

SOME MODERN DRAMATIC FORMS IN THE ALBANIAN THEATRE

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Abstract

Drama is the most canonic and conservative literary form, connected with the theatre as a medium and is influenced by the institutional cultural level of a country. It was this theatre that disburbed with great desire the Albanian drama setting it at the top of its repertoire and thus bringing some specific phenomena of ethno-psychological and customary nature. Drama processing, under the guidance of socialist realism, was formalized in Albania. The theatre became the place of dissemination of the ideology of the time. During the 90's the dramatic genre changes its course from realist drama towards a modern and postmodern one. The dramas of Serafin Fanko, Stefan Capaliku and Albri Brahusa came to know the success in different contests, but the impact on the reader spectators was reduced. These works functioned as an ironic metacommunication with the other texts. The ironic dialogue of these works with the Bible or the ancient legends of the Albanians brought on stage works of postmodern nature. The article, through a method of surveying artistic texts, metatexts, periodicals and archives, intends to analyze why the best efforts to save the dramatic genre from the crisis are done exactly by these modern texts of these authors. Although their reception has not been major, aesthetic sensitivity is better stimulated through this kind of theatre, the critical spirit, the reasoning and judgment of the reader spectator is refined to make it perceive intense communicative and stimulating experiences either from cultural or human perspective.

Keywords: Modern texts, postmodern nature, the ironic dialogue

Introduction

Drama processing according to the orientation of socialist realism became official in Albania. Theatre became the propaganda place of the ideology of the time. The 1944-1990 period pre-comprehended the exclusion of other ways of writing, which did not function

according to the principles of socialist realism literature. In a literary study of the time, the author Miho Gjini says: "Our theatre and drama is always concentrating more on those topics, related to live performance, with the self-denial of our people and with the mass heroism of our days. Dealing with the problems that life presents and making the man of our days the center of our lives, drama and theatre have strengthened further the tendency of class, they have become active members of the common war to further revolutionize our socialist society. "As a political and social drama, socialist realism drama generally brought an extreme impoverishment artistic form. Its hero was identified with the ideology and the spirit of the "working class." The host spectator approach to this drama with a tragic pathos and poetic symbol elements, was also the merit of playwright-directors, with their scenic comprehension and finding. The strong connection between the dramatic text and the theatre implicates a connection as strong as the one between the playwright with the stage and the laws of scenic art. It is the scene recognition that defines the development of drama as a literary genre. Drama has gone along with the evolution of the theatre. In this evolution both have exercised their mutual influence.

On some modern dramatic forms

In Albania, during the '90s the genre of drama changes its course of realistic drama to a modern and postmodern drama. The dramas of Serafin Fanko, Stefan Capaliku, Albri Brahusa recognized success in various competitions, but for many reasons over the years the impact with the reader-spectator is reduced. These works function as an ironic metacommunication with other texts. The ironic dialogue of these texts with the Bible or the ancient legends of the Albanians brought on stage works of postmodern nature. Throughout the survey of artistic texts, metatexts, periodicals and archives, it can be seen that the best attempts to save the dramatic genre from the crisis are done exactly by the modern texts of these authors. Drama as a form of modern times has often been unstable. Drama has been able to abolish some values, to reverse some norms and to create disorder within it. It has broken, passed or deformed norms set by Aristotelian poetics or other classical doctrine.

In his book "The theory of modern drama", the researcher Peter Szondi, analyzes some dramatic texts starting from forms of drama. It can be said that his position is the opposite of considering modern works as "open works". What he shows is that this "opening", that is formed within the literary genre, is a tiresome process that tends to achieve a work of its kind, no less complete from that work from which it initializes the movement. Hegel has established the modern theory of types, transforming them " *from systematic categories to historical categories*" as Szondi says.

Our paper attempts to approach this process of the evolution of the literary genre in Albanian literature, a process that is set in crisis by a historical change. We do not really care about the historic change, that is why we refuse to get out of aesthetics, to move on to "a diagnosis of age". Our points of departure are some modern Albanian drama texts, which came out of the imposed method of socialist realism. A drama written within this method (with some exceptions), as well as the previous drama is absolute and does not recognize anything outside itself. It is absolute in time, because it is a pure presence, which does not refer to a "before or after". It is absolutely as interpersonal relation and does not imply anything beyond what is expressed through dialogue. At the end it is absolute as an event, because this drama is not based on anything but the dramatic tension and not on other psychological conditions or in connection with the real outside world. Agron Tufa in the first volume of the work "Literature and literary process in the twentieth century" cites us an interesting formulation about socialist realism: "What is socialist realism: ... half an art, half classic, not much socialist and no realistic".

The basic phenomenon that distinguishes the modern era of dramatic creativity is the epic of the drama, through which all the moments of absolutism are relativized. The modern and postmodern Albanian drama opens towards the past and the future. The characters in Serafin Fanko, Stefan Capaliku, Albri Brahusha's dramas evoke the past that has led them to that point, deny the present and live in laments and hopes. The interpersonal relation between the characters is emptied. They speak without understanding and without hearing each other. Thus dialogues are transformed into monologues, making it lose even the absolutism of the event or occurrence. We will find the epic element (the epic ego) in many dramatic texts of these authors, which as you know is a formal component only in epic genre. The formal justification for its introduction in different forms in these texts, has as a cover the reason of being thematic. When epic ego is not hidden anymore and is displayed for what it is, then his function will not be anymore thematic, but formal. The opposition between epic content and traditional dramatic form, breaks the old form and tends to move towards a new form, which will use formal motivations that are met in the creativity of these authors. It is enough to remember the myth of Immurement, the character of the History, television and cameras in the texts of S. Fanko, A. Brahusha, S. Capaliku, which by removing the thematic character, are transformed into formal constituent elements. By analyzing these attempted solutions, the interpersonal report will be required to be saved, whose crisis risks the dialogue itself. In the place of these authors there is an attempt to escape, inhibit and maintain the dramatic genre.

At times the dialogue becomes a conversation, which becomes the true center of the drama. The reader-spectator faces some mythical techniques in the dramatic texts of these authors.

When some myths are taken as a word, a story or history, within the dramatic form of these texts that we are examining, tension is produced by the myth itself. Their processing is an intentional technique of the authors. Even in some of the dramas this process takes place. The myth as a thematic element in the dramas that we are analyzing is not the original, but is the transformed one. The myth is introduced as a conception, for example in the drama *Babylon Tower* by Stefan Capaliku or to *Disinterment of Serafin Fanko* and it is alienated from a thematic element to formal element. Being a story it gives the dramatic works a narrative nature. At the same time, authorial strategies tend to create the new myth, which are the dramatic texts (literary) themselves. These texts are nothing else but the resistance that dramatic genre makes to the total alienation in the epic genre. In the drama *Babylon Tower* of Stefan Capaliku the biblical story of the construction of this tower is taken, but this story is told reversely from the original. The *Babylon Tower* is being built, but the first stone of its foundation is required to be placed in the sky, as close to God as possible. Whenever workers together with the Great Master, Judas and the Architect tend to place it, it falls. Neither of them do not know how much time they have been trying to make this absurd construction. A Judas that conceals the epic ego or an authorial strategy that overturns the age-long evangelical discourse. In Capaliku's drama *Jesus Christ and Judas* have exchanged roles. This kind of drama does not accept the normality of interpersonal relations that is an essential feature in classical drama. The *Babylon Tower* dramatic form should show, should reveal and should introduce the fact that the social being "man" is alienated from himself. The epic ego that was guised as Judas till the end, appears in drama final as *Deus ex Machina*.

"*Quo Vadis*" as a drama can continue speaking to readers. More than a drama it is an Albanian tragedy within the Balcan system. In this text the author moderator joins; the ancient theater, biblical elements, social and moral discourse, customary discourse, philosophy of freedom. The text is a collage discourse and a game discourse. The author moderator gives no solution, no final conflict. The only final is the ironic situation in which the reader finds himself. The presence of myth or the mure legend in the drama *Disinterment* of the same author is made ironically in a new time plan, both spatial and social. The mure is a narrative structure. The version presented in the play attracts both the characters and the spectator. The Myth-legend is present in the imaginary of the readers. Everybody knows. Tensions are produced by the narrator to the reader, to which he unites his psychological tensions. The myth is only presented through the stone statues in the authorial entry note cited

above. The reader-spectator who reads or imagines the stage space becomes a collaborative interpretative. He should fill the "empty spaces" that the dramatic texture leaves. In the myth-legend one of three brides is mured. It is she the highest statue in the scene. The message of the mured one is that one of her breasts be left out, to feed the generations. It is believed in sacrifice and renewal in the myth. The legend myth of muring in the drama is the statue and the fundamental scenic structure set on the basis of the Albanian culture. Regarding the essential cultural and moral significance the Rozafa myth in the drama appears fantastic and grotesque. Thus, in drama, the theatrical scenic convention is an attempt to explain or communicate with the cultural receiver convention, otherwise said, there are the latter ones, the receivers, that will find the explanation. Fanko's text to become intelligible requires not the denial of what has been said already, but its ironic rethinking. The author understands that to magnetize a wider public and fill a receiver's dream does not necessarily mean to comfort them. The reader-spectator is drawn by Fanko's text by introducing anxiety. This anxiety comes into play from the beginning with the scenic description of stone statues, skeleton choir, empty space without objects and colors and chains of different lengths. Disinterment is a neologism or better an antonymic idiolect with immurement. The new "Myth" is processed against the old myth. In the text of the play, the latter is brought opposing the original orientation. The legend of the mure is simply a citation that is ironically relativized within the literary text, in which it is noted the great difference between the old context of the word immurement and its new contextualization, disinterment. It may be noted that this is a case of an intertextualization, particularly intensive. The recycling of this narrative material of the past becomes a visible sign of a conscious anxiety that the playwright Fanko cannot say more than what is said. The new conception is in the function of postmodern irony. Who does not understand the game in Fanko's dramatic text, there is nothing else to do but to reject. The game could happen to be taken seriously with this text. This is the danger of irony.

The myth of the west that emanates from the European myth, the first written tracks belong to the times of Homer and Hesiod, but before this myth was written it was passed orally for a long time. The myth narrates about Europe, the daughter of Phoenician king, who met at the seashore a great white bull. Its beauty and kindness was so great that lured the girl to ride it. But the bull took her across the sea to the island of Crete, where he appeared to be Zeus. The three sons of her came to life from this relationship. The myth also tells us for the brothers of Europe, who fled in different directions to look for their sister. Cadmus arrived in mainland Greece and founded the city of Thebes. To him is attributed the passage of the alphabet from the Phoenicians to the Greeks. In general, the myth represents a movement of

the civilization from east to west and the name Europe that was given to the western territories, reflects this change. In a world overwhelmed by large migrations of people [often in the direction of Europe], workers, that are forced to migrate to find a better life especially working in other countries of the West, the myth of Europe is of particular importance. He reminds us that people have always moved and that these population movements bring important social and cultural innovation. A drama of not making a myth the illusions of the West it is also the drama or the author's so-called one act satire comedy of Albri Brahusa titled Towards the West. The Myth of the West in this comedy is treated in a complete cacophony. It is not known who the characters are, where they go and by what they go. But how should the myth of the west be read in this drama. Firstly we should understand its ambiguity, once as a meaning and once as a form. If it should be given a meaning like characters that prepare a fascinating westward exodus that attracted people so much in the time of transition, in this case the meaning for authorial strategy would be a concept that is looking for a form, as the form of this dramatic work is. If approached as a complete meaning to this work, in which the meaning and form are separated from each other, where the distortion of the meaning is suffered by the form, meaning of myth could be dissolved and we would take it as a delusion. If the meaning of the myth would be taken as a whole complex of meaning and form, we would have had ambiguity. Only by understanding it as a complex mechanism with its dynamics, it is possible to read The Myth of the West of Albri Brahusa. The model reader of this drama lives this myth of this work starting from this third position. Brahusa's myth of the west has a dark meaning to be useful or is too obvious to be reliable. The text in question by not making myth the illusion of the West undertakes to pass on a target concept. In this drama the dramatic action is replaced by the scenic narration, whose rule is kept by the director.

Scenic parts do not come out of themselves according to the laws of dramatic genre, but are shaped by the entirety of the epic ego, under a scheme or form that enables special events by generalizing them. So the dramatic moment of the tension goes to the second place whereas a given scene should not have in it the embryo of another. Everything in this one act drama makes you believe that the director as a character with his nature of introducing the action may pray with words where the scenic cannot come out.

Conclusion

In our point of view from the beginning of this article we tried to maintain the reader's position as an active interpretative placement in the text. Passing from reading to criticize, then studying and writing about it, means to change the desire, so to desire not the work, but

its discourse. Throughout the article intertextuality was clearly evidenced as an essential ingredient, which is known as one of the key elements of postmodernism. In the case of intertextuality in the dramatic text it was concluded that through the criteria of communication the level of awareness of the intertextual relations is assessed to the author and to the reader. These postmodern texts do not provide references or sources of obtaining quotations. Their "dialogue" with previous discursive systems, such as myths and legends, is presented to us with a high intertextual intensity, as their original context and the new context of the drama are in a semantic and ideological tension between them. The undone myths that come to be themes in a work later become a central part of the drama. The authorial subjects as well as the receptive subjects have in their knowledge opposite "texts". The authorial subject is seen as textual encyclopedia. It is a resident in non-literary and literary texts. The use of journalism articles, cultural stories, biographies, dictionaries, photographs, manuscripts, as well as everything else that is related to the object of study has become essential to our article. To the cited authors it is attributed a power that is characteristic of postmodern authors, that of the mixed writings. Their postmodern poetics and their practice see them as active not only in the plans of intertextuality but even in medial ones, where are combined not only literary texts but also various arts, especially the visual ones. Some of the authors mentioned are different arts moderators. We can mention director, scene, choreography, painting, music. The familiarity with each of these arts and the installation of elements has really served the theatrical spectacles of these dramatic texts. The textual construction encourages the visionary imagination of the reader. Being helped in these aspects, the reader becomes a spectator of his stage vision. The dramatic texts do not convey anything if they do not find a receiver, a competent reader or spectator that is able to understand. The significance is the beginning of our journey into the meaning of the work. The undone myth is a challenge to the reader. In the syntagma of the drama the mythical sign loses its original meaning, so known in folklore, and acquires a new connotation, because the syntagmatic system of the dramatic texts of these authors is whole irony. This ironic fitting of discourse within the drama, allows the authors to challenge the reader of the first level once again, in search of model reader.

Although their reception has not been massive, through this theater form aesthetic sensitivity is incited, the critical spirit is refined and the reasoning and judgment of the reader-spectator make him experience intensive and stimulating communication from both cultural and human point of view.

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