

Poetics of Displacement in Odia Drama: A Synchronic Perspective

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ABSTRACT

Odia is a classical language of India, spoken by around 45-50 million people with rich culture and literature. The literatures cover every spectrum of the literary world. The article analyses modern Odia plays by different playwrights after 1975 that address displacement. In this geological phase of the Anthropocene, Odisha has pursued mega-projects like dams, barrages, and industrial setups under the guise of development. Many people are displaced from their ancestral properties, and their dreams are shattered. The severe traumatic experiences and the physical and social tolls of displacement they undergo are a matter of discussion in the days to come. The marginalized groups and tribal communities become victims of the sly civility of the privileged hegemonic groups. On the one hand, they incessantly long for their lost lands, while

on the other, the Government's policy to rehabilitate them properly is blighted. Their saga of suffering never ends. For that, they raise their issues time and again before the authorities through different strikes, agitations, and unrest. Nobody pays any heed to them to care for their damage and loss (both physical and psychological). Very often, it's perceived in the plays that the voice of the displaced is suppressed. Sometimes tribes lose their forest lands permanently to factories and industries, while at other times the general masses are deprived of their lands at dam or barrage sites. Their issues are never solved for generations. Following American Demographer Everette S. Lee's 'Push and Pull Factors', the displacement issues in Odisha are discussed. As a suggestive measure, we have recommended for a better compensatory rehabilitation policy to be implemented by the Government for the displaced in the days to come.

Keywords: Anthropocene, Marginalized Groups, Saga of Suffering, Social Tolls of Displacement, Rehabilitation Policy, Push and Pull Factors

Introduction

While we engage ourselves in the discourse of 'Displacement', concepts like 'migrant'/'immigrant', 'refugee' and 'eviction' are simultaneously foregrounded, but their basic premises are different. From an anthropological perspective, it's well said that if a group is transferred or displaced from one place to another, we can call it 'migration'. That migration may be temporary or long-term. However, it can also involve permanent settlement. Its dimension may be intraregional or interregional. Migration can be marked as Counter-migration, emigration, immigration, intermigration, and international migration. Following the 'Push and Pull Theory' of Sociology, the factors behind people's migration need to be researched. People migrate either willingly for social upliftment or forcibly due to a state or country's administrative decision for the larger interest. Push factors generally include conflict, famine, drought, natural calamity/disaster, religious riots, communalism, and deep economic want/deficit.

In contrast, pull factors include better socio-economic conditions through rehabilitation strategies decided by government policies, allocation of quarters, or a lifestyle free of religious or political atrocities. Sometimes the environmental Pull Factor is marked. People also move from one place to another because of natural disasters.

Refugee cases are different, since a group is coercively or forcefully displaced from their age-old traditional setup. Issues affecting refugees may include natural disasters, wars, political motives, or land disputes.

But the issue of 'displacement' is pivotal. Generally, it refers to 'dislocation'. We can think of it as either natural or artificial. It can be for a group's economic growth and development, in search of agricultural land, water, forests, and other natural resources. The other one is clearly marked for eviction. One group is permanently removed from their traditional or ancestral land or property to a new place altogether. The decision is linked to this settlement. Natural causes may include floods, cyclones, drought, and land degradation over time, as well as institutional

research. Other stories of ghosts, aerial creatures, and divinity tied to the lives of tribes and ordinary people can also force them to move based on their traditional belief systems. This is well-said in Anthropology: “When people are forced to leave their area of residence, they become known as displaced people.” So, this can be simplified as follows: If a community or group of people is forcibly transferred from the land where they used to live through the enactment of law, that is termed ‘Displacement’. But if that drive is linked to governmental or non-governmental schemes, for the greater public interest or the welfare of the community, the Government plans proper rehabilitation for those people to be settled. As a result, they won’t be deprived of basic facilities. In most cases, the issues stem from land allocation that is not suitable for living and from inadequate rehabilitation strategies. And that creates chaos, unrest, and agitation among the public.

It becomes a sensitive matter when people get dislocated or displaced from the place wherein, they lived their life very religiously for long, socio-culturally, and economically, and after all, very much associated with the land; they become frustrated, and disappointment lingers in their psyche, pining for their lost land. Meanwhile, industrial projects, mining, embankments, dams, barrages on rivers, and railway expansion across India have left the issues created by displacement unresolved. People dislodged from their erstwhile homes are not properly resettled or rehabilitated with basic amenities. As a result, mass agitation and unpleasant situations engulf society time and again. Hence, the country or the state bears the loss of innumerable lives sometimes in the flood, sometimes inside the mine, or sometimes in the vast industrial set-up.

Findings

Based upon all these themes, some successful Odia plays such as the playwright Sankar Prasad Tripathy’s *Samrajya Patanara Bela* (1995) (While the Empire Falls), Niladrihusan Harichandan’s *Aranyara Ashru* (2004) (Forest’s Tears), Subodha Patnaik’s *Dhuan* (2005), Narayan Sahoo’s *Kranti* (2006), Bijoy Satapathy’s *Kokua* (2012), and Lingaraj Nahaka’s *Kalinganagar* are brought to the limelight for global readership. In this light, the plays written in the Koshali or Sambalpuri dialect of the Odia language are Binod Pashayat’s *Alara* and Mangulucharan Biswal’s *Bhutiara Hatiara* (1986), Parameswar Mund’s *Maetama* (2002), *Marubhumi* (2014), and Narendra Mishra’s *Suryadoya Purbaru*.

Samrajya Patanara Bela centers around the village Pradhanpada. The people of the village are forcibly displaced from their homeland for the establishment of gun and artillery factories. The play's protagonist is Bhoja Dadi. Bhoja and the villagers pleaded before everyone. But they are disheartened by the news media, politicians, ministers, administrative personnel, and even the lawyers. Bhoja’s daughter Radha becomes a victim of the carnal desire of the district Magistrate. On one side is the interest of the five thousand villagers, while on the other is Radha’s strong will to save her villagers at any cost; her father is completely helpless. Bhoja dreamt of his daughter’s marriage; he sent her daughter to the district magistrate for the villagers’ interest. Nothing changed. Radha lost her chastity. The villagers received false promises.

Along with Radha, the villagers' hopes and dreams were raped and shattered. The village people were displaced. How can humans save themselves from the degenerative Empire's fall? It's a million-dollar question!

In the same vein, Niladrihusan Harichandan's *Aranyara Ashru* can also be discussed. This play contextualizes the displacement of scheduled tribes and its disastrous consequences through myth and contemporary reality. Duryodhan tortured them and decreed that the tribes move into the remotest part of the forest for an arsenal to be set up. This reflects a common phenomenon across India: the forceful displacement of tribes and its consequences, well captured in this play. The tribes' tears never shock. Duryodhan forcibly snatched the forest land from the tribes. He intended to build the lac-houses there after their removal and allow the Pandavas to live there temporarily, but they would be burnt later. That's why the tribes and the Kauravas fought a battle. The tribes left the forest land after their defeat. Duryodhan occupied that forest land out of excessive greed. In contemporary society, similar types of incidents happen time and again.

In the play, Jara is also the protagonist. He and other members of the tribal community approached Bidur and conveyed their grievance against Duryodhana's decision and his guards' actions. They received no attention. As a result, they lost their ancestral properties forever. Everything was in vain. Bidur was helpless before the conspiracy plotted by the Duryodhana-Shakuni duo. Jara and his tribe fought a bloody battle. The tribal lands were completely ruined. Innumerable dead bodies were found. Those who survived moved into the dense forest. The incident continued till the end of scene V of the play. The play's new setting is Dandakavana in scene VI, where the Kalinga Emperor Mahamegha Pratap Bijayendra Narayana Dev enters the forest. The King's announcement was important during the conversation between the leader and the announcer; the King invited everyone to a meeting in the market field. In the seventh scene, during the conversation between the district head and the leaders, the district head said, "... Being tortured in the cruelty of Jamanadhipati, many refugees entered the Land of Gouda of Bhrathakhanda. The head of the country denied their entry, citing the growing population. The kings of the states Magadha, Kanauja, Marhata, Karnata, etc expressed their intent and joined him. At this critical moment, the generous Kaling Emperor announced, we don't have any problem accepting as many refugees as possible to turn up in this land. There is no shortage of habitable, fertile land in the country. We have enough meadows and a vast beach. If we send the refugees there, their problems can be resolved."

The district head told community leaders to leave the land (Dandakabana) where they had lived for generations/ages, with compensation. Another leader said, 'Let the refugees of Bhrathakhandeswar return to their homeland.' This is because the people of *Kalinganagar* have fertile land to cultivate and harvest crops. We have also asked the district collector to consider an industrial setup in this region. The Kalinga Emperor wants to please Bhrathakhandeswar only, but the people strongly oppose him, as the indigenous people are pushed into the dense forest while embracing outsiders. The locals strictly warn that they will fight till the last drop of their blood drips. At the end of scene-viii, the scheduled tribes of the region are instructed to leave the

land for the industrial set-up in Sunabidi and Damajodi. The matter of displacement and shifting in Rourkela and subsequent compensation is also referred to herein. There is also a mention of how the tribal people suffer after their loss of land, not getting occupation. In this scene, through the characters of an older man, a young man, and Phulamani, the scene highlights their struggling lifestyle in a heart-touching way. The ruined land, blood-stained people, and the final scenes of incessant anger and agony in Phulamani and her husband's story intensify the suffering of the displaced. In scene six, villagers nab old man Punia, the main conspirator who was behind the attempt to hand over the land. The tribes congregated and fought together with weapons, and the entire forest land became bloodstained.

Aranyara Ashru, after all, is a creative work warning against the conspirators and brokers who tried to destroy the fundamental rights of the scheduled tribes. It's a realistic portrayal of people who have lived in the forest for ages, their suffering, and how their hopes are shattered abruptly. Their struggle never ends. They cry endlessly from the beginning of human civilization and never stop, bearing untold traumatic experiences in life. This is symbolically reflected in the play through the unending saga of suffering of the primitive tribes related to displacement. Starting from Sunabeda and Damonjodi to Rourkela and *Kalinganagar*, the playwright tactfully symbolizes the unhappy experiences of the tribes for the permanent losses they have incurred. Every stage of the incident is questionable. And every question is an irresolvable story of endless disappointment, exasperation, and displeasure.

Similarly, Subodh Patnayak's play *Dhuan* encapsulates the story of the scheduled tribes of Sunabeda and Koraput, who lost their homestead lands permanently to industries set up in their region, and whose struggling lives become entangled with socio-cultural, economic, and religious dilemmas. Influenced by the tribal community, the writer himself addressed the issues they face in their day-to-day life in the play. But the people don't understand what they see as '*Dhuan*' to this day. What's true to life is what *Dhuan* is. In this expression, the essence of the play really lies. The poverty-stricken person, Luka, unable to earn his bread and butter, sells his son to another educated tribal fellow. His wife also surrendered to poverty. She works as an orderly to the politicians and office clerks. One can sense the miseries of displacement in the play *Dhuan*. In the play Jani, tempted by the excessive greed for money from the foreigners and contractors, convinced or bullied the villagers to leave the place; but in return, his dreams get shattered. The writer who wrote against the extortion, exploitation, and corruption in newspapers was found dead after being shot by a shrewd contractor. Then tribal issues remained the same. Apart from that, issues of the people who lost their land permanently.

By the mid-1960s, a mass revolution or movement began in the tiny village of Naxalbari in West Bengal; followers of Communism, including Charu Majumdar and Kanhu Sanyal, led it. Later, this mass movement turned into a community riot. From landlords to business tycoons, even common people became sensitive to it. The violent movement was especially marked by keeping in view the conditions of farmers and peasants and later converted into the Naxal movement. In the 1970s, its trajectory intensified and spread across India. Eventually, this affected tribal rights

over water, forest, and land. These demands, awareness, agitation, and unrest in the postcolonial phase were reflected in post-1980s literature. Following the trend of displacement as an issue and its possible solutions, some Odia plays were written. In the name of socio-cultural-economic development of people's lifestyles, the everlasting problems were well enshrined. Importantly, the plays portray, in minute detail, the cutting down of forests, the making of roads for industrial set-up, barrages for development, the transfer of age-old villages into new forms, the identity crises of submerged villages, and the tears, anger, disappointment, distress, agonies, and struggle of displaced people. In this trend, many Odia plays emerged.

The playwright Narayan Sahoo's *Kranti* is also written, raising a voice against the system of exploitation and displacement. In the name of development, the murder of tribal people and destruction of the lands were a common practice. Raising his voice against this immoral and heinous criminal conduct, the revolutionary social worker Sanatan's son Jagat Prakash (JP) embraced the violent path in life. While his father Sanatan was a devout follower of Mahatma Gandhi and Binoba, JP believed in Marxism. JP was finally convicted and sentenced to death after murdering five rapacious exploiters. JP's statement before embracing the death sentence was that revolution never ends. It rises again strongly in different forms: "At the death of a revolutionary, revolution never gets suppressed. It's an alluring fire-flame that awaits monsoon, but not of the man." JP strongly believes in Jayaprakash Narayan's ideology. The day JP's life comes to an end, his tribal wife Tulasi gives birth to a son. That's perhaps the new birth of revolution. The play unveils its thematic conflict, sandwiched between thoughts of violence and nonviolence, and appeals to the audience.

The playwright Bijoy Satapathy's play *Kokua* is based on the themes of the 'Naxal' movement and 'displacement' in Kalahandi, Odisha. The tribal leader Shibu Majhi led this movement for their rights over land, water, and forest. All the tribes got united and fought against the government's decision. They began revolting against local politicians and the machinery of government officials. An Ashram school plays an important role in the play; around that setup, other incidents gradually unfolded. Revolution intensifies against the Government's policy; evil thoughts and doings of the opportunists; forest destruction; meaningless dreams of transfer, dislodging, and displacement. All these issues are woven into the play *Kokua*.

The background of the play *Kokua* deals with the important issues of 'Naxalism' and 'Displacement'. Opposition remains strong against the Ferro-alloyed Company. If it proceeds, many tribes will permanently lose their homesteads, forests, and cultivation lands. Under the leadership of Shibu Majhi (Sadashiva Rao), the people who earn their livelihood from the forest are congregated. A tumultuous battle continues between the police and the tribal people. Shibu Majhi is vanquished in the battle and joins the Naxals. The police declared an unknown dead body as Shibu Majhi. In the play, another story runs in parallel. The Naxal leader Shibu comes to the Ashram, where he spent his early childhood with his friend Ajay Marandi. When Shibu reaches the Ashram, he sees his beloved Monika serving as a female attendant or caretaker. Seeing her, his dreams begin to take root in his heart. Then he decides to enter mainstream

society instead of returning to the Mao Camp. Shibu's new transformation is Sadashiva Rao, and Sadashiva wants his own cadre leader, Ajay Marandi, to return to the camp. But by then, everything has turned upside down.

Police Inspector Atanu becomes a hurdle. This is because Ajay and Sadashiva are Atanu's targets. Spreading the landmines outside the Ashram, Sadashiva holds their remote with him. Atanu and Shibu were childhood friends. Though they used to stay together earlier in Shyamananda's Ashrama, Dhamaguda Shibu was not influenced by that. After the police declared Shibu Majhi dead, he changed his name to revolutionary Sadashiva. For a larger interest, Atanu fired at Shibu; while attempting to escape with the remote, he fell to the ground. At the same time, Monika went into labor. Atanu's realization and Monika's newborn child entering society suggest that the revolution never ends, perhaps. After displacement, the play neatly reproduces the place where locals can live. Atanu clarifies that Shyamananda Sir has higher authority, is not a Naxal, and that the firing at the Ashram ends. Atanu feels humiliated before Shyamananda's ideals and confesses he should work for the community's welfare and development. With that thought, the play *Kokua* concludes. Though the play starts with the issue of 'displacement', another issue crops up and becomes pertinent: if one joins the Naxals once, he can't come back to mainstream society again, no matter how hard he strives. This is reflected in Ajay's character.

The background of the play *Kalinganagar*, by playwright Lingaraj Nahak, encapsulates the horrible incidents that happened long back in Kalinganagar, Jajpur district, Odisha. The issue of development or industrial set-up was also the cynosure at that time. The story also enshrines the unending miseries and agonies of the common people who got displaced by losing their ancestral properties forever. Under the guise of industrial development, the innocent tribes, wage laborers, and farmers became landless. The tribals raise their voices for their land, water, and forests, for which they have struggled for a long time. Nobody listens to their genuine demands. On one side, Bhagi, Sapani, and Kasara fight for their livelihood, a struggle spanning generations.

In contrast, on the other, the selfish and greedy Benudhar and the police inspector constantly manipulate the innocent mob for their benefit. The conspiracy of the local MLAs, administrative personnel, and Opposition Party leaders gets tagged with the unending woes and sufferings of displaced masses and their struggle in the play. The play becomes lively and realistic, giving voice to the masses as their hopes and aspirations crumble under the sly civility of the hegemonic group in power. *Kalinganagar* gets bloodstained in the hot waves of politics.

Staying away from violence, the educated tribal guy Bhagi comes forward to make people aware of the basic demands, one by one, in a chatter before the authority. The young man's voice, seeking transformation, gets subdued and sidelined. All the attempts he and his fellow mates made went in vain. Bhagi, Sapani, and Kasara are all neutralized by gunfire. Revolution is still alive! After their sacrificial deaths, characters like Neti and Seba come to the front. Revolution is

an eternal tide or flow; to that, many ebbs and turns arise; the flame of revolution never gets extinguished; those kinds of thoughts make the play *Kalinganagar* livelier and heart-touching.

The village ambiance is disturbed; people are forcibly stripped of their ancestral properties. Human fate is tormented in the name of economic prosperity and regional development. Blood, in turn, never brings back lost lives and the erstwhile world! Though the playwright presents the issues of displacement and their solution in the play, they seem meaningless against the backdrop of the prime note stated.

The sorrows of displacement may be heart-rending; dramatist Mangulucharan Biswal's Sambalpuri/Koshali play *Bhutiara Hatiara* (1986) highlights these heart-touching scenes. Eleven scenes of the play, except the last, depict the unforgettable suffering and poverty of people displaced by the Hrakuda Dam. Kastu is blessed with two daughters, Bada Gulapi and Sana Kia, but he can't provide them with enough food. His elder daughter, Gulapi, was nubile and in her florid youth; Kastu couldn't afford a bangle for her to wear. He earned his livelihood with much difficulty by felling trees in the nearby forest. One day, while returning from the jungle with firewood bundles on his shoulder, he was put in the Police Station by Mangra Uram. Gulapi and Kia reached the police station and released him after speaking with the outpost in charge. The Police in Charge said, "If you agree to have a sexual relation with me, I will release your father soon. It was the promise from his side." The play shows how Kumbhakarna Bahidar developed his love interest in Gulabi from the outset, and Ujagar was instrumental in his success in love. But that didn't happen. Then, by plotting a conspiracy, Bahidar threatened the Police Officer that he would inform the government how he could rape Gulabi. My friend Ujagar witnessed the incident.

On the other side, Kastu could not bear that he was released from the Police Station at the cost of his daughter's sexual relationship with the Officer stationed at the Police Station. Kastu blames himself for stealing wood from the forest. After coming to Kastu's residence, Ujagara says Bahidar plans to celebrate Durga Puja and needs five types of soil for the celebration, and he offers me five rupees. We need a prostitute's house soil for Maa Durga's statue!

In the ninth scene of the play, Baedar (Bahidar) has been successful in trapping Gulapi. Because of her hunger and poverty, she surrenders to him while borrowing only Rs. 10/-. She is now happy to buy the colorful, attractive bangles from Abdul for five rupees. Then she tells her father, Kastu. Kastu thought, "On the Rahasa Purnamifestival, she will do her daughter's marriage. But that was unreachable for him." Kastu could clearly see how Gulapi arranged money to purchase bangles for herself. Slamming his own fate, Kastu suffers and thinks about Gulapi's scandalized and disgraceful life. He was thinking about where to find the soil for which he had received the advance from Ujagar. Then, at a distance, the invocation of Goddess Durga is heard, and Kastu ascertained the soil of the prostitute's house (Today Kastu has got the soil, Maa Durga!); Kastu was marching ahead taking soil from his house; Gulapi was crying behind.

In the last scene of the play, at the first quarter of night, the drunkard Baedar reached Kastu's courtyard; he was calling Gulapi. Having seen Baedar in the lantern light, Kastu holds a small axe and follows Baedar while running away. His clothes become bloodstained as he returns home. Again, perspired Kastu strangulates his daughters' throats and kills Gulapi and Kia. Then he brings their dead bodies to the courtyard. Then the Dussehra procession reaches its peak. Once upon a time Kastu was leading a happy, pleasurable life. Every morning, he received ripe bananas, mushrooms, packets of basmati rice, and many litres of milk and dahi; his entire family enjoyed a blissful life, but because of the Hirakud Dam Project, Kastu's village, homestead land, and ancestral fertile land were submerged under water. Kastu and so many others became homeless and lost everything permanently, getting displaced. All their hopes got shattered. Hirakud Dam construction brought Kastu, Gulapi, and Kia all sorts of sorrows, miseries, and poverty. His daughter was living with the identity of a fallen woman. Kastu, who was leading a lavish life once upon a time, turned into a pauper/beggar in the street.

The anger of 'Displacement' forced him to murder the villainous Baedar and his daughters. The elder daughter moved away from the right path only for him and used to be acquainted with that only for hunger; that anger compelled the laborer Kastu to hold a weapon in his hands, thinking the same misfortune wouldn't come in his younger daughter's life in the future. This is not an incident linked to the life of one Kastu only; like him, many others were displaced and got crushed in anger, disappointment, and disillusionment, and sometimes embraced weapons in their life. That weapon hurts them more than others in the surroundings! Kastu's small axe killed the demon Kumbhakarna Bahidar and took away the innocent lives of Gulapi and Kia! The murderer became an ordinary innocent father! Behind this utter helplessness lay only the frustration of displacement! The unwritten history of tears shed by poverty-stricken people after losing control of their homestead lands permanently.

Displacement is a theme widely discussed in dramatist Pareswar Mund's two plays. These are *Maetama* (2002) and *Marubhumi* (2014). The background of *Maetama* revolves around the displacement of people in the nearby regions of Indravati, Hirakud, and Suktel Dam. The play's imaginary or symbolic setting is Sunakuda. Sunakuda may be Sambalpur's Hirakud or Suktel of Balangir, or Indravati situated on the border of Koraput, Nabarangapur, and Kalahandi districts of Odisha. In the play, the people showed their interest in being displaced, but how could they take with them their much-believed Idol *Dharni Khunti*? How could they lose their hopes and dreams attached to their ancestral lands so easily? Their forest, fountain, and mountain. Their much-loved animals, people, and properties. The protagonist, Matia, and Dasharu, along with others, struggled hard to protect their lands from being submerged. Champa, among others, was exploited by the broker Tartuffe. Oppressor Tankadhar's cruelty and selfishness were very heart-touching in the play. All the villagers unitedly decided to capture Tankadhar and offer him as a human sacrifice to *Dharni Khunti*. Champa was given an axe and told to take revenge upon Tankadhar. She had lost her husband and children to Tankadhar's oppression. When Champa was ready to assault him, she was shown her child's dead body. Then she descended like the

Goddess Durga. She didn't behave as inhumanly as Tankadhar had earlier. She then realizes Tankadhar is also somebody's child! Instead of being rude and vexed, she becomes very compassionate towards him.

Maetama depicts the woes and worries of 'displacement' and 'displaced people'. It also shows their love for the lost land gradually weakening, while anger in their hearts aggravating profusely. This is a realistic picture of the concerned regions. On one side, the imminent drowned valley of Sunakuda brings tears to the people's eyes. The sorrow and disappointment of being displaced from their beloved land and loved ones, through the characters of Champa and Sunakuda, are symbolic and appeal to humanity. The play was first staged on December 30, 2002, by Aranyaka Group in Sambalpur and was highly appreciated. Thereafter, it was staged at different places in Odisha and outside the state, garnering public praise and acceptance.

Similarly, another play, *Marubhumi* of Parameswar Mund, was staged at Rabindra Mandap, Bhubaneswar, in 2014. The play also deals with the idea of displacement. While his first play revolves around land immersion, the second shows how a group of surveyors declares Ratanpur a mining area rich in precious gemstones. The people of the region become displeased upon hearing that a major industrial corridor and mines will be set up soon. The play shows how a vast ancient civilization will lose its texture to the mines. A prosperous lifestyle and cultural values will be destroyed permanently at the construction site. The play ends with the characters on stage reaching a sorrowful realization.

Narendra Mishra's play *Suryodaya Purbaru* (Before the Sunrise) also explores displacement through the lives of displaced people. It is set against the backdrop of the Upper Kolab Dam Project and the adjoining regions, from which tribals and common people were being displaced. It is a saga of never-ending suffering in their lives.

Like *Samrajya Patanara Bela*, *Aranyara Ashru*, *Dhuan*, *Kranti*, *Kokua*, *Kalinganagar*, *Alara*, *Bhutiara Hatiara*, *Maetama*, *Marubhumi*, and *Suryodaya Purbaru*, so many other plays are also written on the theme of 'displacement'. But in these plays, the primary focus is on cultural-anthropological fall than the socio-economic development of society. The economic base needs to be addressed first; thereafter comes the superstructure, like culture. From this point, sociologists and anthropologists understand this theory. Still, in many places, people, shrewdly for their selfish interests, plot conspiracies in the name of development, harm the environment, and poison the entire human race in the present era of globalization. Raising voices against those ideas, all these plays are scripted.

Conclusion

Displacement can be bifurcated into two types: 'Willful Displacement' and 'Forced Displacement'. If people willfully/spontaneously migrate from one place to another with the community or civilization's development in mind, it is called 'Willful Displacement'. If they are forcibly told to migrate for the greater interest of the public or government, their displacement is

teemed with unending sorrows and heart-rending disappointments. Opportunistic society always considers 'development' as the only yardstick of a progressive society. That society can never realize the endless miseries of the displaced. The necessity of development is always welcome. But in the name of development, the unrest and displeasure it sparked are not accepted. If researchers had identified the root causes of their anger and taken the necessary steps accordingly, they could have addressed the people's issues to some extent. But because of a lack of proper coordination and necessary steps to mitigate their woes, many displacements have brought dissatisfaction and mass agitation. 'Forceful displacement' is never a welcome step to anybody; so, at the time of displacement, if a good number of provisions or facilities are not extended to the party concerned than their 'lost land', that treachery can't be stopped so easily. To stop that is to put down oppression. The hegemonic class should not subdue people. But in 'Democracy', oppression is a negative term. So, the incongruities and digressions resulting from 'displacement' are reflected in literature. As play is a powerful means to reach the audience and readers, it has brought to its domain the sufferings of the distressed people in the act of displacement and not getting their proper rehabilitation facilities. Those issues are reproduced through different scenes of the plays. Some plays focus only on the issues, while others hint at solutions symbolically. Some other plays are marked only by unresolved disappointments. In Odia plays, this is a silent, realistic expression of the issues associated with displacement.

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