions of Kaibarta Gita. Gradually, it was shaped in a dramatic structure and style with the addition of literary elements from ancient and middle era of Odia literature and the stories from various Puranas and Upa Puranas were introduced to this medium of Traditional Folk Theatre Form.
2. During the period of 1950 and before it was performed only during the festival of Chaitra Purnima till eight days that was deeply associated with the life and livelihood of Kaibarta Community of coastal Odisha. But now days, as per the interest of audiences it is performed in any time of the year.
3. No change had been brought to the field of its costume and Make-up. Traditional styles of costumes were used. Generally, Silk made and single colored half sleeves full length Kurtas and Dhotis were used for the costume of its male artists. The difference between Rauta, actors and musicians were created through various colours of their costumes. Only a turban was used by the Rauta of Ghoda Nata to exhibit its importance. His costume could be compared with the costume of a king. Because the Character of Rauta was accepted as the incarnation of Dasa King of Singhala, that had been described in Kaibarta Gita. The costume of Rautani, the only one lady artist of Ghoda Nata, was prepared as a traditional Sambalapuri Saree and a Blouse. No extra costume was used by the character Rautani. Same style of costumes of actors was used by the musicians. Apart from this, different colored plastic breed made Malas were used for the purpose

of ornaments of Rauta and other actors. But different types of traditional golden and silver colored ornaments were applied for the beautification of Rautani.

4. Very simple style of Make-up was used for its performance. No style of stylized or modern make-up was used in Ghoda Nata. In case of Rautani the style of her Make-up was equal with the dancers of Sambalpuri dance.
5. There had been no change in the field of its performance space. Since the starting of 20th century, it had been performed under a canopy being supported by four bamboos in four corners or under the open sky. Basically, its performance was arranged on the middle of Village Street, temple-yard of Goddess Basheli and others or in front of the patron's house. No permanent arrangement of stage was used for its performance.
6. Heavy use of electric lights or sound systems was not used in this medium of Traditional Folk Theatre. Very minimum lights were used in Ghoda Nata for the purpose of its lighting and only three to four numbers of hanging or standing microphones were used for the purpose of Sound.
7. Influence of the Modernity was slightly felt in the field of its vocal music. Sometimes they were performing the popular Bhajans and Album songs of contemporary times. But it was not seen in the field of musical accompaniment. The uses of any kind of western or electronic musical instruments were not allowed in its performance. This musical tradition had been continuing since the starting of 20th century. Basically they were using Jodi Mahuri, Jodi Nagara and Dholra for its musical accompaniment.
8. Participation of women for the character Rautani in the field of Ghoda Nata had been increasing since last three decades. Before that, it was performed by the male artists of their troupe. Now days, the songs of Rautani are also performed by invited professional paid lady singers instead of the artists of their own troupe. Near about two hundred of lady singers and dancers were earning their livelihood successfully from the medium of Ghoda Nata. It had brought a broad scope for women to earn both reputation and remuneration.
9. During the period of data collection, it was observed that in most cases it was very difficult for the artists and experts to manage their livelihood from the earnings of Ghoda Nata. Only handful experts and Gurus of this genre were able to earn sufficient remuneration from this source of Traditional Folk Theatre. So that most of the artists of this theatre form were not able to lead good life. So, they were bound to be displaced to Gujrat, Bombay, Hyderabad, Chennai, Calcutta and Dubai in search of Company job to earn their financial need.

10. It was said by Gury Manas Ranjan Dalai of Oladiha, Salepur, Cuttack that the musical aspect of Ghoda Nata was completely dependent on the traditional instrumental players of Scheduled Castes of their locality. Because they were playing only on the musical instruments which were used in the field of Ghoda Nata like Jodi Mahuri, Jodi Nagara and Dhola as their parental profession since ancient times. But now a day, their children are not at all interested to continue it as their profession. Because it is very difficult to manage their family from the earnings of Ghoda Nata with all dignity. They put their interest more to the company jobs in neighboring states than Ghoda Nata.
11. Since last twenty years, it had been used as a medium of propaganda aiming to create awareness regarding the social and political problems of our state as well as nation being financed by district administration. Sometimes it had been used to create awareness among people on various health problems like Malaria, Dengu, and AIDS etc. Guru Uchab Charan Das and other had stated that the richness of its performance and the high moral of its literature were decreased through this process.
12. The amount of grants and financial assistance that was provided by Government of both State and Center was not at all sufficient for the management and development of a group throughout the year. It was observed also only some reputed Gurus and their registered troupes were getting priority in this regard and others were neglected. In some cases, the artists of above age group of fifty were getting only one thousand rupees as the old age pension provided by the State Government and the Central Government.
13. Though it was a major form of Traditional Folk Theater of Odisha and it had been working to promote the cultural heritage of the State in national and international level. No Institution or organization had been established for its training and research by both the Government of State as well as Center. Since 2019 the Dikhyanta Yojana had been started for the training of youths under the guidance of some experts. So, Guru Uchhab Charan Das had been selected to teach his skill and knowledge of Ghoda Nata to his disciples. Again, since last five years Bharatiya Vidya Bhavan of Bhubaneswar in collaboration with Infosys foundation had been organizing Folk and Traditional Folk Theatre festivals aiming to promote the dying forms of Odisha.
14. No initiative had been taken by any Government or private organizations to revive the defunct groups of Ghoda Nata.
15. Most of the Gurus and its performers were not at all interested to involve their successors to this medium due to lack of scope to earn both remuneration and reputation.

16. Gradually, the purity and ethical value of Ghoda Nata was going to be lost. The groups had been performing the contemporary film and album songs having dual meaning to satisfy the rural, uneducated and semi-literate youth masses since last two decades. Priority was given to nudity in the aspects of dance. Mostly modern dances of present era were performed with nudity and vulgarity aiming to achieve commercial success. The purity, originality and its artistic super objective were going to be lost through this uncultured and in-disciplined way of performance tradition.

Findings and suggestion

As per the above-mentioned descriptions it is no doubt that our indigenous Folk Theatre and Traditional Folk Theatre forms are degenerating gradually. If such type of situation will lead to the field of these theatre forms, it is sure that hardly after two decades its performance will be a dream for us and our future generation. It can be collected only from the digital library and studio of private and government television networks in the form of CD or DVD and we will not be able to get any scope to avail such type of theatrical entertainments with high moral value. So it is high time to accelerate its performance, training and research to revive its past glory with various needful projects. On the other hand many scopes should be created by both government and private organizations to felicitate the dedicated personalities of this medium with various awards and some benefits should be given for their lives and livelihood. So this valuable medium of folk theatre and traditional Folk Theatres can be revived with its past glory.

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