

The reflected conflicts of two generations of an Assamese Society, in the drama named 'Bayanor Khol' (The drama of a drammer) Composed by Jugal Das

*('Khol' is a musical instrument. a little longer the normal
'Dhol' tapper at both the ends with conical shape
played on ritual functions/ceremonies.)*

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Abstract

The history of Assamese Drama took its birth during the 16th century. as religions one-act plays through the creations of religions super-human (Mahapuris) Sankardeva. With the introduction of western drama culture on to the society. These religious one-act plays slowly an gradually started to lose their importance. And hence, the sequences and the plots of these dramas started to take a turn. the dramatists started to divert their attention and interests towards reformate ideology's in creating their plots of writing keeping the stoning tied to the live problem of then– the post Independence period.

Mr. Jugal Das is one of the renounced writer of post Independence period. He made a great contribution to the world of Assamese drama through his writings. This composition 'Bayanor Khol' reflects the beginning of social conflict between the two generations. The study on the episode of conflict drama through his pen-picture is the main subject selected.

Keywords: Assamese Drama, Plots, Post Independence, 'Bayanor Khol', Social Conflict.

Introduction :

The history of Assamese Drama arise/took its birth in the beginning of the 16th century with the creation of one-act plays by religion super-human (Mahapuris) Srimanta Sankardeva. The influence of western drama culture in the Assamese Societies dampened the influence of the religious one-act plays and slowly and gradually was losing its importance. And, as a result of such the plots of Assamese dramas were taking a turn and the changes were coming to its existence. The dramatists then, started to divert their subject matters of the dramas with reform tic ideology in bringing the plots of dramas, then keeping the main track of their writings attached to the problems of the period- The post Independence period.

In the drama 'Bayanor Khol' Mr. Jugal Das is trying to bring up a pen-picture of the conflict of then society between the two generations in their attitude and mentality.

Purpose of Study:

The drama 'Bayanor Khol' is one of the addition to enrich the Assamese literature, and most of the book lovers have gone through the drama. A close study about the attitude and ideological conflict between the then two generations is the main purpose of choosing this as a point of study.

Nature of Study:

To analyses systematically and to understand the then culture of the Assamese society as displayed by Mr. Jugal Das through his unique creation 'Bayanor Khol'.

Area of Study:

While studying the drama 'Bayanor Khol' by Mr. Jugal Das, the reflected cultures of the then societies, their rituals and the conflict and attitudes the two generations are areas of Study.

Subject matters of Post Independence Dramas :

The history of Assamese drama is of 600 years of age. Its journey started in the sixteenth century to spread the essence of faith and believe towards reigion initiated through the dramas of Srimanta Sankardeva. These plays is deu course of time were recognised as one-act play: Srimanta Sankardeva composed these dramas will based on Sanskrit themes and outlook mixed with Assamese local culture.

Popularity of such dramas slowly started to come down with the rise of British role from mid nineteenth century. Dramas based on western culture slowly started to gain popularity and the style of the then dramas started to get establish as a trend. The news bulletins 'Arunodai' and 'Jonaki' seen to play a very important and a sensitive role is bringing up the standard and status of Assamese dramas in the drama of Assamese Literature. The Dramatists, in the post Independence period. Started to put their interest to create the dramas with new style and techniques. The dramas mainly started to cover the tics related to social values and values related to life, rather than political or social. This change in composition started to bring a remarkable change and progress to Assamese Literature, when considered to the western thoughts and ideologies. This is how the change in Assamese drama was established. It is also under stood that the status of one kind of drama cannot be changedabrtly. But the social economical political changes has put a remarkable influence on the Assamese dramas.

The trend of post Independence dramas have changed and these remained no influence of Pre-Independence dramas on the Post period. The post period dramas were seemed to be on with special influence of the western culture. The research on the practical dramas composed by Ibsen and other dramatists like Baked, lioness was also done by the Assamese drama composers And many positive reformative ideas were bring to bring forth to the drama plots in Assamese drama script writers and composers. The dramas of the Post Independence period can be categorized in three for discussion– Ancient, Historical and Social dramas.

Ancient Dramas :

Many a Dramatists has gifted their valued contribution to Assamese world of drama from Per-Independence period to Post Independence period.

- *Champawati (1949)* by Atul Ch. Hazarika.
- *Nirzatito (1950)*
- *Boidehi Biyog (1950)*
- *Pachonna Pandava (1954)* By Mitradeva Mohanta.
- *Pitamohaor Sarasarja*, by Mahandra Borthakur.

–*Zabala* by Satya Prasad Baruah are some of dramas that can be taken into account to offer their contribution to stretch the Assamese Literature as a whole.

Historical Dramas :

Historical Dramas started to have their existence in the Post-Independence period. But there came a vast change in the subject matters and on the drama plots. Some of the historical dramas of the Post-Independence period can be listed as–

-*Lovita (1948)* by Jyoti Prasad Agarwalla.

-Bhaskar Borma (1952), Radha-Rukmini (1963) by Daibya Ch. Talukdar.

- Rajadusshi (1956) by Sayod Abdul Malik.

-Mirabai (1964) by Jugal Das etc.

Over to these publications, the drama ‘Zorowrowa Paraja’ (2000) Composed on the facts of history and historian characters by Munin Bhuyan is another noted addition to the literature of that age.

Social Dramas:

The trends of serious social dramas had a turn. There arose many a problem during the period of Independence movement and the post Independence period most of the plots of the dramas composed during this period took its base on the facts and incidents that happened, later was recognized as one-one main or notable social drama of the Post Independence period. The social dramas of the Post Independence mainly covered the characters of society influential parlous, Families and their activities in the arenas of their influence. The drama mainly tried to reflect a per-picture of the activities and the happenings of the societies that which were believe will be the base to the societies removed in the post-Independence.

-Bhugjora (1957), Kiyoo (why)?, A Muthi Chaowol, composed by Phani Sarmah.

-Urukha Poja, Kukurnechiya Baag, composed by Mr. Arun Sarmah.

-Mrina; Mahi (1977) composed by Satya Pd. Baruah.

-Janma Krandan, Dhumuha Pokhir Nir, composed by Ali Haydor.

Were some of the remarkable drama of the Post-Independence period.

Although the western culture and the art influence the Assamese dramas. But has not lost its original track of Assamese culture. And this has been well reflected through the Post-Independence drama ‘Bayanor Khol’ composed by Jugal Das in 1982. The drama is very much successful to bring to light that new takes birth on the base of old custom and rituals. This is the base of discussion Post Independence period dramas plots.

The reflection of two generation conflict on the drama ‘Bayanor Khol’ composed by Mr. Jugal Das. The Drama (‘Bayanor Khol’) reflects some of the ritual and social changes of Assamese society. The Drama brings forth the notable changes of the society in the Post-Independence period. The Drama also tried to establish the value of ancient (old) social principles and the changes. And ‘Bayanor Khol’ is a pen picture drama of such changes in a practical way.

One act plays are an indispensable part of our Assamese socio culture. It our culture to host an one act play at our Namghars on the death day (tithe) of our Guru (Master) Sankardeva. But, the modern generation is seen to be more attracted towards Theatre or the Operas than the one-act plays.

The act of the trial to stage a Theatre in the Sonalipam Gaon by the youth for the first time on the death anniversary celebration (tithe) of the deceased ‘Guru’ performance of one act play of the Namghar’s is a regular affair and is considered as a ritual by the villagers.

The youth are trying to bring a chance to the present ritual of that time, but the old ones are supporting the old custom and are standing a barriers against the youth. The old are now becoming obsolete for the young's.

The youth prelist-

Joy: *“Will the world have a change if the youths stage a theatres?”*

Things get change with the change of time, the social thinking, rituals also changes takes new shapes. The new thought and ideas hurts the old ideologies. The Assamese dramas in the Post-Independence was no exception. The changes started to come up in almost all the dramas. The thought and ideologies of the past took remarkable change also in people's faith and belief. So the change in the culture and custom was quite natural. But accepting other's culture and ritual leaving everything aside of own the culture gets spoilt detained. The new culture can take its birth only on the basis of the old. Keeping the fact in mind regards has been expressed to the rituals through one act play is 'Bayanor Khol'. This in its has been highly expressed in the drama, through the characters of the old ages of Sonalipam Village specially and specifically through the characters of 'Bayan' – The (Khol) dramas they. The old ages are standing as a wall in adopting the western culture through the theaters and dramas in the village patronized by the young's. The olds are feeling neglected by the behavioral presentation of the young.

Banyan: *“There cannot stage drama of the western culture is Somalia village, till we are alive,..... you can stage anything theatre, cinema what are you like after we are dead.”-*

The western culture had spread its roots deeply in the Assamese society during the Post-Independence period. The local culture of the society has slowly lost its importance. The importuned western culture was seen to have its acceptance widely. This attitude not only with one specific 'Goan/Village,- its seen to happen almost in every village. This attitude is seen to get reflected seriously through the interest in arranging to stage a drama and can be very well understood through the dialogues of character of Joy. Joy is a character reflecting the attitude of one brought up in town atmosphere.

Joy : *“As there was no sign of staging a 'Bhowna' the youth are planning to stage a theatre drama. Its in common that every village on there days stage theatre. Its only our village had none.”*

The attitudes and the way of thinking of commons compelled to have its change, along with the change of time. All matters started to pass through 'give and fake' policy. As a result the distance between the regional ethics and humanism widened. This picture of the society during the Post-Independence period is getting well expressed in the drama 'Bayanor Khol'. This tradition is seen to get adopted and practiced in consequent days among those were interested in staging dramas in place of traditional 'Bhowna's'.

Gayan : (Singers in dramas and Bhowna's) *Being a man of past age I can understand the time has changed I agree, but there is no instance of crossing a vast sea in one go. If we try to leave all our culture and tradition in one go, we will definitely loose our identity. But, it is definite we must follow the policy of give and fake, - rigid in some cases and in some not.*

The 'Bayan' (The khol player) who was mentally stricken by the attitude and policies adopted by the new generation in staging theatre has seen to be freed towards the later part of the drama. The new generation is begging apology to the 'Bayan' deciding not to stage theatre. Although the Bayan was shocked at this decision, as he tried and made, himself free from al mental stress, His state of mind is getting well expressed through his dialogue.

Bayan :(Khol, drama players in drama) *“ Is it? Why have you decided not to stage theatre? Is it only deu to my statement or try opinion. Kalidas also staged drama during his time, so, you all will also stage drama. But hope you will stage only a 'Bhowna' by any means, on the occasion of the 'tithi' (death day) of the 'Guru'.*

The dramatist is successfully trying to draw a pan picture of the conflict between the two generation, through this drama.

Conclusion :

Social, political and also the personal conflict of idolism can be clearly seen in the dramas, composed by Jugal Das- during the Post-Independence period. The drama “Bayanar Khol” is a representation of two generations conflict and for decisions can be resolved by end.

- ➔ Mr. Jugal Das has uplifted the status of Assamese Literature though his dramas during the Post-Independence period, the tried to pictures the social status through facts and thoughts.
- ➔ Mr. Jugal Das is successful in placing the characters in right position in his drama “Bayanar Khol”. He is really success in drawing the conflicted picture of the two generation ideology.
- ➔ It is seen that he has tried his best to put a life to the characters in his drama.
- ➔ The ‘love’ and ‘attachment’ towards one act plays for a group of people has been clearly brought in to life through the character of ‘Bayan’ in his drama “Bayanar Khol”.

The role is uplifting the position of dramas in Assamese Literature; Mr. Jugal Das undoubted played a vital role. It can be concluded his dramas has molded drama a new shape to Assamese dramas, this dramas truly will help the Assamese Literature to live long.

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