

Mobarak and Majic



Synopsis

A brave knight falls in love with a princess, but an evil witch casts a spell on him and turns him into a carrot! Mobarak, a funny and playful character, will know how to neutralize magic.

Technic

Hand puppet, storytelling, live music

Workshop

The show is followed by an introductory workshop on the basics of handling hand puppets. It is a meeting in the form of an interactive workshop allowing children to have fun and learn the basics of handling puppets. During the workshop, they will be invited to come on stage to discover the castelet, the puppets and the accessories. Accompanied by the interpreters, the children will discover the mechanism of the puppets. It will be like a very intimate and fun meeting, which will allow them to know the magic and fantastic universe of hand puppet.



About the show

This adaptation of Khéymé shab bāzi (traditional Iranian puppet theater) is aimed at an audience of all ages and was designed according to an ancient oriental legend using hand puppets and Iranian music performed live.

In this first French adaptation of the traditional Iranian puppet theater, the storyteller is presented as a dynamic person who would create a more active relationship with spectators, characters, puppeteers and musicians. But this is the first time that a woman has played the role of storyteller in this type of performance, which aims to create new effects and break the stereotypes often associated with Middle Eastern cultures. In fact, in its history, it was originally a male performance and women were prohibited from playing it. But this female presence that we added to the play, caused to establish a new statute for the storyteller in the traditional puppet theater. She is a storyteller who puts herself outside the castelet and who is like a matchmaker between the stage and the spectators. For example, when stopping on a stage, she emphasizes a moment to create different effects such as surprise, sadness or joy. In addition, we changed the traditional status of storyteller who was already like a very conscious and omniscient person and who had the power and the right to control all the actions of spectacle. In our adaptation, the storyteller is one of the two performers, which creates more dramatic and more dynamic situations.

Other adaptations: The interior of the castelet is no longer a world forbidden to enter but, in this new adaptation, the storyteller enters the space of the puppets producing body games and creating many exchanges with them.

Other adaptations: In the traditional form, the musicians do not interact with the puppets or others of

the show. They act without emotion and their role is to simply play music. But we have developed this status by giving it a more interactive role to musicians. They are part of a show, they react to the scenes and, like the actors, and they communicate with puppets and with the storyteller.



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