

HAMLET

Of William Shakespear, from the arabic
translation of Jabra Ibrahim Jabra

By Meher Awachri

SCENEP
2014/2015

INTERPRETED BY

MEHREZ TAHER

MED ABDJALIL

HAYTHEM OUINI

FETEN BELHAJ OMAR



Presentation



“HAMLET” is a physical theatre piece with some small text extracts in arabic from the Arabic translation of Jabra Ibrahim Jabra for the original play of William Shakespeare. HAMLET is available with Surtitles in eight languages (French, English, German ,Italian, Russian,Spanish, Japanese, Chinese).

We are a group of theatre people who, for most of us, have graduated from the Higher Institute of Theatrical Arts in Tunis. Each of us has a different artistic career. However, our common denominators, particularly our perplexity and the questions that animate us, will be the basis of this experience.

We have all come from the popular neighborhoods that lie at the outskirts of the capital. Our first experience with theatre was at Culture Houses and culture clubs before we joined private institutes and amateur and professional theatre companies. It is therefore perfectly normal that your leitmotif has always been not only our performance on the stage but also the essentiality of theatre to us and to our audience as well as the degree of our awareness of our theatrical endeavor.

Our perplexity stems from the difficult equation and the growing gap between us as theatre people and our ever changing reality both before and in the wake of the January 14 Revolution. Our questions also stem from the significant paradox between





our aspirations and our difficult everyday reality whose roughness, absurdity and apathy pose obstacles to us.

We thought that our duty would be to change the reality, albeit indirectly, or to influence it, albeit partially. We thought of ourselves as the sovereign Masters of the game who reform and change the reality. However, our loud voices were either not heard beyond the walls of the theatre or aborted by the deaf ears of the audience.

The foundational question has always been about the relationship we have with the universal theatrical legacy and our position as Tunisian theatre people within this legacy, both historically and artistically.

And if the language of translation is classical Arabic, then should we care more about being faithful to the source text or should we betray this text or alternatively should we focus more on the possible human and theatrical approach that may help us address our perplexity and pave the way for a new battle whose objectives are clearer and results more effective. Both our desire to show Shakespeare's hamlet to the public because of the relevance of the play's themes and questions to today's reality, and our desire to fathom this reality's eagerness for our research and work has led us to rethink an important question.



In our project, the question “How should Shakespeare’s plays be presented today?” has become “ what should motivate staging a Shakespearean play?. The question about our relation with Hamlet has become a question about our relation with the theatrical legacy in general whether this legacy takes the form of plays, research studies or theories in theatrical arts and whether this has to do with the form or the content. The question about what can be discussed or perhaps added to theatre in our country has become a question about what contribution the Tunisian theatre can make to the universal theatrical, artistic and intellectual and whether there is a need for this contribution.



The synopsis



In a Culture House in one of the popular neighborhoods of Tunis, the capital, four actors are rehearsing one of the classics of international drama, a masterpiece of the human heritage, Hamlet by his era's genius, William Shakespeare ... but why?!

This work is currently underway and the actors, in their small and closed world, are struggling to perform the play. They are endeavoring to have a firm grasp of classical Arabic, the language of the translated play. Each of them wants to have a starring role. Their human relations are growing intertwined and are giving rise to suspicion as if their relationship with the play has become a personal matter ...

Against all this, the actors are raising questions about their relationship with Hamlet, the play, and why they should work on it. What relationship do they have with the issues raised by the play and with Hamlet himself? What pushes them to perform? Is there a need for their theatre? Is theatre essential to them and to their audience? Between weariness and appropriation, desire and rejection, deep faith and rigid impassivity, the actors get lost in the labyrinth of question and their relationship with the text grows more complex. Their revolt against the text, against the instruction of the present / absent stage director, and against themselves and their audience is a revolt of the bewildered.

The staging concept

The staging task in this work is premised on two points of view. The first is the everyday reality of Tunisia and the second one is the imagined reality, namely Hamlet, the play to be performed. Therefore, the staging will range between and interact with the play and the frame work play.

The stage in its entirety is the playground where the action taking place between the actors and the action happening in Hamlet interact. The work will highlight the overlap between the two myths with regard to both form and content.

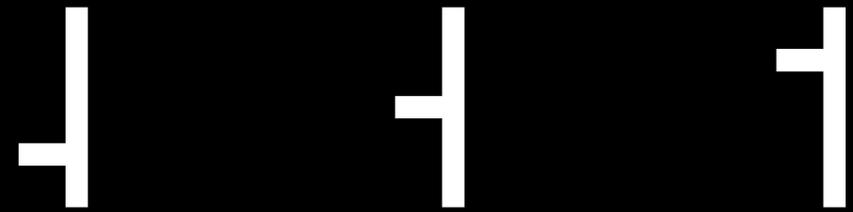
We have already started thinking about the work to be carried out by actors in this project. This means that we are considering the issues that might arise when an actor plays a particular role. These issues will constitute the different situations in the play.

The aesthetic dimension of the show expresses the ambivalence of the stage director and the sense of loss of the actors between two disparate worlds. We have moved from the scenery, the costumes and accessories in the rehearsal room in Culture House in a popular neighborhood in 2014 to an aesthetic vision that tries to remain faithful to the world and era in which Shakespeare's Hamlet lived.



In this experience we are mainly concerned not with the spoken text but with the vocal body on the stage, the body made up of bone and flesh, heart and muscles, the breath running after the text. It is the body which tries hard to bring to existence the gestures and movements imagined by the stage director. Our goal is to unveil the spirit ride behind the complex textual and staging structure, that spirit is the actor himself.

The dialogue between the individuals and characters of the play relies mainly on the body of the actor who has his Tunisian cultural peculiarities, that body in its strength and weakness and beauty and ugliness. The play will try to portray the confusion of this body in its continuous endeavor to overcome its own handicaps and the conditions and limits imposed on its attempt to set itself free and join the first body without being constrained by the social and cultural identity frontiers. This attempt is an attempt to cross the border into the broader human universe or may be into the lost and hoped for innocence.



Decor and Light

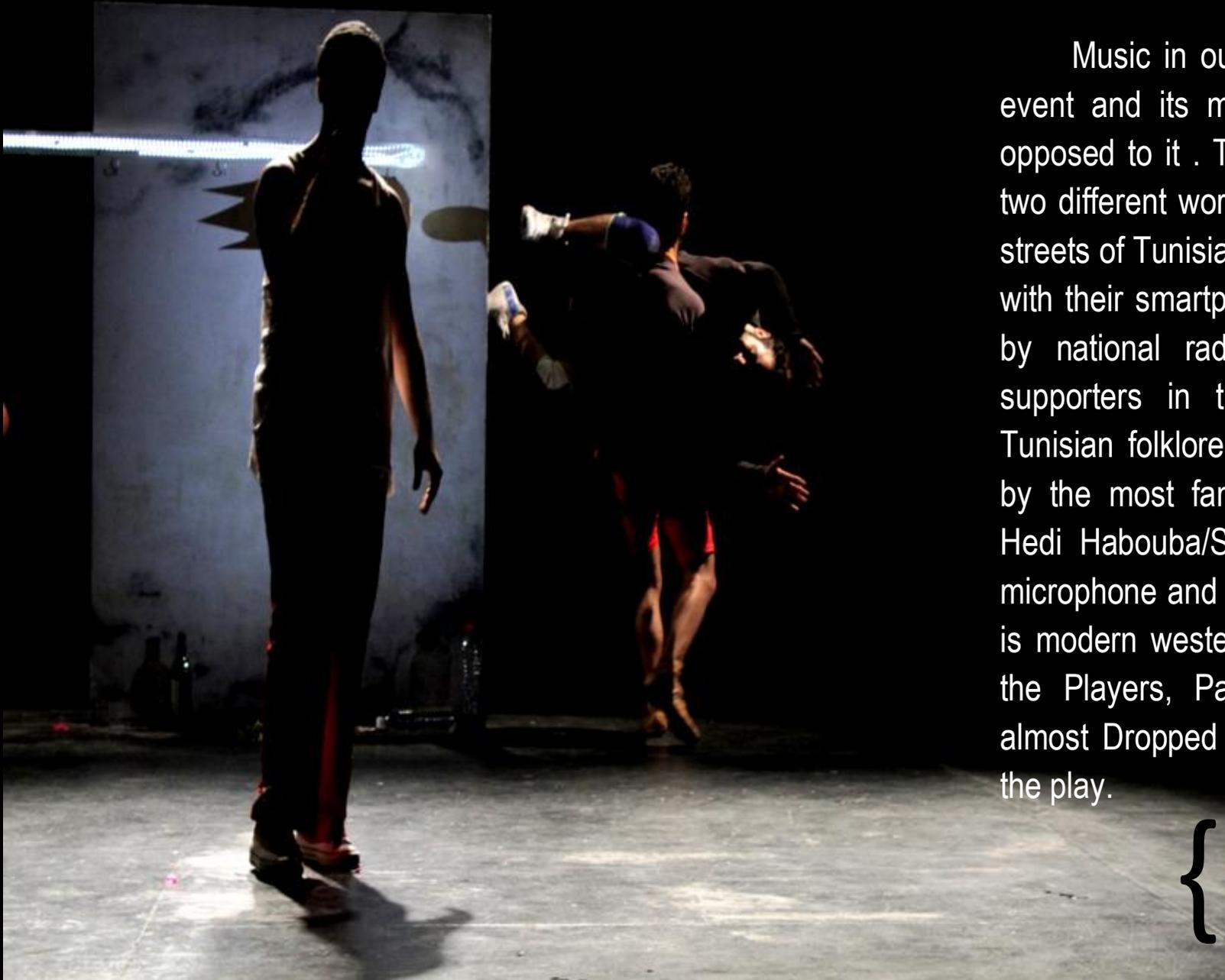
In the background of the stage we can see in the maximum lump part of a dressing room of actors, in which we see their objects and accessories for the Performing; overcrowded and scattered here and there , royal crowns , clothes and their personal things ,clothes and accessories that are to be presented ,and a line of lighting is not in a permanent use , it will be often the only source of illumination .

In front of this décor a White curtain is hanging and it will be a transparent screen to broadcast the events of the play.



Music and sound

Music in our work either supportive of the event and its meaning in the original play or opposed to it . The music in our play is also of two different worlds , the first is the voice of the streets of Tunisia recorded by unknown amateurs with their smartphones , low songs broadcasted by national radio, song and noise of soccer supporters in the biggest Tunisian stadium, Tunisian folklore rhythms (Mezoued Percussion by the most famous tunisian traditional music Hedi Habouba/Stambule rhythm) ,the noise of microphone and loudspeaker ... The other music is modern western and old (Hamlet's Advice to the Players, Paul Scofield, 1963) which is almost Dropped or extraneous to the events in the play.





... A professional since 2000 in the arts, he earned a bachelor's degree in 2005 from high school flew arts (theater specialty) , national Higher Institute of Dramatic Art (staging and interpretation specialty) in June 2011. At the age of 12 years Meher Awachri began to discover the art and theatrical creation worldThe drama club el Mohammedia, where he grew up . From 1997 to 1999 , Meher has played in five different theatrical creations , framed, in this time, the young students of the Higher Institute of Dramatic Art in Tunis (Jaafer Guesmi and Yahaya and Faidi Nacib Barhoumi) , in this time of passion, the talented young actor took the award for best actor Ali Ben Ayed amateur theater festival in 1998 . In 2000 Meher had the courage to make his first adaptation and staging " wings " of the " Stranger " by Albert Camus in cooperation with his accompanying creation Haytham Mensi , and just after a year he started his professional career playing in "The devils " Hedi Abbas and Khaled Yahya Feidi Bouzid, Nacib Barhoumi , Saida Sassi , Lamyia Ben Romdhan . From 2003 to 2011 Meher played danced and wrote in different theater performances for adults and children and also danced with Nawel Skandrani in " The Olivier sheet " with Saleh il Feleh " letter to my mother, " in" Ferss and manipulator " of Yahya Feidi .

... After " Wings " in 1999 and "Silence" project his bachelor in 2005, In 2011 meher decided to launch his final project study " D- Sisyphus " into tunisianprofessional market and European artistic production .in 2012 " D- Sisyphus won the first prize in the most famous and most prestigious international monodrama festival in Europe and worldwide " Thespis International Monodrama Festival, Keil , Germany "after his international success he was invited to present his piece in Berlin , Netherlands, UAE and soon in London , Luxembourg, Paris and Japan. Since 2011 Meher decided to make more experiences in international artistic cooperation; in 2012 in the show " Konn " it is a meeting with international artists from Sweden " Karolin Kent , " Japan " Ken Furudate " and Norway " Malika Makouf Rasmussen ." In 2013 he went to Denmark to participate as a member of the international jury of " Make your move Festival " and to give the same opportunity workshops, three weeks for young Danish choreographers, just after he visited Austria he spent two months to do a dance film in artistic collaboration with photographer " Rosa Fuerpass " and in the future he is look ing forward at having other artistic cooperation projects abroad; in London with " Colin and Claire Dowie Watkeys " for summer 2014 or Japan with " Ken Furudate " for the year 2015. In this time Meher Awachri continues his ambitious journey and takes the challenges , as usual, to work on the famous " Hamlet " by Shakespeare to his premier on 17 september 2014 at El Teatro space , Tunis , and already in touring in all Tunisia, and also ready for his international touring.

Upcoming project : Meher Awachri he going to Netherlans the next November 2014 for his next International project « Plastic » as a director and dramaturg.

The Trailer :

<http://www.youtube.com/watch?v=7jY7Ufs22ps&list=PLIMtHx2ozlu6mH-UxE-uA9gbgNZ54rBUh&index=2>

The complete piece with English Subtitles :

<https://vimeo.com/100366583>

**password :
SECENPROD**



SCENEPROD

Head office :

2014 RUE HABAK CITE AMAL, 2082 FOUCHANA ,
BEN AROUS, TUNIS, TUNISIA

Phone : 00216 21 16 66 93/ 00216 22 846 495

Contacte :

21 16 66 93

Email : d_sisyphe@hotmail.com

etranger2009@gmail.com

Artistic Director : Haykel Rahali

administrative management by : Iness Chaabani.