



**Prakriti
Foundation**

Hamara Shakespeare (2011)

About Hamara Shakespeare 2011

The Hamara Shakespeare festival is an annual 3-day festival celebrating Indian theatre in Chennai. This festival features stand-out performances by artists from across the country who have created a mark in their respective fields.

We at the Prakriti Foundation have had long standing commitment to theatre, which brought us to the epitome of this arts form, Shakespeare. However, our intention with this festival was to explore and experiment with the Indian perspective - how have Indian individuals and groups, actors and directors chosen to interpret Shakespeare? The result of this thought process was Hamara Shakespeare – a unique festival that portrays the works of Shakespeare in Indian languages in the Indian realm.

The festival opens its doors to people all over the country and the world, inviting them to experience and enjoy the world of theatre in Chennai. The best part being that it is non-ticketed and is open to all!

The 2011 edition showcased an interesting repertoire of theatre artists and groups which included Vayu Naidu, a Chennai based storyteller and playwright, Indianostrum Théâtre is a Pondicherry based professional theatre troupe and Chennai's popular theatre company, Theatre Nisha.

Schedule

Play by Jyothish M.G.

Synopsis: Macbeth the lord who has been serving and fighting for the King murders his King incited by his wife Lady Macbeth. The play Macbeth depicts the mental turmoil of the protagonist who is doomed by his guilty consciousness. It's also argued that Shakespeare's Macbeth is ultimately upholding the dynastic rule and its religious and political ideals. On one side Macbeth is facing his own conscience and on the other he confronts the socio-political and religious situations of his times. The play progresses through the monologues of Macbeth who is ripped apart by his guilty feeling. Lady Macbeth is also incapable of rescue him from his mental agony which proves to be fatal for him. The play progresses through the conspiracies of the characters, who are in between murder and suicide. The production starts in the climax and will end with the same and it does not aim to narrate of the tragic tale of protagonist Macbeth. The root of the madness and abject thoughts that underlie in the play will be reconstructed with the help of all available possibilities of modern theatre. The usual gradual narration is discarded and the text for the production is evolved from the monologues of the characters.

Date: 11th February 2011

Time: 7 pm

Venue: Kalakshetra, Rukmini Arangam

Play by Margi Madhu

Synopsis: Koodiyattam is a traditional performing art form in the state of Kerala. It is a combination of ancient Sanskrit theatre with elements of Koothu. Margi Madhu has taken efforts to bring in Shakespeare's masterpiece work through this unique art form.

Date: 12th February 2011

Time: 7 pm

Venue: Kalakshetra, Padma Pushkarini

Play by Vikram Iyengar

Synopsis: Crossings is a dance and theatre production bringing together elements of Indian classical dance, movement, the original text, Hindustani classical, folk and tribal music in a piece that is as much directed as constantly improvised in performance.

Four performers represent facets of Lady Macbeth in constant conflict to create a fluid performance woven from four strands – a verbal text constructed from the dialogue of the original play, a movement text drawing from dance, a musical text created in response to both words and movement, and a symbolic text crafted from the imagery in Macbeth and the symbolism which imbues Indian classical dance. With references to figures from Indian mythology such as Putana and Shakti, this piece examines what it means to be feminine or de-feminized through the contradictions within this complex character.

Crossings mirrors the journey of Lady Macbeth through Shakespeare's original play. She receives a letter from Macbeth telling her of his encounter with three witches who foretell that he will be King. This plants the idea of killing King Duncan – their guest – in Lady Macbeth's mind to further her husband's ambition. Battling her own conscience and femininity, she plans and executes a gruesome murder. But she is consequently haunted by images of blood even as she plays gracious hostess at a coronation banquet where the guests become more and more suspicious of the truth. Bereft of support and company from her equally guilt-ridden husband, her world crumbles towards a lingering death.

Date: 13th February 2011

Time: 7 pm

Venue: Kalakshetra, Rukmini Arangam

Artiste Profile

▪ ***Jyotish MG***

Jyotish MG is a theatre director working with Abhinaya Theatre Research Centre, which is based in the village of Plathara near Thiruvananthapuram. This grant will enable him to develop and perform an adaptation of William Shakespeare's Macbeth.

The Malayalam adaptation of Macbeth will be evolved through rehearsals. For Jyotish, who has been developing this script with the help of the original English text and translations available in Malayalam, the adaptation will explore facets of the psyche of Macbeth, his internal conflicts, multiple personalities, fears, anguish, and greed for power. The psychological complexities of the central characters will also be explored through the monologues of Macbeth, Lady Macbeth, and Banquo.

▪ ***Margi Madhu***

Son of celebrated guru Moozhikkulam Kochukuttan Chakyar, Margi Madhu's first love is Koodiyattam, a mix of dance, music, mime and theatre. Apart from acting he has written the acting manual for four plays, 'Dooth Ghadodgajam,' 'Kanchukeeyam,' 'Karnabharam,' and 'Macbeth.' Along with his elder brother Margi Narayanan he has been striving to bring back audiences to an art that would have long become extinct: This he does as a lecturer of Koodiyattam at the Sree Sankaracharya University of Sanskrit where he is inspiring a new generation of performers and at 'Nepathya,' a centre he started in Moozhikulam in 2003.

He has performed in many national and international venues, including the prestigious Kennedy Center at Washington DC, USA in June 1977. Margi Madhu has also performed for the International jury of UNESCO. .

▪ ***Vikram Iyengar***

An accomplished classical dancer who has also made forays into movement and theatre, Vikram brings into this project critical questions about his own practice in Kathak by challenging the binary notions of the 'classical' and 'contemporary'. This grant supports Vikram to collaborate with Chennai-based contemporary dancer and choreographer Preethi Athreya towards creating a performance that investigates into and pushes the boundaries of the classical idiom of Kathak.

Press

The Hindu, Chennai, 9thFebruary ,2011

<https://www.thehindu.com/todays-paper/tp-features/tp-metroplus/Reinventing-the-Bard/article15133188.ece>