

Mutual Involvement of Jatra/Yatra and Brechtian Theatre: A Comparative Study

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ABSTRACT

A widely practised form of folk theatre in South Asia, Jatra (or Yatra) integrates multiple modes of performance, including acting, song, and dance. These multiple forms of elements made Jatra a more theatrical performance right from the very beginning of its practice. The style of staging process, costume, make-up, acting style and stage structure contribute to Jatra's uniqueness. The presentation style with narratives, songs, music, dance, use of minimal set, costume, property and lights in Jatra, are similar to the features of Brechtian theatre employed as techniques of alienation. In the South Asian folk theatre tradition, forms such as Kutiyattam, Raslila, Ramlila, Nautanki, and various other ancient folk performances and arts have been employing the concept of *alienation* since their inception, and from the fifteenth century onwards, its widespread use can also be observed in the performances of popular Bengali folk theatre, unknowingly and unconsciously. Brechtian concept was so effective and striking to the Europeans that they followed it in all over the world theatre. However, this concept was not new to Bengali Jatra theatre in South Asia.

INTRODUCTION

Bangladesh and India have a rich folk theatre legacy. Each folk theatre performance is a unique reflection of the regional culture, its values, and its peoples. Basically, by resorting to the rituals and tastes of rural people's lives the style and variation of folk theatre was born. Indian subcontinental religious traditions have exercised a profound influence on the thematic content, narrative structures, and performative conventions of diverse regional folk theatre genres. In this region, folk theatre originated as a narrative art form, emerging from a synthesis of diverse performative and cultural practices, including vocal music, choreographed movement, mimetic acting, poetic composition, epic storytelling, lyrical balladry, visual and sculptural arts, religious rituals, and seasonal communal celebrations. This confluence of artistic and social expressions enabled folk theatre to develop a multidimensional aesthetic, simultaneously engaging the senses, emotions, and moral imagination of its audiences, while reflecting the lived experiences and spiritual values of the community. This form of presentation style of folk theatre has taken the South Asian traditional folk theatre to a higher level. There are so many types of folk theatre such as, Kutiyattam from Kerala, Yakshagana from Karnataka, Bhavai from Gujarat, Chhau from Orissa and Bihar, Kathakali from Kerala, Nautanki from Uttar Pradesh, Tamasha from Maharashtra, Ramlila from North India, Raslila from Uttar Pradesh, Jatra from Bangladesh and west Bengal can be found in this area. The varied application of this style of performance and various presentations make the different styles of folk theater of this subcontinent distinct and characteristic. Prominent regional folk theatre traditions, such as Bangladesh's Jatra, Uttar Pradesh's Nautanki, Maharashtra's Tamasha, and Gujarat's Bhavai are predominantly presented through narrative performance, where they include poetic dialogue, music, dance etc. and stress on dialogues in their execution.

Bengali folk theatres are generally analyzed through eight categories of performance styles from the perspective of past variations in performance characteristics and processes- the Barnanattok (narrative) style, Sanglapattok (dialogic) style, Mishro (mixed) style, Nat-Geet (opera) style, Adhi-byaktik style (usually performed through dance or using mimetic theatrical elements), Protijogitamulok (competitive) style, Shovayattramulok (pilgrimage related performance) style and Kathan style (recitation or rhythmic reading pattern) style. Jatra of Bengal is actually the most well-structured popular rural and urban traditional folk theater, which is usually performed with dialogic monologues, dance and songs on the folk tunes with South Asian mythological or religious sentiments. Similarly, according to Basuki (2002), the famous German playwright and theatrical reformer Bertolt Brecht has used narrative form as one of the elements of his theatre called Epic theatre or Brechtian theatre. He mentions, "Since plot tends to draw the spectator into "the story," Brecht introduces the use of narratives, in which the spectator only becomes an observer." (Basuki, 2002, p. 143). He also used music, dance, pantomime and different types of elements in his theatre practice to create alienation. Brecht claims his theatre as a 'non-

Aristotelian' theatre. According to Basuki (2002), Rai (2009), Shukla and Purohit (2016), Brechtian theatre and South Asian traditional folk theatre have a mutual influence on their practices. These folk theatres have practiced the Brechtian theatres elements unknowingly and unconsciously in their performance process and the paper has been also critically analyzed and studied the Jatra theatre in terms of the theories of Bertolt Brecht.

Within the Indian subcontinent, three distinct categories of theatre can be identified, modern theatre, traditional folk theatre, and Sanskrit theatre. Bangladesh and India have a long and rich tradition of folk theatre. According to Roy (2014), the origins of folk theatre can be dated back to at least 5000 years ago in the Indian subcontinent/South Asia. Diverse religious practices across different regions have exerted a significant influence on the structural framework of folk theatre traditions. From the concept of early theories of folk theatre according to Roy (2014), religious and secular, there are two kinds of categories we will find here. Early theorists of this region classified folk theatrical productions into two principal modes: *Lokadharmi*, which emphasizes realism, and *Natyadharmi*, which follows conventional and stylized dramatic forms. Both types were originally cited by *Bharatamuni* (the author of *Natyashastra*), in his treatise *Natyashastra* for an explanation of the Indian Sanskrit drama style. Roy (2014) also mentions, "*Lokadharmi*, which involved the reproduction of human behavior on the stage and the natural presentation of objects and *Natyadharmi* is the presentation of a play through the use of stylized gestures and symbolism and was considered more artistic than realistic" (Roy, 2014, p. 28). So, most of the folk theatre forms of this area belong to the *Natyadharmi* or conventional style and most of these theatre forms are mainly narrative or vocal.

The genesis of Jatra is inseparable from ancient religious and ritual traditions. Sen (2020) argues that, "Jatra has its roots in Gaudiya Vaishnavism, or Bengali Vaishnavism, a religious philosophy, initiated by Sri Chaitanya. It originates toward the beginning of the sixteenth century. The movement gave birth to a religious community or tradition of Gaudiya Vaishnava." (Sen, 2020, p. 34). But Rabbani (2012) argues, "Jatra probably began in the 15th century with the Bhakti movement when devotees sang and danced in processions, praising mythological and religious heroes" (Rabbani, 2012, p. 109). On the other hand Ghosh (1991) mentions:

The common folk drama of Bangladesh in medieval times can be called Jatra. Greek tragedy and comedy originated as from the journey on the occasion of Deva worship, the Jatra also originated from the journey on the occasion of Deva worship, during these journeys or Jatra, the movements of organs were performed in the form of songs and dances. Perhaps that is why the name of the journey at that time was Natgeet or Geetnat. (Ghosh, 1989, p. 181)

Later Gopal Uday (a leading Jatra figure, who was also popular for introducing the popular Khemta naach, performed mostly by men) introduced Jatrapala in a new form in the mid-19th century and rewrote "*Vidyasundara*" in Jatra form. By the early decades of the 20th century, amid rising nationalist movements, Jatra was increasingly oriented toward promoting nationalist ideals in a narrative form and became one of the tools to awaken the communal consciousness. There is another Jatra called Swadeshi Jatra which was very popular, which created public awareness about the British domination over Indians and also played an important role in the anti-partition movement in Bengal. If we point to the 20th century history of European drama development and the South Asian tradition, By the mid-20th century, global theatre increasingly drew inspiration from Brechtian theatrical principles, many of whose formal elements had already long existed within Bengali folk theatre traditions and Jatra is one of the prominent folk theatre forms of Bengal. According to Rai (2009) using the indigenous idioms and symbols in the 1960s Indian subcontinental theatre practitioners began to produce the Brechtian effect in folk theatre.

LITERATURE REVIEW

Indian subcontinental folk theatre and the Brechtian theatre are both two wide fields to study. There are many works that have been done separately on the topic of subcontinental folk theatre and Brechtian or Epic theatre and some of the work has been done on the basis of their comparison. On the topic of Indian folk theatre Roy (2014), Pandit (2013), Ghatak (2020), Sen (2020), Mukherjee (2014), Vatsyayan (2005), Ahmed (2000) and so many prominent writers have done some effective work. In all of this work they have discussed the origin, changes, rituals, text, performance theories, performance structure, process, actor, design, costume, makeup and the socio-political involvement of folk theatre. Jatra is one of the famous theatre forms of Bengal. Roy (2014) argues about Jatra- "It is an open-air performance. It has been described as a sacred opera" (Roy, 2014, p. 30). In this paper he also discusses the traditional theatre form, *Lokadharmi*, *Natyadharmi* and the origin of folk theatre. Again Sen (2020) elaborated this topic on the basis of origin and historical background of Jatra. Besides, Ahmed (2000) has discussed the production process of Jatra theatre in his book "*Acinpakhi Infinity: Indigenous Theatre of Bangladesh*". Here he has mentioned about the Jatra stage structure, performance process, text categories, vivek character, costume design, music, dance and scenic elements in his book.

On the other hand, Jones (2010), Parkan (2004), Aslan (2009), Turgay (2018), Martin (2000), Schechner (2013), Brecht (1964), Willet (2004), and Benjamin (1998) have worked on Brechtian or Epic theatre. Benjamin (1998) discusses the gesture, behavior, and the presentational style of Brechtian theatre and the functional relationship between theatre elements. He mentions, "The functional relationship between stage and public, text and performance, producer and actors, remained almost unchanged. Epic theatre takes as its starting point the attempt to introduce fundamental change into these relationships" (Benjamin, 1998, p. 2). Basuki (2002), Rai (2009) and Shukla (2016) discuss the influence of

Brechtian theatre in Indian traditional folk theatre, and subcontinental folk theatre forms have been practicing its elements unknowingly and unconsciously in their performance process. Rai (2009) mentions that, "Although the Brechtian influence on Indian theatre is easily discernible immediately after Independence, it was around 1960s that a new wave of using the indigenous idioms and symbols in order to produce the Brechtian effect began" (Rai, 2009, p. 970).

Besides all of this work, there are also many eminent writers who have worked briefly on this topic of Jatra folk theatre and Brechtian theatre and have explained their views and theory from the different aspects of theatrical practice. There are also Panigrahi (2018), Maitra (2019), Thapa (2010) have worked separately on the Jatra theatre tradition of Indian subcontinent and Epstein (2015), Franks (1999), Aslan (2009), Turgay (2018), Emin (2015) and Karch (2011) have worked on the Brechtian or epic theatre. In all of this work, we will find the historical, original, theoretical, theatrical practice and empirical discussion on both topics, where they have shown their views and research. These both theatres are a wide field to study. So it is difficult to work on all forms of Indian subcontinental folk theatres to understand the interrelationship of both theatres. From this consideration the Jatra theatre has been taken as a form of folk theatre to inquire into its presentational style in terms of Brechtian theatre. Therefore, this paper addresses significant research gaps by systematically examining the theories, techniques, features, and stage practices of Jatra theatre and Brechtian theatre, and through well-structured, interdisciplinary, and rigorously referenced arguments, seeks to critically understand and articulate the interrelationship between the two theatrical traditions.

METHODOLOGY

The theoretical and the literary research methods have been used to conduct the research work and analyze the research data. In this qualitative systematic process of analysis some theories of "Brechtian/Epic" theatre and some theories of "Jatra/Yatra" theatre have been taken to examine as research data. The research will also critically analyze and study the "Jatra/Yatra" alongside the theories of Bertolt Brecht. For the theoretical investigation, the theories and the strategy of "Brechtian" theatre, such as-

1. Alienation effect or "Verfremdungseffekt",
2. Narration,
3. Historification,
4. Gestus,
5. The use of song/music, dance and minimal set

have been adopted as a theoretical framework to understand the mutual involvement of Jatra and Brechtian theatre. In this research the data have been collected through literature oriented sources. The sources for the data collection are various essays, books, articles, theses and journal published research of-

1. Brechtian theatre or Epic theatre.
2. "Jatra/Yatra" and Indian folk theatre.

This article aims to enrich the theories of folk theatre by exploring the concept of Brechtian theatrical form in the Bengali Jatra context.

DISCUSSION

1. Basic Elements of “Jatra/Yatra” Theatre:

Jatra is not performed on elevated stages. Jatra plays are traditionally performed in open-air arenas. These kinds of stages are open on all sides. Thapa (2010) mentions that, “Jatra is performed in the open with the audience sitting all around and acting area either on the same level or in the folk theatre tradition” (Thapa, 2010, p. 16). In these stage circumstances the audience can watch the performance from all sides. This visual setting makes a very intimate relationship between the audiences and the performers in the play. Within the realm of traditional folk theatre practices, performance is governed by specific conventions that are contingent upon the form and dimensions of the stage or performance platform, and are adapted in response to prevailing spatial and contextual conditions. Vatsyayan (2005) explains the stage structure through a diagram (figure 1) -

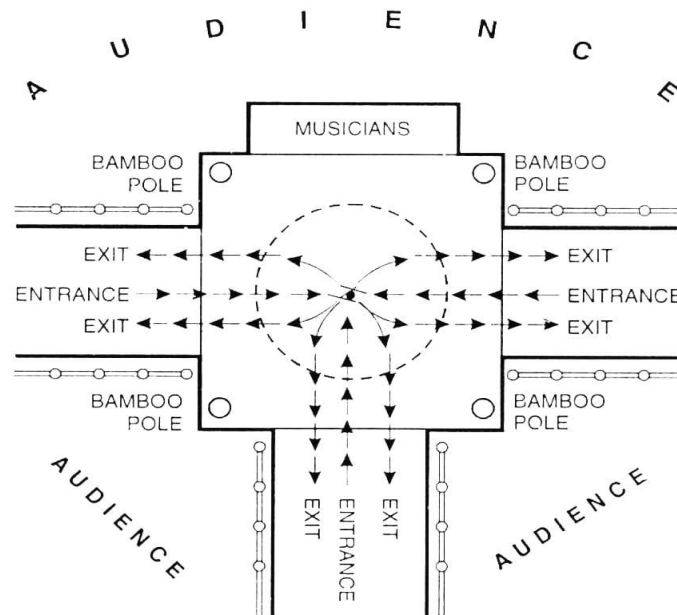


Figure 1. Stage structure (1) of “Jatra/Yatra” (Vatsyayan, 2005, p. 140)

Here in figure 1, we see the stage is open on all sides. Audience can sit all around the stage. He gives a broad idea about uses of the stage from all sides and on the stage structure. Vatsyayan (2005) mentions:

A sixteen feet square, and two and a half feet high platform constitute the stage called the asara. Two ramps run on two sides, at a height of about two feet. One of these seats the percussion players. [...] From one corner of the stage runs a gangway which is made up of short strips of bamboo and ropes. The nearly sixty feet gangway provides communication between the green

room and the stage. [...] Poles are created on the four sides of the stage and these are the light stands. (Vatsyayan, 2005, p. 140)

On the other hand, Ahmed (2000) mentions (figure 2) another kind of stage structure with two entry-exit points, is mostly used in Bangladesh and west Bengal of India. In this stage structure there are two exit entry points for actors, which is directly connected with the Jatra greenroom (sajghar) and the spectator can sit around three sides in the stage. According to Ahmed (2000) the stage structure (figure 2) diagram is as follows-

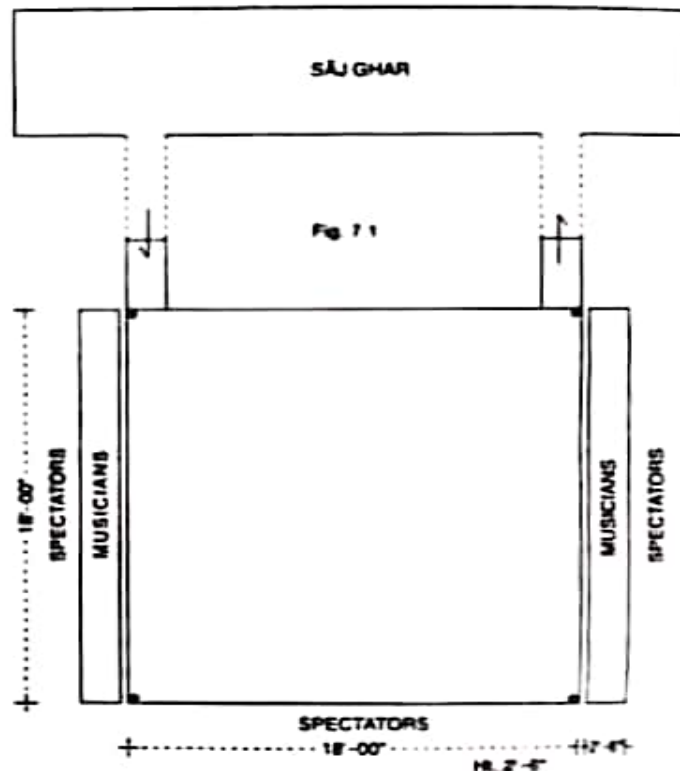


Figure 2. Stage structure (2) of Jatra (Ahmed, 2000, p. 246)

In Jatra one of the unique features of this theatre practice is the use of “Vivek” (conscience) character in the play. Sometimes this character enters into the stage and creates questions between the conflict of bad and good things. After that he throws the question to the characters and audiences directly and sometimes, he sings a song on it. The costuming of the Jatra theatre is very interesting, sometimes the costuming styles represent the different time periods and sometimes the styles bring no association with real life. The make-up is also a powerful element of Jatra theatre but it is not as highly stylized as other traditional folk theatre forms such as koodiyattam, kathakali and yakshagana. Jatra costumes often depend on the basis of class and gender. Music and Dance are some key elements of Jatra theatre. Because in the performance of Jatra theatre the actor delivers his/her dialogue on the tempo and the rhythm of music. And they project their dialogue in a poetic style. Different kinds of musical instruments are used in Jatra theatre. Musicians use flute, dhol, pakhawaj, tabla, cymbals, trumpet, harmonium, behala, mandira etc. From the beginning of the

performance the music players play a great role. During character's entrances and exits, movements, pauses of dialogue and in dance movement musicians play music. Dance in Jatra theatre follows the local and conventional dance style of villages and urban areas. There is no particular dance form in Jatra like Indian classic dance form Bharatnatyam, Kathak, Kathakali etc. According to Ahmed (2000) there are eight to ten female dancers trained and a male performer (sang) who performs the comic dance in the performance. He mentions, "Isolated song-and-dance numbers are performed by female dancers before the main body of performance and during the intermissions between the acts. Sometimes comic-song-and-dance numbers are also enacted by comic characters (sang)" (Ahmed, 2000, p. 250).

2. Presentation Style in Terms of Brecht's concept

Brechtian (or Epic) theatre is a theoretical and practical framework formulated by the renowned German playwright, theatre director and practitioner Bertolt Brecht. Epic theatre developed in Germany in the 1920s. In 1926, Brecht used the term "Epic" in an interview named "The World Literature". It was somewhat evaluated before World War II, but it continued to expand regularly after 1945. Brecht's theories of epic theatre are regarded as the most influential theories in international theatre after World War II. This theatre is against realistic and naturalistic theatre. The primary objective of this theatrical approach is to establish a deliberate critical detachment between the performer and the role, as well as between the audience and emotional immersion. It's a process of detaching the audience from any emotional connection so that the audience can watch the play objectively. Brecht's theory of acting is actually non-involvement of the actor into the character. This theater's purpose is to ensure the spectator's freedom of thinking, making of judgement and an artistic attitude. The most important aspect of Brechtian theatre is the Alienation, which is called "Verfremdungseffekt" or "A/V-Effect". It is a process where an actor maintains some distance from the role, i.e., creates a distance between the role and the actor, creating a distance between character's emotions and the actor. In this process the actor acts in a way that makes direct connection with the audience, the actor explains the role to the audience and helps them to create the distance between play emotion and them. Schechner (2013) mentions, "Verfremdungseffekt as a way to drive a wedge between the actor, the character, the staging (including blocking, design, music, and any other production element) so that each is able to bounce off and comment upon, the others" (Schechner, 2013, p. 180). According to his theory in Epic theatre an actor never transformed completely into the character on the stage. Schechner (2013), in his book "Performance Studies: An Introduction" has explained the action of an actor on the process of Alienation. He explains the process through a diagram (figure 3) -



Figure 3: “Alienation” or “V-effect” process (Schechner, 2013, p. 182)

In the practice of Brechtian theatre performance (figure 3) “The actor takes a position to some degree outside the role, engaging the role and even criticizing the character. The audience is aware of the tension that both draws the actor to the role and separates her from the role” (Schechner, 2013, p. 182). If we analyze Brecht’s methodologies and practices, it reveals that, in the creation of alienation, his practices reflect the application of three fundamental principles,

1. Transformation of the narrative perspective into the third person.
2. Temporal reconfiguration of the action into the past tense.
3. Articulation of the stage directions aloud.

It breaks fourth wall convention and alienates the audiences and actors from the emotional attachment. Brecht attained the principle of alienation through the strategic implementation of a narrator, musical compositions, visual dramaturgical devices, the articulation of multiple discrete narratives, and a meticulously crafted acting methodology.

The concept of Brechtian theatre and the concept of Brecht’s “A/V-Effect” theory was already implicit in the Jatra theatre. As discussed earlier we have found Jatra theatre as a narrative, oral folk theatre form with a combination of multiple forms of performance acting, song, dance and recitation, where an actor sometimes narrates the story. Basuki (2002) mentions that, “Epic theatre uses narrative (not plot), episodic (not climactic) scenes, montage (not dramatic development), curves (not linear development), and scenes that jump (not cause and effect). These characteristics are needed as methodological tools to achieve the desired purposes” (Basuki, 2002, p. 143).

The narrator is one of most important features of Brechtian theatre to apply Alienation or “V-effect”. The narrator provides the information about the whole process and what they are going to do. In the play the narrator enters the action and after some time again stops the action and explains what is going on the play. But Jatra theatre already has this narrative style of staging strategy. In the performance the actors deliver their dialogues in a poetic and narrative pattern.

Sometimes the Vivek character explains the scenic circumstances in a narrative way. It effectively subverts the established fourth-wall paradigm characteristic of realist practiced based theatre and establishes a direct relationship between the audience and the actor. This style of staging system Brecht also has used in his Epic theatre staging. He addressed the fourth-wall paradigm and the dynamic relationship between the performer and the audience. The relationship of the performer to the audience is direct and makes them aware that they are watching a play, motivating them to think and make an effective judgment. In this process the audience becomes a very alert and quick receiver. It prevents the audience from thinking that it is all real happening on the stage. Karch (2011) mentions:

The purpose of this dialogue is paradoxically not to immerse the audience in the inner reality of the play, but the opposite - to keep them behind an imaginary wall of reason. Eliminating the distance between the stage and the audience serves therefore not to invite the spectator to a fictional world but to encourage them to reflect upon presented events. This makes the audience aware of their potential to participate in the real social and political world. (Karch, 2011, p. 6)

Brecht used historicisation as an element of Epic theatre. He used it as a device of Alienation or "V-effect". In this technique the story or text from the past is presented in parallel with contemporary events for critical examination of aesthetic value. In this way they divide the text, story or incidents into many episodes and in the performance the actor narrates the incidents before beginning or after ending of every episode. Jatra theatre also applies these techniques in their staging process. They also use the text from past and present in parallel with contemporary events. Jatra tells the story in a Brechtian way in its typical episodic form and puts many more interruptions in its performance. In this style of performance, the actor performs every episode separately with songs, narratives, dances, music and comments. Mukherjee (2014) mentions:

The form of jatra originated from the ritual of songs and dance which formed part of the religious festivals in villages. Dramatic elements in the compositions of these songs and dances like conversations among the various characters of the mythological stories on which they were based, and were given histrionic interpretations by the performers. (Mukherjee, 2014, p. 448)

Brecht's episodic system of presentation actually detaches all emotional attachment and creates the distance between the audience and the emotion. It helps the audience to get out of the emotional attachment of the character and play and also aware the spectator that they are watching a play and it is not happening in real life. It obliges the audience to reflect upon and critically evaluate the actor, the character, and the subject matter from the perspective of the subsequent historical period. It establishes a direct but critically distanced relationship between the audience and the actor. Even in Jatra theatre the use of

Vivek character after and before the episode and the staging pattern, which is created in a way that it creates a direct connection with the spectator or audience, where an audience can see an actor from all the side of the stage or asara and it breaks the realistic manner of staging system and it gives a platform to an audience and an actor to interact with each-others and to think about it.

Gestus is another most important element of Alienation or “V-effect”. Brecht thinks that gestus are very important in acting. It expresses basic human attitudes. It’s a process of acting where the actor uses character’s gesture or movement in such a way which emphasizes the moment or attitude rather than being immersed in emotion. It’s a way to alienate the audience from the emotion. In Jatra theatre gesture is also an important element to acting. The Jatra actor moves and behaves bodily on the stage in a way that breaks the tradition of realistic theatre practice. In this style actors perform and use character’s body gesture and posture with the musical rhythm of the orchestra group. The orchestra player plays music together with the vocal line and repeats the melodic phrase after the actor. In this process the actors get a chance to present choreographic movements and gestures.

These both theatres practice this feature in a way that it breaks the realistic tradition of acting. Which Brecht expects from the Epic characteristics of acting.

Music used in Epic theatre as an element of Alienation or “V-effect”. Brecht gives a great emphasis on music. In Jatra theatre, the actor moves, walks and behaves bodily on the stage with the rhythm of music and the actor sings with the orchestra group and the orchestra group sits on opposite [left and right, according to Ahmed (2000)] two sides of the Jatra stage and plays music. In Jatra theatre music and songs also reproduce the movement and gesture of an actor like Epic theatre. Brecht emphasizes the minimalism of using set, props, costume and light in his theatre. Brecht advocated the use of white lighting in the stage area, the employment of half-curtains on stage, the incorporation of anti-hypnotic music, and the adoption of simple, direct language, because he was always opposed to realistic theatre. He thinks that the design of Epic theatre should not be realistic, it should be suggestive and an actor should use the minimal props and costumes. In the Jatra theatre we also find the same feature, even though this theatre uses more minimal scenic elements than Epic theatre. Ahmed (2000) mentions, in Jatra:

The use of scenic elements is minimal. Only chairs are used for drawing rooms when characters are required to sit. The same chairs, covered by a decorated piece of cloth, serves as a throne. [...] In all other performances, a stagehand swiftly carries in chair/s in the scenes where they are required and removes the same at the end of the scene. All other scenes are performed on bare platform. (Ahmed, 2000, p. 250)

Therefore, it is evident from the foregoing discussion that many of the defining features of Bertolt Brecht's Epic theatre were, in effect, inherent in Jatra theatre and had been practiced since its inception. As discussed earlier it can be said that both theatres are very similar in many ways in their presentational style.

CONCLUSION

The concept of alienation or "V-effect" theory of Brechtian theatre was already implicit in Jatra theatre. Although these two theatre adventes from different periods and different places, these are very close to each other. In Epic theatre practice Brecht has fully focused on the Alienation effect or "Verfremdungseffekt", where he practices theatre in a way that makes an audience directly connected with their practice and detaches the audience from the play's emotions. It helps the audience to think critically and form judgments. But in realistic theatre the audience doesn't get this opportunity to keep a distance with the play's emotion. Because in realistic theatre the audience has become fully immersed in the drama situation and the emotion of the character. Even in the realistic theatre actors also jumped into the role. Brechtian theatre is totally opposed to this approach of realistic theatre. Conversely, Jatra theatre has consistently remained centered on its function as a narrative performance form, integrating a complex fusion of elements such as music, choreographed movement, mimetic expression, poetic composition, epic storytelling, ballad narration, religious ritual, and festive communal practices. Here the actor performs as a narrator and tells the story in an episodic and narrative way. The actor performs every episode separately with songs, narratives, dances, music and comments. Also, the actor has to follow the orchestra players to reproduce character's body gesture and posture with the musical rhythm or the melodic vocal line of the orchestra group. At the same time the actors with their dancing mood, gestures, movements, make up and costumes they project the dialogues in a rhythmic pattern. The stage is created in a way that it also creates a direct connection with the spectator, where an audience can see the actor from all the sides and it gives a platform to an audience and the actor to interact with each other by breaking the fourth wall conventions or breaking the realistic manner of the staging system. This whole thing actually makes the audience and the actor so direct in their practice and Brecht has called this practice as Alienation or the "Verfremdungseffekt" in his theatre. However, it is not possible to come to a conclusion by the basis of these specific informations of Jatra theatre and Brechtian theatre and say that both theatres are very similar in every aspect in their theatrical style and thought but it can be said that these two theatres share notable similarities in their theatrical approach.

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