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مقال عن مسرح الحكواتي في صحيفة تصدر في لندن

الحكواتي. قصاصة من صحيفة صادرة في لندن تتضمن مقالاً عن مسرح



"The Tale of Koffor Shamma"

our theatre. So a demanding public isn't really sure when and where to come. Nobody selects what to see for them.

□ **So what do you show to your public?**

■ Recently we have started two different theatre programmes: a regular programme and another in a little theatre. In the latter, the evenings are a little more researched, and often we do well-known texts, the base of theatre that artists and people in general should get to know. And it was a big success. In the middle of an uprising yet. Which proves that people also want to be in contact with other things, with other visions of the world. Over there, there is so little contact with written plays, even to read them doesn't happen. We are trying to put together at library a theatre but it's an enormous project; we have to hire translators and try to translate at least 3 or 4 plays a year, but that costs money. So how do the youth who want

to do theatre nourish themselves if there is no theatre school nor any texts? And very few companies? What are we ourselves nourished with in our ghetto over there?

□ **As a Palestinian theatre, El-Hakawati isn't just made up of Palestinians? Why?**

■ As all groups are, El-Hakawati is made up of all sorts of different individuals. From the beginning, it was never homogeneous. For example, there is a Palestinian from Galilee, an American woman from Brooklyn, and me who is mixed. I have worked in France for 2-3 years and have studied in Beirut, a city which is pretty cosmopolitan in itself. So, El-Hakawati's creation comes from this principle -- a sort of meeting of survivors, those who don't want to give up. We come together from all ends of the earth and it didn't matter to us that the nationality was not pure.

On the contrary, we really wanted this mixture, this juxtaposition. I would like it even more but I know that sometimes you have to go slow.

For example, to work with Israelis doesn't interest me at the moment, not in El-Hakawati, in any case. Well, it interests me to work with them, but not in this troupe. After the last uprising, we found that the Leftist Israelis constantly wanted to work with the Palestinians. For example, painters wanted to do exhibitions together, writers want to make declarations with us. We answered them that our position as artists, as human beings, as people who also suffer from a political problem is clear. We can assume that responsibility. But it's you who should develop your position -- that's what is missing. You mustn't hide yourselves behind us.

THERESA AMOON

