Natsamrat Theatre Festival: A Celebration of Dramatic Excellence

Play Scene

Delhi’s renowned theatre group “Natsamrat” once again mesmerized audiences with the 22nd Natsamrat Theatre Festival. This grand theatrical event brought together a collection of eight remarkable plays, each offering a unique blend of humor, drama, and thought-provoking narratives. With powerful performances and engaging storytelling, the festival successfully captured the essence of theatre, leaving a lasting impression on spectators.

The festival commenced on March 15 at 6:15 PM with Anton Chekhov’s “The Proposal.” This classic farce, filled with witty dialogue and situational humor, kept the audience engaged. The actors skillfully portrayed the irony of a marriage proposal turning into a heated argument over land and

a pet dog. Their impeccable timing and expressive performances made the play a delightful experience. Following this, at 7:30 PM, the satirical play “Kallu Nai MBBS” took the stage. This play blended comedy with social critique, addressing themes of domestic violence and gender dynamics. The protagonist, a drunken barber, finds himself in a bizarre situation where he must endure beatings to prove his worth as a doctor. The fast-paced narrative and lively performances ensured continuous laughter while subtly conveying a deeper message.

On March 16, the audience witnessed “Chekhov Ka Sansar,” a dramatization of two of Chekhov’s iconic stories. The play beautifully combined humor and profound emotions, bringing out the essence of human relationships and social contradictions. The nuanced portrayal of characters and their inner conflicts made it an enriching theatrical experience. Later that evening, at 7:30 PM, “Kambakht Ishq” explored the theme of companionship in old age. The story of two elderly individuals navigating loneliness and seeking emotional support struck a chord with the audience. The actors delivered heartfelt performances, making the play both touching and thought-provoking.

The festival continued on March 22 with “Kuch Tum Kaho Kuch Hum Kahein” by Ashish Kotwal. The narrative revolved around an elderly doctor and a lively woman, Mansi, whose contrasting worlds collide unexpectedly. The interplay of their personalities created a compelling and engaging storyline. At 4:15 PM the same day, “Meri Biwi Ki Shaadi” by Ranbir Singh entertained audiences with its hilarious premise. The protagonist, a hypochondriac, believes he is nearing death and becomes obsessed with planning his wife’s future after his demise. His anxious attempts to arrange her remarriage lead to an unexpected twist, making the play both humorous and insightful.

On March 29 at 3:00 PM, the thought-provoking drama “Aadhi Raat Ke Baad” by Dr. Shankar Shesh was staged. The story

followed a thief who, instead of stealing, breaks into a judge’s house to confess a crime he witnessed—a powerful businessman’s involvement in a journalist’s murder. Afraid for his life, he seeks imprisonment as his only refuge. The intense dialogues between the thief and the judge exposed the flaws in the judicial system, leaving a lasting impact on the audience. The festival concluded with “Kaisa Hai Yeh Paisa” by Shyam Kumar at 4:15 PM. This emotional drama explored the complexities of family relationships and material greed. A devoted father, who spent his life caring for his children, is neglected in his old age. However, when the children discover he is about to receive a large fortune, their attitude takes a drastic turn. The play’s gripping narrative and emotional depth made it a memorable finale to the festival.

The festival’s success was driven by the stellar performances of actors Vishwajeet, Munmun, Shivangi, Aman Kumar, Raman Kumar, Dhananjay, Ansh Rathore, and Rajan K. Bhatheja. Their dynamic portrayals brought depth and realism to each character, making every play a remarkable experience. Behind the scenes, Sunil Rathore and Suraj Singh managed stage operations efficiently, assisted by Himanshu and Nisha. Raj Rani’s makeup artistry enhanced the visual appeal of the characters, while Rohit Prasad and Rekha Devi contributed to costume design. Vansh Rathore handled the musical arrangements, enriching the dramatic atmosphere. Under the expert direction of Shyam Kumar, each play maintained a unique artistic essence. Hosted at LTG Auditorium, Mandi House, the festival witnessed enthusiastic participation, with audiences applauding every performance. The overwhelming response reaffirmed the timeless charm of theatre and the vital role of groups like Natsamrat in preserving and promoting this rich cultural tradition.

Henrik Ibsen’s WHEN WE DEAD AWAKEN Director: Sankar Venkateswaran

Playwright: Henrik Ibsen

Director: Sankar Venkateswaran

Group: Jangama Collective, Singapore

Language: English

Duration: 1 hr 25 mins

The Play

The play consists of a few final episodes from the life of an ageing sculptor, who achieved fame at the expense of personal happiness. The artist in his old age has lost his inspiration, he wanders around aimlessly, has stopped producing art works and his marriage with his young wife is at the verge of a breakdown. He comes across a deranged stranger lady, who

claims to be dead. He comes to realize that the strange lady was once his muse and model to his most famous work of art. His interests were only artistic while she suffers a certain death of soul due to the unrequited love. His wife breaks free from him to find life and love in a bear hunter, while the artist and the model dredge up and dig through a difficult past to realize that the life they led is irretrievable.

Director's Note

The questions are, why should we care about this play and the characters today? And how do we approach them? The answer to the first question, I think, is that these characters are like us, in their selfishness, denials and egos. My answer to the second question leads to another difficult question and is rather harsh. What if we deny the author his words, his rhetoric, the way the sculptor denies acknowledging a life beneath his model which then turned her into a statue! And when we do that to this play, we are left with a phantasmal envelope of silence where bodies move like ghosts and speak their silence. This might start to provoke our imaginations beyond the spoken, and we might start to see the irretrievable. We may begin to ask questions such as- are we awake? Are we dreaming? Or, are we dead? Do we need to wake from the dream or death? What happens when we dead awaken?

The Director

Sankar Venkateswaran is a theatre director and dramaturg from Kerala, India. He graduated from the Calicut University School of Drama and Fine Arts, and pursued his post-graduate training at Theatre Training and Research Programme (now Intercultural Theatre Institute), Singapore. Currently, Sankar has set up a cultural space in Attappady, Kerala, and works with the indigenous communities of the region. He is a recipient of the International Ibsen Scholarship 2013 (Teater Ibsen, Norway) and Ustad Bismillah Khan Yuva Puraskar 2011, and was a jury member for Zurich Theater Spektakel 2016.

The Playwright

Henrik Ibsen (1828-1906) was a Norwegian playwright, theatre director, and poet. He is considered by many as the ‘father of realism’ and remains one of the most influential playwrights of his time and is the most frequently performed dramatist in the world after Shakespeare. Ibsen’s dramas have a strong influence upon contemporary culture, and continue to be staged in different languages around the world today.

The Group

Jangama is a collective of five actors/performance-makers that strive to create work that may speak across cultural and linguistic barriers through their own forms and languages. The collective comprises of Lakshmana KP (India), Pooja Mohanraj (India), Hau Guei Sze (Malaysia), Caroline Chin (Singapore) and Alexander Beard (Australia). The five have been undergoing training at the Intercultural Theatre Institute in Singapore, an actor training institution that focuses on immersing actors in both Western and Eastern theatre forms. Each of them is working as independent artists in their own countries, while continuing to connect with each other and create work around the world.

Cast & Credits

Maia Rubek: Pooja Mohanraj

Arnold Rubek: Lakshmana KP

Ulfheim, a bear hunter: Alexander Beard

Irene, a stranger lady: Caroline Chin

Sister of Mercy: Hau Guei Sze

Translator: William Archer

Original cast of Ulfheim: Yazid de Jalil

Movement consultant: Lim Chin Huat

Voice and Speech consultant: Simon Stollery

Production photographer: Bernie Ng

Headshot photographer: Gabriela Neeb

Supporting Institution: Intercultural Theatre Institute

Playwright: Henrik Ibsen

Director: Sankar Venkateswaran