

Avant-Garde Drama and its Impact on Modern Albanian Drama of Kosovo

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Abstract

Given that significant currents of Albanian drama circulated in Kosovo belong to the modernist literary poetics, it is necessary to talk briefly about the main principles that possess these trends, dramatic experiences and literary currents. The aim is to highlight the principles and features, which appear to us as the principles and features that have guided and differentiate their works. In line with developments in contemporary theater, the pace of society, modern technologies installed at the scene aggregates; they coincide with developments in dramatic genders, impact and the relationship it creates with the reader, especially the public of the time, modern drama in Kosovo in the late '60s and early '70s began to prefer the typology of absurd drama, which was in vogue at the time. It became more poetic, meaning more abstract. Closer to it are elements and sensory overlaps such as the paradoxical, particularity and astonishment, the theatricality of gestures, actions, the environment and the reduction of words, the symbolism of decors and object requisites, the structuring of the subject as reverie (borrowed by the Surrealists), the presence of internal monologue as a basic structure, the conscious mixing of times creating a "time within time" or an "anti-time", which is identified as "psychological time" without measurable physical targets, turned inside out, as an expression of mental confusion of character. From a comprehensive picture, it can be observed that Albanian plays and playwrights in Kosovo that follow principles of modern literature, from the late '60s until today, increasingly better from a structural point of view, have made use of elements and components such as:

1. *surprise, expressed in numerous contingencies during the course of action dramatic, especially with the free ends of presumed paradoxical*
2. *contrapunct, used as a ubiquitous element between characters, character and situation, character and way of conflict resolution, word and action, what is said and what clearly meant etc.*
3. *rate of speed, that includes all components and becomes in situation (in Joneskos parts prompted by extreme pace, while the Beckett less, turning the situation naturally).*
4. *recycling and closed circles. Dense in modern drama used the so-called "revolving facility" when it finally loan stage of the break or the beginning of the episode, the beginning of gesture to the act of precursor. Not only absurd playwrights as Jonesco, especially Beckett, Brecht also has used such elements, even Sartre and Camus, but in a wider context, that includes all philosophical corpus of works, when articulated opinion initially introductory presentation of drama and resumes a new, as a circuitclosed at its end.*

The purpose of the letter includes just throwing light on the emergence and development of modern drama, as gender module with complex literature. No author paper will compare and typology.

A comparative study

In the late nineteenth and early twentieth century, in Europe and beyond as regards the drama, new trends new that openly opposed, even denied the traditional classical form of the construction of drama as such as, began to appear.

The morphology of the theater underwent major changes, hence that of the drama also. Thus, the early rules were laid down. We do not see anymore a partial denial, but contrary we see a total denial towards the laws drafted by Aristotle at his work "Poetics".

Then by Nikola Bualoi to "Poetic Art", who also formulated the principles of French classical drama. The principles of romantic drama that are found with Hugo, in the preface of his famous drama "Hernani", were dropped. The dramas are nowadays designed as reveries, or a malformed metaphysical circumstance, beyond the truth. "Avant-gardes is inconsistent with the existing system, - stated Ionesco, one of the prominent representatives of this direction - An aggressive artistic creation is self evident that innovation brings." *

In line with developments in contemporary theater, in line with the developments of the dramatic gender itself, the impact that it creates with the reader and especially with the public of the time, the modern drama in Kosovo in the late '60s and early '70s began to prefer typology absurd drama, which was in vogue at the time, mainly in France. Her experiences reflected, expressed, and were supported and oriented by the advanced and aesthetic theories and

experiences, especially those modernist and avant-gardes. Thus, in the works of Camus, Joneskos, Beckett, Edward Albeit, Max Frisch, the classic subject is obliterated, the action is escalated and universalized, the measurable physical time is challenged, as well as at a formal, stylistic and typological level, creative applications of the principles of postmodernism are seen.

The French modern drama and beyond hits and reject myths; it has a strong de-mystic and de-mythic sense. That is why the early myth, from the tragic subject to the sublime works of the ancient Greek, the French playwrights now examines how a recount is likely to be something "different", over and against the spiritual structure that it entails. For this reason, the ancient Greco-Roman myth as well as the whole ulterior mythological structure, comes into the eyes of the avant-garde and of modern playwrights as witty likely artifacts, which can ironies, ridicules, laughs.

Besides this, in the case of the use of mythological structures in modern drama a significant overlap of new understandings, what is called "ri-semanticism" of ancient texts, as happens with dramas of Myllerit Heinrich, John Milington Synge, John Osborn etc., is found.

The production of dramatic scene that goes in French stage, at the time when the absurd drama had started to conquer it, followed the traditional view to spotlight a protagonist, to resolve a conflict of a general or personal character, contemporary or spiritual. Beckett and Ionesco, Pinterin and Frisch did not primarily aims towards these intentions. Thus, they came to rocking the stage, first in Paris, then in London, the U.S., in Germany and elsewhere.

Ionesco completely breaks traditional dramatic language in dramatic dialogue and dramatic situations, and brings on stage the incoherent playing through words and develops unrelated and illogical dramatic relationships. His characters in most of the cases are puppets; automated actions and are under the grotesque life. While Beckett dramas process the human loneliness and loss in modern and contemporary civilization and are moistened by the views of lack of impasse and pessimism regarding the meaning of life. Very little remains of the early drama into the drama of these two writers.

From a comprehensive picture, it can be observed that Albanian plays and playwrights in Kosovo, following the principles of modern literature, from the late '60s until today, more and more, from the standpoint of structural elements have used and are using the same of components as in the large complex of the creativity of French avant – guard and beyond such as "the Bald Singer", "lecture", "the king is dying", "rhinoceros" of Joneskos, "waiting for Godon", "End of game", "Oh, those beautiful days" of Beckett, "servants" of Zhenet.

Levi-Strauss stated: "The ultimate goal of human sciences is not to ascertain the man, but to dismantle it." Ionesco and Beckett propose their solution to the problem of human in a world where he feels he "cannot continue, however should continue ", words which closed last novel of Beckett's trilogy, "L'Innommable" ("one without name").

This solution was formed from years of research and artistic contemplation. It finds its excellent incarnation in the dramatic masterpieces created by Jonesko, Beckett, Adamov, since the early '50s onwards and is focus in a way almost into the epigrammatic exchanges done several times during the replies of the main characters and through the author's words in brackets, for example, at "Waiting for Godona": "Let's go. (they don't move from the place)", "however in this case it is not openly unmitigated elaborated.

Also in modern drama delivered in Kosovo, we find access to the space conception of the stage drama; which seems to be an obvious fracture compared to classical drama. Now, the space does not serve and is not enough for mediation of the dramatic vision and that of the stage realization, but it is conceived with modern elements of the avant-guard vision launched in the French theater.

The same elements, meeting points and parallels are encountered between the two dramaturgies, the modern French and the modern Kosovo:

1. surprise, expressed in numerous contingencies during the course of the dramatic action, especially at the paradoxical and speculative endings,
2. counterpoint, used as a ubiquitous element between characters, character and the situation, character and the way of resolving the conflict, word and action, what is said and what is meant clearly, etc.
3. the accelerated rhythm, which includes all the components and turns into a situation (in Joneskos plays, the rhythm is prompted though the extreme, while it is less done by the Beckett, by naturally becoming a situation).
4. Recycling and closed circles. Quite often in the French modern drama as well as the Kosovo drama, the so-called "revolving facility", when the loan is finally starting to share the stage, or the beginning of the episode, the beginning of the act to the previous gesture are used.

Not only the absurd playwrights like Ionesco, Jean Zhen, especially Beckett, but Brecht as well has also used such elements; even Sartre and Camus, but in a broader concept that includes all philosophical corpus of works when the opinion is initially articulated in the introductory presentation of drama and resumes again as a closed circuit, through its

end. Controversy or anonymous forms are the preferred forms in the modern drama.

Even for the Albanian authors in Kosovo this is quite obvious. Numerous controversies have found expression and are performed, among others, between:

1. Content and form: namely when the text of the dramatic nature is played in a comic way, it is a burlesque, and vice versa;
2. Between gesture and speech;
3. Between de-notation and connotation, when the meaning of a word or sentence is devaluated by the use of intonation, which did not respond to it, because it is in anti-sense, and vice versa;
4. Communities and parallel action
5. Comic sides and tragic sides, which appear as oppositional elements and vectors

In relation to the typology of the absurd postmodern world drama, that surreal, anti-drama (and beyond), we distinguish enough access to Albanian authors such as: - ("GOF" and "syncopation" of A. Pashku).

The measurable physical time is challenged, it functions as the essential of its spiritual confusion, while the being remains unchanged and beyond a specific historical time (dishonoring of Halil Garrisë Tetralogjia "The Gorgon Rooster Inn" of Bekir Musliu, despite the fact that is appears in various faces, it ultimately remains the same).

The application of anti-name between the white and black color, good and evil, the dead and the living things is part of the mystery of existence, therefore impossible to discover and clarify (e.g.: trilogy "Coast of grief" and "People with zymrydi eyes" of Teki Dervish).

Counterpoint an element that causes the effect of boomerang: from logic to illogical and vice-versa, from the allegedly reason to the avoidance of reason, from seeming harmony cosmos, order, coherence spiritual, to chaos, disharmony, destructiveness, the disconnection, the road which leads automatically to absurd (p.sh "Four epaulets" of Haqif Mulliqi, "Beselam, Why sacrifice" of Rexhep Qosja, "paper moon" Mehmet Kraja). Deformed surroundings and evil impacts, destructiveness, satanic and occult come in the form of metaphorical symbolic (satanic calendar and sinister underworld humans, death, at the raven choir and antiphonal of Bekir Musliu).

Animism and the paradoxical metamorphosis of people into animals, birds or being scary and disgusting (B. Musliuhas T. Dervish, Rasool Shabani).

Preference to pre-psychological situations, of paranoia and Jermyn, that leads to mental obsessions of the characters, which are used to care for an artistic cohesion of the mythological subject, for an amalgam that should be as much expressive regards of what is real compare to unreal, the touchable with "the untouchable", and the unperceivable ("Alive Sfinga " R. Qosja, "Hijesina" of Islam Nabi, "Prince of shadows" Mehmet Kraja, "Perfumery" the Haqif Mulliqi etc..).

By carefully investigating the process and the applied styles of modern drama by French authors, we note that interesting approaches are seen in many elements observed by the Kosovo authors as:

- fatalistic character and the frequent trans-figurations, that leading to the ignorance of the truth and the essence of being. Faustian parabola of conversions and tragic consequences, as it appears to the script "Fair of Gjilan" of B. Musliu, among others, plays in this drama the role of a man's own existential self-expression (perhaps imposed by the circumstances of occupation, where the tragic outcome is precisely the alienation)
- the parallels of the existentialist literature and that of absurd are very obvious. The wealth of ideas, thrill seeking, deliriums, hallucinations and nightmares, dramatic pathos, spiritual situations that resemble as related to the secrets of the mysterious, the fear that comes from paranoia, prophetic speculations etc. are placed in order to create some "archetypes". Characters have great generalizing powers that appear as depth, ethnic, cultural and civil rights in general, once as unique and universal as human (grief Coast), once as being concrete historical Albanian identity (Onufri of Neokastrës, Illyrian trilogy, Age trial, Ulpjana 518, exhumation of Peter Bogdani).

On the other hand, the popular existential dichotomies of life-death, of being here and there, I am – I am not and I have – I have not, in many dramas are bent in the form of spiritual fog and horror of survival. Further, the convert as misunderstanding and fatalities, following the well-known notion of absurd drama, that existentialist, surreal or the anti-drama.

Loneliness is given as an existential suffering, as anxiety, which comes from the ancient writings, while the presence is experienced as nausea, lack as nostalgia. Loneliness, frustration, obsession, silliness and rejection are described as cosmic, beyond time. This has brought together quite a few dramas with the paradigms of absurd drama. Authors and dramas brought in this paper may be evaluated as works and as playwrights, who have shown substantial access to modernity, which brought in general into the Albanian drama during the past 30 years a poetic, a new profile and experience, active and prosperous, which is part of its effort for its inherent involvement in contemporary European

dramatic flow.

Albanian Drama cultivated in Kosovo was closer to the extended contemporary literary developments, at the regional and global levels. Its experiences reflect, express, supported and were aimed towards the advanced theory of aesthetic experience, especially those modernist and avant-guard. Albanian playwright names as Bekir Musliuhas, Recep Qosja, Anton Pashku, Teki Dervish Mehmet Kraja, Ekrem Kryeziu, Ymer Shkrel, Azem Shkrel, Jabir Ahmad Sabri Hamiti, Fadil Hysaj, Mulliqi Haqif etc. have delivered with talent literary forms of dramatic recent models. In their time, but even then, they rejoiced and enjoy arguably one of the most comprehensive literary authority and ownership.

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