

Characteristic of Western and Kannada Absurd Dramas

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Abstract:- In the literary heritage of modern Kannada theatre, innovative methods of writing such as stories, poetry, novels, etc., which are limited only to plays, should be taken into consideration. After the 19th century, modern Kannada theatre under the influence of Western theatre took a path of innovation and expanded its range of features. Along with the Kannada Renaissance literature, the modern Kannada dramas that came to light are mostly imitations of Western and Indian Sanskrit dramas. Apart from that, important Western plays like Samuel Beckett, Eugène Ionesco, Jean Genet, Arthur Adamov, Harold Pinter, Sart, Albert Camus, Brecht, are found to have built upon modern dramas on a satvika basis. Following this Kannada Absurd dramatists can be divided into two groups. The material portrays incongruous things through a coherent technique using coherent language. Playwrights like Kirtinath Kurta Koti, G.B. Joshi, Girish Karnad can be identified. The second group includes Chandrasekhar Patil, P. Lankesh, Chandrasekhar Kambar can be named.

Kalyan Karnataka dramatist Chandrakant Kusunur is popular among Absurd dramatists. He wrote the most plays among the Absurd plays. We did not see any western influence in many of his plays. He has written Ani Bantani, Dindi, Mane, Rekke, Vidushaka. Ratto Ratto Rayana Magale etc. play an important role in the development of Kannada anomaly. Western Kannada Absurd plays can thus be observed in a geographically adequate traditional setting. This article attempts to analyse the different types of dramas, and dramatists, who contributed to the field of Absurd dramas in Kannada theatre due to the influence of western Absurd dramas in Kannada drama literary tradition.

Keywords:- Absurd, Civilization, Conventional Plays, Rationalism, Waiting For Godot, Philosophical, Symbols, Audience.

I. INTRODUCTION

It can be clarified that non-Absurd, as the word itself suggests, are plays that contain incomprehensible themes. That is, if we look at the origin of the word dissonance, the word was first used in music as an Absurd note, which means an inconsistent note. It means not getting used to music. Incompatible are similar words.

The first to scrutinize the new metaphor of Absurd were the dramatists Saatre and Albert Camus who expressed several ideas about this Absurdity. Regarding these Absurd plays, dramatists like Samuel Beckett, Jean Jeanne, Eugene Ionesco, Arthur Adamov, etc. tried to introduce their ideological dimensions in an Absurd manner rather than in the manner of conventional plays with a coherent idea, like existentialists. In other words, Sarth and Camu tried to give proper meaning to the Absurd theatre through their work. Absurd dramatists stressed the factors influencing chaos and expressed it as chaos. Also it developed as a reaction against the western bourgeois civilization which led to two terrible world wars. And although Sarth may be called existentialists, a closer look reveals that both their attitudes involve different lines of rationalism.

Originating after the Second World War, human emotions and conflicts with each other are the main elements of these plays. As a result of the war, a chaotic situation arose in the whole world and all the necessities of life became an important part of the birth of these incoherent dramas. Life is what we think it .

II. BUT WHAT HAPPENS IN OUR LIFE IS NOT TO LIVE AS WE THINK:

For example: Our routine cannot be decided in advance as to what to do on this day. When we leave home, our daily routine changes depending on the person or events we encounter along the way. This condition is very common in all humans. It can be said that these Absurd dramas are very important to any philosophical thought by arguing against the subtleties of life. These Absurd dramas do not directly respond to the problems of our lives but reflect them through other channels. Rather than providing a solution to a problem, the

problem itself prompts society or man to seek a solution. Man is restless in it and turns his back for its solution and finds answers of one kind or another. In dramas with elements like this, sometimes even the dialogues of the drama are incoherent. The audience feels annoyed. But when we look into them, we get a clear idea of the real meaning of the speech, the meaning of the conversation and the problem there.'

III. ORIGINATE OF ABSURD PLAYS IN WESTERN THEATRE:

Samuel Beckett's play waiting for Godot was first performed on 05 January 1951 at the theatre de babylone can be considered as a good Absurd play. Everyone who comes in this play is waiting for Godot's arrival. But at the end of the play a boy comes and informs that Godot will not come today. When he asks when he will come again and clearly inquires about Godot, the boy explains that he knows nothing about Godot. In such ambiguity the play ends. But Godot comes and goes there in different forms., but he fails to analyse it.

That is, it seems very close to the anomaly of life. As many times as such incidents happen in our daily life, however, we try to find many solutions along with them, the chances are high that more problems will arise with the solutions. The various characters in this play can be interpreted as symbols of ideological attitudes involving various mental dispositions.

When this Waiting for Godot was performed in 1957, it created a kind of new wave of excitement among the audience there. Ireland Samuel Beckett (1906-1980) also settled in France and wrote French plays. In his plays, Beckett created the incongruities of the helpless human beings who are bound to exist in the lives of people who do not have a way. 'Waiting for Godot' is the most famous of Beckett's Absurd plays.

Based on this play, Chandrakanta Kusanur made a play 'Vidushaka' in Kannada. Now the play 'Waiting for Gado' has been translated into Kannada by K.L Prasanna under the name of 'Gado Nirikshayalli. "This drama has no beginning and no end. No object, no subject. No action, no appropriate response. There are characters but they have no path, no goal, at least no definite existence. This play, which portrays an inconsistent life in an absurd manner, is not easy for the audience to understand. Like an unintelligible dream, like an absurd thought of an unintelligible mind, this play unfolds. The purpose of this play is the same. The hope of the play 'Gado' is to tell the beauty of life, the inconsistency, the decline of society, the futility of human existence, the meaninglessness of life."

"Two men named Gogo and Alberta, the Orphans, are talking unnecessary nonsense on the side of the road. They love each other, hate each other, fight, behave strangely. Their purpose is to wait for the same god. Then the master named Pozo enters with his slave. He talks with these Orphans. Performs all kinds of work from his slave and exits by displaying his exploits. At last a boy comes and says 'Gado will come tomorrow' but both of them leave but stay there. Pozo comes back again. Now he is blind and dependent on a freed slave. Both of them say they will go, but they don't. In the end Gado does not come, these two do not stop waiting. Thus the mystery of the drama continues." In this way 'Gado...' reflects the feature of the play. The story of a person who has lost everything in life and is disappointed on the stage Reveals.

These Absurd plays can be seen first in England. Later, after passing through the periods in chronological order, this also spread to other countries The tradition of Absurd drama, blow the wind, was also born in other countries in this manner. But these incoherent plays did not last long, because this type of dramas got the label of being understood only by intellectuals. Because the dialogues in these plays were not understood by the masses. But there was no entertainment. The play would have ended as it was just talk. Due to this, these types of dramas failed to gain a place in the minds of the people.

Although many changes took place after the Great War, only the style of these dramas did not find any kind of innovation, and over time the Absurd dramas remained behind in maintaining their existence. Also, these plays did not use any kind of music or dance and were only dialogues, so they did not succeed in touching the people in maintaining their age for many years. As this incoherent drama usually lacks any kind of beginning, middle or end, the drama lags behind in conveying the gist of the story to the general audience who were a lay man.

These Absurd plays are plays that embody the principle of 'The Myth of Sisyphus'. It means that when we try to find a solution to any problem, instead of getting a solution to the problem, problems arise one after the other. It is difficult to find a specific solution for it. For example a person tries to push a rock from the bottom of a hill to the top of a hill. But it does not go up, it falls on the one who pushes it. That means man sets out to find a specific solution to problems. But problems are more likely to arise when this principle is called 'off-set'.

IV. A WIND OF ABSURD DRAMAS BLEW INTO KANNADA THEATRE

Just as western Absurd dramas have influenced all over the world, their influence can be seen in Kannada as well. First, Sumathindra Nadigar adapted Ionesco's play 'Bold Soprino' into Kannada as 'Bokka Taleya Narthaki'. It received mixed reactions from the audience as a first time experiment. Some said it was a crazy play. Some called it a play of the intelligentsia, while others expressed that the play represents the inconsistency of existence, telling the meaningless, headless daily life of the middle class. In Kannada as a whole we can observe that only one type of opinion is related to these Absurd dramas.

After Sumathindra, Na Ratna composed these Absurd dramas, Sri Rajeeva Taranath comments on the distinctiveness of his Elli drama. Instead of a sculpture that adds emotions to a peak state, a structure like sama matta is seen in the course of events in the character creation of this dramatist in creative writing. Even though it looks childish on the outside, the words in the play seem to deal with the fundamental aspects of human nature. In a way the whole play is ambiguous in a sense that the general scope of the play is comical. Only in another sense does drama contain an intensity that subverts our notions of normality. An invitation to express a different kind of response from the one we have been enjoying till now is called Ratna's play. Also, this drama, which expresses the indeterminacy of the individual's quest in many tones, is probably the first important Kannada style Absurd drama.

It is significant that Chandrasekhar Patil, the greatest non-conformist dramatist of Kannada after him, showed inclination towards this genre. He was initially writing poems and in search of a new path he came to the Absurd genre. He chooses this Absurd genre and creates dramas. The two characters that appear in his famous drama Kode are the two characters that are unique in this play. They are characters that have unique outlines. The characters of Ksha and Ya come with a closed umbrella. Another comes with an open umbrella. The two meet and remain in the arena making unrelated remarks to each other.

If we analyze P. Lankesar's content after Patil, the plays that he can add to the group of Absurd plays in the dramas are Teregalu, T. Prasannana Gruhasthashram, Giliyu panjaradolilla, but the play closest to the Absurd is Teregalu, real life i.e. not giving up the naturalness.

Chandrakant Kusunur, a well-known dramatist from Kalyana Karnataka, who is popular among Absurd Theatre dramatists, has written the most plays among Absurd Theatre dramatists. We can see the western influence in many of his plays. He has written Ane Banthani, Mane, Rekke, Vidushaka no doubt, Ratto Ratto Rayana Magale etc. The three characters in Chaturanga's Ili Bonu play are the climber and the woman, these three characters meet as if they are not related to each

other. A woman who happens to come between these two calls each of them her husbands and talks to them, creating fear in them. This is how the play ends. Another famous play of his is 'Dindi'. It is of great importance to Varakari Panth in Maharashtrian Bhakti tradition. Caste has no place in this sect. There is no distinction between big and small. All of them are devotees of Pandurang of Pandharapura. Those who lead a sattvic life. Those who spend time in daily meditation, thought, kirtana, bhajan. On Ashadha and Kartika Ekadashi, those people leave for a pilgrimage to Pandharapura. This Yatra is called Dindi.

They form teams from the village with tala in their hands and mridanga around their necks. Gandhakshate on the forehead, Tulsimala around the neck, a small Kaavi flag on the shoulder, Kaavi Jubba on the face of almost everyone, a palanquin for the team, with their idol or photo in it. This pilgrimage where devotees of all ages sing and dance is the lifeblood of this play. The speech and the behaviour of the people there have been given a laugh drama in a comedy metaphor.

V. ENDNOTE

- Rangaprapanch– K.V. Akshara, 1994, P.No.-274
- Modern education and training in performing arts - prof.Nagesh.V.Bettakote, 2019, P.No- 137
- 3)http://rangabhumi-vishleshane.blogspot.com/2014/02/blog-post_20.html?m=1
- <https://www.bookbrahma.com/author/chandrakant-kusunooru>

VI. CONCLUSION

As a whole, Brahma is tired of Absurd Theatre dramas in Western theatre, may have sought new ideas and new avenues. Faith is already happy. Similarly, in Kannada theatre too, Absurd Theatre plays have run in their shadow. Not many people. Just as western Absurd dramas have influenced all over the world, their influence can be seen in Kannada as well.

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