

Absurd drama and its influence on Assamese drama

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Abstract:

The history of the change of dramatic literature is associated with the change of era. There were realistic plays in protest against classical plays, metaphorical plays in protest against realistic plays, expressionist plays, epic plays, etc. It is like a rebellion to break down the walls of old values. It is the expression of a new sense of life and artistic consciousness of writers who are eager for change. This rebellion against the prevailing theatrical style, with the introduction of unrelated unrealistic themes and changes in techniques, became a renaissance in theatrical literature. Therefore, it is important to understand the importance of these two aspects of theater.

There are some characteristics of absurd drama in ancient literature, philosophy, etc., but the horrors of World War II led to the emergence of a separate genre. Absurd drama seems to be a philosophy of life created during World War II.

Keywords: Absurd, emptiness, non-existence, fatigue, exhaustion, death consciousness.

In the midst of a dynamic time engulfed by mechanics, a new sense of life and an ever-awakening artistic consciousness take on more and more complex forms. Therefore, it is important to understand the importance of these issues in the development of the country. Therefore, it is important to understand the importance of these issues in the development of the country. The religion of the age determines the nature of literature. In literature, the subject matter and techniques prevalent in one era become obsolete in another. Therefore, the literature of an era reflects the thoughts and way of life of that era. The history of the change of dramatic literature is associated with the change of era. There were realistic plays in protest against classical plays, metaphorical plays in protest against realistic plays, expressionist plays, epic plays, etc. It is like a rebellion to break down the walls of old values. It is the expression of a new sense of life and artistic consciousness of writers who are eager for change. This rebellion against the prevailing theatrical style, with the introduction of unrelated unrealistic themes and changes in techniques, became a renaissance in theatrical literature. Therefore, it is important to understand the importance of these two aspects of theater.

There are some characteristics of absurd drama in ancient literature, philosophy, etc., but the horrors of World War II led to the emergence of a separate genre. Absurd drama seems to be a philosophy of life created during World War II. The horrors of the Great War dealt a severe blow to the values of life. At that time, both life and death became worthless. Social values, beliefs and ideals fell apart. People lost faith in spiritual thought. The philosopher Nietzsche declared that God had ever died. When the advances of science undermined the values of life, they became skeptical about the meaninglessness and existence of life. The author seeks the cause and meaning of many unexpected events that happen in the world: The writers were disappointed, the whole world became absurd in their eyes.

They rebelled against well-made plays with unified events, logical and meaningful dialogue. The result was a new genre of theater in the West. Critic Martin Esslin called this class of plays absurd. Albert Camus, one of the proponents of this genre, described the nature of absurd play in his *The Myth of Sisyphus*. In Kemu's work, man is portrayed as an isolated, endangered creature in this hostile world. There is no purpose in life, no meaning in life. From zero and ending in zero. This life is a meaningless slave to a daily habit. A negative attitude of immense emptiness in life, non-existence, fatigue, exhaustion, death consciousness, suicidal tendencies, etc.

In absurd plays, the continuous time frame is broken in the presentation of the story. Time is basically a continuous stream of many discrete points according to the concept of earlier philosophy. This time jumps from one point to another. However, in the late nineteenth century, the French philosopher Henry Bergers and the American philosopher William James rejected this concept of time. In this regard, Henry Bergach divides time into two categories: inner time (Tine in mind or inner time) and mechanical time (Mechanical time or clock time). The time division we follow at every moment of life is mechanical time. But there is a time in our private lives that does not appear on the clock, which seems to be heartfelt time. In the world of human emotions, every human being lives only in sincere time. The different nature of human consciousness is an eternal truth. Living in a crowd, people are lonely and forlorn, living only in their own intimate times. Such ideas are expressed in absurd plays.

Absurd plays do not have a well-structured story. It is difficult to find a well-planned human character, each character is a representative of a class, so the protagonist is absent in absurd plays. In absurd plays, the characters are revealed, not developed. The futility and meaninglessness of human life is the main theme of absurd plays.

Absurd plays reflect the emptiness, frustration, loneliness, silence, fatigue, wonder, anxiety, etc. of life. Human life is a form of meaningless bizarre life, despair, failure. During their lives, people live their daily lives in hope and waiting. But man's unlimited desires are never fulfilled. The playwright writes absurd plays that brutally hurt the hearts of the audience and the hopeless human lives, with no consequences. Therefore, many critics have called absurd drama the "Theatre of cru-elty".

The playwright Janet the Maids began his absurd play in 1947 in Paris. Along with Janet, the absurd theater movement was given a special dimension by successful playwrights such as Eugene 'Ionesc', Samuel Beckett, Arthur Adams, Ferdinando Erabol, and Edward L.B. Ionesque Rhinoceros Amidy, *The Chairs* Popular absurd drama. *Waiting for Godot* by Nobel Prize-winning playwright Samuel Beckett is one of the most discussed and popular absurd plays. *Waiting for Godot* was first performed at the Theater de Babylon in Paris on 5 January 1953, and its four hundred consecutive nights of performances give an idea of the popularity of the play.

After World War II, the wave of changes in Western literature shook the Indian and Assamese stage worlds. The play 'Ebang Indrajit' (1960) by Bengali playwright and director Badal Sarkar is considered to be the first Indian absurd play. Arun Sharma's *Ahar* (1971) was the first Assamese absurd play. This play was preceded by Arun Sharma's *Srinivaran Bhattacharya* (1967), which showed some influence of absurd plays. The final scene of the play, in which Nibaran Bhattacharya gives a speech in front of the empty chairs, is influenced by the play *The Searches* by the absurd playwright Ionesco.

Arun Sharma's '*Ahar*' is a completely absurd play. The characteristics of absurd plays are evident in both the choice of subject matter and theatrical style. According to the properties of absurd drama The food does not have a well-structured story and the characterization is unconventional. Here, four young men of different natures, Kamal, Nalini, Dhiren and Naveen, steal a dead woman's body from the morgue of the Medical College Hospital and hide it under the Northbrook Gate. They wait under the gate to bury

the body. As darkness falls, the dead woman comes alive and takes them back to their past lives as Kamal's girlfriend Anima, Nalini's wife Neelima, Dhiren's mother and the prostitute 'Hira' who came into Naveen's life. In the past, they have each had different images of women they have been close to. In absurd plays, the playwright resorts to imaginary, unrealistic materials. In the play Ahar, the corpse comes back to life and speaks to four young men in different forms.

The play 'Ahar' is influenced by the famous playwright Samuel Beckett's "Waiting for Godot" Examination is the central theme of " Waiting for Godot" In the play 'Ahar', a young man named Nabin says the word 'waiting' in different voices for a long time.

Another famous absurd playwright in Assamese dramatic literature is Basanta Shaikia. His three most notable absurd plays are Mrigatrishna (1973), Manuh (1977) and Asura (1977).

Shaikia's absurd religious play 'Mrigatrishna' dramatizes the dreamy desires of Diba, a low-class clerk, in the subconscious mind of Diganta Hazarika. There is no connection between the different situations in the story presentation of this play, without dreamlike coherence. Such sad images of dreamy light can also be found in the plays of the absurd playwright Ionesque.

Shaikia's play 'Manuh' is completely absurd. Most of the characteristics of absurd plays can be said to exist in the play Man. Just as in Ionesc's 'Rhinoceros', man is transformed into an elephant, just as in Shaikia's 'Manu', he is transformed into a tiger.

In another absurd play by Shaikia, 'Asura', a man named Harnath Chowdhury He is shown to be burning with remorse for one wrongdoing after another and finally taking refuge in religion and seeking to refute his sins. The play is influenced by Ionesc's The Lesson. There are many similarities between the last scene of the play 'Asura' and 'The Lesson'

In recent times, the style of absurd drama has attracted the attention of theater lovers around the world. The relationship between the subject and the manner of the work of art is inseparable. Therefore, two or four Assamese plays have also been influenced by absurd plays. Therefore, it is important to understand the importance of these plays. Therefore, it is important to understand the importance of these plays.

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