The study comprises seven chapters. In the first part of the introduction (first chapter), we raise the problem and we have discussed the problem its scope and methodology. In the second part of the introduction, we give the general and well-known ideas of culture. From our observation we come to know that folklore is an essential and integral part of the broad circle of culture. In this part we have also discussed general concepts, characteristics and province of folklore. Attempt has also been made to clear the concept of folk and folk life. Attempt has also been made to explain the relationship between folk life and elite society.

The second chapter deals with Assamese folk drama and Ankiyā Nāṭ, while the third chapter covers the origin and development of modern Assamese social drama. The abovenoted three chapters are actually prepared to penetrate deeper into our main problem.

Fourth, fifth, sixth and seventh chapters are very vital. In the fourth chapter attempt has been made to discuss how Assamese playwright applies story and theme in their plays from out of our native legends, folktales and ballads. In the fifth chapter we have tried to trace some proverbs and riddles used by the playwrights from the beginning of modern Assamese social drama. Here we have noticed that the play-
wrights tend to use proverbs, riddles etc. sufficiently in the dialogues of their plays. We have also noticed that the playwrights apply this kind of valuable folk elements in the dialogues of Assamese drama mostly through minor character belonging to the lower stratum of society.

The sixth chapter deals with folk elements in the dramatis personae. In this chapter we have observed that although a great change of wind has been blowing on the rural life, yet the basic qualities of their life remain unchanged. The folk society does not easily give out their fundamental characteristics even in the process of its gradual change and transformation or elevation to an elite society. Hence, we notice the special behaviour pattern or traditional idea of the folk community through the dramatis personae. This is an important feature of the Assamese social drama.

In the seventh chapter 'Folk style in production' -- we observed that like other parts of India, Assamese theatre has also gone in for real experiments visibly from late sixties. We have examined how folk as well as tradition based production techniques in the modern Assamese social drama have evolved since its beginning.

From our foregoing discussions it is clear that since the beginning of modern Assamese drama till the 6th decade of this century the dramatist did not apply folk style as the only technique (method) of presentation to forward the theme. Even
during the 7th decade, the folk style of presentation was not widely used by the playwrights. During this period we have only a few plays being produced and staged in folk style. In the last part of the 7th decade, of this century Arun Sarma in his Buranjee-path (1978-79) and Akhil Chakravarty in his Uttar purush (1979-80) are seem to have used folk style of presentation. However, from 8th decade of this century, the folk style is largely use in Assamese dramas. During this period most of the playwrights have been applying folk style in their plays.

In the year 1987 a notable folkplay with almost a national popularity has been staged in the different parts of Assam. The play being Charandás Chor, written and directed by Habib Ranbir. We observe that when playwrights and directors of Assam came in contact with Tanvir's Charandás Chor then they are suppose to receive a new impetus along with a new style of modern theatre. As a result many playwrights are seem to use and popular in folk models with different variations. Now, in Assam a common tendency is growing up in the minds of the general dramatists to use folk elements and folk style. Due to this tendency we find a number of plays (after 9th decade which is not covered in our survey) having folk style in depicting the theme. But the significant thing is that most of the playwrights use folk style hapazardly. They fail to display efficiency in presenting the folk style in their plays. For a successful play the form must be identical with its content.
Moreover, we must keep in mind one thing — audience do not come to the auditorium to see the simple performance of ājāpāli, khuliā Bhāvanā, Dhuliā Bhāvanā, or any other folk dramatic institutions or quasi-dramatic traditional items; they come to the auditorium for enjoying a perfect drama. Technique is used in a play for the development of its plot and to increase the dramatic appeal. Drama is not a mere exhibition of experiment of techniques.

Drama is the reflection of life and truth. When a playwright depicts the picture of man, life, truth and reality then they take the help of folklore and folklife. Modern theatre is so much realistic. So that folklore and folklife acts as a working force in the field of modern Assamese theatre. There has been a growing tendency in the minds of our dramatists to explore what is elemental within us that usage to revitalise our touch with the mother earth gets ample expression through our folklife and its dramatic projections. People, by and large, are tired of their so-called elitist surroundings. They are fed-up with what they have received after the industrial and commercial civilization within the veneer of so-called modernity out of artificiality the modern people find solace in what they have left behind in their march towards city life-styles. This relief is provided by the revival of their elemental past. Hence, our new interest for folk drama or regeneration of folk-elements in modern drama. It seems,
people being started with what they have relished in the name of modernity, they now craves for what they have left behind. They are trying to find solace in the lap of their past. Nobody knows how long will this tendency continue. Perhaps in this light we can assess the growing popularity of folk-drama in the modern context.