

Synopsis of the play “BAADSHAH PAATHER”

The Play is based on Shakerpare’s King Lear. **Baadshah Paather** narrates the story of two fathers namely, Baadshah and Bedar and their sons. The play talks about the father-son relationship and puts into perspective the duties and responsibilities they have towards each other. In our pather adaptation, Badshah chooses to divide his kingdom among his 3 sons, not relying on their ability to rule but the response to his question of who loves him the most. His elder sons Shamim and Karim express their love for him choosing the most effective praise that get them a large part of the kingdom. But his youngest son Rafiq gives Badshah a very honest reply by saying; he loves him as a son would love his father. Hearing this Badshah decides to throw Rafiq out of his kingdom and divides it into 2 parts and gives it to Shamim and Karim. As days go by Shamim and Karim decide not to put up with Badshah’s demands anymore and force hi, to leave the kingdom.

Bedar on the other hand makes a similar mistake and faces a similar fate when he misjudges his son Sikander and believes the lies of Kehram, his illegitimate son.

When exposed to the forces of nature, Badshah realizes the meaning of Rafiq’s reply and his love. Badshah then begins to choose his sanity and realize that his method of ruling and taking decision was not what is required by a fair ruler.

He respects Rafiq’s honesty and courage to speak the truth and face its consequences, as qualities that a fair and good ruler must have. He regrets his decision but is unable to change the course of events. Rafiq hearing his father’s plight runs to comfort him and trying to bring his honor back is killed in a battle with his own brothers. Badshah who is unable to bear his loss and pain, dies.

ABOUT THE DIRECTOR:

A well known name nationally and internationally, M. K. Raina a graduate from the National School of Drama has been working in the fields of theatre, cinema and television as an actor and director for over 35 years.

He has been an integral part of National School of Drama's extension programme and has worked with several N. G. O's and other organizations as a theatre expert. He has also conducted theatre workshops with under privileged children all over the country.

Having taught direction in several south Asian countries he has also had the opportunity to direct plays written by their writers in their native languages.

Over last 12 years M. K. Raina has worked extensively in the state of Jammu and Kashmir focusing on empowering the youth and associating them with their rich traditions and cultural heritage. These workshops have produced several actors, writers, directors and theatre groups that are actively involved in the task of creating plays that have been invited to several theatre festivals all over the country. It is also through these theatre workshops that the state got its first woman director.

For several years he has been working closely with the Bhand community. Five years ago he conducted a workshop in residence with 35 children from various Bhand groups all over the Kashmir valley. In order to empower the artists in this tradition, a training centre was also created where the next generation of performers was trained by the veterans of the field. This institute was funded by the India Foundation for Arts, Bangalore, which granted scholarships to both teachers and students, was an extension of his theatre organization Prayog, New Delhi.

The key aspect of all his theatrical work is to bridge the gap between tradition and contemporary sensibility. His present collaboration with the Bhand community is yet another step towards creating the vocabulary of contemporary

Kashmiri theatre and giving it its identity that comes from pulling out the riches hidden in its tradition.

THE GROUP:

The ensemble of traditional performers has come together through a series of theatre training and Bhand Pather (traditional training) workshops under the able direction of Mr. M. K. Raina. Held in the village Akingam in the Anantnag district in the southern part of Kashmir, these workshops over the last two decades, have been focusing on providing not only contemporary training on the theatre and theatre technologies but have also worked as a process of selection for the formation of a theatre company as envisioned by Mr. M. K. Raina to revive and contemporize the traditional form of Bhand Pather. Having seen them work and perform together one does feel that this group has potential of turning into a professional theatre company.

ON STAGE ARTISTS:

Badshah	Ghulam Mohammad Bhagat
Shamim	Javed Ahmad Bhagat
Karim	Ashiq Ahmad Bhagat
Rafiq	Khurshid Ahmad Bhagat
Bedar	Manzoor Ahmad Bhagat
Sikander	Bashir Ahmad Shah
Kehram	Manzoor-ul-Islam Bhagat
Maskhara	Bashir Ahmad Bhagat
Wafadar	Gul Mohd Bhagat
Asif	Mohammad Iqbal Bhagat
Hakeem	Sajad Ahmad Bhagat
Bhadra Purush	Lateef Ahmad Shah
Sardar	Irshad Ahmad Bhagat, Aijaz Ahmad Bhagat, Mukhtar Ahmad Shah, Gulam Nabi Bhagat

OFF STAGE:

Set design	M. K. Raina
Costume Designer	Aditee Biswas
Costume Associate	Supriya / Manzoor Ahmad Mir
Music	Inspired by traditional Kashmiri music.
Musicians	
Swarnai	Ghulam Rasool Bhagat
	Ghulam Ahmad Bhagat
Dhol	Ghulam Rasool Bhagat Jr
Nagara	Mohammad Abdullah Shah
Coordinator	Manzoor Ahmad Mir
Associate Director	Rakesh Kumar Singh

Concept, design and Direction: M. K. Raina