

‘Absurd’ the Theatrical Term Used as ‘Udbhata’ in Odia Drama: An Unsolved Question

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ABSTRACT

DRAMA is the mirror of society. We the Indians, feel pleasure with no trespice to entertain ourselves after visualizing an entertaining drama. All the things of manner are dependent or preferable to each other with the world wide trends. Indian literature and literature also stable their existence to saw whatever they stands after comparing with the same. Indian drama, especially odia drama and theatre is one of them. We all know that, previous seventy decades of 19th century, a reformistic dramatist Jaganmohan Lal’s ‘Babaji’ not only gave new light to the society, but also he formulize a new path in odia drama. He lib odia drama from ancient dialogue less, stageless, actless folk element. That’s why Jaganmohan is the avant garde / reformist leader of odia drama and theatre. After sixty decades of 20th century a new term ‘Absurd’ was heard many times in odia drama and theatre in new way, called ‘udbhata’. So ‘What is ‘udbhata’?’ ‘How this term was come?’, ‘Does it really exist yet?’, ‘If exist what is the considerate significance point of this new theory?’, ‘Does it acclaimed success or failure in odia drama?’ These are the basic questions arising on my mind after study this type of critic books and textual drama. In this study I want to clear that ‘Is western theatrical term ‘Absurd’ really exist in odia theatre? If exist what is today’s performa of absurd in odia drama?and what is the footing note of this term whether it is success or failure?’

KEYWORDS: *Absurd, Udbhata, Intellectual theatre, Out of harmony, Nonsense talk, Incongruence*

INTRODUCTION

In the starting of 20th Century (1940 onwards) absurd dramatist got positioned in the enol of 60th decades. France is the place where all the experimental, intellectual form of drama performed, that’s why they acclaimed popular position easily.. Samuel Backet (Ireland), Eugeon Ionesco (Roman), Arthur Adamov (Russia), Jean Jinet (France), Bertolt Brecht (Jermany), Herold pinter (British), all the absurd playwright gathered at one place, France. This is why, France is the place, where the Absurd term originated.

DISCUSSION:-

Romanian Dramatist Ionesco wrote – “Absurd is that which is devoid of purpose out of from his religious, metaphysical and transcendental roots, man is lost, all his action became senseless, absurd, useless...” Martin Esslin stamps all the avant garde play wrighter as Absurdists. Esslin writes – “... The theatre of the absurd attacks the comfortable certainties of religious or political orthodox. It aims to shock its audience out

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of comlecency, to bring it face to face with the harsh facts of the human situation as these writer see it. But the challenge behind this message is anything but one of despair. It is a challenge to accept the human condition as it is, in all its mystery and absurdity, and to bear it with dignity, nobly, responsible, precisely because there are no easy solution to the mysteries of existence, because ultimately man is alone in a meaningless world.”

World war I (1914-18) and II (1939-45) are the two devastating moment where the mankind totally devastated not only on their outside but also their innerside. The effect of that two war not only affect the peace of the country but also it severe affect the human soul and peace. It totally enumulatey the burgeois group / class of their countries. Thats why existentialist Camyu said, “God is dead”. Many of the absurdists like jean-paul sarte, the philosophical spokesman for existentialism expressed being and

nothingness. Jean-jinet plays, Sarte stated on them “Good is only illusion. Evil is nothingness which aribes upto the ruins and good.” These are the true beliefs of absurdists. These are the factors that persuade absurdists to wrote absurd plays. Bertolt Brecht’s ‘Mother courage and her children’, ‘Galilio’, ‘Endgame’, ‘The Good women of setzuan’ and ‘Caucasian chalk circle’. In the end part of ‘The good women of Setzuan’ actress Shen Teh expressed–

“To be good and yet to live was a thunober bolt
To be good to others
And myself at the same time
I could not do it
When we extend our hands to a beggar
He tears it off for us
When we help the lost, we are lost ourselves.”

Samuel Backet’s ‘Waiting for Godot’, Krapis last Tape’, ‘All that fall’, ‘Embers’, ‘Happy Days’. Backet reaffirm the good hope for his drama ‘Happy Days’, otherwise all their drama are full of illogical, immaner, meaningless, dialogue for of clichés. nonsense talk etc. Eugene Ionesco also wrote absurd plays like ‘The Bald soprano’, ‘The lesson’, ‘The chairs’, ‘The new Tenant’, personation drama ‘Rhinoceros’, ‘Amedee’ (Corpse element), ‘exit the king’. Ionesco express about their inner side of ‘The chair’ – “The subject of the chair is the chairs themselves and of people. That is to say the absence of people, the absence of emperor, the absence of God, the absence of matter the unreality of the world, metaphysical emptiness – The term of play is nothingness.” Jean-Jinet also wrote Absurd plays like ‘The maids’, ‘Death watch’, ‘The Balcony’, ‘The Blacks’, ‘The screens’.

This type of drama happen because of post war and treactically connected with people’s inertial soul. But in India war does not affect materially. Audience of India, especially in odisha’s are few literate. The usually wants that type of drama which type feels entertaining themselves. Thats why they loves to see entertaing drama. Where the all form of drama i.e., Dialogue, Stage, Act conducted in well manner. Actors and audience are connected to each other, result a happy moment created. Drama of such type of elements forms gain popular easily on stage.

FINDINGS:-

On 1877 Jaganmohan Lal’s ‘Babaji’ performed in ‘Radhakanta Rangamancha’ at Mahanga, Cuttack. Lal free odia drama from lila, suanga, Danda Nata, Jatra and that type of folk drama. Lal add reformistie element to their drama. His another ‘Sati’ performed outstanding. At the end he was a reformist leader as we all know very well.

After Jaganmohan Lal the trend go on and end in the demise of Kabichandra Kalicharan Pattnaik. In the mid of 20th Century the way of drama totally changed with the leadership of odia playwright Monoranjan Das. In 1964 his new form of drama ‘Aagami’ Staged at non-conventional stage named ‘Srujani’, changed and revert the path of odia drama in one way. All the playwright follows the same path and all they are gathered and wrote that type of drama. This trend later goes forward and turned to movement known as ‘Nabanatya Andolana’ (New Dramatical moment). But when Das ‘Aranya Phasala’ got Sahitya Akademy award, a new term ‘Absurd’ heard and it goes on. In odia critics translated ‘Absurd’ as ‘udbhata’. Is it correct?

The term ‘Absurd’ explained previously very well manner ‘Absurd’, the literary sense means ‘out of harmony’. The theatre of Absurd was never a formal movement, but centred in post war at Paris which we discussed. It also called Nonsense talk. ‘Absurdism’ a term coined by the critic Martin Esslin, which seems logical with their sense of expression.

But what is ‘udbhata’? This term used in several times in odia drama since mid of 20th century. This one heard a long time all around the intellectual the atrical field in Odisha. In usage, the ‘udhata’ term has long been synonymous with disorganization in this country. Therefore, its literal meaning is exactly the opposite, but their is no one paid attention to it. At that time, even now there is no awareness of it, so in other provice no question is used for absurd, but in Odisha there is continued. This is a error because, in terms of literary edge, that is not taking care of its regional vocabulary, but this word has been chosen keeping in mind fickly.

Because Sanskrit pandit says –
“Yadyapi Sudhan Loka birudhan,
Nacharniyan Nadharniyan”.

Still used as the word becomes completely counterintuitive then it was necessary to think carefully about the relationship. Because the original meaning of ‘udbhata’ is ‘Good’, ‘Great’, ‘Generous’, ‘Best’, ‘High’, Sanskrit term ‘Ramya’ etc. It is a Sanskrit word and is also widely used in Sanskrit poetry and the English term Absurd means harmony with reason or propriety, in congruence, unreasonable, illogical.

The study of the perticular point it is clear that – “The term ‘Absurd’ is totally opposite to the term ‘udbhata’ that used a long time since the mid 20th century in odia drama. In Sanskrit famous Kabya ‘udbhata sagara’, here ‘udhata’ used in the meaning of

‘Aesthetic’, ‘Beautiful’, ‘Generous’. Again Sanskrit poet Sriharsa wrote in his ‘Naisadha Charita’ –

“Pade Pade Santibhatta Ranodbhatta”

In this line we again found the term ‘udbhata’ (Ranodbhatta), which means ‘Best’, ‘Good’, ‘Scenic’. We again found that ‘Absurd’ and ‘udbhata’ not in equal meaning, but the critics of odia dramatic field disused this brutal term since years.

CONCLUSION:-

Conclusion is the main point which we wait for. Every research topic comes to a conclusion that for we cleared about the problem, about the specific topic very well manner. Here’s the topic entitle “‘Absurd’ the Theatrical term used as ‘udbhata’ in odia drama: an unsolved question” comes for that. For ourselves the most significant form of art is ‘Art and life must coexist’. Now the art is ‘emerges form the play not put into it’. Out thoughts on the Absurd drama cannot go far. Since 20th century’s odia drama ‘udbhata’ the term has been used since long time for the Synonym of the western dramatic term ‘Absurd’. Here the conclusion we must say after the study that, the use of ‘udbhata’ term in odia drama since years is wrong. ‘udbhata’ term is totally opposite of ‘Absurd’. Not the odia synonym of that. In my point of view the term ‘Absurd’ must be used instead of ‘udbhata’ for good sense of manner of odia drama. Absurd is the right meaning and sense which we called absurd as illogical immanure, out of harmony, nonsense talk etc. But this is not equal for ‘udbhata’. It’s totally opposite which we discussed earlier. Absurd theatre as a faithful expression of the times in the country, and it has been forced to retire in later generations. His followers in this country have made efforts to reach around him, but they have not been able to achieve the glory of being stable form. There is no reason to be proud or ashamed of this, at least he was able to stop the monotony of these traditional dramas, there is no way to deny it. Also they have opened up new ways of thinking about the new form of drama. It is not a small profit for us.

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