



# Mask & Masked Dances of Odisha

## A HOLISTIC STUDY



A Project by  
**Manmath Kumar Satapathy**

*Ex- Secretary, Odisha Sangeet Natak Akademi*

*Final Report - 2014-15*

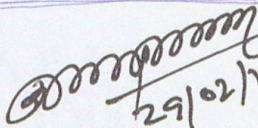


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To

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29/02/2016  
अभिन.

Sub:- Submission of Final Report on the project  
Masks and Masked Dance of Odisha -  
A Holistic Study: under ICH Scheme for  
the year 2013-14.

Ref:- Your reminder, Dated. 10.2.2016

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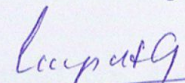
Sir,  
In inviting your kind attention  
to the subject noted above, I submit here  
the Final Report on the project "Masks and  
Masked Dance of Odisha - A Holistic Study  
under I.C.H Scheme for 2013-14.

The report containing 73 pages  
alongwith 43 photographs.

For delay in submission of the report  
is regreted.

Enclosed: As above.

Thanking you  
yours faithfully

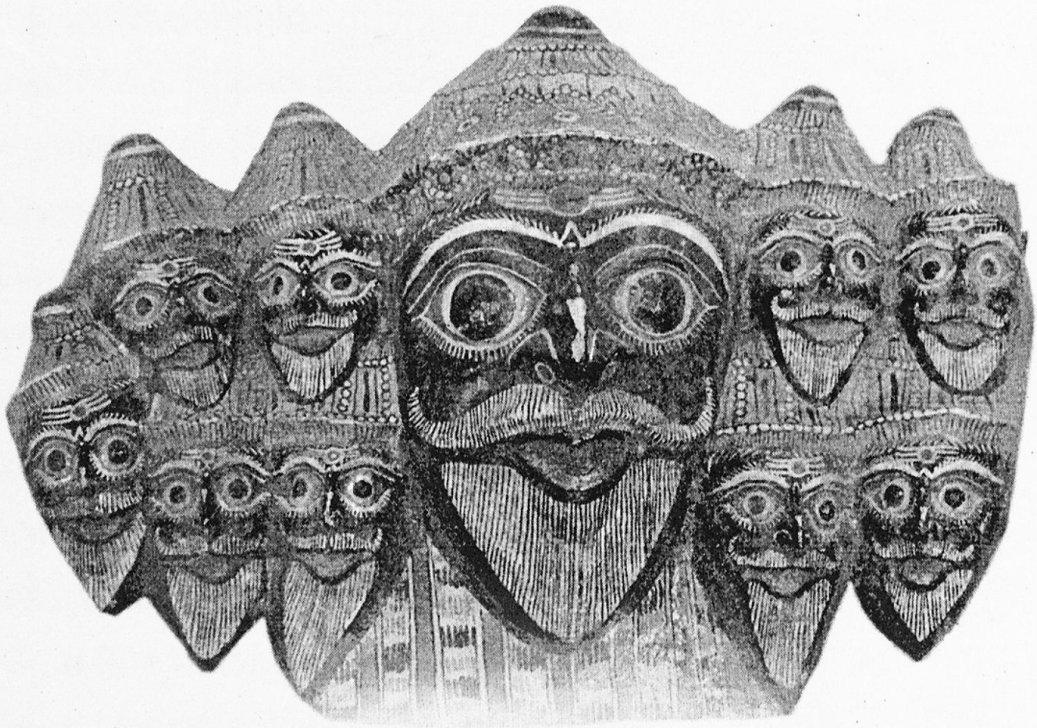
  
28/2/2016

(Manmath Kumar Satapathy)

Copy alongwith the report submitted to  
I.C.H. Section for information.

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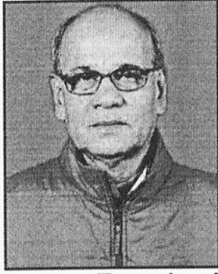
*Ex- Secretary, Odisha Sangeet Natak Akademi*

*Final Report-2014-15*

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## AUTHERS NOTE

**Manmath Kumar Satapathy**

Ramleela Festival is started. The monkeys, beers, demons are acted their own actions in different scenes wearing masks. Audience are well known with the different characters of Ramaleela. All know the ten-headed royal dressed character is Ravan, the demon king of Lanka, the nose & ear cutted lady is Surpananka and the mask with red colour is Hanumana, the devotee of Rama. Similarly the deities like Bramha, Shiva & Ganesh appears before the audience in the stage. The masked goddesses Kali and Durga with sword fight with the Demons. At the time of theft Sita by Ravan the masks of golden deer and Jatayu gives entertainment to the audience. During the fighting Rama with Ravan, while Ravan injured with arrow and surrendered before Rama, he unveils ten-headed masks from his face, just at this moment an enormous, dummy Ravan get prepared with wood, cotton & straw stood far away from the stage is burnt out. After some time this dummy figured, Ravan burnt and turned out with ashes.

In the time of presentation of Ramaleela we all see this scenes, get enjoyment with the dancing poses of masked artists. But have we ever asked ourselves about the use of masks and its purpose ? Who is the creator of these masks ? When the masks were implemented in the plays ? These type of questions came to my mind while I was seeing the Ramaleela in the High School premises of Kabisurya Nagar, Ganjam. To know more about it, I just asked an old-aged co-ordinator Sri Ramachandra Badtia of Ramaleela about the use of mask.

With smiling he told me, Sir, we are the inhabitant of rural areas, not so literate but we have been acting in Ramaleela from our childhood. Not only we but according to the tradition of the family our father, grand-father also have been participating in the leela since last hundred years. But except you nobody asked about the masks and its implementation in the leela. Truly speaking, we do not know nothing about this. Sir, why this question arises in your mind ?

In course of discussion a very old-aged person stood nearby. He told us I have heard from my father and uncle before beginning the Ramaleela there was presentation of Rasaleela. Please you go through Rasaleela. What I remember in Rasaleela, there was using the masks of cows and calf. Of course, in the Balya Leela Lord Krishna number of demon participated but they were not used masks. At the time of Kaliya Dalan leela a grand seven hood serpent made out of wood come out, but that was not mask. My question remained silent. Nobody could give proper answer regarding the creation of masks and its implementation.

After returning from the leela ground I could see the masks of universe (world) around me. The human society have accepted, the masks as a symbol of Religion and tradition. Dances & dramas are being held with the masks. Idols worshiped in the temples

and on the open places all are covered with masks. Not only India but in the continent and sub-continent of the world the implementation of masks is very old and this trend has been prevailed since the primitive age. Let us see the world about the implementation and the activities of masks. What is called masks? which covers the face is called mask. Be it the veil of Hindu ladies or the burkha of Muslim ladies all come under mask. The true meaning of masks is to cover the original things.

It gives clear indication; if we look at the religion and tradition of the people of primitive age that they were afraid of, unseen power like, ghosts, spirit, deity, ancestors and wicked power and to pass out from it took the shelter of masks. The role of masks in the Tribal society was very important. The tribal had a strong opinion that the dreadful form of masks saved them from all the danger. The village magicians were their defend amulet. Wearing masks worshiping with charms and spells they made different treatment to save the tribal from the ravage of the soul of dead animals and birds, Cholera etc. The Tribal people believed the horrible form of mask gave the indication of danger which was set up on the last part of the village.

On the development of civilization a meaningful process of thought manifested in implementing the masks. The worshiping of masks was implemented in the tribal society in different religious festivals on account of getting good crops, growing of children in the family, to regard the ancestors and to save from intruders also the wicked soul and from natural calamities. A thing is very strange but purely truth that the life style and the tradition of using masks of the tribal living in all parts of the world are very similar in every respect. To-day it is also seen in India and in the continent of Europe and America, the carved pictures by the tribal in the caves of the mountains and on the body of the large stones. In this there are also seen ground pictures of the hunting animals & birds at the time of worshiping by the magicians wearing masks. This was the some preface of the implementation of masks of ancient tribal. Now let us come to the main subject:

### Modern Mask :

There are two kinds of theatres are presented in the world. 1. Theatre, 2. Folk Theatre. The implementation of masks is seen in traditional yatra, leela, dance, folk theatre as well as modern theatre. The play, those are very popular in masks in world theatre they are : Elis in Wander Land, Great Guard Brown, Dreaming Bones etc. In these plays one actor takes the masks as a symbol in different characters for acting. In this field the Indian Director Akaji, implemented the masks of Bull Head as a symbol of Royal Court in his play. Similarly the proper implementation of masks are presented in many plays like Panchatantra, Ramayan, Trisanku, Bichhu, Hayabadan, Baran-Maran, Tasherdesh, Mere Natak etc. The world popular theatre expert “**Breath**” is famous for implementation of masks in his own play. According to him after one wears the masks of Animal or Demon he is transformed to that character and remains alienation to loss his former existence.

## Masks and Philosophy of Life :

Let us remember the mask playing in the child-hood. At the time of playing the little champs in the school, use a piece of paper, on the face with three holes on it and act in different characters. This type of acting creates another character in the mind of a simple child and he forgets himself for some time.

In this juncture the opinion of T. S. Eliot is acceptable. According to him. While a man transforms his own appearance to another form indirectly he wears different masks and acts according to it. Sometimes he laughs and sometime cries. While he knows his own existence he gets back to his own condition.

Here we may mention the subject of cutting the nose and ear of Surpanakha. After cutting the nose and ear, Surpanakha appears before Lord Rama as a Demon lady not as a fascinating condition. So now a-days in the society to reveal the truth the process of unveiling the lie is badly necessary.

Mask gives the shape of a dead body to a living being, an imaginary character to a living character, manifests the indistinct thing to transparent. It also manifests the fear of the mind apprehension, greed and unhappiness.

The masks used in Ramaleela are full of all grandeur of human life. Ravan is proud, the symbol of licentiousness. There are twenty armed forces in his body, but he has small heart. He is blind having twenty eyes. Jatayu is the symbol of conscience. Tadaka is the symbol of ignorance. Nala-Nila are the symbol of duty. Maricha is the symbol of performing order. Bear and monkeys are the symbol of good quality. Demons are the symbol of desire, anger, greed, attraction and jealousy. Golden Deer is the symbol of greed. Sugriva is the symbol of wisdom. Surpanakha is the symbol of luxuriousness. Angada is the symbol of firmness. Ganesh is the symbol of judgment & intelligent. Brahma is the wisdom and Hanuman is the symbol of selfless service.

On the other hand there are some Theatre directors who get worn the masks to a justice full person presents him as a injustice person in the play. The simple and purified person wearing the masks is identified as a wicked person in the play for sometime before the audience. While a righteous person acting in the play as an unrighteous character, he transforms to a wicked person in his real life. "Grek", a famous dramatist says that, in the primitive age on the basis of which inspiration, man started implementing the rule of mask, the same practice is continuing in our day to day life and that will also continue in future. In short we could say there may be change in the civilization but there is no change in culture. Because culture has no death, it is ever brighted. This inspiration and influence have been teaching the act of acting to all the artists of the universe through masks.

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## INTRODUCTION

In India there are more than hundred thirty Crores of people, out of which, the population of Odisha is approximately four crores. The state of Odisha in eastern India is situated in an ecological setting, where its northern boundary is limited by the foothills of Jharkhand State, Bay of Bengal demarcates its southern fringe. While Chhattisgarh state is there on the western border, the fertile plain area of West-Bengal is on its eastern side. As per the record, there are more than fifty varieties of folk-dances and folk theatres prevalent in the different districts of the state, for which a number of tourists are coming from the country and abroad to Odisha for research in the field of art, culture, sculpture, folk-dance & folk theatre.

People of different cultural community both tribal and non-tribals with different religious faiths and ethnic elements, live in this state. Out of four crore population of the state two and half crores are non tribals and they live mostly in the rural belt and prosper on an agricultural economy. However folk-culture predominant in their cultural life. Masks and their use in different folk performances and rituals is a significant elements of Odisha culture.

Out of the thirty districts, mask dance and mask plays are practised in seven districts of Ganjam, Kandhamal, Koraput, Puri Cuttack, Bhadrakh and Mayurbhanj of Odisha. Each districts has specific features of its masks, each with a distinct choreography and they use typical regional musical instruments. Odisha may broadly be divided into four mask using zones as follow.

- i. Hill areas of Kandhamal Districts of South Zone.
- ii. Plain areas of Ganjam Districts of south zone.
- iii. Plain areas of Puri, Cuttack, Bhadrakh, Dist. of Central zone.
- iv. Border areas of Mayurbhanja Districts of Northern Zone.

To make the holistic study of the Odishan mask, some salient points have been dealt with such as, Cultural history of the mask, Religious beliefs associated with mask, structural features of mask and its craftsmanship. Cast, creed and community of the mask makers & users. Present state of affairs & prospects of mask in Odisha.

It is astonishing that, most of the participating artists and musicians of mask dance are belong to the caste of Kshatriyas, Baisyas and Tribals. It is because the people of those communities demand to be the scion of ancient Odisha, popularly known as Kalinga. Still there are institutions in the name of Kalinga Kshatriya Samaja, Kalinga Baisya Samaja, in the southern parts of the Odisha, that proves their likeness for Kalinga.

It is mentioned in the inscription of Hatigumpha cave of 2nd century B.C., the folkdance & folk play was given the status of dancing in the Natya-Mandap of Ranigumpha. Till to-day, the same form of dance is prevalent in southern part of Odisha. **Fig-01**

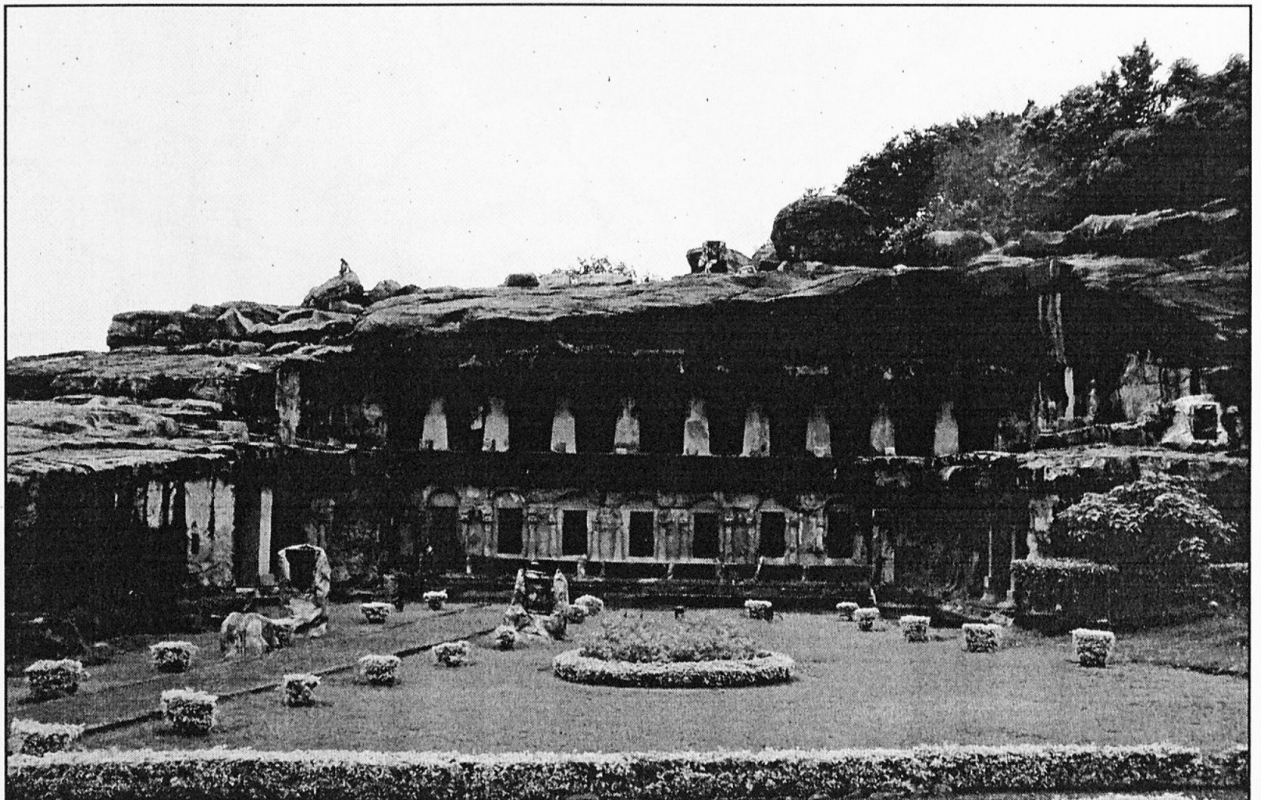
In this context we can take the example of village "Sorolo", which is situated in the boundary of Andhra Pradesh and Odisha. The population of the village is around fifteen thousand. Among them ninety percent people are fisherman and farmers, whose profession is fishing and cultivation. There are four groups of Rama-Natak in the village.

They present this form both in Odiya and Telugu language. Like Sorolo, there are a number of villages in the state, who remembered the glory of ancient Kalinga.

All the mask oriented plays, Lankapodi Jatra, Rama-Leela, Rama Natak, Krishna Leela, Sahi Jatra, Animal Dance etc. begins from the full-moon of pausa and ends in the full moon of falguna.

In this report the historical and geographical background of Odisha, Brief note on cultural history of mask and masked dances, and different type of Ritualistic mask-dances prevailing in Odisha have been submitted.

*Manmath Kumar Satapathy.*



Ranigumpha-200BC

*Fig-1*

## Map of Odisha



● Area Showing of Mask Dance

Fig-2

# ODISHA : A Land of Unforgettable Memories

## Introduction :

If you have seen Odisha, you can say that you have seen India. The state is endowed with a rich cultural heritage of old world charms and bounties of nature, a fascinating state with unspoilt beaches, sprawling lakes, luxuriant forests, teeming, wildlife, monuments, handicrafts, traditional tribes, colourful fairs & festivals, scintillating music & dances etc.

Traditionally known as the land of Lord Jagannath, Odisha is a potential state for tourists of various interests. The innumerable temples of Odisha scattered throughout the state, ranging from the miniature of Mahendragiri to the gigantic Jaganath, Lingaraj and Sun Temple of the Golden Triangle have the magic touch to keep the visitors spell bound.

Each religion has its achievements and each individual contributes to the creation of the Indian civilization. The better we know these, we know more and more about our national heritage, its wonderful richness, diversity and unity.

Who are the odias and how great have been their contributions ? In the past, in odisha we had a distinct identity as Kalinga, Odra, Utkal and Odisha and that identity was established throughout India and abroad. Evidence about Kalinga, in the form of 13<sup>th</sup> Rock Edict of Ashoka, comes from distant Afghanistan. The Pasupati temple inscription of Nepal Speaks of Kalinga. The polonaruwa Inscription from Sri Lanka Speaks of Kalinga's relationship with that country. In the accounts of the muslim writers, as also in an inscription of Hushang shah of malwa, this land is known as 'Udisha', and it is this name that has continued. As formers, soldiers, sailors, empire-builders and builders of Great monuments, our achievements were striking. Kautilya admires the elephants of Kalinga as the best of their type in India.

Arthasastra also mentions Kalinga as an important centre of textile industry. Kalidas in his Raghuvansa mentions the coconut trees of Kalinga. In ancient times Kalinga was known for her iron. While describing the gradation of different type of iron, Bhoja mentions Kalinga iron as eight times better than the krouncha variety. Hence we form a good impression about the wealth of the land.

Odisha is an ancient land. It was inhabited from the prehistoric period when the Early man used stone tools. It was in 1875 that V. Ball noticed lower Paleolithic tools in Odisha, and since then, in course of survey, tools from Paleolithic to Neolithic phase have been discovered revealing man's progress from food gathering stage to food producing stage.

By the 3<sup>rd</sup> century B.C. Odisha has progressed from food gathering stage to civilization, and written history began with Ashoka. In 1<sup>st</sup> century B.C., Kharvela, placed this land on the political map of India, in the face of formidable challenges and he is considered to be one of the greatest figures of its history. In subsequent centuries great dynasties, such as the Bhauma-karas, Somavamsis, Gangas and Gajapaties flourished and ruled the land. Odisha rose to power and glory. A unique geographical position, a long coastline, unlimited resources, effective leadership as well as other factors made this region great. Odisha has an extremely rich cultural heritage.

### ***Religious Development***

As a meeting place of the North and the south, Odisha was open cultural influences from all sides from the beginning of the history. Mahavira came here and preached his doctrines. Jainism had a popular career in Odisha. Buddhism was also popular in Odisha. A great stupa was erected in honour of Buddha's sacred tooth relic at Dantapur of Ganjam District in Odisha. It was in this land of Kalinga that Ashoka was converted to Buddhism after a great Kalinga war which resulted in death of innumerable people.

Odisha was known for its sal sanctuaries. As known from the Vanaparva of the Mahabharata, modern Jajpur was a centre of Sakti worship from early times. Typical contribution of Odisha to Sakti worship was the 'Stambheswar' cult with its pillar worship, which is still prevailing in many parts of South & western Odisha. Saivism prospered under the sailodbhavas and the somavamsis and still there are many Siva temples. Vaisnavism began under the Matharas and the Nals and gained considerable popularity under the Gangas and the Gajapatis.

Odisha welcomed religious preachers of various sections Sankaracharya, Ramanuja, Nanak and Shri Chaitanya. This region has a tradition in religious toleration in keeping with the tradition of India. That is why in about 1<sup>st</sup> century B.C., Kharavela an ardent Jaina, declared that, he was a "Warsiher of all religions and repairs of temples of all sections."

### ***Maritime Heritage***

From the earliest times the great sailors of Kalinga dominated the ocean. Excavations at Sisupalgada, near Bhubaneswar, have yielded several Roman objects indicating trade contacts with the Roman Empire. So great was the fame of ancient Kalinga as a maritime power, that Kalidas refers to the king of Kalinga as ***mohodadhipati*** or the Lord of the seas. Kalinga had cultural & political relations with Sri Lanka and Simhalavijaya, the first king of Simhala, was from Kalinga. The Dathavamsa reveals that the sacred tooth relic of the Buddha was taken from Dantapur (Palur) of Kalinga to Simhala. It is now worshipped in the Tooth palace at Kandi.

The sailors of Kalinga also reached the countries of South East Asia. Legends of Java relate that 20,000 families were sent to Java by the prince of Kalinga. These people prospered and multiplied. According to the Chinese sources, in 795 A.D., a Buddhist

King of Odisha presented a manuscript of Mahayana text to the Chinese emperor Te-Tsong.

## *Art & Architecture*

In the Indian art history, Odisha occupies of her great monuments and sculpture. All traces of architecture of the early periods have vanished, or are still lying underground. The excavations of Sisupalgarh and Jaugada have revealed some important evidences about the architecture of the ancient period.

The caves of Khandagiri – Udayagiri hills are the important architecture remains dating back to about the 1<sup>st</sup> century B.C. The caves were cut in solid rock, on the orders of king Kharavela and members of his family, for the use of Jaina ascetics. The most important cave is Ranigumpha in Udayagiri which is a double storeyed monastery. In the history of rock-cut architecture of India, and especially of eastern India, these caves have a significant place. Like Jainism, Buddhism also provided inspiration for the development of art and architecture. With the spread of Buddhism, Stupas, Vihars, and temples sprang up in important centers, though many such establishments have crumbled and are now in ruins. The Ratnagiri Mahavihara was one of the most beautiful monasteries of India. The establishments flourished from about the 6<sup>th</sup> century AD to 12<sup>th</sup> century.

In all these centuries, architecture in Odisha found its supreme expression in temples. Even now Odisha is a land of temples some of them being the finest specimens of architecture. Of these temples, three are famous : the temple of Lingaraja (11<sup>th</sup> Century) at Bhubaneswar, Jagannath temple (12<sup>th</sup> century) at Puri, and the great Sun Temple at Konark (13<sup>th</sup> Century).

Odisha produced fine icons in bronze. Buddhist and Jaina Centres have yielded bronze images of great iconographic interest, while many such icons of the Brahmanical

pantheon are still worshipped in temples. Banpur, in Puri district, was an important centre of bronze casting in ancient times and it has produced several bronze images which are now displayed in the state museum. The specimens at Kapilas temple and Biranchi Narayan temple at Buguda, also shows the Odisha craftsman excelled in the art of woodcarving.

### ***Painting***

Odisha has a fine tradition in painting. The great temples and wonderful achievements in sculpture have so far overshadowed this aspect of Odishan art. Odishan painting covers a wide field-prehistoric paintings, historical paintings, illustrated palm-leaf manuscripts, painted manuscripts on paper etc. The prehistoric paintings are found in the forests in Sambalpur, Sundargarh, Kalahandi districts; of western Odisha, in such places as ulapgarh, Manikamada, Ushakothi, Yogimatha and Gudahandi . In the historical periods the paintings which adorned the crude walls of Khandagiri Udayagiri caves, have all vanished, but paintings on Ravana Chhaya at Sitabiniji (Keonjhar district) and Laxmidunguri (Ganjanm district) still struggles to survive. The painting represented by illustrated palm-leaf and paper manuscripts are in the indigenous style. The themes are generally drawn from works like the Gita Govinda, the Amarusataka, the Bhagavata Purana etc.

# Masks and Craftsmanship

The human body is like a mask. Life wears it and plays according to situations. When death pulls down the final curtain of the play, life stops acting and discards the mask.

The tradition of masks and masked dances is a remarkable thing of the folk culture, still seen in folk plays presented in Odisha. Varieties of masked dances along with all type of masks are an important factor of performing activity. While the subject matter of folk plays are largely part of the Ramayan and the Mahabharat tradition, the masked dances have a greater thematic value. Along with the two epics the Ramayan and the Mahabharat, tribal rituals and social subjects are also dealt with in masked plays of Odisha.

When a man puts on the mask, he is surprised of its magical powers because he could feel that, a being is flowing in the form of the mask and takes total possession of his body and mind. In other wards, the mask became the man. Therefore, he regarded masks as the supernatural powers and very useful in ritual objects. **Fig-03-04**

The man who shaped the first mask in this world unknowingly gave birth to theatre simultaneously, since it is defined as an enactment of a situation through assumption of one or more characters.

In the 8<sup>th</sup> Chapter of *Natyashastra*, Bharat Muni divided abhinaya into four parts. They are speech, body movements, costume, make-up and expression of physical states. The *Natyashastra* recognized the fact that costumes and make-up, were immediate indicators to the character and situation that was sought to be portrayed on the stage. Hence make-up, masks and head-gears played an important role in the art of one actor.

Similarly, the characters of the play are divided into four types, such as, divine, heroic, evil and demonic. Such division helps the craftsman to determine the make-up and design of masks and head-dresses. **Fig-05-08**

Masks are nothing but forms of disguise and are used for religious or social purposes. Under the religious category, masks may be used for warding off evil spirits. Because by wearing masks, psychologically the spectator becomes one with the spirit of the past. This localization of a particular spirit in a specific mask is highly significant. Without the change in identity of the wearer, ritual offerings made to it are considered to be ineffectual and meaningless. For the spectator, the mask

gives a sense of continuity as it forms a link between the past and present. Sometimes, the participants find themselves led into such psychological involvement that they become frenetic in their participation. However, this is not always the case. Sometimes there is a sense of familiarity that rejoices in participation. Whatever the case, the mask induces a feeling of respect and reverence in the spectator even in those cases where it is for magical qualities.

Mask is closely related to the headgear, which is divided into three varieties, namely Mukuta, Turban and Stylised representation of matted hair. Mukutas are of three kinds. These are Kiriti, mastaki and parsvamauli. The **Kiriti** is also made of different jewels but is not as high leveled as the Kiriti. The third one, **Parsvamauli** is high enough to cover the forehead, but it does not cover the head and is therefore known as ardha-mukuta. The headgear besides its functional use of protecting the head also came to be accepted as a social symbol. For the artists, the headgear along with the mask and make-up is essential in the successful presentation of a character. **Fig-09-11**

Masks were utilized in tribal societies to highlight the sublimity of the divine. This is especially true in the case of the **Lankapodi Jatra of Kandhamal Dist. and Thakurani Jatra of Ganjam Dist.** However, masks have been known to be utilized on **festive occasions** as well as to portray characters in a dramatic performance and in **re-enactments of mythological story.****Fig-12-13**

Masks can be of various kinds. It can be ranged from a **false face to complete head coverings**. It can also **partially cover** the face as in the case of Ram-leela of Golamundula. The second and third kind of mask is seen which covers the head and entire body. (Lankapodi Jatra of Kandhamal Dist.) while the fourth kind may cover only **part of the body (Animal dance)**. Full covering of the body is also seen in **Krishna Leela and Ram Leela of Ganjam Dist.** **Fig-14-17**

### ***Craftsmanship and Rituals***

Masks are made of different materials, depending on their availability in a particular area and tradition of craftsmanship. Wood, clay, metal, shells, fibres, ivory, horn, stone feathers, leather, paper cloth and corn husks are the materials mostly used for making various type of masks.

Similarly different type of materials are used for the artistic and decorative Head-dress. Head-dress is used as a separate piece mounted on the mask or integral to the mask. Head-dresses are generally made of a variety of light materials, such as sholopith, sponage or papier mache. Huge head-dresses for the characters like Hirnya-kashipu, Narasimha, in Phahallad Natak, Ravan in Rama Natak & Rama Leela of Ganjam District are the most beautiful and imposing head-dress pieces.

The size and design of the head-dresses, like the mask, is fixed for different type of character and help the audience to recognize the characters at their very entrance to the stage. Sometimes there is only a slight variation in the design of head – dresses which distinguishes one character type from another (For example, head-dresses of Harinyakashipu and Prahallad of Prahallad Natak). A highly decorative head-dress, called mukut, (crown) is used for the main characters in Ram-Leela, Rama-Natak and Krishna Leela, which are cycle plays continuing for several nights. **Fig-18**

Mask from the very beginning of its appearance in human society has been associated with dance, therefore it is necessary to understand the characters using any mask. Craftsmen have a subtle sense of movement which they impart to their conception and design of the mask.

Masks should be treated as icons in relation to movements. During the period of performance, a mask incorporates the elements of action, fusing the icon and acts together. There is a mysterious interplay between the mask and the movement. Most strong masks of demonic characters and masks used in sacrificial rites reflect this integral relationship, which is seen in Lankpodi Jatra of Khandhamal District. Softer paper masks used in Rama-Leela, Krishna-Leela, Desia-Nata, Animal Dance, Sahi Juta are products of the same aesthetics as regards to character, function and power in performance.

Elaborate rituals are observed in making and preservation of masks. The rituals connected with the making of the mask relates to selection of sacred wood, its sanctification and various stages of creation. Ceremonies are also observed after the completion to infuse the mask with life and to impart magical power to it. While making the maker goes through a series of ritual procedure, such as wearing white cloth, observing diet restrictions and abstinence from wine & sex. Most important ceremony is the last act of infusing life of the mask by opening the eyes on its completion.

Masks are shown great reverence by the mask makers and performers. Masks, crowns along with other accessories of Rama-Leela and Lankpodi Jatra, Krishnaleela are kept within the temple precincts and used in the ceremonial performances like Ram-Navami Jatra of Odisha in the month of April. **Fig- 19-20**

Masks are used extensively in traditional theatre as well as in tribal rituals. Starting as means of warding off evil spirits of wild animals, it soon became an art as it involved music and dance. In folk-play the various mythical characters are often depicted with masks. In fact, in almost all folk plays of Odisha, Masks are used for a number of characters.

Ramayana, Mahabharata and Bhagabata have the richest tradition in the presentation of stories through traditional theatre forms that utilize masks and headgears.

These were multi-form theatre, highly stylized, dramatic and non-realistic in approach.

One of the most important things is the use of colours to make-up the face in a masked play. Here, the headgear played an important role in completing the desired effect. The mask like make-up of Rama-Leela, of Golamundula, Krishna Leela of Pankalbadi, Lankapodi Jatra of Kandhamal, where the faces are elaborately painted and decorated with accessories, so as to impersonate a super natural being. **Fig-21-22**

### **Ancient Tradition**

The ancient tradition of using masks in performance in India can be traced to the pre-Christian era. There is a reference to use of masks in Natyashastra of Bharat Muni. The word mask is used in the Natyashastra as pratishirshak, meaning head-cover. In eleventh century A.D. the great commentator of Natyashastra, Abhinavagupta also referred to mask, which suggests continuity of its use in dramatic performances. Lankapodi Jatra of Kandhamal is the oldest surviving folk form, which uses of seventy wooden masks, for almost all type of characters. It enacts the Ramayana written by Bipra Janardan of 18<sup>th</sup> Century, in a cyclic format for fourteen days starting from Rama-Navami. The most interesting feature of these masks is that, the complex and colourful painting patterns, which suggest the character type and resemble the make-up of Kathakalli. In addition to use of mask, they have also used different types of colours, such as red, green, black and white for their face and body make-up. **Fig-23-24**

The Natya Shastra also says of four primary colours namely white, blue, red and yellow. By their judicious mixture, appropriate colours have been given to kings, sages, common man, demon and the tribes relating to different communities. Colours for each of these categories have been specified by Bharat-muni. Colours have also to be used according to the mood of the character. For a demon with his angry nature, would required a basic make-up in tone of red colour. Such a system of make-up is largely followed in the colouring of masks and make-up as Kathakali & Koodiyattam of Kerala.

The world of Odisan masks evokes vision of gods and demons. These categories of characters in traditional folk play greatly enhance its theatricality. Almost in all plays demons are engaged in their perpetual fight with gods. This fight marks the beginning of theatre tradition in India.

Most of the mask oriented folk plays of Odisha are performed on festivals and community events. Masks are used only in those plays which are performed on ceremonial and ritualistic occasions.

## Supernatural Mask



Fig-3

Maha Kali : Lankapodi Yatra



Fig-4

Kalika : Thakurani Yatra

## Type of Character



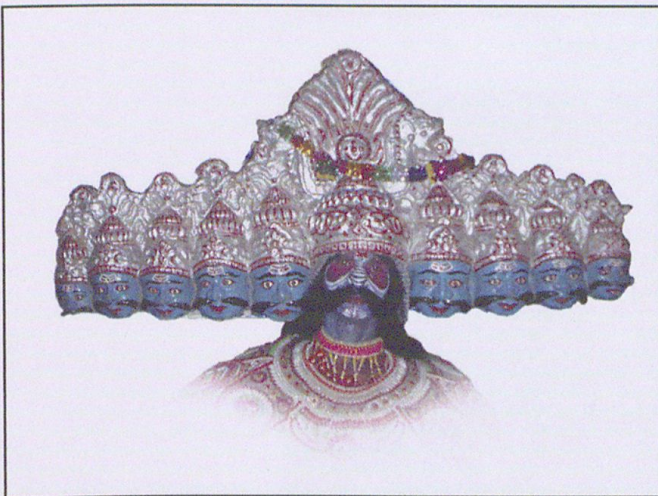
Divine

Fig-5



Heroic

Fig-6



Demonic

Fig-7



Evil

Fig-8

## Mukuta



Fig-9

Kiriti



Fig-10

Mastaki



Fig-11

Parsvamauli

## Verious Kind of Mask



Fig-14

False face



Fig-15

Partially cover



Head covering Fig-16



Complite Mask

Fig-17

Head Dresses with slight variation



*Hiranya Kashipu & Prahallad*

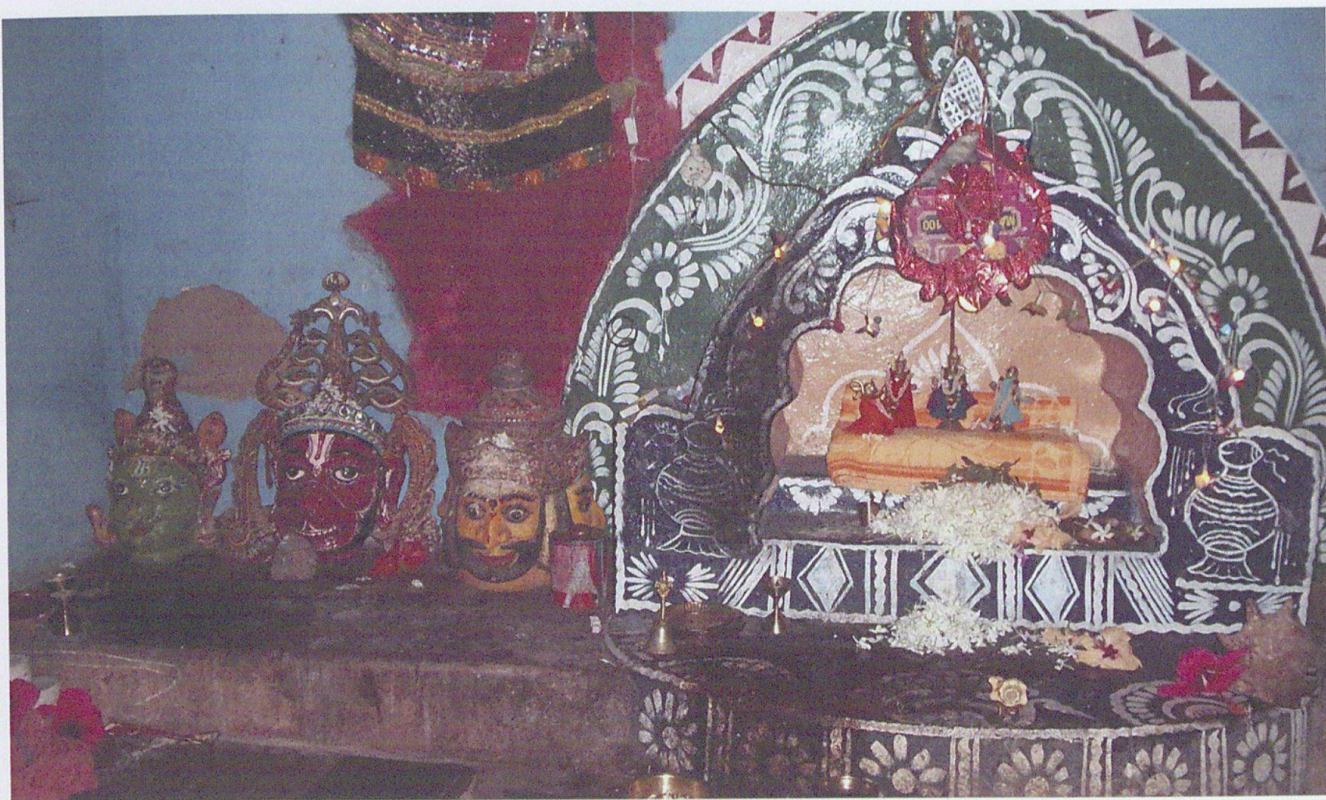
*Fig-18*

## Preservation of Mask



Mask House. Lankapodi Yatra

Fig-19



Masks offer puja in temple. Bisipada village

Fig-20

Mask like makeup



Fig-21

Ramalila



Lankapodi yatra

Fig-22

Chitakar



Ramalila

Fig-23



Lankapodi Yatra

Fig-24

# Mask Dances & Rituals

The history of masks of any country is obscure and therefore, it is extremely difficult to examine the exact time and period, when they came into existence. It is because mask dances always adopt themselves to changing times and accordingly lose something of their original form. So it became difficult to recall their traditional history. Only through study and repeated seeing one can visualize to certain extent, their original form and the historical evolution. It is on this basis only, attempt is made to discover the origin, growth and development of the mask dance & theatre of Odisha.

The tradition of mask-dance of Odisha, reaches back to distant antiquity. We find it functioning vibrantly through the different ages. It comes down to us from aboriginal cave-man, who has left the records of his theatrical activities, in the form of sketches and painting on the wall of his abode. Ancient vedic literature, Buddhist and Jain literature, speaks about the glorious panorama of Odishan mask dance and theatre.

Prior to the advent of Leela, Suanga and yatra in Odisha there existed a number of mask dances closely associated with the mass religious culture of the people. Some of them are still performed in the rural areas as they are traditionally essential for the religious rituals to complete. All these mask dances are called Nata in Odiya language, which means both acting and dancing. Till now the actors of Odisha are required to sing, dance and act in their mask play.

**“Parava Nata”** is a ritual dance prevalent in many part of the Odisha among the lower caste of Hindus. In this dance the people wear the mask of “Maha Kali”, “Chaiti Ghoda Dance” is prevalent among the fisherman community, who propitiate the horse headed deity Baseli, a local form of Bhairabi. The Chhow dance of Mayurbhanj associates itself with the worship of Bhairava, the terror striking image of Lord-Siva. The ‘Patua Dance’ involving painful physical strains by the dancing devotees, which connected with the worship of Sarala, Charchika, Mangala etc. From the close association of these dances with the worship of gods and goddess, one can easily infer that they were once inspired by Shaivism and later by Shaktism spelt a tremendous influence over the masses in Odisha. **Fig-25-27**

The Keshari Kings ruled over Odisha for a continuous period of six hundred years from 474 A.D. to 1123 A.D. They fostered Shaivism as the state religion and made all possible efforts to wipe out the deeper influence of Buddhism, that gripped the minds of the people because of its popular approach. The Keshari Kings started building of temples of Shiva and Parvati, throughout their territories and Bhubaneswar alone, developed as a great seat of Shivism with hundreds of temples all around.

Thus we find the dance, music and acting were very closely related to shaivism and its rituals, early period of the history of Odisha. Therefore there is no doubt that, all these mask dances of Odisha grew out of this religious fervour. Subsequently, a series

of rituals, fasting, ceremonial procession etc. were attached to the dance as a mark of religious austerity on festivals of Odisha.

Odisha is the proud processor of a number of indigenous mask dance and theatres, which are still cultivated by the rural peoples. Almost all the mask dance and theatres of Odisha are religious and puranic in character. When Rama Leela, Rama Natak, Lankapodi Jatra and Sahi Jatra draws the inspiration from Ramayana and Krishna Leela from Bhagavata, the Prahallad Natak, draw their story from Vishnuksari puran. . The main area of operation of these mask dance and theatres are undivided districts of Ganjam, Kandhamal, Puri, Cuttack and Bhadrak districts of Odisha State. The inhabitants of this region love to maintain their cultural and religious tradition. Though there are differences in the life style and cultural tradition of the tribal and the general people, both of them are rich in their heritage. Hence Odisha occupies a vital position in mask tradition in India.

### **Various Form of Mask**

There is a proverb in Odia that there are twelve months, but thirteen festivals in Odisha. But in real sense, if we take the festivals, fairs and fasts together for the regions of Odisha, the numbers will be much more than thirteen. In almost all festivals and rituals the low ranking people of Odisha wear masks, which popularly known as Mukha Nata. With this background let us now take a look at the various forms of Odishan mask dance starting from the basic point of its evolution and development in our state. In Odisha there are four varieties of mask-dances, the human mask, the divine mask, the demon masks and the animal mask. All these mask dances are associated with religious festivals and always remain an attraction during the period of procession. **Fig-28-31**

### **Animal Mask (Thakurani Yatra)**

Depiction of animals through masks has been a regular practice, that has survived from prehistoric times. The power and ferocious faces of animals have always enchanted the common man. The Animal mask dance popularly known as Pasu nritya belongs to a majestic folk dance tradition of Odisha, particularly in the Bhanjanagar Sub-Division of Ganjam district. During **Thakurani yatra**, when the idols are taken out on the streets, the masked dancers lead the procession in their colourful costumes. Pasu Nritya is also an important part of marriage ceremonies.

The different kinds of animal dances wearing the masks of lions, tigers, bulls, horses, deers, goats, peacocks, ducks etc. are included in the religious procession. The movements vary according to the kind of animal the dancers represent. In this dance, two dancers wear the cane frame representing the animal's body, while their legs become the quadruped beast's legs. The Director leads the animals around the stage accompanied by the changu vadya.

Another variety of tiger dance is prevalent in the district of Ganjam, in which the whole body of the dancer is painted like the coat of tiger with yellow and black strips from head to foot. The face is painted like a tiger and decorated with Galishi, the ear-fangs. The dancer dances with various prowling movements of a tiger to the uncanny thymem of Changu vadya. Mostly this dance is performed during the religious processions during Thakurani Yatra festivals.

### **Divine Masks (Narasimha's Mask, of Prahallad Natak)**

There is a rich epigraphic evidence in support of dance, music and instruments, who play a predominant role in religious practices in Odisha. There is no definite data is available regarding drama.

In the Dionysian cult, the main feature of the worship is a procession of dancers intoxicated by wine and wearing animal masks. Wearing a mask symbolized that the dancer was possessed by that god, demon or animal, whose mask he was wearing.

The Narasingha mask of Prahallad Natak of Odisha is believed to be the one living icon by the villagers. It has a cream coloured face and crown decorated with the typical Odisha pattern of gold, green and red colours. Fairly large and imposing, Nrusingha Mask is kept in temple and offer puja regularly. On the day of the play, the actor participate in the play offer special puja in the Nrushingh Temple. After the puja the mask is worshipped with flower and arati of camphor. A few time before the climax sequence of the play a devoted person carries the mask to the green room, where the actor bears it. The actor observes a fast during the day and after the mask is worn, he transformed into a apparition full of fury. He tries to break past the warry helpers who hold him back with the help of rope around his waist and arms.

This is a extraordinary event that never fails to capture the mind of the devotees. The people of the villages believe the deity Narasimha blesses them in spirit entering the body of the actor. During the course of presentation of the viewers and the actors lose their individual identities as they are transformed into devotees, with emotion prying for the blessing of Shree Narasimha.

### **The Demon Masks (Rama Leela)**

The tradition of Indian dance dramas are among the most perplexingly complex and varied theatrical cultures of the world. Odisha has a huge range of decorative, festive and ceremonial masks related to the vast repertoire of myths, legends and folklore, which revolve around idolized deities, valiant heros, and fierce demons. Mask are also used for evil and domenic characters of many theatrical forms in Odisha, such as Rama Leela, Lankapodi Jatra, Desia Nata and Krishna Leela.

Prahallad Natak literally means story of the Prahallad, seems to have a much older tradition in Odisha. It is a vigorous theatre and its make-up is highly stylized. The face of the major Demon character Hiranya. Kashipu is treated with a heavy colorful make-up and he wear tall sumptuous headgears decorated with bits of coloured mirrors. The magnificent wing-like shoulder decorations also have coloured mirrors. In this theatre while the demon characters wear heavy and stylized facial make-up, Narasimha wears a mask, which in-conception and design, is different from that used in all South Odisha Folk-Theatre Forms.

### **Human Masks (Dasahara Festival)**

The variety of human-mask dances, such as Raja-Rani, Kela-Keluni, Saura-Saurani are mainly associated with Dol Yatra, the Holi Festival, Dasahara Festival, which is celebrated all over the state of Odisha. During these festival images of Radha-Krishna, Durga are taken-out, in procession in beautifully decorated viman's, the human mask-dancer's are on the lead. Among all, the most popular human-masks are the king and queen, popularly known as Raja and Rani. These musks with torso, head and arms conceal the dancers who get inside the frames. While the masks cover the body from the waiste up, a huge skirt made out of coloured cloth is attached round the mask to fall below upto the feet. Thus the dancer fully gets concealed inside the mask. Only a hole left in front of the mask for the dancer to see through. The dancer dance to the accompaniment of Dhola, Mahuri and changu with short and jerky steps.

The human-mask dance is prevalent mostly in the costal districts of Ganjam, Puri and Cuttack.

## Ritual Dance



Fig-25

Parava Nata



Fig-26

Chaiti Ghoda



Fig-27

Patua

Various form of mask



Animal

Fig-28



Divine

Fig-29



Demon

Fig-30



Human

Fig-31

# **The Pliant Masks**

## **(mask-like make-up)**

We have discussed about the rigid masks. When mask removed from the face, they can have a separate existence. There is another kind of mask, which may be called pliant masks. This kind of mask can-not exist when it is removed from the actors face. Face is not only its foundation but also its integral part that imparts the pliancy to it. A pliant mask is a highly stylized make-up which gives the face a mask like appearance. Although it is considered as make-up its dramatical function is the same as that of a mask.

Make-up in theatre was a beginning of disguise. The mimetic instinct of man is not distinguishable. Painting of face in ritual dance or use of animal face like make-up basically disguise. Both disguise and illusion, make-up is an essential element of the theatre. As in mask, so in stylized facial make-up the sub-conscious of an actor is made manifest.

From the traditional Indian theatre which use rigid masks have been discussed, some important folk form which use pliant masks, that is highly stylized facial make-up are, Rama-Leela, Lunkapodi Jatra & Krishna Leela as follows.

### **Rama-Leela of Golamudulo**

In Odisha the style of presenting Ram-Leela differs from districts to districts. Even in one district one can see various forms. While in Ganjam district the performance largely conforms to the Yatra style, in Kandhamal district it is still in the form of pantomime. There it is performed in a vast field for twelve consecutive nights. The stage is provided in the centre of the village ground and people sit around it. No platforms or elevated pandals are erected.

It is held on the ground marked by four poles one each in a corner of a square space. The stage is covered by branches of green leaves. The chorus singers and musicians occupy one side of the stage. They sing songs from Ramayan accompanied by the village orchestra of Mardala, Gini, Dholok, Ramtali etc. following the songs the character appear and do their mimetic action and dance. All the characters enter into the stage by the loud and vigorous orchestral music. Ravan, Hanuman, Jambaban, Jatayu and other demoniac and animal characters wear masks made out of wood.

The masks are traditionally preserved and worshipped in the village temple. The celebration starts on Rama Navami and on this occasion a pompous parade is brought out in the village street. All the houses are decorated as if Ayodhya prepared to receive

Rama. Ahead of the procession the village drummers, musicians and singers provide gorgeous music. All the important characters of Ramayana are carried on open palanquines shouldered by villagers. Thousands of people drawn from near about villages to watch the procession with great enthusiasm. The women pay their homage with auspicious sound of "Hulahuli" (sound produced by the tongue) and blow conches. The entire village wears a festive look.

In keeping with the highly stylised character of Rama Leela, treatment of actors face is colourful and heavy. Indigent materials like rice-paste, charcoal powder, red lead, arsenic, turmeric powder and ghee are used for the makeup. Female characters played by male members, wear a much less stylized facial make up. The role of demon & demoniess, such as Ravana, Kumbhakarna, Khar, Dhusan, Tadaka & Surpanakha etc. were given much heavier masklike make-up to bring out the fantastic aspect of the characters.



## Pliant Mask



Fig-38

Kumbhakarna. (Ramalila)



Fig-39

Srupanarekha (Ramalila)



Fig-40

Khar, Dushan, Trisira (Lankapodi Yatra)

# Mask & Theatre

With the rapid growth of industrial sector, the cradle of "Folk Culture" is no more the rustic hamlets of the country side. It's various forms are now more frequent in the suburbs than in the village where they grew. It is because, the letter and unlettered peoples of the villages are being drawn to the cities and towns in search of livelihood, where they are setting their temporary homes. But they could not get that much of pleasure and entertainment from a sophisticated cinema show, a theatrical performance, a classical dance and music, as they remain basically rural and thereby rustic and traditional. Therefore in spite of the rapid urbanisation "Folk Art" still remains the Art of the village people living both in the rural as well as urban areas.

To collect information about masks and about the traditions of dance and theatre associated with them is a difficult job. Since they are all oral tradition, one has to depend upon what the informants say, some times, the informants are more imaginative than correct. There is also the language problem. Odisha has seventeen dialects and languages that it is impossible for one to know them all. Therefore there is no other way but to take the help of interpreters who may distort what is being said by the informants.

Masks are used for religious and social purposes. Under the social category, it may be used for warding off evil spirits. It can be said that, the more developed a society, the less is the use of mask. In religious ceremonies, the donning of the cap or the robes by the priest, according to the culture that he belongs to imbues him with authority, identity and power that commands respect from his congregation. At that moment he is in disguise, performing a specific role. This is true till to-day, Even in the most developed society, there is a realization that trying to unmask has made man put on more of a mask, in personal and community terms.

The invention and use of mask by ancient man, unconsciously gave birth to theatre that came to be used in various ways, ritual, self defense, social, recreational. The most important and all pervading mask is that of life itself, for each one of the beings is bearing a mask, that changes hues according to function. In fact life itself is a mask. Death robs it, as the wearer lies revealed. In a way the face gives each person his identity and when masked it changes the identity. The use of mask as old as mankind. No one knows when it began, but different societies have at various times made use of it. Putting on the mask imbued man with strength and 'magical Power', enabling him to deal with the situation. For him, mask became an 'antenna to supernatural power'.

Mask is maintaining the balance of power in a traditional culture. In some societies, these were used by rulers as a mark of keeping and wielding power. In such cases, the forms of these masks were prescribed by tradition, as per their uses. In case of certain

rituals associated with the mask, such rituals are usually performed within a closed circle.

Hence masks are used :

- (i) To change the identity of the person. This is specially used while conducting rituals.
- (ii) For utilitarian purpose where man seeks to put off his enemies or foes by fooling them with his guise.
- (iii) For recreational purpose, when man knows that, by putting on the mask he has changed his outward self but not his inner self.

Masks can be of various kinds. It can range from a 'false face' to complete head covering. It can also partially cover the face. The third kind of mask is one, which covers the entire body, while the fourth kind may cover only part of the body. Closely related to the mask is the headgear. For the artists, the headgear along with the mask and make-up is instrumental in the successful portraying of a character. This too can be three varieties, namely –

- (i) Mukut or Keerati.
- (ii) Truban
- (iii) stylized representation of matted hair.

The mukutas are of three kinds. These are Kiriti, Mastaki and parswamauli. The kiriti is the best among them for it is high – leveled and is made of gold studded with jewels. The mastaki also made of gold, is not as high- leveled as the Kiriti. The third one parswamauli is high enough to cover the forehead for it does not cover the head and is therefore known as 'ardha-mukata'.

Masks are used in traditional theatre as well as in tribal rituals. Starting out as a means of warding off evil spirits or frightening of wild animals, it soon became an art as it involved music and dance. In theatre, the various mythical characters are often depicted with masks. In addition there are the big muppets, a combination of the mask and puppet with a man inside who dance to the accompanying music and rhythmic beats, the practice of which is still prevalent in southern districts of Odisha.

## **Rama Leela**

In its early form Rama Leela performance in Odisha was in the form of pantomime. All the characters of Ramayan like Rama, Lakshman, Ravan, Kumbhakarna, Singhika, Surpanakha, Hanuman etc. were dancing and acting mimetically to the accompaniment of chorus singing of Ramayana. Mardala, Gini and Ramatali were the solo musical

instruments. The characters, while acting were strictly following the songs. The sequences of dances were pure and had nothing to do with the emotions of the songs. There were simply decorative pieces of the enjoyment of the village audience. Gradually more dramatic elements were added. The dumb actors were allowed to sing their dialogues to make the play more effective. But, as the verses of Ramayana were narrative and there was no scope of variety of rhythm and rhyme, it necessitated Rama Leela to be written in song cast in the form of dialogues. But the tradition did not change much. Till now, a song sung by a character is repeated line by line by a band of chorus singers. In this form the character introduce himself in a song delineating his genealogy, Character, power and function. Though pure dance form are added, they do not interpret their characters, but the dramatic actions always remain interpretative. In a fighting sequence when a character gets killed he is carried off the stage by persons standing near by.

The domenic and other animal characters in Rama Leela wear masks and such masks are prepared out of special variety of wood known as "Paladhua", which is of light weight. Separate masks for Ravan, Kumbhakarna, Indrajeet, Bibhisan, Singhika, Surpanakha, Hanuman, Jambaban Jatayu etc are prepared by village carpenters and they are painted brightly with indigenous colours by the village painters called "Chtrakars". These masks are kept in the village temple or Bhagabat Ghara, and they are only taken out during the period of performances. Now-a-days where such traditional masks are absent masks of paper mache are being used.

Though Rama Leela is prevalent in different areas of the state, it is most popular in the districts of Ganjam, Kandhamal, Nayagada and Kendrapada and is closely associated with the religious Culture of the village people. The actors are simple un-sophisticated villager's, who rehearse the play during off seasons, when there are no agricultural activities. Though amateurs, their sincerity and devotion to make the performance a success is highly commendable.

## **Krishna Leela**

Like Rama Leela, Krishna Leela performance also continue for several nights. The whole activities of Krishna beginning from his birth till he kills Kansa are divided in several plays such as Balya Leela, Kaliya Dalana, Gopo Leela, Bakasur Badha, Kunja Bihar, Mathura Vijaya, Kansa Badha etc. Like other folk plays it is held in the open-air where huge sets are also erected. In Kunja Bihar, a profusely decorated bower provides the sets. During Kanas Badha a Machan is erected from which kansa falls and dies.

The Rasa Leela, specifically deals with the devine sports of Radha and Krishna. Therefore, it only forms a part of the play Krishna Leela. Prior to the advent of professional parties during the early years of 20<sup>th</sup> century it was mostly an amateur activity patronized

by maths, temples, and vaishnavite rulers and zamindars. Janmastami, Jhoolan Purnima or Ras Purnima, Dol Purnima were the occasions for such performance. Mostly it was held in the precincts of temples, matha and auspicious Courtyards of the rulers and the zamindars. On such occasions the partron's used to give new cloths to the musicians and actors. During rehearsals they were being given vegetarian foods. Religious austerities were strictly observed.

In the district of Ganjam of South Odisha Ras Leela is known as Radha Prema Leela. The verse play was written by Raja Sri Viswambar Rajendra, the than ruler of Chikiti. In his life time he propagate it and a number of village groups have still maintained the tradition. It is essentially a verse play and has one hundred and eighty songs in all. Excepting few songs, where verse have been used in form of dialogue between Radha and Krishna, each particular song is meant for a single character. A number of songs are meant for the Gahak or the interpreter.

With a band of musicians (Mardal, Gini, Ramatali and Harmonium) and chorus singers the Gahak hold the string of performance. The role of Radha is quite difficult as she is required to be present on the stage from beginning to end of the play. Shri Krishna comes in various guises to win her love. After various scenes of love sequence, the play ends in a tragic scene where Krishna leaves for Mathura.

The domenic charcters like, putana, Bakasur, Kali-naga and Animal Characters like Birds & Cows wear masks and such masks are prepared in paper mache.

## **Desia Nata**

Desia Nata is an indigenous form of folk play prevalent in the undivided Koraput District, which is largely populated by the tribal people. Desia means local, and the local variation of the Odiya language is also known as Desia Bhasa. As the folk play performed by the Desias in the medium of local language it is again called Desia Nata. This folk form is essentially of suanga variety which is operatic in character. But its presentation is different from suanga. In initial stage wide variety of multicolored masks were used in this play. Every character, whether Gods, animals, birds and human species all comes under masks. The unique distinction of Desia mask is that it is worn helmet like, where in the entire head is thrustured in. All these masks are made out of paper mache by the traditional chitrakars of Jeypore and few other villages of the districts. It is said, in olden days the masks used to be made out of leaves.

Masks are used in the folk play to make the characters more believable and lively. **Generally masks used are for deities like Ganesh, Kartikeya, Durga, Kali, for animals like Tiger, Rhinos, Bears and for demons like Ravan & Kumbhasur etc.**

For the other characters the make-up is very simple. Earlier they used Dhau (Red ochre) coloured earth, Sadhei Kala, (carbon of burnt coconut cells) and turmeric. Now-a-days they depend on make-up materials sold in the market.

There is no specific arrangement for a stage in Desia Nata. It is always held on the ground in the midstreets or a convenient place selected by the Nata Guru. Usually these plays are staged in front of the temple or the places of the religious worship. The audience sit all around the acting area.

Another important factor of the play is musical quality. The performance is always accompanied by a band of chorus singers led-by the Natya guru. Every refrain of the song dialogue of a character is repeated by the chorus singers. The only accompanying instruments are Mridanga & Cymbals. The music is essentially unsophisticated and blended with touches of tribal simplicity. Desia Nata mostly performed during the festival of Chaitraparava (April) which is the most important festival of the people of Koraput.

### **Lankapodi Jatra**

The Rama Leela in Bisiada is most colourful, elaborate and interestingly celebrated for fourteen days. It is in the form of Pantomime with elaborate and decorative wooden masks and mask like make-up.

Bisipada is a big village in the tribal district of Kandhamal. This is the village of the rebel tribale leader Chakara Bisoi, who fought against the British Colonialism. After the rebellion was crushed one Dinabandhu Pattanaik of Russelkonda was deputed by the British Govt. as agent to administer the region. He was a religious man in nature. Instead of taking repressive measures, he started the performance of Rama Leela, popularly known as Lankapodi Yatra in the area as late as 1835 AD. Since then it is being celebrated continuously for the last one hundred eighty years with out any break. The Rama Leela is based on "Shree Rama Charita Manas" written by Bipra Janardan. Out of the seven parts of the Ramayan only six are performed and the last Uttarakhanda is simply recited musically. The cantos of all the parts are divided into several episodes and are set to distinctive Ragas and Talas. The canto's are sung accordingly by a group of chorus singers. The accompanying musical instruments are Dholo, Mahuri, Mardala, Gini, Ghanta and Haramonium.

During the fourteen days of the festival the episodes which attract the audience most are Seeta Bibhaha, Bali Sugriba Juddha, Seeta Chori, Kalik prasang, Kumbhakarana Baddha, Indrajit Baddha, and most attractive on is Lankapodi Jatra. Another attraction of the festival is the procession of Goddess Kali, a full figure wooden image, standing on

a wooden Chariot. The image was carved by Lete Krushna Chandra Maharana of Chadheyapalli village of Ganjam district a famous carpenter of his time.

The peculiarity of the Lankapodi Jatra her is the profusely use of heavy wooden masks. Besides the godly characters of Rama, Lakshman, Seeta and Some other character like Khara Dhushan, Trisila etc. other characters don in masks. The number of masks used in this play is seventy. The peculiarity of the some masks is that, they do not cover the faces only, there are masks like Ravan, Kumbhakarna, Indrajit and Bibhisan, which from the bottom of the waist. All the masks are brightly painted with black, yellow, green, white and red colours. After the performance the masks are preserved in the Temple.

Another remarkable point of "Lankapodi Jatra is, mask - like make-up of the actors those who are not bearing masks during the period of performance. Those characters are Rama, Laxman, Seeta, Khar, Dhusan, Trisira, Jati Ravan, Mayabini, Sabari etc. Their faces are painted much heavier mask like make-up to bringout the fantastic aspect of the character.

All the participants in the Lankapodi Jatra are villager themselves. They, take part in votive dedication. For all the fourteen days they observe austinity. They dine together with vegetarian food served to them by the villagers. Under the benevolent patronage of the villagers the whole festival is now organized by a village committee under the banner of "Sri Rama Leela Natya Sangha".



## Deferent Type of Mask



Fig- 41

Ravana. (Ramalila)



Fig- 42

Ravana. (Desia Nata)



Fig- 43

Ravana. (Lankapodi Yatra)

# ଦକ୍ଷିଣ ଓଡ଼ିଶାର ଲୋକ ନାଟକ

(କ୍ଷେତ୍ର-ଅଧ୍ୟୟନ)

ଲୋକ ନାଟକ / ଲୀଳାର ନାମ : ଶ୍ରୀ ରାମଲୀଳା (ଲଙ୍କା ଯୋଡ଼ି ଯାତ୍ରା)

ଗୁରୁ : ଗୁରୁ ଉପେନ୍ଦ୍ର ବିଶୋୟୀ

ଠିକଣା : ଗ୍ରା:ପୋ : ବିଶିପଡ଼ା, ଭାୟା-ଫିରିଙ୍ଗିଆ  
ଜିଲ୍ଲା - କନ୍ଧମାଳ

ସଂପୃକ୍ତ ଲୀଳାର କେଉଁ : ମୁଖ୍ୟ ଗାୟକ / ନିର୍ଦ୍ଦେଶକ

ବିଭାଗରେ କାମ କରନ୍ତି

୧. ଏଇ ଲୋକନାଟକ/ଲୀଳା ସୃଷ୍ଟି ପଛରେ ରହିଥିବା : ଲୋକାମାନଙ୍କ ମଧ୍ୟରେ ଶାନ୍ତି ସନ୍ତୋଷ ଓ ଭକ୍ତିଭାବ ରହସ୍ୟ କିମ୍ବା ଘଟଣା ବିଷୟରେ କିଛି କହିବେ କି ? ଉଦ୍ଦେଶ୍ୟ ସହିତ ଲୋକ ସଚେତନା ପାଇଁ ଏହି ନାଟକର ସୃଷ୍ଟି । ଏହାର ପଛରେ ଇଂରେଜ ଶାସକଙ୍କ ଅବଦାନ ରହିଛି ।
୨. ଏହା କେବେଠାରୁ ଆରମ୍ଭ ହେଲା ଏବଂ ପ୍ରଥମେ : ୧୮୩୫ ମସିହାରୁ ଆରମ୍ଭ । ପୁରାତନ ଶୈଳୀରେ ଆରମ୍ଭ ହୋଇଥିଲା । ଯାହା ଆଜିଯାଏ ଅସ୍ପଷ୍ଟ ରହିଛି ।
୩. ପରିବେଷିତ ବିଷୟବସ୍ତୁ ନିର୍ବାଚନରେ କିଛି : ବିଷୟ ବସ୍ତୁ ରାମାୟଣ ଉପରେ ଆଧାରିତ ।  
ସ୍ୱତନ୍ତ୍ରତା ଅଛି କି ? ଲଙ୍କାଯୋଡ଼ି ପରେ ତାହା ସମାପ୍ତ ହୁଏ ।
୪. ଏଥିରେ ଅଂଶଗ୍ରହଣ କରୁଥିବା ଚରିତ୍ର ସଂଖ୍ୟା : ପ୍ରାୟ ସତୁରୀ ଜଣ କଳାକାର ଏଥିରେ ଅଂଶ ଗ୍ରହଣ କରନ୍ତି । ଉଭୟ ପୁରୁଷ ଓ ନାରୀ ଭୂମିକାରେ କେବଳ ପୁରୁଷମାନେ ଅଂଶ ଗ୍ରହଣ କରନ୍ତି । ନାରୀ ମାନେ ଅଂଶ ଗ୍ରହଣ କରନ୍ତି ନାହିଁ ।
୫. ଏହି ନାଟକ ଅନ୍ୟ କୌଣସି ନାଟକର ଛାୟାରେ : ଏହା ତାଳପତ୍ରରେ ଲିଖିତ ଏକ ମୌଳିକ ରଚନା ।  
ଲେଖାଯାଇଛି କି ? ଓଡ଼ିଆ ବ୍ୟତୀତ ଏଥିରେ ଏହାର ଲେଖକ ବିପ୍ର ଜନାର୍ଦ୍ଦନ । ଏଥିରେ କେବଳ ଓଡ଼ିଆ ଭାଷା ବ୍ୟବହାର କରାଯାଇଛି । ଆବଶ୍ୟକ ସ୍ଥଳେ ସଂସ୍କୃତ ଶ୍ଳୋକ ବ୍ୟବହାର କରାଯାଇଅଛି ।
୬. ଏହି ନାଟକ / ଲୀଳା ଅଭିନୟବେଳେ ମଞ୍ଚ : ମଞ୍ଚ ବ୍ୟବହାର କରାଯାଏ ନାହିଁ । ଆଧ୍ୟାତ୍ମିକତା  
ବ୍ୟବହାର କରାଯାଏ କି ? ଯଦି କରାଯାଏ, ଦୃଷ୍ଟିରୁ ଗାଆଁ ଦାଣ୍ଡରେ ଅଭିନୟ କରାଯାଏ ।  
ତେବେ ତାହାର ଆକାର, ପ୍ରକାର ଏବଂ ବ୍ୟବହୃତ ଉପକରଣ ଗୁଡ଼ିକ ସଂପର୍କରେ କିଛି କହନ୍ତୁ ।

୭. ଏହାର ପରିବେଷଣଶୈଳୀ ସଂଗୀତାଶ୍ରୟୀ ଅଟେ । : ପରିବେଷଣ ସଂଗୀତାଶ୍ରୟୀ ଅଟେ । ଅଂଶ ଗ୍ରହଣ କରୁଥିବା କଳାକାର ମାନେ ମୁଖା ପିନ୍ଧନ୍ତି । ତେଣୁ ସଂଳାପ ସଂପର୍କରେ କିଛି କହନ୍ତୁ ।
୮. ନାଟକ ପରିବେଷଣ ସମୟସୀମାର କିଛି ନିର୍ଦ୍ଦିଷ୍ଟତା : ଆରମ୍ଭ ହେବା ସମୟରୁ ଏହା ରାମନବମୀ ଠାରୁ ଅଛି କି ? ତାହା କ'ଣ ବିଷୟବସ୍ତୁର କଳେବର ଉପରେ ନିର୍ଭର କରେ ? ଆଜିକାଲି ପରିବେଷିତ ନାଟକଗୁଡ଼ିକର ସମୟସୀମା କେତେ ? ୧୪ ଦିନଧରି ଅଭିନୀତ ହୁଏ । ପ୍ରତ୍ୟେକ ଦିନ ରାତି ୧୦ଟାରୁ ସକାଳ ଯାଏଁ ଅଭିନୟ ହୁଏ ।
୯. ନାଟକ/ଲୀଳା ପରିବେଷଣ ପାଇଁ ବ୍ୟବହୃତ ମଞ୍ଚ : ଲୀଳାର ଆବଶ୍ୟକତାକୁ ନେଇ ବିଭିନ୍ନ ସେଟ୍ ଉପକରଣ ନାଟକ ଓ ଲୀଳା ବିଷୟବସ୍ତୁର ଆଧାର ଡିଆରି ହୁଏ । ଉପରେ ନିର୍ଭର କରେ କି ?
୧୦. ଏଥିରେ ବ୍ୟବହୃତ ନାଟ୍ୟ ଚରିତ୍ରମାନଙ୍କର ବେଶପୋଷାକରେ କିଛି ସ୍ୱତନ୍ତ୍ରତା ରହିଛି କି ? : ଚରିତ୍ର ମାନେ ସମସ୍ତେ ମୁଖା ବ୍ୟବହାର କରନ୍ତି । କେବଳ ରାମ ଲକ୍ଷ୍ମଣ, ସୀତାଙ୍କ ବହୁ ସମୟ ଧରି ଅଭିନୟ ଫଳରେ ମୁଖା ବ୍ୟବହାର କରନ୍ତି ନାହିଁ ।
୧୧. ନାଟକ କିମ୍ବା ବ୍ୟବହୃତ ସଂଗୀତ ରାଗ ପ୍ରଧାନ କି ? ଯଦି ହଁ, ଏଥିରେ କେଉଁ କେଉଁ ପ୍ରକାର ରାଗ ବ୍ୟବହୃତ ହୁଏ । : ଏଥିରେ ୧୪ ଗୋଟି ରାଗ ଓ ୧୪ ଅକ୍ଷରୀ ବୃତ୍ତରେ ପରିବେଷଣ କରାଯାଏ ।
୧୨. ଏହି ନାଟକରେ ଅଂଶ ଗ୍ରହଣ କରୁଥିବା କଳାକାରମାନେ ଅଭିନୟବେଳେ ନିଜେ ଗୀତ ଓ ସଂଳାପ ଉଚ୍ଚାରଣ କରନ୍ତି । ନା ତାହା ପଶ୍ଚାତ୍ ଭାଗରୁ ଆସିଥାଏ । : କଳାକାରମାନେ ଗୀତ ଉଚ୍ଚାରଣ କରନ୍ତି ନାହିଁ । ସମସ୍ତ ଗୀତ ମୁଖ୍ୟ ଗାୟକ କିଂବା ପଡ଼ିଗାୟକ ପରିବେଷଣ କରନ୍ତି ।
୧୩. ଏଥିରେ କେତେ ପ୍ରକାର ବାଦ୍ୟଯନ୍ତ୍ର ବ୍ୟବହାର କରାଯାଏ ଏବଂ ସେଗୁଡ଼ିକର ନାମ କ'ଣ ? : ହାରମୋନିଅମ୍, ମୃଦଙ୍ଗ, ଗିନି, ଢୋଲ, ମହୁରୀ, ଘଣ୍ଟ ଓ ଝୁମୁକା ।
୧୪. ଏହି ନାଟକ/ ଲୀଳାର ବିଷୟବସ୍ତୁ ପୁରାଣ ନା ସାହିତ୍ୟ ସହିତ ସଂପର୍କିତ । ସେହି ସମୟରେ ପ୍ରଚଳିତ ଲୋକନୃତ୍ୟଶୈଳୀର ବ୍ୟବହାର ଏଥିରେ କରାଯାଉଥିଲା କି ? : ପୁରାଣ ସହିତ ସଂପୃକ୍ତ, ପୁରାତନ ଲୋକଶୈଳୀ ଉପରେ ଆଧାରିତ ।
୧୫. ନାଟକ/ଲୀଳାର ସ୍ୱାତନ୍ତ୍ର୍ୟତା ବଜାୟ ରଖିବାରେ ଐତିହାସିକ କିମ୍ବା ଭୌଗୋଳିକ ଅବସ୍ଥା ଏଥିପାଇଁ ଦାୟି କି ? ଯଦି ଉତ୍ତର ହଁ ହୁଏ, ତେବେ କିପରି । : ଐତିହାସିକ ଭିତ୍ତି ଭୂମି ଉପରେ ଲୀଳା ପରିବେଷିତ ।
୧୬. ନାଟକ/ଲୀଳା ପ୍ରାରମ୍ଭରୁ ଆଜି ପର୍ଯ୍ୟନ୍ତ ସମୟର : ପରମ୍ପରା ଦୃଷ୍ଟିରୁ କୌଣସି ପରିବର୍ତ୍ତନ ହୋଇନାହିଁ ।

ପ୍ରଭାବରେ କିଛି ପରିବର୍ତ୍ତନ ହୋଇଛି କି ? ଯଦି ହୋଇଛି କି ପ୍ରକାର ପରିବର୍ତ୍ତନ ହୋଇଛି ଏବଂ ତାହା କ'ଣ ପାଇଁ ?

ଯାହା ବେଶ ଓ ପୋଷାକରେ କିଛି ପରିବର୍ତ୍ତନ ହୋଇଅଛି, ତାହା ଦର୍ଶକଙ୍କ ରୁଚୀକୁ ନେଇ ।

୧୭. ଏହି ନାଟକ ଓ ଲୀଳାରେ ଚରିତ୍ରମାନେ ପୁରୁଷ ଓ ସ୍ତ୍ରୀ ଉଭୟ ଭୂମିକାରେ ଅବତୀର୍ଣ୍ଣ ହୁଅନ୍ତି ନା କେବଳ ପୁରୁଷମାନେ ପୁରୁଷ ଓ ନାରୀ ଉଭୟ ଭୂମିକାରେ ଅଂଶଗ୍ରହଣ କରିଥାନ୍ତି ।

: କେବଳ ପୁରୁଷମାନେ ସମସ୍ତ ଭୂମିକାରେ ଅଂଶ ଗ୍ରହଣ କରନ୍ତି ।

୧୮. ନାଟକ / ଲୀଳାରେ ବିଶେଷ ଭାବରେ କାହାର ଗୁରୁତ୍ବ ଅଧିକ ?

: ମୁଖ୍ୟ ଗାୟକ ଓ ଗ୍ରାମ ଅଧିକାରୀଙ୍କ ଗୁରୁତ୍ବ ଅଧିକ ।

୧୯. ଏଥିରେ ବ୍ୟବହାର କରାଯାଉଥିବା ବାଦ୍ୟଯନ୍ତ୍ରମାନଙ୍କରେ କିଛି ସ୍ୱତନ୍ତ୍ରତା ଅଛି କି ?

: ସମସ୍ତ ପାରମ୍ପରିକ ବାଦ୍ୟ ଯଥା :- ଢୋଲ, ମହୁରୀ, ଝାଞ୍ଜି, ଘଣ୍ଟ, ଚଢ଼ୁ ଓ ଶଙ୍ଖ ।

୨୦. ଏହି ନାଟକମାନଙ୍କରେ ମୁଖ୍ୟ ବ୍ୟବହାର କରାଯାଉଥିଲା କି ? ବର୍ତ୍ତମାନ ତାହା ପ୍ରଚଳିତ ଅଛିକି ? ଯଦି ନାହିଁ, ତାହା କ'ଣ ପାଇଁ ବନ୍ଦ ହୋଇଛି ?

: ନାଟକ ଆରମ୍ଭ ଦିନଠାରୁ ଆଜିଯୁଦ୍ଧା, ମୁଖ୍ୟ ବ୍ୟବହାର କରାଯାଉଅଛି । ଏହି ନାଟକରେ ସବୁଠାରୁ ଅଧିକ ମୁଖ୍ୟ ବ୍ୟବହାର କରାଯାଏ ।

ତାରିଖ : .....୧୮/୦୮/୨୦୧୪.....

ନିର୍ଦ୍ଦେଶକ ଶ୍ରୀମତୀ  
ଗୁରୁ/ଶିଳ୍ପୀଙ୍କ ସ୍ୱାକ୍ଷର

**FOLK PLAY OF SOUTH ODISHA**  
**(FIELD STUDY)**

**Name of Folk Theatre/Leela :** PRAHALLAD NATAK

**Name of the Guru/Artist :** SRI ARJUNA PANIGRAHI

**Address :** Vill - Liakhai  
P.O : Kolathia  
Via : Chikiti  
Dist : Ganjam

**Field of activities :** Guru

- Q1. Is there any mystery or incident behind the folk theatre/leela ? : There is no mystery behind this Theater.
- Q2. What was the starting period and the style of presentation ? : Not possible to know the exact time of its first presentation. Approximately it Started in 19th century AD.
- Q3. Is there any speciality to select the subject ? : This prahallad Natak is based on the story of 'Nrushingha Puran'
- Q4. (a) No. of participating characters : The total number of Characters are thirty five.
- (b) Are the females participate or not. : Only the males are Participating in this Theatre.
- (c) If yes, no. of male and female.
- Q5. Is this folk theatre/leela written on the model of any form ? : It has not written on any model.

- Q6. Any language used other than oriya : Only Odiya language is used in this form.
- Q7. Is specific pendal used, indicate the size and connective properties ? : At first the wooden stage of seven feet was used but now it has reduced to 6 feet. This is the throne of king Hiranyakashipu.
- Q8. Is the style of presentation dialogue based or based on lyric ? : Initially only the lyrics were used. But gradually both dialogue and lyrics are used in the time of presentation.
- Q9. The duration of presentation : Originally it requires consecutive nights to be presented.
- (a) Does it depend on the subject/ story ? : It also depend on the subject.
- (b) Time limitation of present plays. : Now it is limited to 5 to 6 hours.
- Q10. Is there any speciality of the dress & costumes used for the characters. : The specific dress and costumes for king Hiranya-Kasyapu and Prahallad are required! All other characters use the dress & costumes according to the subject.
- Q11. Is the folk-dance / Leela based on particular Raaga/Tala ? : Particular Raga and Tala is used in the music.
- Q12. Is the dialouge or lyric uttered directly by the artists or indirectly by the play-back singer. : Both by the Actors & Actresses alongwith the Guru.
- Q13. Put the names of musical instruments used in the play. : Pakhawaj, Harmonium, Mukha Beena (Senai) and Gini (Small symbols) are used as accompanying musical instrumenta.
- Q14. Is mythology or literature involved with this play or was the style of original folk for used ? : This Prahallad Natak is based on mythology. In this play classical & folk style of singing and dancing are required.

- Q15. Is historical or geographical back ground is maintaining the peculiarity of the play /leela : As it is a mythological play, no historical or geographical back ground is responsible to maintain it.
- Q16. Is there any change in the form why ? : The duration of the play has been reduced than before. More folk forms are added as per the requirement by the audience.
- Q17. Does the male act as dressed as female or not ? : Males are acting dressed as female in case of female character.
- Q18. Whose importance is more required in this play /leela. : As a character, the role of Hiranyakasyapu is important, because without him the play is meaningless.
- Q19. Have any speciality of the musical instruments used in this form ? : Without the traditional instruments as mentioned above general musical instruments are useless for presentation of this form.
- Q20. Whether masks used in this play or not ?
- (a) Are the masks using at present ? : Masks are used for the charactor Nrushingha. Masani-chandi, Ganesh and Gaja-Karna
- (b) If not, then why ?

Date : 22/11/2022

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Signature of the Guru/Artist

# FOLK PLAY OF SOUTH ODISHA

## (FIELD STUDY)

**Name of Folk Theatre / Leela :** KRISHNA LEELA

**Name of the Guru/Artist :** SRI SOMANATH SWAIN

**Address :** Vill/P.O. - Gobindpur  
Via - Seragada  
Dist - Ganjam

**Field of activities :** Sri Gayak (Main Singer)

Q1. Is there any mystery or incident behind : There is no mystery behind this form.  
the folk-dance / Leela ?

Q2. What was the starting period and the : It is impossible to record the exact time  
style of presentation ? of its beginning. After advent of  
Baishnavism, this form of leela begin  
in the Maths and temples.  
in 17<sup>th</sup> century.

Q3. Is there any speciality to select the : As it is based on mythology, there is no any  
subject ? speciality to select the subject etc.

Q4. (a) No. of participating characters : Total 30 character in number.

(b) Are the females participate or not. : No

(c) If yes, no. of male and female. : Only boys participate in this leela.

Q5. Is this folk-dance / Leela written on : This has written in the story of Kishna's  
the model of any form ? Balya Leela, not on any model.

Q6. Any language used other than oriya : In the time of singing song they sing in  
Bengali & Oriya.

- Q7. Is specific pendal used, indicate the size and connective properties ? : Initially the specific Pandal used but now it holding on the street of the village.
- Q8. Is the style of presentation dialogue based or based on lyric ? : Both dialogue and lyrics are used.
- Q9. The duration of presentation
- (a) Does it depend on the subject/ story ? : Initially the period of presentation was unlimited.
- (b) Time limitation of present plays. : Now the duration is limited to 5 to 7 hours.
- Q10. Is there any speciality of the dress & costumes used for the charcters. : As this form is based on mythology, the dress and costumes are used according to the characters of the Leela.
- Q11. Is the folk-dance / Leela based on particular Raaga/Tala ? : Based on particular Raga and Tala.
- Q12. Is the dialouge or lyric uttered directly by the artists or indirectly by the play-back singer. : Both dialogue and lyrics uttered by the participating characters first and then by the 'Shri -gayak'
- Q13. Put the names of musical instruments used in the play. : Mrudanga, Tala (Big Symbals)  
Harmonium
- Q14. Is mythology or literature involved with this play or was the style of original folk for used ? : As it is based on mythology no any literature is required.
- Q15. Is historical or geographical background responsible for maintaining the peculiarity of the play : Historical and geographical back-ground is not responsible.

- Q16. Is there any change in the form why ? : There has been no change in the style of presentation.
- Q17. Does the male act as dressed as female or not ? : In this Leela female participarts are strictly prohibited. The males dressed as female acts in the Leela.
- Q18. Whose importance is more required in this play /leela. :The role of Sri Gayak (Main Singer) is more important.
- Q19. Have any speciality of the musical instruments used in this form ? : No musical instrument in specific manner is required.
- Q20. Whether masks used in this play or not ?
- (a) Are the masks using at present ? : Masks are used in case of demon & animal characters.
- (b) If not, then why ?

Date : 31.8.2014

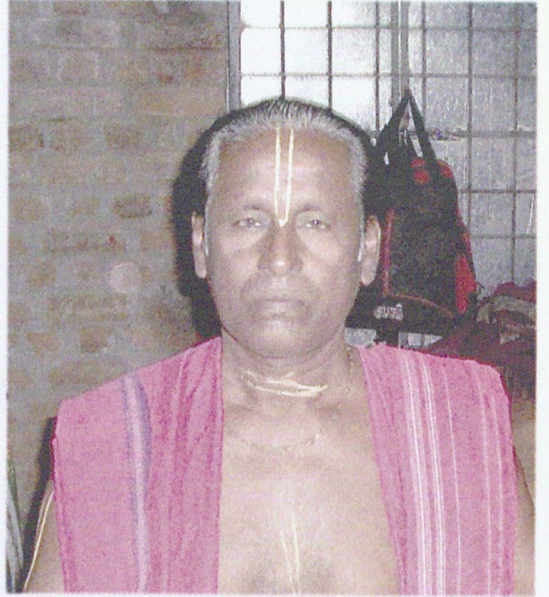
Somanath Swain  
Signature of the Guru/Artist

Guru 's of different mask form



Upendra Bisoi , Lankapodi Yatra

Fig-32



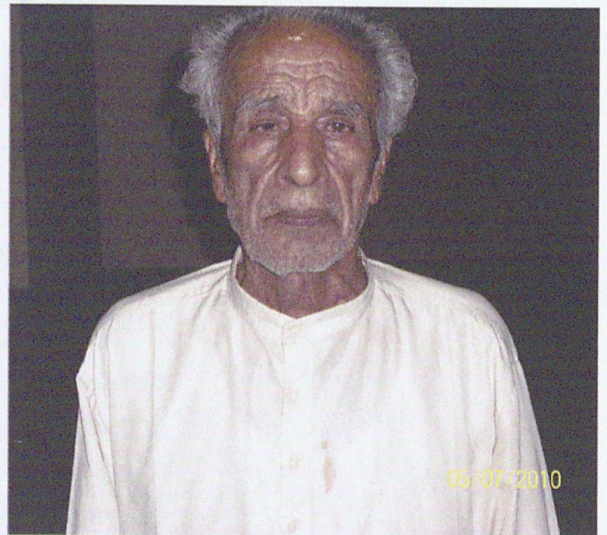
Somonath Swain, Krishna Lila

Fig-33



Bhajamana Badatya, Ramalila

Fig-34



Arjun Panigrahi, Prahallad Nataka

Fig-35

# **WORK-SHOP AND DOCUMENTATION**

## **INSTITUTIONS**

1. Radha Krishna Natyakala Sansad  
At/Po - Golamundula, Via - Aska  
Dist - Ganjam, Odisha.
2. Sri Sri Rama Leela Natya Sangha  
Village - Bisipada  
Dist - Kandhamal, Odisha.

### **RAMA LEELA GOLAMUNDULA**

- |     |                       |                                  |
|-----|-----------------------|----------------------------------|
| 1.  | Sri Bhajamna Badatya  | Sri Gayak (Sutradhar / Director) |
| 2.  | Sri Panchanan Prusty  | Padi-Gayak                       |
| 3.  | Sri Ranka Mahanto     | Ravan                            |
| 4.  | Sri Niranjan Mahanto  | Rama                             |
| 5.  | Sri Lingaraj Swain    | Laxman                           |
| 6.  | Sri Pravakar Mahanto  | Sita                             |
| 7.  | Sri Jogindra Badatya  | Surpanekha                       |
|     | Sri Amin Swain        |                                  |
| 8.  | Sri Basanta Badatya   | Hanuman                          |
| 9.  | Sri Gangadhar Pradhan | Adhikari                         |
| 10. | Sri Ranjan Pradhan    | Secretary                        |

### **LANKAPODI JATRA, BISIPADA**

- |     |                           |                      |
|-----|---------------------------|----------------------|
| 1.  | Sri Upendra Bisoyi        | Sutradhar / Director |
| 2.  | Sri Prasanta Kumar Bisoyi | Ravan                |
| 3.  | Sri Hrudananda Barik      | Maya Ravan           |
| 4.  | Sri Ganesh Ch. Patra      | Maricha              |
| 5.  | Sri Kishore Ch. Bisoyi    | Chitrakar            |
| 6.  | Sri Deberndra Sahu        | Make-up-man          |
| 7.  | Sri Laxmi Maharana        | Mask-man             |
| 8.  | Sri Subash Behera         | Mask-man             |
| 9.  | Sri Sasi Bhusan Bisoyi    | President            |
| 10. | Sri Manoranjan Pradhan    | Secretary            |
| 11. | Sri Jayadeva Bisoyi       | Adhikari             |



## Workshop of Artists



Lankapodi Yatra, Bisipada

Fig-36



Ramalila, Golamunula

Fig-37

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- |     |   |   |  |
|-----|---|---|--|
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• • •

## BISIPADA'S UNIQUE MASK DANCE FESTIVAL TO GET PATRONAGE FROM CENTRAL GOVERNMENT.



The Unique Mask Dance festival of Bisipada in Kandhamala district is finally getting patronage from the Central Government after an 18-member-team of the Kendriya Sangeet Natak Academy submitted a documentation on the festival.

The 180-year-old dance festival not only has huge cultural value but is also significant historically. It starts from Ram Navami and ends on the occasion

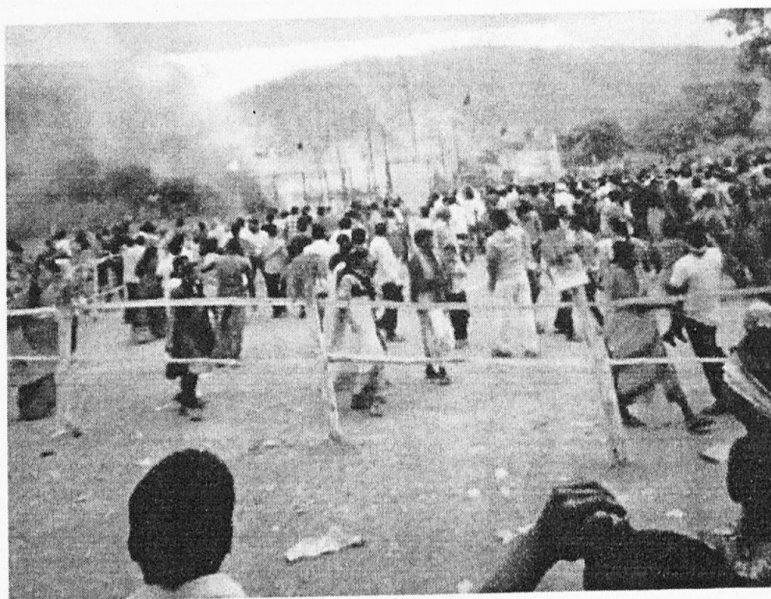
of Maha Bisub Sankranti every year. The wooden mask dance of Lankapodi Jatra makes it unique.

Cultural play, enacted during this festival, begins at midnight and continues till morning and starts again from the last scene next day. The artists from the village perform by wearing heavy wooden masks. Folk Dance Researcher and Former Secretary of Odisha Sangeet Natak Academy Manmath Kumar Satpathy explains, "Apart from Rama, Laxaman and Sita, all other characters wear the wooden mask and perform. For the characters of Ravan, Indrajeet and Kumbhakarna full-bodied masks are used that weigh around 70 kg."

Rama Charita Manas written by Bipra Janardan is recited when artists play their roles on the stage. "This is the oldest style of presentation of dramas in which the epic is been recited and the artists perform on the stage," adds Satpathy.

Seventy deity and demon masks are used for different characters in the Lankapodi Jatra. The artists perform the story starting from Rama Janma till Lanka Dahan by Hanuman. The rest of the Rama Charita Manas is only recited in the last part, but not performed by the artists.

Wearing colourful masks, artists in Lanakpodi Jatra perform on an open stage, while on the last day, Lanka Dahan is performed. The last two days of the festival are magical when Hanuman fights with Lankeswari (also the Presiding deity of Bisipada) before entering Lanka, war with Indrajeet, Hanuman getting out of nagaphas and at last the Lanka dahan.



Though the festival symbolises the culture of Odisha, it was not getting patronage from the government since years. After years of long wait, Researcher Satpathy drew the attention of the Kendriya Sangeet Natak Academy following which the team visited Bisipada this year and documented the whole festival. The production of 64-hour-video documentation took seven days in the village.

The central team has adjudged that the mask dance form is a rare art form and has contributed Rs 3 lakh for the festival. The team has also announced the setting up of a museum-cum-mask house in the village for preservation of the old masks.

Informing further, Satpathy, stated, "This recognition will definitely bring more popularity for the Bisipada Lankapodi Jatra. The festival would also get financial assistance from the central government. I have envisioned the festival at a much bigger level."

XXOI

## METRO

# Mask dance seeks patronage

SUNIL PATNAIK

Berhampur, Dec. 23: The famous 179-year-old wooden mask dance of Bisipada in Kandhamal district that depicts Lanka Podi yatra is fading into oblivion and struggling for its sheer existence.

The main reason behind the decay is the absence of patronisation from the state government.



The wooden mask dance of Bisipada is one of a kind in India, which is almost as similar to the one that was prevalent in ancient Greece.

"It was the British, who had started the Lanka Podi yatra of Bisipada in 1835 to mobilise the tribal population



Manmath Kumar Satpathy shows variety of wooden masks and other items and (right) two masks for actors of Lanka Podi yatra. Pictures by Gopal Krishna Reddy



of the area. This show is still going strong even after 180 years," said Manmath Kumar Satpathy, a former secretary of the Odisha Sangeet Natak Academy.

At present, Satpathy is doing a research project on the dying art forms of Odisha under the fellowship of the central government's department of culture. "The Lanka

Podi yatra of Bisipada is also a part of my project titled *Folk Theatre of South Odisha*," Satpathy said.

The mask dance is staged on an open field with 70 characters, including Ram, Lakshman, Sita, Hanuman and Ravan for a fortnight from Ram Navami every year. The most important aspect of the dance is the wooden mask of

Ravan, which weighs 70kg. All characters are made to wear the wooden masks from their head to the feet except for Ram, Lakshman and Sita. Local organisers of the festival have done away with the wooden masks of Ram, Lakshman and Sita since the past 20 years to give a twist to the tradition.

The dance recital lasts for

67 hours, beginning at 9pm every night and draw curtains at 4am. Youths under the age group of 20 to 25 take part in playing various characters, but strangely, there is no role of women in the yatra.

"The characters enact every chapter of the play accompanied by Sutradhar's songs and musical instruments such as dhola, mahuri,

ghanta, jhanja, turi and with the recently included harmonium. However, they only read out the texts of the last chapter," said Satpathy.

Bisipada, a non-descript village situated near Gasma forest, is consisted of 150 families. Most of them are farmers, and they collect forest products for their livelihood. "During the last Ram Navami, each family of the village contributed Rs 500 to stage the Lanka Podi yatra and keep the century-old tradition alive. The government must patronise this wooden mask dance," said a local resident.

The wooden masks, which are still in use, are made by the wood carvers of Chadbelyapalli near Belagumtha in Ganjam district, about 80km from Bisipada. Krishna Chandra Maharana created it 155 years ago, and it is still going strong. "These wooden masks are maintained and repaired every year," said carpenter Laxmidhar Maharana.

## Artistes lament loss of originality in folk dance, theatre forms

Staff Reporter

**BERHAMPUR:** Traditional folk theatre and dance forms of Odisha are losing their originality due to their extensive use for publicity of government programmes, alleged folk art activists of the State.

They alleged that till now the government has not taken any steps to promote or keep alive original form of folk theatres and dances. Kendriya Sangeet Natak Akademi former secretary Manmath Satpathy says that requests for establishment of a folk institute in the State have not been heard. He added that no steps are being

taken for proper training of next generation of folk artistes at district level.

There were more than 60 major folk dance and theatre forms in Odisha. Of these, over 30 were from Ganjam district. Mr Satpathy says: "We have been demanding establishment of an institute in the name of Padmashree Bhagaban Sahu to teach, promote and preserve these. Padmashree Sahu had codified several folk dance forms including the famous tiger dance and he was the first folk artiste to be honoured with Padma award," said Odisha Folk Foundation convenor Bighneswar Sahu.

As most of the folk dance and theatre troupes are used by the government, they are compelled to shorten their performances to half-an-hour or one hour. They also have to bring in changes in script and other modalities to make the folk form adapt the publicity work. Mr Satpathy and Mr Sahu feel because of it most troupes have started to forget the original versions. "For example Prahlada Natak was performed for three nights, now it has been shortened to one hour performance. Very few troupes now have the capacity to perform the original form," said Mr Satpathy.

6/18/2015

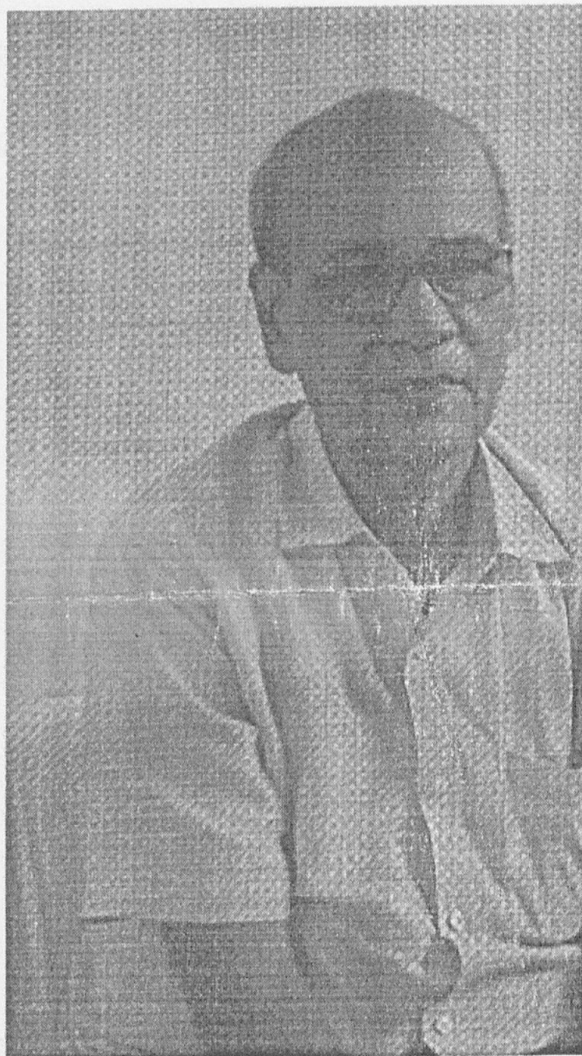
Folk Art Researcher Manmath Kumar Satpathy receives Chakadola Samman

## Folk Art Researcher Manmath Kumar Satpathy receives Chakadola Samman

Tuesday, 09 June 2015 - 7:22pm IST | Ronalisa Parida

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Folk Art Researcher Manmath Kumar Satpathy receives Ch

Folk art researcher Manmath Kumar Satpathy has received the 'Chakadola Samman' for his remarkable contribution towards folk art and drama. In a recent event held in Bhubaneswar, Satpathy received the honour from the Puri Sankaracharya.

Satpathy is a dramatist, director and actor, who has written 30 plays being in the theater industry for the past 40 years. He has also written a number of thesis on the culture and heritage

Odisha.

After retirement from the government job, Satpathy became the Secretary of Odisha Sangeet Natak Academy. He later started research on folk drama and dance forms of Odisha.

In order to revive the folk arts of Odisha, Satpathy started the 'Dying Art Festival'. With immense dedication, Satpathy could revive certain folk drama and dance forms such as, Harikatha, Sakhinata, Bharatlila, Radha Premalila, Lankapodi Jatra, etc.

Talking with iamin, Satpathy stated, "We have several wonderful folk dance forms in Odisha, especially in districts like Ganjam and Kandhamala. Unfortunately, these are not given proper attention and the artists are constantly neglected. There is not even a single government-run folk dance or drama Institute in Odisha."

"But the positive attitude of the Kendriya Sangeet Natak Academy has inspired me, and I will try to do more for their revival. I will soon approach the State Government for giving patronage for these dying folk arts."

Satpathy has received a number of honours and awards like the Sahitya Academy Puraskar, Sangeet Natak Academy Puraskar, Konark Natya Mandap Samman, Rajadhani Pustakmela Samman and senior fellowship from the Central Cultural Department.



దశకంబున  
బాటి ముసుగు



సుదీప్తును అభినందిస్తున్న కమిషనర్  
మహాంతి, మేయరు మాధవి

## సుదీప్తుకు అభినందన

బ్రహ్మపురం బజారు, న్యూస్టుడే: ఓ జాతీయ ఛానెల్లో నిర్వహిస్తున్న నృత్య పోటీలో 12వ స్థానంలో నిలిచిన బ్రహ్మపురంకి చెందిన సుదీప్తు పండాను మంగళవారం జరిగిన సగరపాలక సంస్థ సమావేశంలో కమిషనర్ మనోజ్ కుమార్ మహాంతి, మేయరు కె.మాధవి, ఉప మేయరు బోయ్లా నాయక్, కార్పొరేటర్లు పుష్ప గుప్తాల్తో అభినందించారు. ఈ సందర్భంగా సుదీప్తు పండా మాట్లాడుతూ జీ ఛానెల్లో జాతీయ స్థాయిలో నిర్వహిస్తున్న డ్యాన్స్ ఇండియా డ్యాన్స్ పోటీల్లో ఎంపికై ముంబయిలో జరిగిన నాల్గవ ఎమినోడోలో ఒడిస్సీ నృత్య ప్రదర్శనలో పోటీపడ్డానని చెప్పారు. నిర్వాహకులు ఎంపిక చేసిన టాప్ 15 స్థానాల్లో తాను 12వ స్థానంలో నిలిచానని సుదీప్తు తెలిపారు. మరికొద్ది రోజుల్లో గ్రాండ్ ఫినాలే పోటీ ఉంటుందని ఆమె చెప్పారు.



పసికందు మృతదేహం

## కాల్వల్లో పసికందు మృతదేహం

బ్రహ్మపురం సగరం, న్యూస్టుడే: ఎమ్మెసీజీ వైద్య కళాశాల ఆసుపత్రి మురుగు కాల్వల్లో పసికందు మృతదేహాలు వెలుగు చూడటం సర్వసాధారణమైంది. మంగళవారం ఉదయం మూడో నంబరు పురుషుల పసలిగ్నహం బయట మురుగు కాల్వలో పడి ఉన్న మగ పసికందు మృతదేహాన్ని వీడియోలు తీసుకు వెళ్తున్న వాళ్ళు చూచారు. అదే సమయంలో అటుగా వస్తున్న వైద్య కళాశాల ఆసుపత్రి ఉద్యోగి కృష్ణచంద్ర గౌడ, అతడి మిత్రుడు దీనిని గమనించారు. అప్పటికే పసికందు శరీరంపై పలుచోట్ల కుక్కలు దాడి చేయగా, వారు చెదరగొట్టడంతో మృతదేహాన్ని వదిలి పారిపోయాయి. పసికందు కాలికి అతికించిన ట్యాగ్పై గత 31వ రాత్రి 7 గంటలకు జన్మించినట్లు రాసి ఉంది. పెద్దాసుపత్రిలో మృతి చెందిన పసికందు మృతదేహాన్ని మురుగు కాల్వలో పడేసి ఉంచారని పోలీసులు భావిస్తున్నారు.

# లంకాపాడి జాతర చిత్రీకరణ

ప్రాచీన కళారూపానికి కొత్త ప్రాణం కేంద్ర అకాడమి చొరవ

బ్రహ్మపురం సగరం, న్యూస్టుడే: ప్రాచీన జానపద కళారూపం 'లంకాపాడి జాతర' (లంకా దహనం) యాత్రాను కేంద్ర సంగీత నాటక అకాడమి (డిబీ) చిత్రీకరించి, డాక్యుమెంటేషన్ చేసేందుకు అకాడమి సీనియరు షేర్, జానపద కళల పరిశోధకుడు మన్మథ కుమార్ శత్రుధి చెప్పారు. మంగళవారం బ్రహ్మపురం వచ్చిన ఆయన విలేజరులతో ఇష్టగోష్టిగా మాట్లాడారు. కొండమాల్ జిల్లాలోని వీసపడ గ్రామానికి చెందిన ఈ కళారూపం 1835లో ప్రారంభమైనట్లు చరిత్ర చెబుతోంది. నేటికీ గ్రామస్థులు ఏటా రామ నవమి నుంచి బిషువ సంక్రాంతి (14 రోజులు) వరకు రోజూ రాత్రి 11 నుంచి తెల్లవారే వరకు ప్రదర్శిస్తున్నారు. అకాడమి నాటకం విభాగం ఉప కార్యదర్శి సుమన్ కుమార్ ఆధ్వర్యంలో 18 మంది బృందం టీసీపీడీలో ఈ జాతరను చిత్రీకరించి పదిలపరిచింది.

అరుదైన కళారూపం: దేశంలోని జానపద కళారూపాల్లో లంకాపాడి జాతర ఎంతో అరుదైన ప్రాచీన కళారూపమని శత్రుధి చెప్పారు. మొత్తం 70 మంది పురుష కళాకారులు భాగస్వాములవుతారని, మాటలుండవని, కేవలం పాటలతో ప్రదర్శన సాగుతుందన్నారు. రామ, లక్ష్మణ, సీత పాత్రలు మినహాయితే మిగతా పాత్ర ధారులు ముసుగులు ధరిస్తారని తెలిపారు. రావణుడు, ఇంద్రజిత్, కుంభకర్ణుడి నిలువెత్తు చారీ ముసుగులు మరో ప్రత్యేకమని వివరించారు. దీర్ఘకాలంగా టీసీపీడీ గ్రామస్థులు ప్రాచీన కళారూపాన్ని బతికించుకోవడం గొప్ప విషయమన్నారు. దక్షిణ ఒడిశాలోని జానపద కళలపై పరిశోధన చేస్తున్న తాను లంకాపాడి జాతర ప్రత్యేకతను గుర్తించి పునరుద్ధరణకు చర్యలు తీసుకోవాలని కేంద్ర సంగీత నాటక అకాడమికి ప్రతిపాదన పంపానన్నారు. ఇటీవల మొత్తం ప్రదర్శనను చిత్రీకరించిన ప్రతినదులు దీని పునరుద్ధరణకు నడుం బిగించారన్నారు. సుమారు మూడేళ్లపాటు దీన్నే పడకం కింద అభివృద్ధి చేసేందుకు దృష్టి సారించిన అకాడమి తనను సమన్వయకర్తగా నియమించిందని చెప్పారు.



మన్మథకుమార్ శత్రుధి

ముసుగుల సంగ్రహాలయం: లంకాపాడి జాతరలోని ముసుగులు 150 ఏళ్లు పైబడినవని, వీటిని జాతీయ సొత్తుగా భావించాలని శత్రుధి చెప్పారు. ప్రాచీనమైన ముసుగులు భద్రపరిచేందుకు గ్రామంలో సరైన సౌకర్యాలు లేవని, తొలుత ముసుగుల గది, సంగ్రహాలయం ఏర్పాటు చేస్తామన్నారు. ఈ కళారూపం అభివృద్ధికి ఇటీవల అకాడమి గ్రామ జాతర కమిటీకి రూ.2 లక్షల విలువైన వరికరాలు అందజేసేందుకు, రూ.లక్ష ఆర్థికసాయం చేసేందుకు చెప్పారు. రానున్న రోజుల్లో కళాకారులకు శిక్షణ, కళారూపాన్ని పునరుద్ధరించేందుకు అవసరమైన చర్యలు తీసుకుంటామని, భవిష్యత్తులో లంకాపాడి జాతర విశ్వదర్శనలో ప్రత్యేక స్థానాన్ని పొందుతుందని ఆశావాహం వ్యక్తం చేశారు.

# మాస్క్ కు

# మౌన ప్రాణం

• ప్రాచీన కళకు  
కాత్తశక్తి  
• కేంద్ర ప్రభుత్వ  
సహకారం

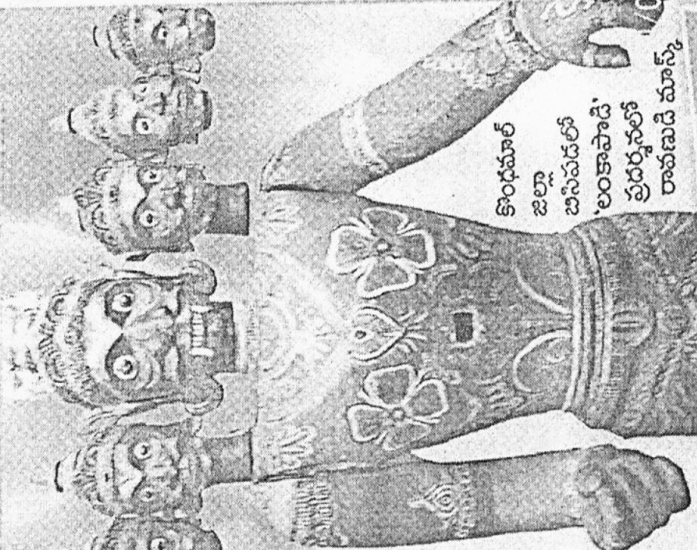
స్వాస్థ్యమే, జరంపురం నగరం

'మాస్క్' అంగ్ల సినిమా చూసినవారికి ముసుగు ఇంత అందంగా, ఇంత వింతగా ఉంటుందా అనిపించింది. ఆ చిత్రంలో చేసినన్ని గిమ్మక్కులు చేయకపోయినా మన గ్రామనీమల్లో ఎప్పుడో 'మాస్క్' విభిన్నరూపాల్లో కళాభిమానులను అలరించింది. శతాబ్దాల చరిత్ర ఉన్న ఈ కళారూపాన్ని పరిరక్షించేందుకు ఇప్పుడు కేంద్ర ప్రభుత్వం వూసుకుంటోంది.



గొలాముందలాలో 'రామరీల' ప్రదర్శనలో రావణాడి మాస్క్

విశ్వ కళాదర్శనంలో 'ముసుగు నృత్యం' (మాస్కెడ్ డ్యాన్స్)కు ప్రత్యేకత ఉంది. పలు సాంస్కృతిక అంశాల్లో కళాకారులు వీటిని ధరించి ఇచ్చే ప్రదర్శనలు నేటికీ కొన్ని చోట్ల కొనసాాయి. ఒడిశాలోనూ ప్రహారీ నాటకం, రామ లీల, కృష్ణలీల, లంకాదహనం (లంకాపాడి) యాత్ర ఇలా పలు ప్రదర్శనల్లో పాత్రధారులు మాస్కులు ధరించి అభినయించడం రక్తికట్టిస్తోంది. ఆధునికతలో ఉనికి కోల్పోతున్న ఈ ప్రక్రియ పునరుద్ధరణకు కేంద్ర సాంస్కృతిక శాఖ ఇప్పుడు నడం చిగించింది. 'ఎన్ క్రెడిబిల్ కల్చరల్ హెరిటేజ్ స్కీమ్' కింద ఒడిశాలో పరిశోధనకు సహకారం అందజేస్తోంది. ఇందులో భాగంగా ఇటీవల విసివడ (కొంధ మాల్), గొలాముందలా (గంజాం)లలో జానపద కళా రులు, సంప్రదాలు, రంగస్థల దర్శకులు, ప్రముఖులకు శిక్షణ ఇవ్వడం నిర్వహించామని ఒడిశా జానపద కళల పరిశోధకుడు, ఒడిశా సంగీత నాటక అకాడమీ మాజీ కార్యదర్శి మన్మథ్ కుమార్ శర్మ చెప్పారు. అయిన న్యూఢిల్లీలో మాట్లాడుతూ ఆదివాసీల సంస్కృతి నుంచి పుట్టుకొచ్చిన ఈ ప్రక్రియపై పరిశోధన చేస్తున్నామని, భవిష్యత్తులో జరంపురంలోపాటు దక్షిణ ఒడిశా జిల్లాల్లో మరిన్ని శిక్షణ శిబిరాలు నిర్వహిస్తున్నారని, రాష్ట్రంలో మయూర్భంజ్, భద్రకత్ తదితర జిల్లాల్లో ఈ జానపద కళారూపాలు ఉన్నాయని చెప్పారు. 'ముసుగు'లో రెండు రకాలు ఉన్నాయని, ఒకటి పేపరులో, మరొకటి కొయ్యతో, రూపొందిస్తారని వివరించారు.



కొంధమాల్ జిల్లా జనీపడలో 'లంకాపాడి' ప్రదర్శనలో రావణాడి మాస్క్

## ప్రాచీన కళారూపం 'లంకాపాడి' యాత్ర



కొంధమాల్ జిల్లాలోని విసివడ గ్రామంలో ఏటా ప్రదర్శిస్తున్న 'లంకాపాడి' యాత్ర ఎంతో ప్రాచీనమైనదని శత్రుధి చెప్పారు. 165 ఏళ్లుగా ఏటా రామనవమి నుంచి 14 రోజులపాటు ఈ ప్రదర్శన జరుగుతుండవచ్చు. సీతారామలక్ష్మణులు వినుక మీగిరిన పాత్రధారులు ముసుగులు ధరిస్తారని శత్రుధి వేర్కొన్నారు. వీరు ఉపయోగించే రావణుడు, అటాయువు ఇతర ముసుగులు కొయ్యతో చేసినవని, అవి కూడా 165 ఏళ్ల పురాతనమైనవని చెప్పారు. ఏటా వీటికి గంజాం జిల్లా బెల్లగంజ్ నమీపంలోని చొడి యాత్ర కళాకారులు రంగులబట్టతారన్నారు. గంజాం జిల్లాలోని గొలాముందలా జిల్లా భుందం ప్రదర్శించే 'రామరీల' కూడా పురాతనమైనదన్నారు.

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# କେନ୍ଦ୍ର ସଂଗୀତ ନାଟକ ଏକାଡେମୀ ଆନୁକୁଲ୍ୟରେ 'ଲଙ୍କାପୋଡ଼ି ଯାତ୍ରା'ର ପୁନରୁଦ୍ଧାର

ମନୁଥ ଜୁମାର ଶତପଥୀ



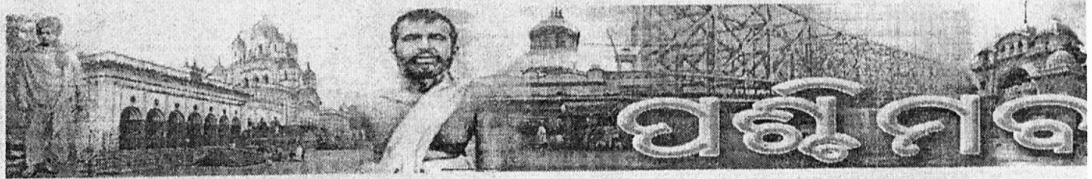
ବିଶିପତା ବାସୀ ଖୁବ୍ ସ୍ବାଭିମାନୀ । ସେମାନେ ଘୁମୁସର ବିପ୍ଳବର ନେତା ଦୋହରା ବିଶୋଇ ଓ ଚକରା ବିଶୋଇଙ୍କ ଉରୋଧିକାରୀ । ଆଜିପୁଣ୍ୟ ସେମାନେ କାହାରି ପାଖେ ହାତପାତି ନାହାନ୍ତି । ସାଲିସ ନୁହେଁ, ସଂଗ୍ରାମ ହିଁ, ସେମାନଙ୍କ ଜୀବନର ମୂଳମନ୍ତ୍ର । ପ୍ରତ୍ୟେକ ଗ୍ରାମବାସୀ ନିଜର ସଂଗୃହୀତ ଅର୍ଥରେ, ନିଜର ଗ୍ରାମରେ ଦୀର୍ଘ ୧୮୦ ବର୍ଷଧରି ବଞ୍ଚାଇ ରଖୁଛନ୍ତି ଏହି ଯାତ୍ରା ପରମ୍ପରାକୁ । ସମ୍ପୂର୍ଣ୍ଣ ଶାସ୍ତ୍ରୀୟ ବିଧିରେ ପରିପୁର୍ଣ୍ଣ ଲଙ୍କାପୋଡ଼ି ଯାତ୍ରାର ସ୍ବାତନ୍ତ୍ରତାହେଲା ଶ୍ରୀରାମ, ଲକ୍ଷ୍ମଣ, ସୀତାଙ୍କୁ ବାବଦେଲେ, ନାଟକରେ ଅଂଶ ଗ୍ରହଣ କରୁଥିବା ସମସ୍ତ ଚରିତ୍ର କାଠରେ ତିଆରି ମୁଖା ବ୍ୟବହାର ପୂର୍ବକ ଯାତ୍ରାରେ ଅଂଶଗ୍ରହଣ କରନ୍ତି । ନାଟକ ପ୍ରତ୍ୟେକ ଦିନ ରାତି ପାହିବା ଯାଏ ତାଲେ । ଶେଷ ଦୁଇଦିନ ପରିବେଷଣ ଅବର୍ଣ୍ଣନୀୟ । ହନୁମାନଙ୍କ ଲଙ୍କାଗଡ଼ରେ ପ୍ରବେଶ ବେଳେ ଅଧିଷ୍ଠାତ୍ରୀ ଦେବୀ ଲଙ୍କେଶ୍ବରୀଙ୍କ ସହିତ ଭୟଙ୍କର ଯୁଦ୍ଧ, ହନୁମାନଙ୍କ ନାଗପାଶ ବନ୍ଧନ ଓ ବନ୍ଧନମୁକ୍ତ ହନୁମାନଙ୍କ ଲଙ୍କା ଦହନର ଅପୂର୍ବ ଦୃଶ୍ୟ ଦେଖିବା ପାଇଁ ସମଗ୍ର କନ୍ଧମାଳ ଜିଲ୍ଲାରୁ କୋଟିଏ ହଜାରରୁ ଉର୍ଦ୍ଧ୍ବ ଆଦିବାସୀ ବଣ, ପାହାଡ଼ ତେଇ ଆସନ୍ତି ଯାତ୍ରା ଦେଖିବା ପାଇଁ ।

ଗ୍ରାମରେ ଦୀର୍ଘ ୧୮୦ ବର୍ଷଧରି ବଞ୍ଚାଇ ରଖୁଛନ୍ତି ଏହି ଯାତ୍ରା ପରମ୍ପରାକୁ । ସମ୍ପୂର୍ଣ୍ଣ ଶାସ୍ତ୍ରୀୟ ବିଧିରେ ପରିପୁର୍ଣ୍ଣ ଲଙ୍କାପୋଡ଼ି ଯାତ୍ରାର ସ୍ବାତନ୍ତ୍ରତାହେଲା ଶ୍ରୀରାମ, ଲକ୍ଷ୍ମଣ, ସୀତାଙ୍କୁ ବାବଦେଲେ, ନାଟକରେ ଅଂଶ ଗ୍ରହଣ କରୁଥିବା ସମସ୍ତ ଚରିତ୍ର କାଠରେ ତିଆରି ମୁଖା ବ୍ୟବହାର ପୂର୍ବକ ଯାତ୍ରାରେ ଅଂଶଗ୍ରହଣ କରନ୍ତି । ନାଟକ ପ୍ରତ୍ୟେକ ଦିନ ରାତି ପାହିବା ଯାଏ ତାଲେ । ଶେଷ ଦୁଇଦିନ ପରିବେଷଣ ଅବର୍ଣ୍ଣନୀୟ । ହନୁମାନଙ୍କ ଲଙ୍କାଗଡ଼ରେ ପ୍ରବେଶ ବେଳେ ଅଧିଷ୍ଠାତ୍ରୀ ଦେବୀ ଲଙ୍କେଶ୍ବରୀଙ୍କ ସହିତ ଭୟଙ୍କର ଯୁଦ୍ଧ, ହନୁମାନଙ୍କ ନାଗପାଶ ବନ୍ଧନ ଓ ବନ୍ଧନମୁକ୍ତ ହନୁମାନଙ୍କ ଲଙ୍କା ଦହନର ଅପୂର୍ବ ଦୃଶ୍ୟ ଦେଖିବା ପାଇଁ ସମଗ୍ର କନ୍ଧମାଳ ଜିଲ୍ଲାରୁ କୋଟିଏ ହଜାରରୁ ଉର୍ଦ୍ଧ୍ବ ଆଦିବାସୀ ବଣ, ପାହାଡ଼ ତେଇ ଆସନ୍ତି ଯାତ୍ରା ଦେଖିବା ପାଇଁ । ଲଙ୍କା ଦହନ ପରେ ଜଗାର

ଆନୁଷ୍ଠାନିକ ପଦ ଲଙ୍କା ପୋଡ଼ିର ବସ୍ତୁ ମୁଣ୍ଡରେ ଦୋରି ପେରି ଯାଆନ୍ତି ନିଜର କୃତିଆକୁ-ପୁଣି ଅପେକ୍ଷା କରନ୍ତି ଆଉ ଗୋଟିଏ ବର୍ଷ-ଯାତ୍ରାଦେଖିବା ପାଇଁ । ଏହିପରି ଏକ ବିରଳ ଶୈଳୀକୁ ବିଭିନ୍ନ ଦିଗରୁ ନିରୀକ୍ଷଣ କରିବା ପରେ, ଓଡ଼ିଶା ସଂଗୀତ ନାଟକ ଏକାଡେମୀର ପୂର୍ବତନ ସମ୍ପାଦକ ଲୋକନାଟ୍ୟ ଗବେଷକ ମନୁଥ ଜୁମାର ଶତପଥୀ, କେନ୍ଦ୍ର ସଂଗୀତ ନାଟକ ଏକାଡେମୀର ଦୃଷ୍ଟି ଆକର୍ଷଣ କରିଥିଲେ । ତାଙ୍କର ଦୀର୍ଘ ଦିନର ପ୍ରଚେଷ୍ଟା ଫଳରେ ପ୍ରସ୍ତାବର ଗୁରୁତ୍ବ ଅନୁଭବ କରି ସଂଗୀତ ନାଟକ ଏକାଡେମୀର ଏକ ୧୮ ଜଣିଆ ଦଳ ଆସି ପହଞ୍ଚିଲେ କନ୍ଧମାଳ ଜିଲ୍ଲାର ବିଶିପତା ଗ୍ରାମରେ । ସେମାନଙ୍କର ମୁଖ୍ୟ ଦିଗ୍ବର୍ତ୍ତକ ଓ ସହଯୋଗୀ ଥିଲେ ଶତପଥୀ । ଦୀର୍ଘ ସାତଦିନ ଧରି ସୂଚି ଚାଲିଥିଲା ବିଶିପତାର ବଣ ଜଙ୍ଗଲ ପରିବେଷରେ । ପ୍ରକାଶ ଯୋଗ୍ୟ ଏହି କି ଏହି ସୂଚି ଦୀର୍ଘ ୬୪ ଘଣ୍ଟା ଧରି ଚାଲିଥିଲା, ଯାହା କେନ୍ଦ୍ର ସଂଗୀତ ନାଟକ ଏକାଡେମୀ କର୍ତ୍ତାପକ୍ଷରେ ଏକ ଦୀର୍ଘତମ ସୂଚି ଭାବେ ଚିହ୍ନିତ ହୁଏ । ବର୍ତ୍ତମାନ ଲଙ୍କାପୋଡ଼ି ଯାତ୍ରା ଏକ ବିରଳ ଲୋକନାଟକର ମାନ୍ୟତା ପାଇଛି । କେନ୍ଦ୍ର ସଂଗୀତ ନାଟକ ଏକାଡେମୀ ଆଗେଇ ଆସିଛନ୍ତି ଏହି ଅନୁଷ୍ଠାନର ପୁନରୁଦ୍ଧାର ପାଇଁ । ଓଡ଼ିଶାର ଏହି ଡିଗ୍ ଅବହେଳିତ କନ୍ଧମାଳ ଜିଲ୍ଲା, ଯାହା ପଛରେ ରହିଛି ସାମ୍ବାଦିକ ବିଦେଶର କଳାଦାନ, ଲଙ୍କାପୋଡ଼ି ଯାତ୍ରା ପାଇଁ ଏହା ଏକ ସଂସ୍କୃତି ସମ୍ପନ ଅଞ୍ଚଳ ରାଜ୍ୟ ବିଶ୍ବ ଦରବାରରେ ପରିଚିତ ହେବ, ଏଥିରେ ସନ୍ଦେହ ନାହିଁ ।

କଳିଙ୍ଗରାଜୀ ପାଦଦେଶରେ ଅବସ୍ଥିତ କନ୍ଧମାଳ ଜିଲ୍ଲାର ବିଶିପତା ଗୋଟିଏ ଐତିହାସିକ ସମ୍ପୂର୍ଣ୍ଣ ଗ୍ରାମ ଭାବେ ଇତିହାସ ପ୍ରସିଦ୍ଧ । ଏହି ପରମ୍ପରା ଐକ୍ୟଗ୍ରାମରେ ୧୮୩୫ ଯାକରୁ ଅତ୍ୟାଧୁନିକ ବିପ୍ଳବଜନକ ଭିତ୍ତିତ ରାମଚରିତ ମାନସ ଆଧାରରେ ଲଙ୍କାପୋଡ଼ି ଯାତ୍ରା ପ୍ରତ୍ୟେକ ବର୍ଷ ପରିବେଷଣ କରାଯାଏ । ଯାତ୍ରା ଆରମ୍ଭ ହୁଏ ରାମ ନବମୀରୁ ଏବଂ ଶେଷ ହୁଏ ମହା ବିଷୁବ ସଂକ୍ରାନ୍ତି ଦିନ । ବିଶିପତା ବାସୀ ଖୁବ୍ ସ୍ବାଭିମାନୀ । ସେମାନେ ଘୁମୁସର ବିପ୍ଳବର ନେତା ଦୋହରା ବିଶୋଇ ଓ ଚକରା ବିଶୋଇଙ୍କ ଉରୋଧିକାରୀ । ଆଜିପୁଣ୍ୟ ସେମାନେ କାହାରି ପାଖେ ହାତପାତି ନାହାନ୍ତି । ସାଲିସ ନୁହେଁ, ସଂଗ୍ରାମ ହିଁ, ସେମାନଙ୍କ ଜୀବନର ମୂଳମନ୍ତ୍ର । ପ୍ରତ୍ୟେକ ଗ୍ରାମବାସୀ ନିଜର ସଂଗୃହୀତ ଅର୍ଥରେ, ନିଜର





ସମ୍ପାଦ - ୨ ମାର୍ଚ୍ଚ ୨୦୧୨

# ପୂର୍ବାଞ୍ଚଳ ସଂସ୍କୃତି କେନ୍ଦ୍ରରେ ପାଞ୍ଚ ଦିନିଆ ଲୋକନାଟ୍ୟ ଉତ୍ସବ ଉଦ୍‌ଘାଟିତ ପ୍ରଥମ ଦିବସରେ ଓଡ଼ିଆ 'ରାମଲୀଳା' ପରିବେଷଣ



ପ୍ରସଙ୍ଗ - ସମ୍ପାଦ



କଲକାତା, ୨୭।୨ (ବି.ପ୍ର)  
- ଲୋକକଳା, ଲୋକବୃତ୍ତ୍ୟ ଓ ଲୋକାଭିନୟର ପ୍ରସାର ଦ୍ଵାରା ଉନ୍ନତ ହେଉ ବନ୍ଧନ ପରିପାଳିକ । ଉନ୍ନତ ହେଉ ଆଧୁନିକ ପ୍ରେମପତ୍ନରେ ଲୋକକଳା । ଆଧୁନିକ ଶୋଭାଯାତ୍ରାକୁ ପୂର୍ବାଞ୍ଚଳ ସଂସ୍କୃତି କେନ୍ଦ୍ର ଏହାର ଉଦ୍‌ଘାଟିତ କରିବା ପାଇଁ ପ୍ରଶଂସନୀୟ ଉଦ୍ୟମ ଜାରି ରଖିଛି ବୋଲି ପୂର୍ବାଞ୍ଚଳ ପ୍ରେମାବହରେ ପାଞ୍ଚଦିନିଆ ଲୋକନାଟ୍ୟ 'ଲୋକାଭିନୟ' ଉତ୍ସବର ଉଦ୍‌ଘାଟନ କରି ବିଶିଷ୍ଟ ନାଟ୍ୟକିତ୍ ବିରାଟ ଚଳଚ୍ଚିତ୍ର କହିଛନ୍ତି ।

ଶ୍ରୀ ଚଳଚ୍ଚିତ୍ର କହିଥିଲେ ଯେ ଲୋକକଳା ମାଧ୍ୟମରେ ବର୍ତ୍ତମାନର ସମାଜକୁ ଅତୀତ ସହ ପରିଚୟ କରିହେବ । ସାମ୍ବାଦିକ ବର୍ତ୍ତମାନ, ଭବିଷ୍ୟତ ଓ ଅତୀତ ମଧ୍ୟରେ ଗଭୀରତାର ସମ୍ପର୍କ ପରିପ୍ରକାଶ ସମ୍ଭବ । ତାଙ୍କ ମତରେ ଲୋକନାଟ୍ୟ ଏପରି ଏକ ଗାନ୍ଧି ଯେଉଁଠି ବହୁ ଭାଷା, ବହୁ ଜାତି ଓ ବହୁ ଧର୍ମର ମେଳବନ୍ଧନ ଯୁଗଯୁଗ ଧରି ଘଟିଆସୁଛି । ସେହିପରି ଦେଶର ସମସ୍ତ କ୍ଷେତ୍ରରେ ମଧ୍ୟ ସଂସ୍କୃତିର ଗୁଣିକାକୁ ଅସ୍ଵାକାର କରିହେବ ନାହିଁ । ତେଣୁ ଅନୁପ ମୋତିଲାଲଙ୍କ ଦେହୁବରେ ପୂର୍ବାଞ୍ଚଳ ସଂସ୍କୃତି କେନ୍ଦ୍ର ଯେଉଁ ସଂସ୍କୃତିର ଧାରା ବଜାୟ ରଖିଛି ତାହା ପ୍ରଶଂସନୀୟ । ସେ ଓଡ଼ିଆ ଲୋକନାଟ୍ୟ

'ରାମଲୀଳା'କୁ ପ୍ରଶଂସା କରିଥିଲେ । ସଂସ୍କୃତି କେନ୍ଦ୍ରର ମହାନିର୍ଦ୍ଦେଶକ ଅନୁପ ମୋତିଲାଲ ଯୌଗେନ୍ଦ୍ରିୟ କରି କହିଥିଲେ ଯେ ସଂସ୍କୃତିର ଭିତ୍ତିକୁ ପ୍ରଥମେ ଅନୁଭବ କରିବା ଉଚିତ୍ । ଲୋକନାଟ୍ୟର ବିବାହ ଘଟାଇବା ନିମିତ୍ତ ପୂର୍ବାଞ୍ଚଳ ସଂସ୍କୃତି କେନ୍ଦ୍ର ଯେଉଁ ଉଦ୍ୟମ କେଉଁ ସେହି ଉଦ୍ୟମ କେବଳ କରାଯାଇ ଓ ନିର୍ଦ୍ଦେଶନାମାନଙ୍କଦ୍ଵାରା ପରିପୁରଣ ହୋଇପାରିବ । ଓଡ଼ିଶା ସଂଗୀତ ନାଟକ ଏକାଡେମୀର ପ୍ରାଚୀନ ସମ୍ପାଦକ ମନୁଜ କୁମାର ଶତପଥୀଙ୍କ ନିର୍ଦ୍ଦେଶିତ ଲୋକନାଟକ ଏହା ପୂର୍ବରୁ ମଧ୍ୟ ଇନ୍ଦ୍ରବିହାରୀ ପରିବେଷଣ କରାଯାଇ ସ୍ଵତନ୍ତ୍ର ଜଳିର ସୃଷ୍ଟି

କରିଥିଲା । ନିର୍ଦ୍ଦେଶକ ଶ୍ରୀ ଶତପଥୀ ଅତିଥି ଭାବେ ଯୋଗ ଦେଇ କହିଥିଲେ ଯେ ହରି ସାହସ୍ୟଙ୍କ ପ୍ରାଚୀନ ନାଟ୍ୟକଳାକୁ ପୁନରୁତ୍ଥାର ପାଇଁ ଇନ୍ଦ୍ରବିହାରୀ ଯେଉଁ ଉଦ୍ୟମ କେଉଁ ସେଥିରେ ପ୍ରତ୍ୟେକ ସଂସ୍କୃତିବ୍ୟମୁଖ୍ୟ କ୍ୟାଣ୍ଡି ସାମିଲ ହେବା ଉଚିତ୍ । ରାମଲୀଳାରେ ଶ୍ରୀଶତପଥୀ ପରିବେଷଣ ହୋଇଛି । ୧୬ଶହ ଖ୍ରୀଷ୍ଟାବ୍ଦ ପୂର୍ବରୁ ପରିବେଷଣ କରାଯାଇଥିବା ରାମଲୀଳା ଆଜି ବି ତାଲି ସ୍ଵଚ୍ଛତା ବଜାୟ ରଖିଛି । ଏହି ନାଟ୍ୟର ସମସ୍ତ ପୂର୍ବାଞ୍ଚଳ ସଂସ୍କୃତି କେନ୍ଦ୍ର ଆନୁକୁଲ୍ୟରେ ଆସନ୍ତା ୧୦ଦିନ ପର୍ଯ୍ୟନ୍ତ ଚାଲିବ । ଓଡ଼ିଶା ସମେତ ପଶ୍ଚିମବଙ୍ଗ, ଆସାମ, ବିହାର,

ମଣିପୁର, ଛତିଶଗଡ଼, ଝାଡ଼ଖଣ୍ଡ ଓ ଛତିଶଗଡ଼ ୮ଟି ଲୋକନାଟ୍ୟ ପରିବେଷଣ କରାଯିବ । ଉଦ୍‌ଘାଟନା ନାଟକ ଭାବେ ଓଡ଼ିଶାର ଗଙ୍ଗାମ ନିଲା କୋଳାହାଳଙ୍କ ଶ୍ରୀମତୀ 'ରାମଲୀଳା' ଶ୍ରୀଶ୍ରୀରାଧାକୃଷ୍ଣ ନାଟ୍ୟକଳା ସଂସଦ ଦ୍ଵାରା ପରିବେଷଣ କରାଯାଇଛି । ପରା ନାଟକର ନିର୍ଦ୍ଦେଶକ ଚେତୁ ଖାନନ୍ ଉପସ୍ଥିତ ଥିଲେ । ଉତ୍ସବରେ ପରିବେଷଣ ହେଉଥିବା ପ୍ରେମିକେନ୍ଦ୍ର କନିଷ୍କର କାଶୀନାଥ ବେହେରା ଯୋଗ ଦେଇ ଅତିଥିଙ୍କୁ ସମର୍ଥନ କରିଥିବାବେଳେ ଇନ୍ଦ୍ରବିହାରୀ ସଂଯୋଜକ ଚନ୍ଦ୍ରନ ଚାପର କୁମାର ସାମନ୍ତରାୟ ଉତ୍ସବକୁ ପରିଚାଳନା କରିଥିଲେ ।

ମଣିଷର ଶରୀର ଗୋଟିଏ ମୁଖା ସଦୃଶ୍ୟ । ଜୀବାତ୍ମା ଶରୀରରୁପକ ମୁଖକୁ ଧାରଣ କରି ଜୀବନର ଚିତ୍ରିତ ପର୍ଯ୍ୟାୟରେ ଭିନ୍ନ ଭିନ୍ନ ରୂପରେ ଅଭିନୟ କରେ । ଯେତେବେଳେ ମଣିଷର ମୁହଁ ଆସି ଉପସ୍ଥିତ ହୁଏ, ସମସ୍ତ ଅଭିନୟର ପରିସମାପ୍ତି ଘଟେ, ଶରୀରରୁପକ ମୁଖାଟି ଅଲୋଡ଼ା ହୋଇ ମାଟିରେ ମିଶିଯାଏ ।

ମୁଖା କେବେ ଓ କେଉଁ ସମୟରେ ପୃଥକୀକୃତ ହେଲା ସେ ସମ୍ପର୍କରେ ଗବେଷକ ମାନେ ନିର୍ଦ୍ଦିଷ୍ଟ ସିଦ୍ଧାନ୍ତରେ ପହଞ୍ଚି ପାରିନାହାନ୍ତି । ଯାହା ଅନୁମାନ କରାଯାଏ ପ୍ରାୟ-ଐତିହାସିକ ଯୁଗର ମଣିଷ ଯେତେବେଳେ ନିଜକୁ ଅସୁରକ୍ଷିତ ମନେକଲା, ପଶୁ ପକ୍ଷୀମାନଙ୍କ କବଳରୁ ନିଜକୁ ରକ୍ଷା କରିବାପାଇଁ ମୁଖା ବ୍ୟବହାର କରି ନିଜର କର୍ତ୍ତୃତ୍ୱ ଜାହିର କରିଥିଲା । ତେଣୁ ସେ ମୁଖାକୁ ଗୋଟିଏ ଅଦୃଶ୍ୟ ଶକ୍ତିର ମାଧ୍ୟମ ରୂପେ ଗ୍ରହଣ କରିବା ସହିତ ଅଭିନୟ ପାଇଁ ଗୋଟିଏ ଉପଯୋଗୀ ବସ୍ତୁ ଭାବେ ଗ୍ରହଣ କରିଥିଲା ।

ନାଟକ ପରିବେଷଣ କ୍ଷେତ୍ରରେ ମୁଖାର ଭୂମିକା ଖୁବ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ । ମୁଖା ମାଧ୍ୟମରେ ମଣିଷ ବିଭିନ୍ନ ଚରିତ୍ରରେ ଅବତାରଣା କରିବା ସହିତ ନାଟକରେ ଅଭିନୟ କରେ । ପୃଥକୀକୃତ ସ୍ୱରୂପେ ଯେତେବେଳେ ମଣିଷ ପ୍ରଥମେ ମୁଖାକୁ ଆବିଷ୍କାର କଲା, ସେ ନିଜେ ବି ଜାଣିନଥିଲା ସେ ହେଉଛି ଗୋଟିଏ ନାଟ୍ୟଶୈଳୀର ଜନ୍ମଦାତା । ବର୍ତ୍ତମାନ ଏହି ନାଟ୍ୟଶୈଳୀ ଶାସ୍ତ୍ରସିଦ୍ଧି ଓ ଆନୁଷ୍ଠାନିକ ବିଧିବିଧାନକୁ ନେଇ ପରିବେଷଣ କରାଯାଏ । ଅଦ୍ୟାବଧି ପ୍ରାଚୀନ ପଦ୍ଧତି ଓ ପରମ୍ପରାକୁ ନେଇ ପରିବେଷଣ କରାଯାଉଥିବା ଅନେକ ନାଟକ, ମୁଖାପିନ୍ଧି କିମ୍ବା ମୁଖାକୁ ମୁଖାଭୂଷ୍ୟ ଚିତ୍ରିତ କରି ଅଭିନୟରେ ଅଂଶ ଗ୍ରହଣ କରନ୍ତି ।

**ମୁଖା କାରିଗର:** ନାଟ୍ୟଶାସ୍ତ୍ରର ଅଷ୍ଟମ ଅଧ୍ୟାୟରେ ମହାତ୍ମନା ଭରତ ଅଭିନୟକୁ ଚାରି ଭାଗରେ ବିଭକ୍ତ କରିଛନ୍ତି । ସେଗୁଡ଼ିକ ହେଲା, ଆଙ୍ଗିକ ବାଚିକ, ଆହାର୍ଯ୍ୟ ଏବଂ ସାତ୍ତ୍ୱିକ ଅଟେ । ମୁଖା ଆହାର୍ଯ୍ୟ ବିଭାଗର ଅଂଶ ବିଶେଷ । ଜୀବନ୍ତ ଅଭିନୟ ପାଇଁ ମୁଖା (mask) ମୁଖ ସଜା (make-up) ଓ ମୁକୁଟ (Head-gears) ନାଟକ ପରିବେଷଣରେ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ ଭୂମିକା ଗ୍ରହଣ କରେ ।

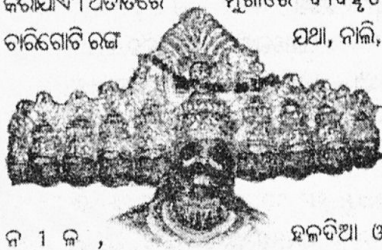
ସେହିପରି ନାଟକରେ ଅଭିନୟ କରୁଥିବା ଚରିତ୍ର ଗୁଡ଼ିକ ଚାରିଭାଗରେ ବିଭକ୍ତ, ଯଥା - ଦେବତା,

# ଓଡ଼ିଶାର ମୁଖା ନୃତ୍ୟ

## ମନୁଥ କୁମାର ଶତପଥୀ

ନାୟକ, ଖଳଚରିତ୍ର ଏବଂ ଦାନବ । ବିଷୟବସ୍ତୁର ଆଧାରରେ ବିଭିନ୍ନ ଚରିତ୍ରର ଏହି ବିଭାଜନକରଣକୁ ନେଇ ବେଶ ସଜାକାରୀ (make-up man) ଅଭିନେତାମାନଙ୍କ ପାଇଁ ମୁଖା ଓ ମୁକୁଟ ପ୍ରସ୍ତୁତ କରିଥାଏ । ତେଣୁ ନାଟକର ସଫଳତା କ୍ଷେତ୍ରରେ ମୁଖସଜାକାରୀମାନଙ୍କ ଭୂମିକା ଖୁବ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ । ଅଭିନେତାମାନଙ୍କୁ ଭିନ୍ନ ରୂପରେ ସଜେଇବା ପାଇଁ ସେମାନଙ୍କୁ ଅନେକ ପୁରାଣ ଓ ଗ୍ରନ୍ଥ ଅଧ୍ୟୟନ କରିବାକୁ ପଡ଼ିଥାଏ ।

ଆଞ୍ଚଳିକ ଭିତ୍ତିରେ ମୁଖାର ପ୍ରସ୍ତୁତି ପ୍ରଣାଳୀରେ ବିଭିନ୍ନତା ଦେଖାଯାଏ । ଏଥିରେ ବ୍ୟବହୃତ ଜିନିଷ ଗୁଡ଼ିକ ମୁଖ୍ୟତଃ ବଣ ଜଙ୍ଗଲ ଓ ଗ୍ରାମାଞ୍ଚଳରୁ ସଂଗ୍ରହ କରାଯାଇଥାଏ । ସେଗୁଡ଼ିକ ହେଲା, ଟିକିଟାମାଟି, କାଠ, ବାଉଁଶ, ଗଛର ବଳୁକଳ, ପଶୁଚମଡ଼ା, ମଣ୍ଡଦିଆ ମୋଟା କାଗଜ, ପିତ୍ତଳ ଓ ତମ୍ବା ପଟା, ଗୋବର, ଛିଆଜନା, ଓ ବିଭିନ୍ନ ରଙ୍ଗ ବ୍ୟବହାର କରାଯାଏ । ଅତୀତରେ ମୁଖାରେ ବ୍ୟବହୃତ ଚାରିଗୋଟି ରଙ୍ଗ ଯଥା, ନାଲି,



ନୀଳ, ହଳଦିଆ ଓ ଧଳା, ଗ୍ରାମାଞ୍ଚଳରେ ଉପଲବ୍ଧ ହୁଏ ମାନବରୁ ସଂଗ୍ରହ କରାଯାଇଥିଲା । ସଭ୍ୟତାର ବିକାଶ ସହିତ ମୁଖା ଗୁଡ଼ିକୁ ଜୀବତ ଓ ମନୋମୁଗ୍ଧକର କରିବା ପାଇଁ ମୁଖା କାରିଗର ମାନେ ବଜାରରେ ଉପଲବ୍ଧ ରାସାୟନିକ ରଙ୍ଗ ବ୍ୟବହାର କରୁଛନ୍ତି ।

ସେହିପରି ଚରିତ୍ର ଗୁଡ଼ିକର ମୁଖସଜା ନିମନ୍ତେ ମୁଖା ସହିତ, ମୁକୁଟର ଆବଶ୍ୟକତା ଅପରିହାର୍ଯ୍ୟ । ମୁଖା ଓ ମୁକୁଟ ଦୁଇ ଭାଗରେ ବିଭକ୍ତ । ଅଭିନେତା ମୁଖା ପରିଧାନ କରବାପରେ ମୁକୁଟଟି ତାର ମୁଣ୍ଡ

ଉପରେ ମୁଖାକୁ ସଂଲଗ୍ନ କରି ବାନ୍ଧି ଦିଆଯାଏ । ତେଣୁ ମୁଖାସଦୃଶ୍ୟ ବିଭିନ୍ନ ଜିନିଷର ସମାହାରରେ ଚିତ୍ରକାର ମୁକୁଟ ତିଆରି କରିଥାଏ । ମୁକୁଟ ପାଇଁ ବ୍ୟବହୃତ ଜିନିଷ ଗୁଡ଼ିକ ସାଧାରଣତଃ ହାଲୁକା ଶ୍ରେଣୀର : ଯଥା ସୋଲ, ସ୍ୱ, ମଣ୍ଡଦିଆ ମୋଟା କାଗଜ, ବିଭିନ୍ନ କିସମର ମାଲି, ବିଭିନ୍ନ ରଙ୍ଗର ଜରି, ଛୋଟ ଛୋଟ ମିରର, ବିଭିନ୍ନ ରଙ୍ଗର କପଡ଼ା ଇତ୍ୟାଦି । ଓଡ଼ିଶାର ଅଧିକାଂଶ ଲୋକନାଟକ ଯଥା ପ୍ରହ୍ଲାଦନାଟକ, ରାମଲୀଳା, ଦେଶିଆନାଟର ସମସ୍ତ ମୁଖ୍ୟ ଚରିତ୍ର ମୁକୁଟ ବ୍ୟବହାର କରିବା ବେଳେ, କିଛି କିଛି ରାକ୍ଷସ ଓ ପଶୁପକ୍ଷୀ ଚରିତ୍ର ମୁଖା ପରିଧାନ କରିଥାଆନ୍ତି ।

ଉଲ୍ଲେଖଯୋଗ୍ୟ ଏହି କି ଓଡ଼ିଶାରେ ପରିବେଷିତ ଲୋକନାଟକଗୁଡ଼ିକ ରାମାୟଣ, ମହାଭାରତ, ଭାଗବତ ଓ ବିଭିନ୍ନ ପୁରାଣ ଉପରେ ଆଧାରିତ । ଏଥିରେ ଅଂଶଗ୍ରହଣ କରୁଥିବା ଚରିତ୍ରଗୁଡ଼ିକ ମୁଖ୍ୟତଃ ଦେବତା ଓ ଦାନବ ସଂପ୍ରଦାୟ ମଧ୍ୟରେ ସାମାବଦ୍ଧ । ତେଣୁ ସେମାନେ ପରିଧାନ କରୁଥିବା ବେଶ, ପୋଷାକ ଓ ମୁକୁଟଗୁଡ଼ିକ ସୁନ୍ଦର ଭାବେ ବିଭିନ୍ନ କାରୁକାର୍ଯ୍ୟପୂର୍ଣ୍ଣ ଚିତ୍ରରେ ତିଆରି ହୋଇଥାଏ । ମୁଖକୁ ବିଭିନ୍ନ ରଙ୍ଗରେ ଚିତ୍ରିତ କରି କିମ୍ବା ମୁଖା ପରିଧାନପୂର୍ବକ, ମୁକୁଟ, ବେଶ ଓ ପୋଷାକର ସମାହାରରେ ସେମାନେ ଯେତେବେଳେ ମଞ୍ଚକୁ ପ୍ରବେଶ କରନ୍ତି, ଦର୍ଶକ ମାନଙ୍କ ମନରେ ପୌରାଣିକ ଯୁଗର ଭ୍ରମ ସୃଷ୍ଟିହୁଏ । କେତେକ ଲୋକନାଟକରେ ଗୋଟିଏ ଧରଣର ମୁକୁଟକୁ ସାମାନ୍ୟ ପରିବର୍ତ୍ତନ କରି ଦୁଇଟି ବା ତିନିଗୋଟି ଚରିତ୍ର ବ୍ୟବହାର କରନ୍ତି । ଯଥା -

(୧) ପ୍ରହ୍ଲାଦ ନାଟକରେ ହିରଣ୍ୟକଶ୍ୟପ ଓ ପ୍ରହ୍ଲାଦ ଚରିତ୍ର ପାଇଁ ବ୍ୟବହୃତ ମୁକୁଟରେ ବିଶେଷ ତଫାର ନଥାଏ । (୨) ରାମଲୀଳାରେ ଇନ୍ଦ୍ରଜିତ, କୁମ୍ଭକର୍ଣ୍ଣ, ଖର, ଦୃଷଣ ଓ ତ୍ରିସିରା ପାଇଁ ବ୍ୟବହୃତ ମୁକୁଟ ପ୍ରାୟ ଗୋଟିଏ ପ୍ରକାର ଦେଖାଯାଏ ।

**ମୁଖାର ଗଠନ ଶୈଳୀ:** ମୁଖା ତିଆରି କରିବାର ପରିକଳ୍ପନା ଓ ନକ୍ସା ପ୍ରସ୍ତୁତି, ନୃତ୍ୟକୁ ଆଖି ଆଗରେ

ନାଟ୍ୟକାର ଓ ଲୋକନାଟ୍ୟ ଗବେଷକ ॥ ୯୪୩୯୭୧୯୮୫୭

ସାତୋଟି ସାହି, ଯଥା - ମାର୍କଣ୍ଡେଶ୍ୱର ସାହି, ହରଚଣ୍ଡି ସାହି, ବାସେଳୀ ସାହି, ବାଲିସାହି, କୁଣ୍ଡେଇବେଣ୍ଡ ସାହି, ଦୋଳ-ମଣ୍ଡପ ସାହି, ଗୌଡ଼ବାଡ଼-ସାହି କୁମାନୁୟର ଏହି ଯାତରେ ଅଂଶଗ୍ରହଣ କରିଥାଆନ୍ତି । ପୌରାଣିକ ଆଖ୍ୟାନ ଅନୁସାରେ ଏହି ଯାତାକୁ ପୁରୀର ଲୋକମାନେ ରାମଚନ୍ଦ୍ରଙ୍କ ଜନ୍ମ ଉତ୍ସବଭାବେ ପାଳନ କରିଥାଆନ୍ତି ।

ଯାଗା-ଆଖଡ଼ାର ପ୍ରତ୍ୟକ୍ଷ ସଂପର୍କରେ ଗଢ଼ି ଉଠିଥିବା ସାହିଯାତ ପ୍ରାରମ୍ଭିକ ଅବସ୍ଥାରେ କେବଳ ଶରୀରଚର୍ଚ୍ଚା ଏବଂ ରଣକୌଶଳ ଶିକ୍ଷାର କେନ୍ଦ୍ର ଥିଲା । ପରବର୍ତ୍ତୀ ସମୟରେ ଏହି ଅନୁଷ୍ଠାନଗୁଡ଼ିକ ସାଂସ୍କୃତିକ କାର୍ଯ୍ୟକ୍ରମରେ ଅଂଶଗ୍ରହଣ କରି ଲୋକମାନଙ୍କ ମନୋରଞ୍ଜନ ନିମନ୍ତେ ରାମଲୀଳାର ବିଭିନ୍ନ ଭୂମିକାରେ ଅବତୀର୍ଣ୍ଣ ହୋଇଥିଲେ । ଅତୀତରେ ସାହିଯାତ ପରିବେଷଣରେ ଯେଉଁ ଚମତ୍କାରିତା ଥିଲା, ତାହା ଏବେ ସ୍ୱପ୍ନଭୂମ୍ୟ । ମେଢ଼ ନୃତ୍ୟ ସାହିଯାତର ଅଂଶବିଶେଷ । ଏହି ନୃତ୍ୟର ସୃଷ୍ଟି ମୁଖ୍ୟତଃ ଦେବାଦେବୀ ଆରାଧନା ପାଇଁ । ସେହିଦୃଷ୍ଟିରୁ ଏହି ନୃତ୍ୟସହିତ ଯୋଡ଼ିହୋଇ ରହିଛି, ବିଭିନ୍ନ ଦେବାଦେବୀ ଓ ରାକ୍ଷସମାନଙ୍କର ଚମତ୍କାର ମୁଖା । ସେହି ମୁଖା ଓ ଖୋଳ ମଧ୍ୟରେ ଜଣେ ଶକ୍ତିଶାଳୀ ଯୁବ କଳାକାର ପ୍ରବେଶ କରି ନୃତ୍ୟ କରେ । ମୁଣ୍ଡଠାରୁ ପାଦଯାଏଁ ଆବୃତ ହୋଇ, ଓଜନଦାର

ଭୁଜ ଏବଂ ପଛରେ ଟାହିଆ ଓ ମେଢ଼ ଧାରଣ କରି ନୃତ୍ୟକରିବା ଖୁବ୍ କଷ୍ଟକାର୍ଯ୍ୟ । ତେଣୁ ନୃତ୍ୟରତ କଳାକାର ଶକ୍ତିବାନ ହେବା ଆବଶ୍ୟକ । ମେଢ଼ ନୃତ୍ୟର ସମୟ ସାମା ୧୦ରୁ ୧୨ ଘଣ୍ଟା । ମେଢ଼ ନୃତ୍ୟରେ ଅଂଶଗ୍ରହଣ କରୁଥିବା ଚରିତ୍ରଗୁଡ଼ିକ ହେଲେ - ନୃସିଂହ, କାଳୀ, ଦୁର୍ଗା, ଗଣେଶ, ଶିବ, କୃଷ୍ଣ, ରାବଣ ଓ କୁମ୍ଭକର୍ଣ୍ଣ । ସମସ୍ତେ ମୁଖାଧାରୀ ଓ ସେମାନଙ୍କ ସହିତ ସଂଯୁକ୍ତ ହୋଇଥାଏ ଜରିଲଗା ବିଭିନ୍ନ କାରୁକାର୍ଯ୍ୟରେ ପରିପୂର୍ଣ୍ଣ ମେଢ଼ । ସେହି ଦୃଷ୍ଟିରୁ ଏହା ମେଢ଼ନୃତ୍ୟ ଭାବେ ପରିଚିତ ।

### ପଶୁମୁଖା ନୃତ୍ୟ

ଓଡ଼ିଶାର ପଶୁମୁଖା ନୃତ୍ୟ ସମଗ୍ର ବିଶ୍ୱରେ ପରିଚିତ । ଏହି ନୃତ୍ୟ ରାଜ୍ୟର ସର୍ବତ୍ର, ବିଶେଷ କରି ଗଞ୍ଜାମ ଜିଲ୍ଲାର ଭଞ୍ଜନଗର, ଆସିକା ଓ କବିସୂର୍ଯ୍ୟନଗରରେ ବହୁଳ ଭାବେ ଦେଖାଯାଏ । ଠାକୁରାଣୀ ଯାତ୍ରା ଗଞ୍ଜାମ ଜିଲ୍ଲାର ଏକ ବିଶେଷ ପର୍ବ । ଏହା ବ୍ରହ୍ମପୁର, ଭଞ୍ଜନଗର, ଆସିକା, କବିସୂର୍ଯ୍ୟନଗର, ପିତଳ, ସୋରଡ଼ା, ବୁଗୁଡ଼ା ସହିତ ବିଭିନ୍ନ ପୁରପଲ୍ଲୀରେ ବର୍ଷେ, ଦୁଇବର୍ଷ ଅନ୍ତରରେ ମହାସମାରୋହରେ ଅନୁଷ୍ଠିତ ହୁଏ । ଅନ୍ୟାନ୍ୟ ଅଞ୍ଚଳରେ ଅନୁଷ୍ଠିତ ଯାତ୍ରାଠାରୁ ଭଞ୍ଜନଗର ଠାକୁରାଣୀ ଯାତ୍ରାର ପରମ୍ପରା ସଂପୂର୍ଣ୍ଣ ଭିନ୍ନଧରଣର । ଅନ୍ୟାନ୍ୟ ଅଞ୍ଚଳରେ ଗ୍ରାମଦେବତାଙ୍କୁ ନେଇ ଯାତ୍ରା ଅନୁଷ୍ଠିତ ହେବା ବେଳେ, ଭଞ୍ଜନଗରରେ ଗ୍ରାମଦେବତାଙ୍କ ସହିତ, ଘୁମୁସର ଭଞ୍ଜବଂଶର ଅଧିଷ୍ଠାତ୍ରୀଦେବୀ ବାରଦେବୀ, କୁଳାଡ଼ରୁ ଭଞ୍ଜନଗର ଆସନ୍ତି ଉକ୍ତଗଣଙ୍କୁ ଦର୍ଶନ ଦେବାପାଇଁ । ବ୍ୟାଘ୍ର ହେଉଛି, ବାରଦେବୀଙ୍କ ବାହନ । ତେଣୁ ଭଞ୍ଜନଗର ଠାକୁରାଣୀ ଯାତ୍ରାରେ ବାରନାଟର ପ୍ରଧାନ ଖୁବ୍ ବେଶୀ । ଶୁଦ୍ଧାକୁ ଭକ୍ତମାନେ ଯାତ୍ରାବେଳେ ନିଜକୁ ବାଉବେଶରେ ସଜାଇ ଗଳିକନ୍ଦିରେ ନାଚିବା

ବେଳେ, ଅନ୍ୟପକ୍ଷରେ ବାଉର ବିରାଟକାୟ ମୁଖା ଧାରଣ କରି ଦୁଇଜଣ ଶିଳ୍ପୀ ବାରଦେବୀଙ୍କ ବିମାନ ସାମନାରେ ଭୟଙ୍କର ନୃତ୍ୟ ପରିବେଷଣ ସହ, ଶୋଭାଯାତ୍ରାର ନେତୃତ୍ୱ ନେଇଥାଆନ୍ତି । ଭଞ୍ଜନଗରର ବାଉନାଟ ସମଗ୍ର ବିଶ୍ୱରେ ପରିଚିତ । ଏହାର ସଫଳ ରୁପାୟନ ପଛରେ, ଭେଳିପୁଟ ଗ୍ରାମର ସ୍ୱର୍ଗତ ବନମାଳୀ ସ୍ୱାଇଁଙ୍କ ବଳିଷ୍ଠ ସ୍ୱାକ୍ଷର ରହିଛି । ପଶୁମୁଖା ନୃତ୍ୟ କେବଳ ବାଉନାଟ ମଧ୍ୟରେ ସୀମାବଦ୍ଧ ନୁହେଁ । ବାଉନାଟ ସହିତ ବିଭିନ୍ନ ପଶୁ ଯଥା-କଳଘୋଡ଼ା, ବୃକ୍ଷଭ, ହରିଣ, କୁକୁଡ଼ା, ମୟୂର ଇତ୍ୟାଦି ବିଭିନ୍ନ ପଶୁ ପକ୍ଷୀଙ୍କ ମୁଖାନୃତ୍ୟ ମଧ୍ୟ ପରିବେଷଣ କରାଯାଏ ।

ଏହି ନୃତ୍ୟରେ ବ୍ୟବହୃତ ମୁଖାଗୁଡ଼ିକ ବିରାଟକାୟ ଓ ବିଭିନ୍ନ କାରୁକାର୍ଯ୍ୟରେ ପରିପୂର୍ଣ୍ଣ । ମୁଖାର ମୁଣ୍ଡଟି ହାଲୁକା କାଠ, କିମ୍ବା ମଞ୍ଜିଆ ମୋଟା କାଗଜରେ ତିଆରି ହୋଇ ବିଭିନ୍ନ ଗାତ୍ରରଙ୍ଗରେ ଚିତ୍ରିତ ହୋଇଥାଏ । ବିରାଟକାୟ ଶରୀରର ଛାଞ୍ଚ ପ୍ରସ୍ତୁତ ହୋଇଥାଏ ଜଙ୍ଗଲଜାତ ବେତରେ । ପିପିଲି ଝରୁଆ ସଦୃଶ ବିଭିନ୍ନ କାରୁକାର୍ଯ୍ୟରେ ପରିପୂର୍ଣ୍ଣ ମୋଟାକପଡ଼ାରେ ତିଆରି ଖୋଳ ଶରୀରର ଛାଞ୍ଚଟିକୁ ଆବୃତ କରି ରଖିଥାଏ । ଏହି ମୁଖାସୂକ୍ତ ଶରୀରର ଖୋଳ ମଧ୍ୟରେ ଦୁଇଜଣ ନୃତ୍ୟଶିଳ୍ପୀ ପ୍ରବେଶ କରିଥାନ୍ତି । କେବଳ ଗୋଟି ଦୁଇଟିକୁ ବାବଦେଲେ ସେମାନଙ୍କର ସମଗ୍ର ଶରୀର ଖୋଳ ଭିତରେ ଲୁଚି ରହିଥାଏ । ଦୁଇଜଣ ଶିଳ୍ପୀଙ୍କର ଝରିଗୋଟି ଗୋଡ଼, ଗୋଟିଏ ଚତୁଷ୍ପଦ ପ୍ରାଣୀର ଭ୍ରମ ସୃଷ୍ଟି କରୁଥାଏ । ଶିଳ୍ପୀମାନେ ପାରମ୍ପରିକ ଝଙ୍କୁବାଦ୍ୟର ତାଳେ ତାଳେ ବିଭିନ୍ନ ଶୈଳୀରେ ନୃତ୍ୟ କରନ୍ତି ।

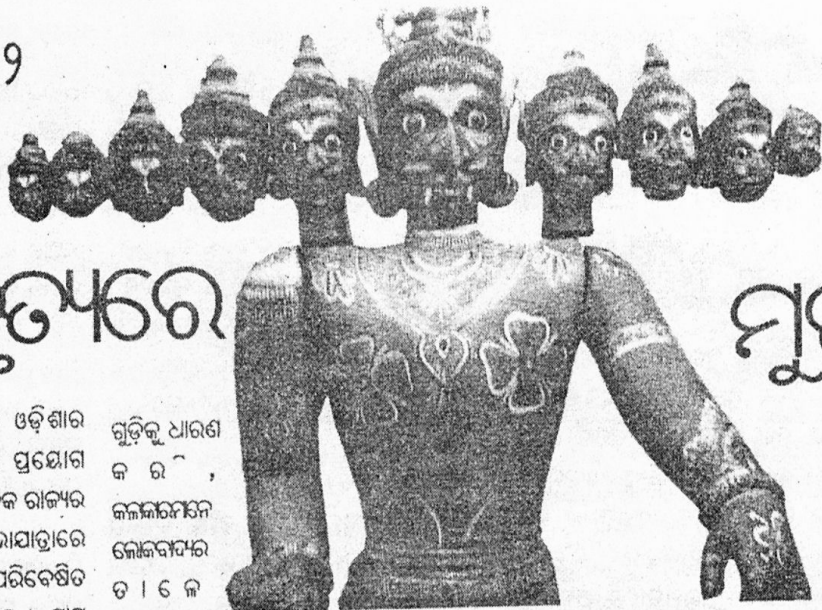
ସହରତଳି ବା ଗ୍ରାମାଞ୍ଚଳରେ ବସବାସ କରୁଥିବା ମୁଖାନୃତ୍ୟର ଶିଳ୍ପୀମାନଙ୍କ ଅବସ୍ଥା ଅତ୍ୟନ୍ତ ଶୋଚନୀୟ । ସାଧାରଣତଃ ଅଶିକ୍ଷିତ କିମ୍ବା ସ୍ୱଳ୍ପଶିକ୍ଷିତ ମଣିଷମାନେ ଏହି ନୃତ୍ୟରେ ଅଂଶଗ୍ରହଣ କରନ୍ତି । ସତ୍ୟ ଶିକ୍ଷିତ ମଣିଷମାନେ ଏହି ନୃତ୍ୟରେ ଆଜିଯୁଦ୍ଧା ସୀମିତ ହୋଇନାହାନ୍ତି । ଉଚ୍ଚବର୍ଗର ମଣିଷମାନଙ୍କର ମନୋଭାବ ଯଦି ଏପରି ବଳବତ୍ତର ରହେ, ଏହି ଅପୂର୍ବ ମୁଖାନୃତ୍ୟ ଶୈଳୀ ଦିନେ ଜାଲର ଗର୍ଭରେ ଲୀନ ହୋଇଯିବ ।

(ସମାପ୍ତ)



# ଓଡ଼ିଶାର ମୁଖା ନୃତ୍ୟ-୨

ମନ୍ଥ କୁମାର ଶତପଥୀ



## ଲୋକନୃତ୍ୟରେ

## ମୁଖା

ଲାଳା ଓ ଲୋକନାଟକ ସହିତ ଓଡ଼ିଶାର କେତେକ ଲୋକନୃତ୍ୟରେ ମୁଖାର ପ୍ରୟୋଗ ପରିଲକ୍ଷିତ ହୁଏ । ଏହି ଲୋକନୃତ୍ୟଗୁଡ଼ିକ ରାଜ୍ୟର ବିଭିନ୍ନ ପାରମ୍ପରିକ ଉତ୍ସବ ଓ ଶୋଭାଯାତ୍ରାରେ ପରିବେଷଣ କରାଯାଏ । ଏଥିରେ ପରିବେଷିତ ଲୋକନୃତ୍ୟ ମଧ୍ୟରେ ପୁରୀର ସାହିଯାତ୍ରା ଓ ଗାମ ଜିଲ୍ଲାର ପଶୁ-ନୃତ୍ୟର ନାମ ଉଲ୍ଲେଖଯୋଗ୍ୟ । ସାଧାରଣତଃ ଏହି ନୃତ୍ୟଗୁଡ଼ିକ ଋଷିଭାଗରେ ବିଭକ୍ତ ଯଥା-ମାନବ, ଦାନବ, ଦେବତା ଓ ପଶୁ-ପକ୍ଷୀ ନୃତ୍ୟ ।

ଓଡ଼ିଶାର ଅଧିକାଂଶ ଲୋକନୃତ୍ୟ ଧର୍ମ ଓ ପରମ୍ପରା ଉପରେ ଆଧାରିତ । ବର୍ଷସାରା ରାଜ୍ୟର ବିଭିନ୍ନ ଅଞ୍ଚଳରେ ଅନୁଷ୍ଠିତ ପାରମ୍ପରିକ ଲୋକ-ଉତ୍ସବ ଓ ଧାର୍ମିକ ଶୋଭାଯାତ୍ରାରେ ମୁଖା ନୃତ୍ୟର ପରିବେଷଣ ଶୈଳୀ ଦର୍ଶକମାନଙ୍କୁ ମଗ୍ନମୁଗ୍ଧ କରେ । ମୁଖା-ନୃତ୍ୟରେ ବ୍ୟବହୃତ ମୁଖା-ଗୁଡ଼ିକ, ହାଲୁକା ପାଲଧୁଆ କାଠ, କିମ୍ବା ମଞ୍ଜିଆ ମୋଟା କାଗଜରେ ତିଆରି ହୋଇଥାଏ । ଅତୀତରେ ମୁଖା ପ୍ରସ୍ତୁତ କରୁଥିବା ଶିଳ୍ପୀମାନେ ସମାଜରେ ଚିତ୍ରକାର ନାମରେ ପରିଚିତ ଥିଲେ । ପ୍ରାଥମିକ ଅବସ୍ଥାରେ ମୁଖା ପ୍ରସ୍ତୁତିରେ ବ୍ୟବହୃତ ଗାଢ଼ରଙ୍ଗ ଯଥା - ନାଲି, ନୀଳ, ହଳଦିଆ ଓ ଧଳା ରଙ୍ଗଗୁଡ଼ିକ ପ୍ରାକୃତିକ ପରିବେଶରୁ ଉପଲବ୍ଧ ହେଉଥିଲା, ବର୍ତ୍ତମାନ ଯୁଗର ରୁଚି ଓ ଲୋକଙ୍କୁ ଆକୃଷ୍ଟ କରିବାପାଇଁ, ରାସାୟନିକ ପ୍ରକ୍ରିଆରେ ପ୍ରସ୍ତୁତ ରଙ୍ଗ ବ୍ୟବହାର କରାଯାଉଅଛି । ସାହିଯାତ୍ରା ଓ ପଶୁ-ପକ୍ଷୀନୃତ୍ୟରେ ବ୍ୟବହୃତ ମୁଖା-ଗୁଡ଼ିକ ବିରାଟକାୟ । ବିଭିନ୍ନ ରଙ୍ଗରେ ଚିତ୍ରିତ ଏହି ମୁଖା

ଗୁଡ଼ିକୁ ଧାରଣ କରନ୍ତି, କଳାକାରମାନେ ଲୋକବାସୀଙ୍କ ତାଳେ ତାଳେ

ଠାକୁରଙ୍କ ବିମାନ ଆଗରେ ନାଚି ନାଚି ଯାଆନ୍ତି ।

**ରାଜା-ରାଣୀ ନୃତ୍ୟ (ମାନବ-ମୁଖା)**

ପୃଥିବୀର ବିଭିନ୍ନ ଅଞ୍ଚଳରେ ଭିନ୍ନ ଭିନ୍ନ ମୁଖ ଧାରଣ କରିଥିବା ମଣିଷମାନଙ୍କୁ ଦେଖିବାକୁ ମିଳେ । ସେହିପରି ଓଡ଼ିଶାର ବିଭିନ୍ନ ଅଞ୍ଚଳରେ ପରିବେଷିତ ମୁଖା ନୃତ୍ୟରେ ମଧ୍ୟ ବିଭିନ୍ନତା ପରିଲକ୍ଷିତ ହୁଏ । ଓଡ଼ିଶାରେ ଅଦ୍ୟାବଧି ବଞ୍ଚି ରହିଥିବା ମଣିଷ-ମୁଖା ନୃତ୍ୟ ମଧ୍ୟରେ ଗଞ୍ଜାମ ଜିଲ୍ଲା ଡଂଜନଗର ସବ୍‌ଡ଼ିଭିଜନରେ ପ୍ରଚଳିତ ରାଜା-ରାଣୀ ନୃତ୍ୟ ଅତ୍ୟନ୍ତ ମନୋରମ ଓ ବିଶ୍ୱପ୍ରସିଦ୍ଧ । ରାଜା ଓ ରାଣୀ, ଆଠ ଫୁଟ ଉଚ୍ଚତା ବିଶିଷ୍ଟ ଦୁଇଟି ବିରାଟ ଜଣେଇ । ସମଗ୍ର ଶରୀର ବିଭିନ୍ନ କାରୁକାର୍ଯ୍ୟରେ ପରିପୂର୍ଣ୍ଣ । ଅଣ୍ଟାଠାରୁ ପାଦ

ଯାଏଁ ସୁନ୍ଦର ଚିତ୍ରିତ କପଡ଼ାରେ ନିର୍ମିତ ଗୋଟିଏ ଲାଙ୍ଗା ଆବୃତ ହୋଇଥାଏ । ଶରୀରର ମଧ୍ୟ ଭାଗରେ ଗୋଟିଏ ଗୋଲାକାର ଛିଦ୍ର । ଏହି ଛିଦ୍ର ସାହାଯ୍ୟରେ ଅଂଶଗ୍ରହଣ କରୁଥିବା କଳାକାର ନିଶ୍ୱାସ-ପ୍ରଶ୍ୱାସ ନେବା ସହିତ, ଦର୍ଶକମାନଙ୍କୁ ଦେଖିବାର ସୁଯୋଗ ପାଏ । ଢୋଲ, ମହୁରୀ ଓ ଋଜୁବାଦ୍ୟର ତାଳେତାଳେ ମୁଖା ଧାରଣ କରିଥିବା ଦୁଇଜଣ କଳାକାର, ବିଭିନ୍ନ ଶୈଳୀରେ ନୃତ୍ୟକରି ଦେବା-ଦେବୀମାନଙ୍କୁ ପାଞ୍ଚୋଟି ନେବା ସହିତ, ଉପସ୍ଥିତ ଦର୍ଶକମାନଙ୍କୁ ଆମୋଦିତ କରିଥାଆନ୍ତି ।

ଗଞ୍ଜାମ ଜିଲ୍ଲାର ବିଭିନ୍ନ ଅଞ୍ଚଳରେ ଅନୁଷ୍ଠିତ ଠାକୁରାଣୀ ଯାତ୍ରାରେ ରାଜା-ରାଣୀ ମୁଖା-ନୃତ୍ୟ ପରିବେଷଣ କରାଯାଏ । ଏତଦ୍ ବ୍ୟତୀତ ଦୋଳ-ପୂର୍ଣ୍ଣିମା, ଶୀତଳ-ଷଷ୍ଠୀ, ରାମନବମୀ ଯାତ୍ରା ସହିତ, ବିଭିନ୍ନ ବିବାହ ଉତ୍ସବରେ ମଧ୍ୟ ଏହି ନୃତ୍ୟ ବଳ ଅଂଶ ଗ୍ରହଣ କରନ୍ତି ।

**ସାହି ଯାତ୍ରା : ମେଢ଼ ନୃତ୍ୟ (ଦେବତା ଓ ଦାନବ ମୁଖା)**

ସାହିଯାତ୍ରା ଜଗନ୍ନାଥାୟାମ ପୁରୀର ଏକ ସ୍ୱତନ୍ତ୍ର ଶୈଳୀର ଲୋକନୃତ୍ୟ । ରାମନବମୀଠାରୁ ସାତଦିନ ଧରି ଏହି ପାରମ୍ପରିକ ଲୋକନୃତ୍ୟ, ସିଂହଦ୍ୱାର ସମ୍ମୁଖସ୍ଥ ମଞ୍ଚରେ ଅନୁଷ୍ଠିତ ହୁଏ । ସହରର ପ୍ରମୁଖ



ନାଟ୍ୟକାର ଓ ଲୋକନାଟ୍ୟ ଗବେଷକ ॥ ୯୪୩୯୭୧୯୮୫୭

ସମ୍ପାଦକ ୧୬-୩୦ ନଭେମ୍ବର ୨୦୧୪

୪୧

ରଖି କରାଯାଏ । ଆବହମାନ କାଳରୁ ମୁଖାର ଆବିର୍ଭାବ ସହିତ ନୃତ୍ୟ ଅଙ୍ଗାଙ୍ଗାରାବେ କର୍ତ୍ତିତ । ତେଣୁ ମୁଖା ପ୍ରସ୍ତୁତକାରୀ ମୁଖାତିକୁ ଚଳନ୍ତଶକ୍ତିସମ୍ପନ୍ନ କରିବା ଲକ୍ଷ୍ୟରେ ନକ୍ସା ପ୍ରସ୍ତୁତ କରିଥାଏ । ଯେଉଁ କଳାକାର ମୁଖା ଧାରଣ କରେ, ତାର ଗତିବିଧି ସହିତ ସେ ସମ୍ପୂର୍ଣ୍ଣ ପରିଚିତ ଥାଏ ।

ମୁଖାକୁ ସାଧାରଣତଃ ଚଳନ୍ତି ବିଗ୍ରହ ରୂପରେ ଗ୍ରହଣ କରାଯାଏ । ଅଭିନୟ କାଳରେ ଗୋଟିଏ ମୁଖା ବିଭିନ୍ନ ଭଙ୍ଗୀରେ ଅଭିନୟ କରିବା ସହିତ ନିଜର ଭାବକୁ ଦର୍ଶକମାନଙ୍କ ନିକଟରେ ପରିବ୍ୟାପ୍ତ କରେ ଯାହା ଦର୍ଶକମାନଙ୍କୁ ରହସ୍ୟପୂର୍ଣ୍ଣ ମନେହୁଏ । ଦେବାଦେବୀଙ୍କ ଉଦ୍ଦେଶ୍ୟରେ ଦିଆ ଯାଉଥିବା ବଳି ନିମନ୍ତେ ନିର୍ମିତ ରାକ୍ଷସ ପ୍ରକୃତିର ମୁଖା ଏହି କ୍ଷେତ୍ରରେ ମୁଖ୍ୟ ଭୂମିକା ଗ୍ରହଣ କରେ ।

ରାମଲୀଳା, କୃଷ୍ଣଲୀଳା, ଦେବୀଆନାଟରେ ରାକ୍ଷସ ଚରିତ୍ର ଗୁଡ଼ିକୁ ବାଦଦେଲେ, ଅନ୍ୟାନ୍ୟ ଚରିତ୍ରୋପଯୋଗୀ ମୁଖାଗୁଡ଼ିକ, ହାଲୁକା ଓ ସୌନ୍ଦର୍ଯ୍ୟରେ ପରିପୂର୍ଣ୍ଣ ।

ମୁଖାର ପ୍ରସ୍ତୁତ ଓ ସଂରକ୍ଷଣ କ୍ଷେତ୍ରରେ ପରମ୍ପରାଗତ ରୀତି-ନୀତି ପାଳନ କରାଯାଏ । ମୁଖା ପାଇଁ କାଷ୍ଠ ସଂଗ୍ରହ ଓ ମୁଖା ନିର୍ମାଣର ପ୍ରତ୍ୟେକ ସ୍ତରରେ ମୁଖା-ଶିଳ୍ପୀ ଅତି ପବିତ୍ର ଓ ନୈଷ୍ଠିକ ମନରେ ନିଜକୁ ସେଥିରେ ନିଯୋଜିତ କରିଥାଏ । ମୁଖା ଗଠନପରେ, ଜୀବନ୍ୟାସ ପ୍ରଦାନ କଲାବେଳେ ଗ୍ରାମ ଉତ୍ସବ ମୁଖର ହୋଇଉଠେ ଏବଂ ମୁଖା ଗଠନର ପରିସମାପ୍ତି ଘଟେ ଚକ୍ଷୁଦାନ ପରେ । ମୁଖା ଗଠନ କାଳରେ ମୁଖା କାରିଗର ଶୁଦ୍ଧପୂତ ମନରେ ନୀତି ନିୟମ ଓ ଶାସ୍ତ୍ରୀୟ ପରମ୍ପରାକୁ ନେଇ କାର୍ଯ୍ୟ ସମାପନ କରେ । ମୁଖା ଗଠନ ଆରମ୍ଭରୁ ଶେଷ ଯାଏଁ ସାହିତ୍ୟ ଆହାର ସହିତ ଶୁଦ୍ଧବସ୍ତ୍ର ପରିଧାନ କରିବା ସହ ମଦ ଓ ମାଦ୍ୟର୍ଯ୍ୟ ଠାରୁ ସେ ଦୂରେଇ ରହିଥାଏ ।

ମୁଖା ତିଆରି କରୁଥିବା କାରିଗର ଓ ମୁଖା ଧାରଣ କରୁଥିବା ଅଭିନେତାମାନେ ମୁଖା ପ୍ରତି ଯଥେଷ୍ଟ ଶ୍ରଦ୍ଧା ଓ ଭକ୍ତି ପ୍ରଦର୍ଶନ କରନ୍ତି । ରାମଲୀଳାରେ ବ୍ୟବହୃତ ସମସ୍ତ ମୁଖା, ମୁକୁଟ ଓ ବେଶ ପୋଷାକ ଗ୍ରାମର ମନ୍ଦିର ମଧ୍ୟରେ ଯଥାବିଧି ପୂଜା, ଅର୍ଚ୍ଚନା ସହିତ ରଖାଯାଇଥାଏ । ରାମନବମୀ କିମ୍ବା ଲୀଳା ପ୍ରଦର୍ଶନର ନିର୍ଦ୍ଦିଷ୍ଟ ଦିବସରେ, ପରମ୍ପରା ଅନୁଯାୟୀ ପୂଜାବିଧି ସହିତ ସେ ଗୁଡ଼ିକୁ ବାହାର କରି ନାଟକରେ ବ୍ୟବହାର କରାଯାଏ ।

ବିଭିନ୍ନ ପାରମ୍ପରିକ ଲୋକନୃତ୍ୟ ସହିତ ବଣ-ଜଙ୍ଗଲରେ ରହୁଥିବା ଆଦିବାସୀ ସମାଜରେ ମୁଖା ନୃତ୍ୟର ପ୍ରଚଳନ ବିଧି ପରିଲକ୍ଷିତ ହୁଏ । ଭୂତପ୍ରେତ ଭୟ ଓ ହିଂସ୍ରଚକ୍ରୁକ ଆକ୍ରମଣରୁ ରକ୍ଷାପାଇବା ପାଇଁ ସେମାନେ ମୁଖା ଧାରଣ କରିବା ସହିତ ଗୀତ, ବାଦ୍ୟ, ତାଳେ ତାଳେ ନୃତ୍ୟ କରିବା ସହିତ ପୂଜାର୍ଚ୍ଚନା କରିଥାଆନ୍ତି ।

ଓଡ଼ିଶାରେ ପ୍ରଚଳିତ ପାରମ୍ପରିକ ମୁଖା ନୃତ୍ୟ ରାମାୟଣ, ମହାଭାରତ, ଭାଗବତ ଓ ବିଭିନ୍ନ ପୌରାଣିକ କାହାଣୀ ଓ କିମ୍ବଦନ୍ତୀ ଉପରେ ଆଧାରିତ । ଏହା ନୃତ୍ୟ, ଗୀତ, ବାଦ୍ୟ, ସଂଳାପ ଓ ଅଭିନୟରେ ପରିପୂର୍ଣ୍ଣ । ଏହି ନୃତ୍ୟର ଅନ୍ୟ ଏକ ବିଶେଷତ୍ତ୍ୱ ହେଲା ଅଭିନେତାମାନଙ୍କ ମୁଖସଜ୍ଜା । ମୁଖାତୁଲ୍ୟ ରୂପସଜ୍ଜା ସହିତ ଅଭିନେତାମାନଙ୍କ ଅଲୌକିକ ପରରୂପ ଧାରଣ ଓ ଆଲଙ୍କାରିକ ବେଶ-ବିନ୍ୟାସ, ଦର୍ଶକମାନଙ୍କୁ ଆମୋଦିତ କରେ । ଏହି କ୍ଷେତ୍ରରେ ଗୋଲାମୁଣ୍ଡକାର ରାମଲୀଳା, ପଙ୍କାଳବାଡ଼ିର କୃଷ୍ଣଲୀଳା, ବିଶିପଡ଼ାର ଲଙ୍କାପୋଡ଼ି ଯାତ୍ରା, ଓ ଗଞ୍ଜାମଜିଲ୍ଲାର ପ୍ରହଲ୍ଲାଦ ନାଟକ ସ୍ୱତନ୍ତ୍ର ଆଲୋଚନା ଦାବା କରେ । ଶାସ୍ତ୍ରୀୟ ବିଧି ଅନୁଯାୟୀ ମୁଖ-ସଜ୍ଜା ନିମନ୍ତେ ପାଞ୍ଚଗୋଟି ରଙ୍ଗ ବ୍ୟବହାର କରାଯାଏ ।

ଯଥା - ନାଲି, ନୀଳ, ହଳଦିଆ, ଧଳା ଓ କଳା ।

**ପ୍ରାଚୀନ ପରମ୍ପରା ମୁଖା:-** ବହୁ ପ୍ରାଚୀନ କାଳରୁ ଭାରତବର୍ଷରେ ମୁଖା ନୃତ୍ୟର ପ୍ରଚଳନ ଥିଲା । ଖ୍ରୀ:ପୂ: ୨ୟ ଶତାବ୍ଦୀର ନାଟ୍ୟଶାସ୍ତ୍ର ପ୍ରଣେତା ଭାରତ ମୁନୀଙ୍କ ନାଟ୍ୟଶାସ୍ତ୍ରରେ ମୁଖାର ପ୍ରଚଳନ ବିଧି ସଂପର୍କରେ ଲେଖାଅଛି -

ନାନାବସ୍ତ୍ରା ସମାସ୍ୟାସ୍ତୁ ଶୁଭାଶୁଭକୃତସ୍ତଥା ।  
ତଥା ପ୍ରତିଶିରଶ୍ଚାପି କର୍ତ୍ତବ୍ୟଂ ନାଟକାଶ୍ରୟମ ॥  
(ଶ୍ଳୋକ : ୧୩୫ - ବିଂଶ ଅଧ୍ୟାୟ)

ନାଟକରେ ମସ୍ତକର ରୂପସଜ୍ଜା, ଅବସ୍ଥା ଓ ପାତ୍ରକୁ ନେଇ କରାଯିବ । ଦେବତା, ମନୁଷ୍ୟ, ଦେଶ ଓ ଜାତି ଅନୁଯାୟୀ ଆବଶ୍ୟକସ୍ଥଳରେ ପ୍ରତି ଶିର ଅର୍ଥାତ୍ 'ମୁଖା' ବ୍ୟବହାର କରାଯିବ । ଏକାଦଶ ଶତାବ୍ଦୀର ମହାନ ନାଟ୍ୟଗବେଷକ, ଅଭିନବଗୁପ୍ତ ନାଟ୍ୟଶାସ୍ତ୍ରକୁ ବିଶ୍ଳେଷଣ କରିବାକୁ ଯାଇ 'ମୁଖା ପ୍ରଚଳନ ବିଧି' ଉପରେ ବିଶଦଭାବେ ବର୍ଣ୍ଣନା କରିବା ସହିତ, ନାଟ୍ୟ

ଉପସ୍ଥାପନା କ୍ଷେତ୍ରରେ ଏହାର ପ୍ରୟୋଗ ବିଧିର ଉଲ୍ଲେଖ କରିଛନ୍ତି । ଏଥିରୁ ଅନୁମାନ କରାଯାଏ ଖ୍ରୀଷ୍ଟପୂର୍ବ ୨ୟ ଶତାବ୍ଦୀ ପୂର୍ବରୁ ଅଦ୍ୟାବଧି ବିଗତ ୨୫୦୦ବର୍ଷ ଧରି ମୁଖାନୃତ୍ୟ ପ୍ରଚଳନର ଏକ ବଳିଷ୍ଠ ପରମ୍ପରା ଭାରତବର୍ଷରେ ପ୍ରଚଳିତ ଅଛି ।

ଅଦ୍ୟାବଧି, ଦେଶର ବିଭିନ୍ନ ରାଜ୍ୟ ଯଥା - କେରଳ, କର୍ଣ୍ଣାଟକ, ତାମିଲନାଡୁ, ଆନ୍ଧ୍ରପ୍ରଦେଶ, ଆସାମ, ସିକିମ, ଅରୁଣାଞ୍ଚଳ ପ୍ରଦେଶ, ପର୍ଯ୍ୟବସ୍ଥା, ଓଡ଼ିଶା, ବିହାର, ମଧ୍ୟପ୍ରଦେଶ, ଉତ୍ତରପ୍ରଦେଶ, ରାଜସ୍ଥାନ ସହିତ ପ୍ରାୟ ସମଗ୍ର ବିଶ୍ୱରେ ମୁଖା ନୃତ୍ୟର ପରମ୍ପରା ବଞ୍ଚି ରହିଛି । ଓଡ଼ିଶାର ଲୋକନୃତ୍ୟରେ ମୁଖାର ପ୍ରୟୋଗ କେବେ ଏବଂ କେଉଁ ସମୟରେ ହୋଇଥିଲା ସେ ସଂପର୍କରେ କୌଣସି ନିର୍ଦ୍ଦିଷ୍ଟ ତଥ୍ୟ ଦୃଷ୍ଟିଗୋଚର ହୁଏନହଁ ।

ଓଡ଼ିଶାରେ ଲୋକନାଟ୍ୟ ପରିବେଷଣ କ୍ଷେତ୍ରରେ ରାମଲୀଳାର ଭୂମିକା ଖୁବ୍ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ । ୧୬ଶହ ଶତାବ୍ଦୀରେ ଚୈତନ୍ୟ ଦେବଙ୍କ ଆଗମନ ପରେ ଓଡ଼ିଶାର ଧର୍ମପ୍ରାଣ ଜନତା ବୈଷ୍ଣବ ଧର୍ମ ପ୍ରତି ଆକୃଷ୍ଟ ହୋଇଥିଲେ । ତା' ପୂର୍ବରୁ ଓଡ଼ିଶାରେ ରାମଚେତନା ଗ୍ରାମାଞ୍ଚଳର ଲୋକମାନଙ୍କୁ ଉଦ୍‌ବୃଷ୍ଟ କରିଥିଲା । ରାମଚେତନାର ଅନ୍ୟତମ ମୁଖ୍ୟ ମାଧ୍ୟମ ଥିଲା ରାମଲୀଳା ନାଟ୍ୟାଭିନୟ । ଓଡ଼ିଶାରେ ସେତେବେଳେ ଶତାଧିକ ରାମଲୀଳା ସଂଘ ଓ କୋଡ଼ିଏରୁ ଊର୍ଦ୍ଧ୍ୱ ରାମଲୀଳା ରଚୟିତା ସମଗ୍ର ରାଜ୍ୟକୁ ରାମଧର୍ମରେ ଆଲୁବିତ କରି ରଖିଥିଲେ । ଯେହେତୁ ରାମଲୀଳାରେ ମୁଖାର-ପ୍ରୟୋଗ ଏକ ଅନିବାର୍ଯ୍ୟ ଅଙ୍ଗ, ଓଡ଼ିଶାରେ ମୁଖାନୃତ୍ୟର ଆବିର୍ଭାବ ୧୫ଶ ଶତାବ୍ଦୀ ପୂର୍ବରୁ ହୋଇଥିବା ଅନୁମାନ କରାଯାଇପାରେ । ସତ୍ୟତାର ବିକାଶ ସହିତ, ଚଳଚ୍ଚିତ୍ର ଓ ଦୂରଦର୍ଶନର ପ୍ରଭାବ ଫଳରେ, ଆଜି ଲୋକଙ୍କର ପୁରାତନ ନାଟ୍ୟ ପରମ୍ପରା ପ୍ରତି ଆଗ୍ରହ କମିବାରେ ଲାଗିଛି । ଅତୀତର ଗୌରବମୟ ରାମଲୀଳାର ସଂଖ୍ୟା ଦ୍ରୁତଗତିରେ ହ୍ରାସ ପାଇ ଆସିଛି । ବର୍ତ୍ତମାନ ଓଡ଼ିଶାର ଗଞ୍ଜାମ, କନ୍ଧମାଳ, ନୟାଗଡ଼, ପୁରୀ, ଭଦ୍ରକ ଓ କଟକ ଜିଲ୍ଲାକୁ ବାଦ୍ ଦେଲେ, ଅନ୍ୟତ୍ର ରାମଲୀଳା ପରିବେଷଣ ଦୃଷ୍ଟି ଗୋଚର ହୁଏନହଁ ।

... କ୍ରମଶଃ

ସମ୍ପାଦକ ୧-୧୫ ନଭେମ୍ବର ୨୦୧୪

## ପ୍ରମେୟ

ହୃଦୟନୟକ, ୧୩ (ପ୍ରାୟତଃ) ନବୀନର ମୁଖ୍ୟ ସାମ୍ବାଦିକ ମଣିଷ ବିଜି-  
ନିଗ୍ରହଣେ ନିଜର ଅନୁଭବର ଗୋପନ କରନ୍ତି । ନବୀନ ଚାହୁଁ, ମୁଖ୍ୟ କାମ ଯେତେବେଳେ  
ମୁଖ୍ୟ ସ୍ତରରେ ଯେଉଁ ମଣିଷ ପ୍ରାୟତଃ ମୁଖ୍ୟ ଅବିଚାର କରନ୍ତି, ସେ  
ନିଜର ବି କାହିଁକି ନିଜର ଯେ, ସେ ହେଉଛି ଗୋଟିଏ ନବୀନୀତର  
କର୍ତ୍ତବ୍ୟ । ମୁଖ୍ୟ ପଦର ଓ ପଦାବଳୀର ଗୋଟିଏ ଚେତନା ଯେତେବେଳେ  
ନବୀନ ଗୋପନର ମୁଖ୍ୟ ପଦର ମୁଖ୍ୟ ବ୍ୟବହାର କରନ୍ତି, ସେ  
ନିଆଁ ମୁଖ୍ୟ ମୁଖ୍ୟର ନିଜର ବି ଅବିଚାର କରନ୍ତି । ନବୀନର  
ଗୋପନର ମୁଖ୍ୟ ଏବଂ ଅବିଚାର କରନ୍ତି ଏବଂ ନବୀନର  
ମୁଖ୍ୟ କାର୍ଯ୍ୟ ମୁଖ୍ୟର ନବୀନର ନବୀନର ନବୀନର ନବୀନର  
ନବୀନର ମୁଖ୍ୟର, ଯେଉଁ ମୁଖ୍ୟର, ଯେଉଁ ମୁଖ୍ୟର ଓ ଗୋପନ ମୁଖ୍ୟର ।  
ଏବଂ ନବୀନର ମୁଖ୍ୟର ନବୀନର ନବୀନର ନବୀନର ନବୀନର  
ଗୋପନର ମୁଖ୍ୟର, ଯେଉଁ ଓ ନବୀନର ନବୀନର ନବୀନର  
ନବୀନର ମୁଖ୍ୟର, ଯେଉଁ ଓ ନବୀନର ନବୀନର ନବୀନର

ହେଉଥାଏ । ମୁଖକୁଟିକୁ ସାଧାରଣତଃ ଗ୍ରାମାଞ୍ଚଳର ଚିତ୍ରକରମାନେ ଚିତ୍ରାଇ  
କରିଥାନ୍ତି । ତେବେ ମୁଦ୍ରାହୀନ ଅଣାବଳୁ ରାଜ୍ୟର କିଛିରୁ କିନ୍ତୁରେ ଥିବା  
ନାଟ୍ୟଗର ଓ ମୁଖା ଚରିତ୍ରରର ରାଜ୍ୟ ଆଜି ହଜିବାକୁ ବାଧିଛି । ଏହା  
ସହିତ ହଜିବାକୁ ବାଧିଛି ମୁଖା ପରଗଣା ।

ଭାରତ ଅପେକ୍ଷା ବିଦେଶରେ ମୁଣ୍ଡୁ କେନ୍ଦ୍ର ରାଜନୀତି  
ପ୍ରଭାବିତହୋଇପାରେ । ଆମ ଦେଶରେ ବେଳେ ବାହ୍ୟ ପରିସ୍ଥିତି  
କିଛି ଦେଶେ ମୁଣ୍ଡୁ କେନ୍ଦ୍ରର ଦୁଃଖ ବେଢ଼ି କେନ୍ଦ୍ର କେନ୍ଦ୍ରରେ ବି ଦେଶ  
ନିମନ୍ତେ । କେବେ କେବେ ପୁଣ୍ୟ ପରାଜୟ ସାଧାରଣଙ୍କ ପ୍ରତିଷ୍ଠା  
ନିର୍ବାହୀ, ନୂଆଦିଲ୍ଲୀ ସାହାରା ନଗର ଏକାକୀୟ ସଦସ୍ୟ  
ଦୁଇଦିନରେ କେବଳ ଚିହ୍ନିତ ସାଧନା ପ୍ରଦାନକାରୀ ମୁଣ୍ଡୁ  
ମୁଣ୍ଡୁର ଶୃଙ୍ଖଳା ଏ କେବଳ ଅଧିକାଂଶ । ମୁଣ୍ଡୁ କେନ୍ଦ୍ରର ତାହାର  
କେନ୍ଦ୍ରରେ ପୁଣ୍ୟ ବିଶେଷ ମୁଣ୍ଡୁ ଏ ମୁଣ୍ଡୁର ପ୍ରଦାନ ପ୍ରଦାନ ।

[illegible]

ପ୍ରମେୟ-ଆପଣ ଏବେ ସବୁଜା ପାଖାପାଖିର, ଯେଉଁଠି  
ହୁଏକମାନେ ମୁଖାବୁ ନେଇ କିଛି କଣ ପାରିଲେଣି ସେଇଠି  
ଆପଣ ଏଇ ବସ୍ତାସରେ...

ମନୁଷ୍ୟ-ଆରେ ନା' ଏବେ ବି ମୁଁ ଫୁଲେ ଅଛି । ଜେବର  
ଅଭିଜ୍ଞାନା ନିହିଛି । ଏବେ ମୁଖରେ ଲାଗିବନି । ଦୃଷ୍ଟି ଗତ  
ବେଦର ଭବ୍ୟମରେ ଆପଣ୍ୟାନେ ସହଯୋଗ କରିବେ ।  
ପ୍ରତ୍ୟେକ-ଓଡ଼ିଆର ମୁଖା ଦଳିଗର ଓ ମୁଖା ନାଟ୍ୟଶିଳ୍ପୀଙ୍କ  
ଉଦ୍ଦେଶ୍ୟକ ଉ'ଣ ।

ମନୁଷ୍ୟ-ସଦୃଶ ସ୍ଥାନରେ ଏ ମାନେ ଟାଏ ବୁଦ୍ଧି ବୃଦ୍ଧି  
 ଲଭେନି । ପିନ୍ଧି, ବିଶେଷ ଆଉ ଲଙ୍ଗେଟ୍‌ଗୁନିକି ମୁଣ୍ଡରେ  
 ମୁଠା ନୀଳେ ବେଶିଲେ ଆମର ଏ ଆଧାର ଇନ୍ଦ୍ରିୟର  
 ପରିଚ ପରେ ହୁଏତ ଆଜି କେହି ନ ଥିବେ । ମାତ୍ର  
 ପିନ୍ଧିବା, କାପଡ଼ି ଏ ପରିବେଶରୁ ବେହାର ହୁଅନ୍ତି ବାହାରି  
 ଶିଖାହୁଣ୍ଟାମାନଙ୍କରେ ପାଠ୍ୟମାନ ମାନ୍ୟତାରେ ବ୍ୟବହାର  
 ଲାଭେ ଲାଭୁଥିଲେ ବିଶେଷ ସରକାର ଟେକିବେ ହେବେ  
 ହୁଏତ ମୁଖ୍ୟାନ୍ତରରେ ନେଇ ବ୍ୟବସ୍ଥା ପରିଚାଳଣତି  
 ଆମରା ଦିନରେ ଏଇ ନୂଆ ମା'ବାବାକୁ ନେଇ ନାହିଁ  
 ପାରିବେ ।

ପ୍ରମୋଦ-ମୁଖାକୁ ନେଇ ନାଟକ ଜିୟା ଚଳଚ୍ଚିତ୍ରକୁଡିନ ହିଟ,

ହେଉଥିବା ବେଳେ ଡ଼ିଜିଟାଲ ଇଣ୍ଡିଆ ଏ ନେଇ ଗିରି  
ବରାଦାସ ନାହିଁ ?

ମୁନଥୁ- ଏଭଳି ରହି ଯାଉଛି । ତାହା ଏବେର ସାମାଜିକ

ଏଥା ଅନ୍ୟ ଆକାଶରେ ପ୍ରାଣର ଓ ପ୍ରାଣଜ୍ୱାଳର ପରମାତ୍ମା ଓ  
ପଦ୍ମରେ ପରିବର୍ତ୍ତନ ଥାଏ ଓ ପ୍ରତିଦେଶରୁ ଧାରା ଏବଂ  
ଦୈଶ୍ୱିୟ ଆକାଶରେ ପରିବର୍ତ୍ତନ ଆସୁଥିବା ପ୍ରାଣର ପ୍ରାଣ  
ସ୍ୱଚ୍ଛାନ୍ଦେ ଏହା ପ୍ରାଣ କରୁଛି । ଆଉ ଯେଉଁ  
ସ୍ୱଚ୍ଛାନ୍ଦେ ପ୍ରାଣ କରୁଛି ନାଁ କେବଳ ପ୍ରାଣ ହେବ  
କିନ୍ତୁ ଏହା ଆକାଶରେ ପ୍ରାଣକରିବ ଯେଉଁପରି ।

[illegible]

ଉପସ୍ଥାପନା - ସତ୍ୟକୁମାର ଜେନା

# ଲୋକନାଟ୍ୟର ଓଡ଼ିଶାର ମୁଖ୍ୟ ନୃତ୍ୟ ସମ୍ପର୍କିତ କର୍ମଶାଳା ସମ୍ପନ୍ନ

ଭୁବନେଶ୍ୱର, ୧୫ତମ ଜୁଲାଇ

ଓଡ଼ିଶାରେ ଲୁପ୍ତ ହୋଇ ଯାଇଥିବା ମୁଖ୍ୟ ନୃତ୍ୟର ସଂରକ୍ଷଣ ଓ ବିକାଶ ନିମନ୍ତେ ପ୍ରଶ୍ନାତ ଲୋକନାଟ୍ୟ ଗବେଷକ, ସଙ୍ଗୀତ ନାଟକ ଏକାଡେମୀର ପ୍ରାଚୀନ ସମ୍ପାଦକ ମନୁଷ କୁମାର ଶତପଥୀଙ୍କ ଉଦ୍ୟମ କ୍ରମେ ଦୁଇଟି କର୍ମଶାଳା ପ୍ରଭବଶାଳୀ ନିକଟତ୍ୱ ବିଶ୍ଳେଷଣ ଓ ଗଞ୍ଜାମ ଜିଲ୍ଲାର ଗୋଲାମୁଣ୍ଡରା ଗ୍ରାମରେ ଅନୁଷ୍ଠିତ ହୋଇ ଯାଇଛି । ଏହି କର୍ମଶାଳାରେ ଗଞ୍ଜାମ ଓ କନ୍ଧମାର ଜିଲ୍ଲାର ଶତାଧିକ କଳାକାର, ନିର୍ଦ୍ଦେଶକ, ସଂଗୀତଜ୍ଞ ଓ ବାଦ୍ୟଶିଳ୍ପୀଙ୍କୁ ଯୋଗଦେଇ ଗାମଲାଳା ଓ ଲଙ୍କାପୋଡ଼ି ଯାତ୍ରାରେ ମୁଖ୍ୟର ପ୍ରୟୋଗ ବିଧି ସହିତ ଏହି ପ୍ରାଚୀନ ପରମ୍ପରାର ସୃଷ୍ଟି, ବିକାଶ ଓ ବର୍ତ୍ତମାନ ଅବସ୍ଥା ସମ୍ବନ୍ଧରେ ଆଲୋଚନା କରିଥିଲେ । ଏହି ଆଲୋଚନା ଚକ୍ରରେ ସଂଯୋଜକ ମନୁଷ କୁମାର ଶତପଥୀଙ୍କ ସମେତ ସର୍ବଶ୍ରୀ କୃଷ୍ଣଚନ୍ଦ୍ର ପାଣିଗ୍ରାହୀ, ଶିଳା ଦାସକ କୁମାର ସାହୁ, ଡଃ ବାସାମନୁ ଚଟ୍ଟି ଓ ସମସ୍ତଙ୍କ ପାଣ୍ଡିତ୍ୟ ପତ୍ରିକାର ସହଯୋଗୀ ସମ୍ପାଦକ ବିଶ୍ୱେଶ୍ୱର ସାହୁ

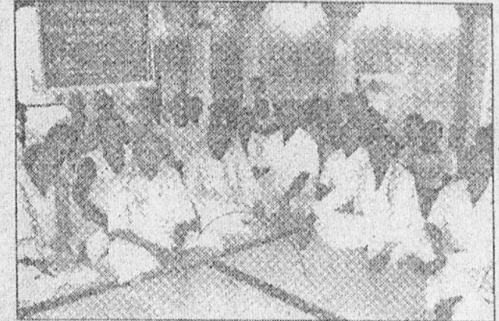


ପ୍ରମୁଖ ଯୋଗଦେଇ ଅବସରମୁଖୀ ଲୋକନାଟ୍ୟ ଶୈଳୀ, ବିଶେଷ କରି ମୁଖ୍ୟ ନୃତ୍ୟର ପୁନରୁଦ୍ଧାର ନିମନ୍ତେ ଅନେକ ସୂଚିତ ପରାମର୍ଶ ଉପସ୍ଥାପନ କରିଥିଲେ । ସଂଯୋଜକ ମନୁଷ କୁମାର ଶତପଥୀ ମୁଖ୍ୟ ନୃତ୍ୟର ସୃଷ୍ଟି, ବିକାଶ ଓ ବର୍ତ୍ତମାନ ସ୍ଥିତି ସମ୍ବନ୍ଧରେ ବିଶଦ ଭାବେ ଆଲୋଚନା କରିବା ସହିତ

ଓଡ଼ିଶାରେ ବହୁବର୍ଷ ଧରି ପରିବେଷଣ କରି ଆସୁଥିବା କନ୍ଧମାର ଜିଲ୍ଲାର ଲଙ୍କାପୋଡ଼ି ଯାତ୍ରା ଓ ଗୋଲାମୁଣ୍ଡରା ଗ୍ରାମର ଲାମଲାଦାର ପ୍ରାଚୀନତା ଓ ସେହି ଗ୍ରାମର ଅଧିବାସୀଙ୍କ ପରମ୍ପରା ପ୍ରତି ଆଶ୍ଚର୍ଯ୍ୟ ସମ୍ପର୍କରେ ଆଲୋଚନା କରିଥିଲେ । ସେ କହିଥିଲେ ଲୋକଙ୍କ ଆଗ୍ରହ ସହିତ ସରକାରଙ୍କ ପୁଷ୍ଟପୋଷକତା ନ

ରହିଲେ ଏପରି ପ୍ରାଚୀନ ପରମ୍ପରାସମ୍ପନ୍ନ ଅନୁଷ୍ଠାନ ଗୁଡ଼ିକ ବଞ୍ଚିରହିବା ସମ୍ଭବ ନୁହେଁ । ସେ ଯାହାହେଉ କେନ୍ଦ୍ର ସଂସ୍କୃତି ବିଭାଗ ଓ ସଙ୍ଗୀତ ନାଟକ ଏକାଡେମୀ, ନୂଆଦିଲ୍ଲୀଙ୍କ ନିକଟ ଉଦ୍ୟମରେ ଏହି କ୍ଷେତ୍ରରେ ନିଆ ଯାଉଥିବା ପଦକ୍ଷେପ ଓଡ଼ିଶାର ଲୁପ୍ତପ୍ରାୟ ସଂସ୍କୃତିର ପୁନରୁଦ୍ଧାର କ୍ଷେତ୍ରରେ ସହାୟକ ହେବ ବୋଲି ଆଶା ପ୍ରକଟ କରିଥିଲେ । ଏହି କର୍ମଶାଳାରେ ଅନ୍ୟମାନଙ୍କ ମଧ୍ୟରେ ସର୍ବଶ୍ରୀ ଉପେନ୍ଦ୍ର ବିଶ୍ୱୋୟା, ପ୍ରମୁଖ କଳାକାର, ବାଦ୍ୟଶିଳ୍ପୀ ଓ କୃଷ୍ଣଚନ୍ଦ୍ର ସାହୁ, କିଶୋର ଚନ୍ଦ୍ର

ବିଶ୍ୱୋୟା, ଦେବାନନ୍ଦ ସାହୁ, ଲକ୍ଷ୍ମୀଧର ମହାରଣା, ପ୍ରଶାନ୍ତ କୁମାର ବିଶ୍ୱୋୟା, ହୃଦାନନ୍ଦ ବାରିକ, ଗଣେଶ ଚନ୍ଦ୍ର ପାତ୍ର, ସୁବାସ ବେହେରା, ଶଶୀକୃଷ୍ଣ ବିଶ୍ୱୋୟା, ମନୋରଞ୍ଜନ ପ୍ରଧାନ, ଚନ୍ଦ୍ରବେଦ ବିଶ୍ୱୋୟା, ଉତ୍ତମନ ବାବତ୍ୟା, ଗଙ୍ଗାଧର ପ୍ରଧାନ, ପଞ୍ଚାନନ ପୃଷ୍ଟି, ରଞ୍ଜ ମାହୁଡ଼, ନିରଞ୍ଜନ ମାହୁଡ଼, ଲିଙ୍ଗରାଜ ସ୍ୱାଇଁ, ପ୍ରଭାକର ମାହୁଡ଼, ବସନ୍ତ ବାବତ୍ୟା ଓ ଅମୀନ ସ୍ୱାଇଁ ମଧ୍ୟରେ ସର୍ବଶ୍ରୀ ଉପେନ୍ଦ୍ର ବିଶ୍ୱୋୟା, ପ୍ରମୁଖ କଳାକାର, ବାଦ୍ୟଶିଳ୍ପୀ ଓ କୃଷ୍ଣଚନ୍ଦ୍ର ସାହୁ, କିଶୋର ଚନ୍ଦ୍ର



# ଲୋକନାଟ୍ୟର ଓଡ଼ିଶାର ମୁଖ୍ୟ ନୃତ୍ୟ ସମ୍ପର୍କିତ କର୍ମଶାଳା ସମ୍ପନ୍ନ

ଭୁବନେଶ୍ୱର, ୧୫ତମ ଜୁଲାଇ

ଓଡ଼ିଶାରେ ଲୁପ୍ତ ହୋଇ ଯାଇଥିବା ମୁଖ୍ୟ ନୃତ୍ୟର ସଂରକ୍ଷଣ ଓ ବିକାଶ ନିମନ୍ତେ ପ୍ରଶ୍ନାତ ଲୋକନାଟ୍ୟ ଗବେଷକ, ସଙ୍ଗୀତ ନାଟକ ଏକାଡେମୀର ପ୍ରାଚୀନ ସମ୍ପାଦକ ମନୁଷ କୁମାର ଶତପଥୀଙ୍କ ଉଦ୍ୟମ କ୍ରମେ ଦୁଇଟି କର୍ମଶାଳା ପ୍ରଭବଶାଳୀ ନିକଟତ୍ୱ ବିଶ୍ଳେଷଣ ଓ ଗଞ୍ଜାମ ଜିଲ୍ଲାର ଗୋଲାମୁଣ୍ଡରା ଗ୍ରାମରେ ଅନୁଷ୍ଠିତ ହୋଇ ଯାଇଛି । ଏହି କର୍ମଶାଳାରେ ଗଞ୍ଜାମ ଓ କନ୍ଧମାର ଜିଲ୍ଲାର ଶତାଧିକ କଳାକାର, ନିର୍ଦ୍ଦେଶକ, ସଂଗୀତଜ୍ଞ ଓ ବାଦ୍ୟଶିଳ୍ପୀଙ୍କୁ ଯୋଗଦେଇ ଗାମଲାଳା ଓ ଲଙ୍କାପୋଡ଼ି ଯାତ୍ରାରେ ମୁଖ୍ୟର ପ୍ରୟୋଗ ବିଧି ସହିତ ଏହି ପ୍ରାଚୀନ ପରମ୍ପରାର ସୃଷ୍ଟି, ବିକାଶ ଓ ବର୍ତ୍ତମାନ ଅବସ୍ଥା ସମ୍ବନ୍ଧରେ ଆଲୋଚନା କରିଥିଲେ । ଏହି ଆଲୋଚନା ଚକ୍ରରେ ସଂଯୋଜକ ମନୁଷ କୁମାର ଶତପଥୀଙ୍କ ସମେତ ସର୍ବଶ୍ରୀ କୃଷ୍ଣଚନ୍ଦ୍ର ପାଣିଗ୍ରାହୀ, ଶିଳା ଦାସକ କୁମାର ସାହୁ, ଡଃ ବାସାମନୁ ଚଟ୍ଟି ଓ ସମସ୍ତଙ୍କ ପାଣ୍ଡିତ୍ୟ ପତ୍ରିକାର ସହଯୋଗୀ ସମ୍ପାଦକ ବିଶ୍ୱେଶ୍ୱର ସାହୁ



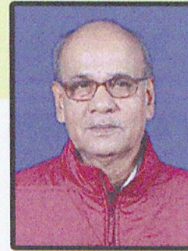
ପ୍ରମୁଖ ଯୋଗଦେଇ ଅବସରମୁଖୀ ଲୋକନାଟ୍ୟ ଶୈଳୀ, ବିଶେଷ କରି ମୁଖ୍ୟ ନୃତ୍ୟର ପୁନରୁଦ୍ଧାର ନିମନ୍ତେ ଅନେକ ସୂଚିତ ପରାମର୍ଶ ଉପସ୍ଥାପନ କରିଥିଲେ । ସଂଯୋଜକ ମନୁଷ କୁମାର ଶତପଥୀ ମୁଖ୍ୟ ନୃତ୍ୟର ସୃଷ୍ଟି, ବିକାଶ ଓ ବର୍ତ୍ତମାନ ସ୍ଥିତି ସମ୍ବନ୍ଧରେ ବିଶଦ ଭାବେ ଆଲୋଚନା କରିବା ସହିତ

ଓଡ଼ିଶାରେ ବହୁବର୍ଷ ଧରି ପରିବେଷଣ କରି ଆସୁଥିବା କନ୍ଧମାର ଜିଲ୍ଲାର ଲଙ୍କାପୋଡ଼ି ଯାତ୍ରା ଓ ଗୋଲାମୁଣ୍ଡରା ଗ୍ରାମର ଲାମଲାଦାର ପ୍ରାଚୀନତା ଓ ସେହି ଗ୍ରାମର ଅଧିବାସୀଙ୍କ ପରମ୍ପରା ପ୍ରତି ଆଶ୍ଚର୍ଯ୍ୟ ସମ୍ପର୍କରେ ଆଲୋଚନା କରିଥିଲେ । ସେ କହିଥିଲେ ଲୋକଙ୍କ ଆଗ୍ରହ ସହିତ ସରକାରଙ୍କ ପୁଷ୍ଟପୋଷକତା ନ

ରହିଲେ ଏପରି ପ୍ରାଚୀନ ପରମ୍ପରାସମ୍ପନ୍ନ ଅନୁଷ୍ଠାନ ଗୁଡ଼ିକ ବଞ୍ଚିରହିବା ସମ୍ଭବ ନୁହେଁ । ସେ ଯାହାହେଉ କେନ୍ଦ୍ର ସଂସ୍କୃତି ବିଭାଗ ଓ ସଙ୍ଗୀତ ନାଟକ ଏକାଡେମୀ, ନୂଆଦିଲ୍ଲୀଙ୍କ ନିକଟ ଉଦ୍ୟମରେ ଏହି କ୍ଷେତ୍ରରେ ନିଆ ଯାଉଥିବା ପଦକ୍ଷେପ ଓଡ଼ିଶାର ଲୁପ୍ତପ୍ରାୟ ସଂସ୍କୃତିର ପୁନରୁଦ୍ଧାର କ୍ଷେତ୍ରରେ ସହାୟକ ହେବ ବୋଲି ଆଶା ପ୍ରକଟ କରିଥିଲେ । ଏହି କର୍ମଶାଳାରେ ଅନ୍ୟମାନଙ୍କ ମଧ୍ୟରେ ସର୍ବଶ୍ରୀ ଉପେନ୍ଦ୍ର ବିଶ୍ୱୋୟା, ପ୍ରମୁଖ କଳାକାର, ବାଦ୍ୟଶିଳ୍ପୀ ଓ କୃଷ୍ଣଚନ୍ଦ୍ର ସାହୁ, କିଶୋର ଚନ୍ଦ୍ର

ବିଶ୍ୱୋୟା, ଦେବାନନ୍ଦ ସାହୁ, ଲକ୍ଷ୍ମୀଧର ମହାରଣା, ପ୍ରଶାନ୍ତ କୁମାର ବିଶ୍ୱୋୟା, ହୃଦାନନ୍ଦ ବାରିକ, ଗଣେଶ ଚନ୍ଦ୍ର ପାତ୍ର, ସୁବାସ ବେହେରା, ଶଶୀକୃଷ୍ଣ ବିଶ୍ୱୋୟା, ମନୋରଞ୍ଜନ ପ୍ରଧାନ, ଚନ୍ଦ୍ରବେଦ ବିଶ୍ୱୋୟା, ଉତ୍ତମନ ବାବତ୍ୟା, ଗଙ୍ଗାଧର ପ୍ରଧାନ, ପଞ୍ଚାନନ ପୃଷ୍ଟି, ରଞ୍ଜ ମାହୁଡ଼, ନିରଞ୍ଜନ ମାହୁଡ଼, ଲିଙ୍ଗରାଜ ସ୍ୱାଇଁ, ପ୍ରଭାକର ମାହୁଡ଼, ବସନ୍ତ ବାବତ୍ୟା ଓ ଅମୀନ ସ୍ୱାଇଁ ମଧ୍ୟରେ ସର୍ବଶ୍ରୀ ଉପେନ୍ଦ୍ର ବିଶ୍ୱୋୟା, ପ୍ରମୁଖ କଳାକାର, ବାଦ୍ୟଶିଳ୍ପୀ ଓ କୃଷ୍ଣଚନ୍ଦ୍ର ସାହୁ, କିଶୋର ଚନ୍ଦ୍ର





*Date of Birth : 4th June, 1944*

Sridhar Satpathy, father of Sri Manmath Ku. Satpathy was a famous Researcher on Bhanja literature and also a best astronomist. In every evening, in his residence at Bhanja Nagar, there was a discussion on Bhanja literature and recital of Bhanja sangeet among the rural pundits, that impacts and influences on Sri Manmath Ku. Satpathy at his tender age.

Initially from his childhood, he started acting in the rural Folk Play- 'Dandanata'. Gradually, he directed the play. Since the birth place of Sri Satpathy is full of Folk Dance, Song & Theatre, he started writing folk-based play and staged at his own village, which was successfully presented and appreciated by the audience and drama lovers.

While he came in contact with Kabi Chandra Kalicharan Pattnaik, pioneer writer of stage plays, he started writing of play on the life style of rural people and the problems of low ranking people of Odisha and on the life style of Adivasis. Since then, he has been writing more than 40 nos. of plays for Stage, Opera, Radio and to his credit he has also written and directed some of the Odiya Film.

As a playwright, Cene-writer, Researcher, Author of books & director of stage play, he has established himself as one of the most outstanding personality in the field of "Natya Andolan" in Odisha State.

For his outstanding merit he has achieved many laurels and been honoured by nos. of prestigious cultural Institutions of the State. He has also been honoured with Sahitya Akademi & Rajadhani Pustakmela Award in the year -2002 for the play "Mu Chakara Kahuchi". He has got Odisha Sangeet Natak Award for 2011. He has Awarded senior fellowship from Dept. of Culture, New Delhi to work on Folk Cluture of Odisha in general & Folk Thearter of South Odisha in particular during the period for 2008 - 2010.

At present Manmath Ku. Satpathy is devoted his time for revival of dying Folk Art & Culture of Odisha.

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