CHAPTER 6

THE ESTAPPAN PROJECT: AN INTERCULTURAL PERFORMANCE TO EXPLORE THE BODY DYNAMICS OF ACTORS BELONGING TO DIFFERENT CULTURES INDIA-JAPAN-CHINA

“What a passionate and compelling piece! I’ve just read it once and will read it again, to digest further.

There are many things I like about what I’ve read. I like the post-modern nature of the ancient and contemporary references, the inexplicable and startling arrival of the wrestler in full WWF outfit, the dead bodies and dead computer parts, the possibility of video projection and traditional songs/slave songs, the oxen masked ritual and the computer typing projected on screens...

It is passionate and sincere and ambitious in scope”

Kate'o'Reilly(famous playwrightdirector, about the script ESTAPHANOS 1800B.C)

The play Estaphanos 1800BC explores the alienation of the human beings in the global village.

Estaphanos 1800B.C was an Intercultural play project done related to this research. It was performed in India with a Japanese actor and Indian actors and in Singapore with Indian and Chinese actors.

The central character Estappanos is evolved from an image of a waste picker searching among the city waste, e-waste which is a common sight in the third world countries. He is searching for something which is lost, something related to his existence and identity. Estaphanos earns his living by taking dead bodies in the village. Estaphanos is abandoned because of his wounds by the villagers, he lives in a fort. Faraway from
the windows of his fort he can see the fields of his father covered with black soil. He remembers the days he had spend with his father, in the fields.

The play tries to explore the identity and existence of the human beings, irrespective of the culture they belong in a global perspective.

In the play the actors form two cultures participated in the play to identify their existence in the present and future life. One actor was from Japan and the others where from India.

The rehearsal process was very interesting. The explorations the two actors made where documented and used for the production. The intensity of the emotions of the character Estappanos and the awareness of the world around you were clearly explored.

The Indian actor went through the concerns of globalization in the Indian perspective and the Japanese actor went through the concerns connecting it with his life in Tokyo. Both of them portrayed the intense feeling of insecurity and identity crisis through their own psycho body images.

The script was truly in an Indian-Kerala context but the Japanese actor identified himself with the character by moving through his way of life way back in Tokyo and his challenges of life. He portrayed his mechanization in life, whereas the Indian actor portrayed his character through his body expression” the Indian concern.” There was a point where two of this cultures meet in to a single body image where the two Estaphanos pleads for water and the universality of two bodies clearly blends in to one accompanied by a primitive song of humanity.
The actors’ costumes were made of waste materials like CDs, computer wastes, plastic sheets, chips, e-wastes, etc. These materials were easily identified by the Japanese actor because he could relate it with the modern technology. The Indian actor not only identified the images in the play because it was more Indian, but also he developed a communication with the Japanese actor in terms of the concerns of the script.

**About the actors**

The Indian actor Sreejith Ramanan was trained in Indian theatre institutions and he had wide range of experience in theatre acting.

Tomo Hiro Kurita, the Japanese actor, a student from Tokyo university, was not an experienced actor in Theatre. He belongs to a typical Japanese family, and he was totally alienated in his city of Tokyo. This alienation was very much helpful for him to conceive the character of Estaphanos in the play.

Zachary Ho, a Chinese actor, participated when Estaphanos 1800BC was performed in Singapore.

From the directorial diary (Below email is a reply regarding some doubts about the character Estaphanos, to the Chinese actor Zachary Ho who played the part of Estaphanos in the performance at TTRP, Singapore):

_Hello Zach,_

_Thank you very much for your keen and excellent reflections upon the script which you have mentioned in your mail. As you know it is not much easy to travel with the meaning latent in a script simultaneously constructing a performance out of it. May be its_
easier with a western clearly constructed script but its difficult with a script which moves away from a definite constructivism. I don’t know whether this one comes in that genre or any other. I will try my best to communicate to you very organically what is written in words or imagery as you have specified in your mail.

As I also have a directorial point of view in the script, at some points the written script exceeds the words beyond time space and action, I mean the real time in the script changes or transforms to a different time and space related to a bodily transformation which maybe very minute and subtle manipulated by the actor himself. The challenge is to get in to the right space and time of the script or performance through "TRUE EMOTION". For that the emotional thread of the character must be achieved through a spontaneous evolution. Repeated rehearsals without inner consciousness of the character may spoil the fire of the performance.

Maybe these are the challenges you must have faced or facing in the rehearsal process

1) The two characters continuously changing (esta 1 and 2)
2) The change of space unconditionally
3) The continuity of dramatic developments
4) The Christian imageries
5) The bodily transformations leading to different time space and even the continuity of the character and plot.

Maybe these are the factors (even more) which leads to a confusion as an actor.

Now I will try to have a solution for some of this in my own way.
Then why Christianity? What is said in the play regarding Christianity is not in the religious sense. It is an act of torment leading to a sacrifice which still and always happens around the world. It is a replay of that act which Christ suffered which can or will happen to cultures, individuals and countries again and again. It was an incident which we hear always. It will happen to Gandhi, Mandela or Estappanos. So the incident is important and not religiousness. The milieu of the play if you closely watch it is not only laden in Christianity. It encompasses all the cultures which painfully cry out for freedom, existence and identity. It is a cry for fresh air, soil, water and for one’s own skies. It’s beyond a definite culture hence it becomes multicultural or intra-intercultural. It sketches out the concern of ALIENATION in a global society through a series of acts leading to a destructive and painful cry of humanity in this cyber age.
This is worked out through the character of Estaphanos.
Global concerns are getting private concerns in this age. It cannot be avoided. The script doesn’t hang on a definite character mould for the second Estaphanos because he can be from any culture. The character of that straphangs must be developed by that individual actor from his own experience remembering in mind ALIENATION SUPRESSION AND MEANINGLESSNESS he had faced in his life. For example, theesta can be seen as a curator of a hitch morgue ...it maybe his bedroom ...or even something related to his profession. So its free for the actor to contribute his true emotions or incidents he had to face in his real life in the performance ...there are lot of space for it inside the performance.
Secondly this is a challenge to the actor convincingly TRANSFORMING through his BODY and making subtle changes in acting. Never it is a false pretension of acting but a true evolution of
ones own innocence and the amount of agony one had to face in any life situations however small it is. So observe your body of how it transforms in a space unconditionally with the help of TRUE EMOTION. If it works out it will be a great success. As a Christian I am sure you can realize the pain of crucifixation which you can see is happening to somebody around us even to ourselves. I just specified it just how to relate it in your own way, maybe you have other ideas.

So maybe the transformation or the unconvincing changes in the script are in an actors point of view a vast vista of bodily imagination and subtle acting experience! I don’t know. Maybe you can explore it yourself.......! All the best! Thank you once again for your interest and its indeed a privilege for me that you are working upon my script for your project performance. Thank you very much! Do write to me anytime or maybe we can converse online also about your doubts and comments.

All luck for the performance!

Thank you.

Regards

RenjitJ
6.1 THE SCRIPT- ESTAPHANOS 1800B.C

Written and directed by Renjit Janardhanan

ESTAPHANOS 1800 BC [A one act play]

Dur: 1Hr 30 Min

This play explores the alienation of the human beings in the global village. The alienation from their country, from themselves, and their culture.

The central character Estaphanos is evolved from an image of a wastepicker searching among the city waste or e-waste, which is a common sight in the 3rd world countries.

He is searching for something which is lost, something related to his existence and identity. Estaphanos earns his living by taking dead bodies in the village. Estaphanos is abandoned by the villagers because of his wounds, he lives alone in a fort. Far away from the windows of his fort, he can see the fields of his father covered with black soil.

He remembers the days he had spent with his father in the fields. He searches for his father in the fort. The search ends at last when he finds out his own identity.

CHARACTERS

ESTAPHANOS I

ESTAPHANOS II

THE WRESTLER

The two characters of Estaphanos seen in the play are actually one, but they enact different characters.
(Hence the possibility of the challenge in acting can be explored. Also the script or the text can be made from actors themselves, who can contribute to the story related to his life and culture. The culture of each actor determines the text.)

The action takes place is a fort near the sea where Estaphanos is abandoned.

(A large structure, which has the shape of a satellite tower, is the fort. There are also heights of different sizes around the tower, some of which reaches the fort window. There is also space inside the tower for actors to move on.

There are two coir bowers in down left and down right. It is adorned with green creepers here and there. Inside one bower there is a small bonsai tree, and in the other a small water wheel, and a bunch of grains. Also inside these towers are two mask of oxens finished and designed as traditional ox festival masks.

In the middle centre is a round shaped foam, which represents the space where father and Estaphanos once lived. In down centre there is a miniature of a dish antenna. There is also a screen where images are projected on the right side.

The set is filled with different e-wastes like computer belts, C.D’s floppy, computers, chips, cokebottles, empty mineral water bottles, Hollywood posters, credit cards etc. The side of the set where Estaphanos2 lives is furnished well and it contains different ad boards, small electronic lights etc. electronic technology is visible in that portion. Estaphanos 2 has got a morgue filled with ice cubes and dead bodies are laden in it. It is transparent.
When the scene begins, there is only low intensity UV light on the stage. The sound of the sea is heard. Light falls on the satellite receiver and a beep-beep sound is heard.

After the beep-beep sound, sounds of mobile phones are heard, in different variations.

Two figures are seen moving inside the tower, they have a light with them.)

[On screen the sea is seen]

After each mobile sound, a call is heard from each actor.

Estaphanos 1 : father!!

Estaphanos 2 : Othosan!!

Estaphanos 1 : father!! Where are you?

Esta 2 : Othosan!! Where are you?

[The sound of the sea is heard]

Their call fades out, and they takes the keyboards from the wastes around the fort and tries to type messages

On screen : Dear father.............

I am here all alone. I don’t know why but I can’t connect nothing with nothing

[Lot of words pass orderless]

Yours lovingly

Estaphanos

Dated 1800 B.C.

When this words pass by the two Estaphanos, utter meaningless words. They take the keyboard and types. Esta 2 works on laptop]

On screen

The beep of a failed message is heard

Esta 1 : Father!! (Violently calls out)

Esta 2 : Father!!!

On screen

Shots of live persons who resemble the character and shape of Estaphanos

Inside a fort wall near the sea Estaphanos 1 draws figures with charcoal.

Shots of Estaphanos 1 in different places, from the fort they calls to the sea “father!!

Now on screen, we can see shots of live persons, on streets, in dirty slums, sitting in streets where there is heavy traffic etc.

Inside a sea side fort Estaphanos 1 is seen sitting in a corner of the fort.

They do certain gestures. They are all alone. They seem to be violent sometimes.

He calls father and runs.

[Then it is the sea only in the screen

Light comes on stage and the two Estaphanos comes from the tower to the down left and down right]
Esta 1 has a small pot which is laden with incense and he soothes his wounds with it.

[The two Estaphanos moves around searching for father]

Esta 1 : father!!

Esta 2 : father!!!

Esta 1 : (as father) Hey!! Stephanos!! Pooh!! Stephanos!!

Esta 2 : Father!!

Esta 1 : Pooh! Stephanos!!

Esta 2 : Stephanos!! Stephanos!!

Esta 1 : Father! See can you hear? He used to call me like that…… He is Somewhere here, keeping me company …. Father!!

Esta 2 : Stephanos!

Hey! Stephanos my father called me like that, Hey Stephanos!

Esta 1 : Father!! He is everywhere in the fort. When I call him he calls back.

But we can’t see him …. Some times we can see him, sometimes not.

But when he comes near me I can feels the smell of his sweat.

Esta 2 : (He moves, over the heights.)

He is here some where but we can never see him but sometimes I can See him sometimes not…. But I can smell his hot body.

Where are you father?

(Suddenly Esta 1 connects it to a laugh and Esta 2 hears it and comes near his father laughing Esta 1 changes to father and he sits on the circle and counts the bread. CD’s are used as bread]

He begins to count
Esta 1 : One…. One……..this is two ........ two ........ There .......... 
This is three ........

Esta 2 : (also joins him) One.......... one.......... 

Esta1 : [puts bread equally on both of their plates. He laughs and counts

Esta 1 : You got three and I got three, one is remaining...........

[In a mischievous manner]

Stephanos you take this…….. (And gives it to him). If you take this, will father’s stomach get enough. If father takes it will your stomach get enough? So…. I will tear this in to two. (Laughs). No…………. No. ……
You take this……… Papa does all the work for you.

Esta 2 : You got three and I got three ........ one is .................

Esta 1 : Bakki! (Remaining)

Esta 2 : Bakki?

Esta 2 : you take this....

Esta 1 : No you take this……

(Both fight playfully)

Esta 1 : Father got three. Estaphan got three. One is bakki (laughs)
(Music) Prayer

Esta 1 : (As father) while they were eating he took the bread and blessed it, and gave them. And said “Take this for this is my body. Then took the wine mug and blessed it too. While they were walking through the fields the disciples plucked some grains from the plants and ate it. They were accused by others that what they had done is not at all justifiable. Then Christ said “when David and others got hungry what they did? They went to the god’s bower
and took the bread and ate it and gave it to others too, which was
given by believers.

Esta 1 : (As father) (Sits at the centre)

Esta 2 : (to the coir bower)

Those days were very nice, in that village, I spent my years with my
father. I can still feel that damp soil under my feet. Father was a farmer [he
takes the computer brush with him] (joyously) in winter when the cool wind
strikes my cheeks, when I ran through the fields there was music every
where every where…………

[He takes the Oxen mask]

Esta 1 : My father had a dream. “If only I would have owned a plough
…. If only I would have owned two oxens ..........then ......then If I would
have owned a piece of land……..

Esta 1 : [Jumps down and plough the land]

Esta 2 : [Joins in]

[They began to play the ox-game and there is music and drums. The
visuals of the village festival pass with dance and music, they fight playfully.
Choreography]

Esta 1 : [Taking the Ox-heads and between it says] “Like that during the
period of British, Blacky master took father and tied him with
...........

[Esta 2 turns to blacky and torments him]

.............another oxen and ploughed the fields ....... There aroused a big
wound in the place were blacky master tied the plough and from it lot of pus
and blood oozed out ........from that wound itself Stephanos you were
born........understand?

[Visual of the ploughing]
Esta 1: [changed to esta ] Like that those days where full of fun, we lived in an inland village….. there in a small house. When it is dawn our house was live with work…….ploughing …….. watering ……..everything. Father was very good in doing such work………..

Esta 1: (changes to father) Hey ! Stephanos ! What are you doing there? Come and give our poor oxen some water … give me some water also………. Hey push that water wheel pooh………..!

Esta 2: Coming! I am here (laughs)…………

[Brings water and runs round father.]

Music

[Japanese folk song, followed by songs of Agriculture]

Esta 1: All folks in the village said “pappi when you work on soil it becomes Gold”……. The only thing which didn’t become anything was Stephanos.

Esta 2: [Jumps and climbs the tower] Stephanos Stephanos! I can still hear that sound in my ears. How much years have passed by and I can still hear that call ….Stephanos.

Esta 1: [Climbs the tower] Hey Stephanos! In moonlit nights when the sea gushes over the walls of the fort, I remember that call Stephanos!!

Esta 2: (running to the tower) Father where are you? Where? Come near me!!

[The windows of the tower are lighted up]

[Esta 2 Climbs to the windows of the fort]

There is the sea everywhere….

Esta1: When I look through the windows of this fort…. I can see far away…All the three sides are covered with sea …………. 
(The sound of sea)

On screen Sea

………………and on the fourth side, it is the
city………. Fields and people………………

This Stephanos can see everything………… the only
thing which does not change is the sea……………

Esta 2 : I came to this city years ago leaving behind my father and the wet
soil full of warmth and when the cool wind from the city strikes my
cheek... I feel... I feel... nothing I can’t connect nothing with
nothing]

(He takes the different hi-tech instruments in his flat and tosses it aimlessly;
he meaningfully takes the laptop in the corner of his flat.)

Esta 1 : (He takes something from the waste around him and tries to make
figures from it. He takes his play laptop and calls eccentrically
“father....”

Esta 2 : [on laptop] [meaningless words]

On screen irritating sounds and graphics

[Esta 1 tries to make a prayer, at the end he says My
lord! I don’t want anything..... I want only some
incense to smoke my wounds....

Esta 2 : Once when I came to this city I could see far away in the slopes of
Mt.Fuji……………. The fields of my father full of
grains. Now all alone I am in this abandoned fort.

Esta 1 : There at the end of horizon, it is green, full of wheat and paddy
fields………. and also lands without anything. Stephanos want to
mix this wounded feets in the soil and plough the fields…………
Like pappi …….. I want to flourish the soils in to a golden reap
[runs and takes the oxmask] [Talks to it] Hey…………..!
Oxens!!........................ March off!!!(in the tower) this soil has the smell of dried leaves………! Like father I also will melt in to this…………..

[Japanese music]

Esta 2 :…..April is the cruelest month, breeding lilacs out of the dead land, mixing memory and desire, stirring dull roots out of spring rain

[Music ends]

Esta 2 : (In a menacing manner) Do you know who Stephanos is?
Esta1 : He is a waste picker........... one who picks waste bodies.......... 

Esta 1 : [He plays imagining his father is there] one…… and this is two....... Two............. This is three ............
three...............Father has gone with the folks and he hasn’t come back. When will he come back........?

Esta 2 : (as father, he falls down and there is lightning, thunder and rain. Esta1watches this over the waterwheel, he is afraid. Esta 2 wriggles and moans in pain. Esta 1 hears and sees that)

Esta 1 : That day the night was full of rain and the water flooded over the fields, they took him to the place where there was the small dam ......... Then ............ then.............covered with soil and slurry, they buried fathers body in the soil (He becomes more fearful and he plays with fear) One…….. this is two....... two....... this three....... Three............

[He goes and takes the body from among the water weeds] father ...... father. ........ I took your body at first in these sinful hands.

Esta 1 : (With force) I know who killed him, they did it.................
Esta 1: 

[From father’s dead body to Esta 2. he calls father……
father……… He hears the sound of warplanes and fighter planes
and amidst the chaos he searches his father……………….
Father………… Father…………till that spring things were going
on well …….. But that day everything changed………….. all of a
sudden ………. everything was collapsed, shattered. There was
only smoke„……

(On Screen Explosion)

The whole of my land had turned red, my skies have become
Black………..Father………. Father………..Where are you? [He
sees Esta 1 on floor]. My first take was he himself all covered with
wounds. Since then wormbiten bodies awaited me.

[He takes the bodies and does arrangements in the morgue]

Esta 1: Then onwards I didn’t look back ……….. bodies……….. bodies

[He takes the waste and works over it] whatever stephanos touches
is turned in to gold. If there is an abandoned corpse in the village
boundary or in any distant place, they will call
“Stephanos!……Stephanos!…… Stephanos……….. There is some
thing for you ……………keeping a distance from me.

Esta 2: Herein this city, I take dead bodies and cremate them in this
electric Furnace. I work till late night and return to my flat. (city
visuals of Esta 2 in different places aimless, in lifts, in public places
etc]

On screen live waste pickers in city searching among the waste.

The body of the corpse I usually take like this contains lot of
wounds, a lot of agony under this suppressed smile.
[Brushes the bodies which are frozen in ice cubes; He surveys the morgue]

Esta 1: I had picked all kinds of ragged bodies, worm bitten, blood oozing…… and what not……. May be………… (Laughing) this wounds I had got from them.

[Light change and different dead bodies are seen in awkward position and they are taken by Esta 1]

[Carrying a body………….]

Esta 1: After taking fathers body, I earned a lot of name………. After father had gone our family became poor and poor, at home, mother and my sister had hard times to make a living. That time in our village, there was another dead body swarming with flies……. The body of ………..body of …………..Kochu Mary…………..

[Simultaneously Esta 2 sees Mary a girl, whom he had loved to his heart, busily walking in the streets…………… he is in a dream about her while the other action takes place]

Esta 2: (Sings a love song and he is seen, clasping his lap-top in different positions]

Esta 2: Mary

Esta 1: [sees the dead body of Mary in the well from above] When everybody compelled me. I went in to the well. Mary!! That was a sight……… how beautiful she was………. with that golden skin with green veins………… When she was dead there was a young baby at her stomach………. When I took her, I felt that the child inside made small a helpless movement.
[He takes her out, and makes a cross [He is overcome with sexual desire but controls it. Takes the waste and tries to identify her figure)

**Esta 1**: I wanted to touch Mary when she was alive touch that rose like fingers And may be……. May be …………… kissing it……. With this rock like lips (laughs) anyway my lord has fulfilled my desire [kisses]

(Very compassionately) My lord! Why didn’t you give me the child inside her stomach…?

[Takes the baby and sings]

**Esta 2**: Mary! Mary!! Mary!!!……… [He sees Mary among the traffic………… Mary…….. hey! Here I am…………! Mary…………. Here see me! I am alive with flesh and blood………… here see me

Mary! [Intensely] I want to talk to you! Here touch me! [takes the laptop] I loved her once, but she never looked at my worm filled body( calling Mary he reverses to his position. He is filled with sexual desire. He takes the laptop and sees the figures.

On screen it is the figures of internet girls, attractively, Seductively looking at him]

**Esta 1** : My Lord! Why didn’t you gave me the child in her womb

[He searches among the waste…….. A slave song is heard…… he works over the food packets, and tries to eat from it

**Esta 1** : I hadn’t eaten something homely for a long time………. Hey!

Please give some thing…….. may be a fresh banana…….. I can give you money……..
Esta 2: (as a villager, he is involved in his lap top) he throws him with an empty bottle) Shoooh…….! Go away!! Goo!! Goo!! Don’t come here…………! Go away. [Closes his nose] your wounds are full of worms go!!

Esta 1: takes the bottle…….searches for water.........”My Lord is it my fault That my body is filled with wounds He prays

My Lord…………. (Gibberish)

(Song of a slave)

Then it was plague all over the village. I had to pick the half dead and the fully dead. Stephanos was appointed by the government to pick the bodies…….. Handful of money, some times lot of rice. (Esta 2 is working over the dead bodies) Once I brought a gift pack for my sister Thresia……. Mother………..! Hey Sister!! Naughty! Open the door…………!hey!. look I have lots of money……. Come on open the door! Look at your gift………… [sits dippressed] [puts the money and the gift there] Hey Thresia! I had bought you, a body cross and candlesticks. Places it there and light it]

If father was here, he would have called me. Hey stephanos you come inside and wash your hands and feet, and have dinner with me.

After he had gone every thing has gone with him.

Esta 2: Mother!! Open the door!!

[While Esta 1 is working Esta 2]

Esta 2: Father my wounds are so painful!!

Esta 1(changes in to actor, coming to the bower)

“Like that father went ahead of time and got buried in this soil. The pus and blood from his wounds were stopped for ever. I who bears
the wounds of my father will be thrown and will be abandoned in this fort (like a prophet) without even allowing me to put a lamp in my fathers wound. The rest of my life I will be alone.”

Esta 2 : Father my wounds are so painful!!

(To audience as actor, in the bower]

“I apologize for my existence. Nobody looks at me or talks to me. Roppongi hills is the busiest place in Tokyo. I wander through the city all alone. Everybody are busy to catch a train, to reach their home, to do some sin, or eat something.

On screen

Visuals of city traffic, busy, lift, Esta 2 moves in Tokyo city through different places. He sees the city at night far away there is the Tokyo tower and the city is busy as ever

Esta 1 : They will not even allow me to light a lamp at my father’s tomb.

[Entry of the village man he is in WWF wrestlers costume

He comes with a lot of waste]

Wrestler: Stephanos! (He roars and bells of wrestling rings and music is heard lights change with heart throbbing music, and commentary of wrestler’s entry is heard). Stephanos! What the hell are you doing in the village!!

I had warned you stinking bastard, more than once…….. hell with you ………never come to the village …………… don’t fuss any more……………. your worms are deadly…….. They will kill the whole village, now get up…….. getup (The wrestler enter with a flag)

Move…… Move…….. (He torments two Estaphanos as a wrestler in the centre foam bed) (He thrashes their body). One
thing I have to say you. Never come to the village, live there in this fort, it is our decision.

[He pours coke upon them]

[They wriggles to the centre bed from both sides]

Wrestler: I had told you never enter here, but you don’t obey me ………….
Will you obey me ……….. Will you obey me………..?

Esta 1 : I will obey you! But allow me to light a lamp at my father’s tomb.

Esta 2 : Allow me to light a lamp at my father’s tomb

Wrestler: What the hell are you talking about? Don’t enter the churchyard saying things like that………. get lost… I say get lost…………(tortures) and remember don’t come to the fields, saying that your father had once ploughed it……….

Esta 1 : I will obey everything!

[Esta 1 & 2 are tormented, perspiring and breathing heavily they look upward and stick together in a position of crucified Christ. Church bells are heard and on screen the cross).

Esta 2 : Father please forgive me for not lighting a lamp at your tomb

Esta1 : Thus they made me the king of this fort.

Esta2 : Thus they made me the king of this fort and they gave me everything [They both takes the dish antenna and puts it in the down centre],[ then on screen - city lights huge advertisement panels, different technological events dish antennas, discos, furnished corridors, music etc.)

[The set in the side of Esta 2 glitters, and he moves in the city, with his laptop]

[Esta 1 with his toy mobile & laptop]
Esta 1 & 2 explores the fort

[Esta 2 comes to his flat and works on the laptop]

On screen - his face on laptop (he is disturbed)]

Esta 1 : [Work upon the waste and tries to realize some figures] This is Mary, This is father…..!! (laughter) they gave me everything.

Esta 2 : (slowly rises from lap top)

(Comes near morgue takes the corpses over the ice cubes, and looks at each one)

Esta 1 : This is father!This is mary!This is father!!

Esta2 : They are all alone, they work all alone, they walk alone, and they die all alone.

(Takes Esta1 and tries to wake him Esta2 is disturbed and he tries to wake up the corpses…. and tries to make it touch his body

On screen shots of Japanese faces blank and neutral moving here and there. [after the activities Esta2 comes to the laptop and sits there panting]

On screen closeup of his face

Esta1 reaches Esta2, and ask as if it is in a dream

Esta 1 : Father! Father! What will you get if you plough the whole world?

Esta 2 : (looks at him lovingly) if I plough the whole world, will I get you dear Stephanos?

Esta 1 : Father!! Father!! If the whole birds in the world come and destroy your crops what will you do?

Esta 2 : I will send them to mars........(laughs......) you have failed, you have failed........!

Now let us play, I will come and catch you........( two of them runs
They come to the centre)

[Son caresses father and gives him water. There is only the sound of water dripping inside a pot and light is of low intensity, son puts warm towel over fathers shoulders].

[The sound of sea……..]

Esta 1 : Son! [as father]

Esta 2 : Yes father!

On screen image of father and son as in stage

Esta 1 : Do you hear the roaring of the sea?

Esta 2 : Yes.

Esta 1 : Esta do you have any fear?

Esta 2 : No

Esta 1 : Do you fear the sea?

Esta 2 : No

Esta 1 : If you don’t fear the sea. You don’t have to fear anything! But if you fear the sea you have to fear everything

[Explosion]

On screen  Explosion visuals of war

Esta 2 : I still remember those days I was with my father, that day when the smoke covered my home town, I didn’t see anything…… everybody and everything (near the waste] was destructed but I can still feel his warmth in my hands.

On screen war visuals, a crying japanese child

Father…..! Othosan!! Where are you Othosan?

Esta 1 : (In the lap of Esta 2)
Esta 2 : I want to see you (he searches around)

(The roar of sea)

On screen, Esta 1 & 2 calls father, but sound is not heard, they calls father by the sea shore]

Esta 1 : Father asked me whether I fear the sea… I said no…….. now it is the sea all around me…… Stephanos has no fear…….. no fear………… (laughs and involves in different activities) [Sound of night, sound of keyboards working, light changes to shower it is on both the Estaphanos.. Marching sound is heard coming near]

Esta 2 : What are you doing?

Esta 1 : (Looks carelessly) something!

Esta 2: What something?

Esta 1 : Nothing!

Esta 2 : Do you hear something?

Esta 1 : yes…… yes..... no.........no......

Esta 2 : Do you have a light?

Esta 1 : Yes....... No........

Esta 1 : Do you see that?

Esta 2 : yees (surprised he looks at the audience}

On screen lot of colours dance slowly mingling, mixing and fading

Esta 1 : Yes!......... Yes!! Balloon............ just tuck it yes..... yes.......!

(Fresh music flows)

On screen a girl child by the sea shore with a balloon

A family at the sea shore. Father......... mother.......... Daughter..........yes... yes....... Do it like this.........
Esta 2: The light blue sea and a smiling young princess……..

Yes………… yes……..Hey! the wind will take the balloon away……..!! Yes…….. I got it……………! here……………!
here…………! Come on princess…………… It is me stephanos come on don’t be afraid…………..! come on touch me………….. touch here after how many years two living eyes, look at stephanos like this…………. Hey………… don’t run…………… don’t………… it is the sea…………. You will get drowned…………….. (he saves the child and bids good bye to her smiling)

[After she has gone……….. he comes to the waste and irritably moves  and stamps it and tries to make out something from it.]

Esta 1: At day time it is quite boring only the endless sea every where.

Esta 1: This is Mary!! This is father!! This is George..this is Gandhi..this is Tagore…..(takes Hollywood postures]

(laughs)

Esta 2: [Sits near his laptop in his flat He walks with pace in the city, comes to the previous position takes lap top. Takes CD and plays with it]

On screen the same

[He is irritated and reads head lines of main news papers while he walks. Something in the share market etc. He operates remote].

On screen Fighting scenes

[He switches it off. He tries to play a music & dances. He opens the laptop and puts his head over it. He is shivering and he looks at the audience and focuses. He sees some one familiar to him]
Esta 2: Hey!! you!! Yes!! You!!

Do you remember me!! No!! you don’t? you don’t know me? Why?
Please look into my eyes, here touch me! Yes touch here please.. it is very cold. Please touch me and perhaps love me (suddenly jumps up)

Noo! You can’t do that…… You can’t do that! You can only stare at me simply stare at me like that……? I know that……..I don’t want your touch……..(Comes to the laptop operates it) Silence [He looks focused]

You never can’t do that…… I know that…….. To be honest I also can’t do that………..

(Shuts the laptop)

Esta 2: (Down trodden) father does your wound hurts?

Esta 1: This is Mary! This is father! This is Tagore……..! Gandhi!
Napolean!

Esta 2: (Slowly goes to the morgue)

[He touches it. He takes the bodies one by one].

Everybody has the same face…………, the same look……., the same old smile ………. work work work and work then came here all alone…….. frozen to the bones„„„, why don’t you live when you are alive? (violently)

He goes to Esta 1 and takes him forward.

Suddenly cuts to a lecture

“This is the main part of the human body. The head. It contains the brain which is covered with the skull. Medulla Oblongata is in this portion. The main part contain the cerebellum. The brain controls main function of the body………….
On screen a head, the parts described are seen

……………Darwin’s theory of Organic species says that human beings originated from apes. The body stops its functions when it is dead”…………… The difference between a dead body and a live body is that …… [He moves to the morgue and after same time comes and sits down.] with a frenzy near the laptop]. As in a dream
Esta 1 as father appear.

Esta 1 : Father, If this whole earth is covered with corpses how much will you get taking it.

Esta 2 : [Throws everything in his hand] I am not going to do this job any more!

Esta 1 : (As father), [slowly carressing the hair of Esta 2 and laughing] if this whole world is full of corpses and if I take it, will I get you Stephanos?

(Both of them laugh) they kiss on cheeks, plays. Runs. He lies at fathers lap and scene fades. When light comes again Esta 1 is murmuring and moving up and down among the waste.

On screen live figures of moving street tramps

Esta 1 : Goes and picks a fish he tries to cook it in fire. Then prayer….. in gibbrish

[lots of sounds of traffic, mobile, T.V Ads Esta 2 closes his ears

Esta 2 : I don’t know why father, but I can’t connect nothing with nothing. My nerves are bad to night.

Esta 1 : [Excited.climbing the heights] You know, this Stephanos have got magical powers, that is what sea siders believe……..

Esta 2 : I don’t know why father, but I can’t connect nothing with nothing…….
tonight my nerves are bad [He wriggles with Esta 1 [on the heights]

When at night, when the sea screams over the cliffs, fishermen, and sea folks lost their way (as a prophet) (Sound of sea) Look at the edge of that cliff…… when the invisible cyclones and tempest rise in the sea. Stephanos will appear here and forbids the sea farers. I am the prophet of the winds…..

Umm…….gooo back…….. I say goo back (shows the light)
I will show the way for every one (music, light)

Goo back…… otherwise……

Esta 2 : Father!! Father! My nerves are bad to night…….. I want to see you……… I want to see you……….. (He tries to kill himself)

Father my wounds are so painful;

Esta 1 : See……. See….. That boat is not listening to the words of Stephanos.

(Laughs) oh! Who cares! Am I a prophet for others to believe my words. I just say these things (laughs) when children gather in the sea shore, they call me insane!! Insane! If you ask the sea, the sea will only tell the truth……. Stephanos is also like that (work) (Yells) those who have set fire to their houses, come with me…… (He plays the game) One…… this is two…… threee…… this is threee……on screen still pictures of anarchists persons

It is a fort near the sea side. There Estaphanos does different activities in the dark corridors of the fort. A lady arrives there and she reports about the fort
Reporter (on screen): “This fort is about twenty five feet high. Estaphanos lives inside the fort. He lives a very strange and different life. This fort was built during the reign of the British Empire. This fort contains lots of secret tunnels and pathways leading to the sea. This fort is built in a very crucial position in the shore.

[Different activities of Estaphanos, he takes one by one from the waste]

Stephanos could you say something about the life here. [He looks at her very sharply produces strange sounds]

Tell me how much years since you came here?

Are you alone?

Are you alone?

Are you alone?

[Estaphanos changes to a strange being. He suppresses his internal longings and deep from inside he calls]

On stage Esta 1:Father!!!!!! Fatheeeeeerr !!!!!!! (It fades to a distant cry) [the song of the slave slowly comes in

Esta 2 : (Comes to the bower and waters, the bonsai; and caress it.)

I apologize for my existence I am like a speck of white in the big city.

[Sound of traffic distantly] frozen to the bones. I am not even a slave Father (to the bonsai) tell me the truth? Who killed you? Who? (music he sits and yells out)

[Esta 1 and Esta 2 come to the bowers and takes the masks of the oxen. They retrospects something. They dust it. Esta 2]
gives water to the bonsai. Lights the candles. They push the water wheel]

[Distant vocal music of a traditional agricultural song passes by] (a slow traditional rhythm come in)

(a geometrical pattern of colour is made by the actors on the floor)[Music fades, rhythm also fades but withstanding]

Esta climbs up the heights and he looks out]

Esta 1: Who is that? Who is that?

Esta 2: [(Changes to Anna), a woman in the village]

Esta 1: Anna!! Anna!!

Esta 1: Anna!! How............. did you came here?

Esta 2 (as Anna) [She comes and sits inside the geometrical pattern]

Stephanos!!They threwed me out from my own house! They calls me a prostititude! They have destroyed my house. Stephanos my litte Felix, is not at all well..... They all had deserted us........ you please, revive my child..

My little felix is not well..... (Stephanos looks at the child. Smokes him with incense]

Esta 1: (Smiles) Little Felix! Son of the sea! Come to the shore.... Open your eyes! All evil forces may go! Thou shall open your eyes and see the light (takes him to the sea]

See the sea!! Sea!! Don’t be afraid.

Music

[He takes the oxen masks, and bunch of grains to him and gives it as a present. Pours water all over him. and prophecy]
Esta 1: “He will live in the earth as in heaven. These seas will witness it.

(Smiles) If I had a child it must have been like this. (He is suddenly alarmed). You go quickly from here! If people see you, they will kill you. Did you see this?

(Shows currency notes, which are CDs and other wastes)

I will share with you what I had to bear..... may the part of it may be yours also....... May everything be one....

[He showers the waste over her]

Music

[Churchbell and sound of sea]

Anna! If I gave you some thing will you take it......? I had bought this gift for Mary...... you take it! Anna, you are the first guest of mine who comes to this fort

Anna as you know They have beaten me black, They throwed stones at me, They forbid me to walk in the village path.

They peeled my skin and tied me upside down. Father!! I am frozen..... like a corpse.....! Pale and rigid.....! Anna....... you just touch and see........ Like .......... from a morgue......

But where ever there is a dead body in the village, they will call me........”Hey Stephanos! There is something for you! My tears are even saltier than this seas (Anna tries to touch him)

At night there is nothing beside me other than the sea.

When night comes, I am awake, there is only the sound of the sea. Anna! will you and your child live with me inside this fort, keeping me company (tries to hold her)

Wrestler: Stephanooos!!! [The whole light changes, and there is the music of the wrestlers entry. Stephanos is frightened]
Stephanoos!! Are you going to sin? Do you know the punishment for
sinners? 800 whipping and 500 dollars. You are not at all able for
it. Then what is your big idea? You must clear out from here! The
wind from this fort comes to the village. Come on get up!! You
didn’t know me! (He pushes them to the fort walls and bangs
their heads. Does everything a wrestler do in the ring]

You have to die! Sinners has to die stephanos! This is your
judgement day………..Now listen carefully tonight you are
going to jump from this cliffs to the sea. And remember! No body
is going to take your stinking body when it comes to shore on the
third day….. This is my last warning! Tonight……. Tonight
itself………

(He dumps all the waste he had with him, over the two
Esthaphanos,. Empty mineral water bottles, computer parts etc,
and takes a bunch of bottles full of water with him.

[Light focuses on the two Esthaphanos, The traditional rhythm
come distinct now, and a chant relating to the harmony and good
harvest gently flows in ]

Father!! They tortured me like a dog, threw stones at me and at
last ……. at last…….. nailed my hands………….. (He goes to
the bower)

The worms inside the wounds are now free. Now this soil has
only the fragrance of dried leaves and the sweat of my father.

Father!….. now I understand who killed you. Forgive me father
for not lighting a lamp at your tomb. They are chasing me for
years from the streets, from, my house, from my fields………
go……… go away……….. but when dead bodies are seen, in the
village they call me Stephanos!!
Father I took you first in this sinful hands..... Father,,,,,, They had cut my veins (the rhythm comes) For them itself, I had changed myself........ to a dog.......... to a cat....... to a bird........ and even......... even to a rose......... But they have abandoned me father!

[Traditional ritual figures in red slowly comes uttering a chant. They move about developing a trance, and they provoke Esta 1 and 2 with, sounds of kurava, Thulsi and chenda]

[Esta 1 and 2 slowly rises]

I can see everything from here. They have covered black soil over the fields......... They have covered stone pavements over my fathers fields......... Like this they have made steel structures over the fields....... in that damp soil, I want to mix my feet with my father in that soil.

The heat from the fields are too suffocating........ I can’t suffer the heat....... (He touches the wounds).Father.......I am ........ I am not even a slave.......a waste a mere waste of the city... London bridge is falling down.......Tajmahal is falling down........ Eiffel tower is falling down....... Tokyo tower is falling down........ (Sharp cut of vocal music, It is silence, a mobile rings)

Esta 1 & 2 : Son! Give me some water!! [They yells out for water] give me some water before I die............! (They see and take the empty bottles)

On screen towers and buildings. Waste lands and people, it is hot fast city........ constructions.

Give me some water!!!
[searches for water everywhere among the waste in the empty bottles around him]

A negro youth bare bodied accompanied with lots of children carries of lush green plants and creepers arrives from the audience (Every thing in the auditorium changes to green) and gives it to the two Stephanos and they happily takes it. The youth helps the Stephanos to stand and slowly they moves. (shower lights upon them.

On screen - the figure of Nelson Mandella comes closer with his firm recorded speech

The Negro youth utters a slogan [The traditional music is at its peak with chants and drums and they slowly move to the audience]

Estaphanos 1800 B.C. with changes when performed in TTRP, SINGAPORE

Scene 1

- (begins with Malayalam song)

You know, this Stephanos have got magical powers that is what sea-siders believe…

When at night, when the sea screams over the cliffs, fishermen and sea folks lose their way. Look at the edge of that cliff! When the invisible cyclones and tempest rise in the sea Stephanos will appear here to forbid the seafarers. I am the prophet of the winds… Go back! I say GO BACK! I will show the way for everyone! Go back or else… Go back!

See, see, that boat is not listening to the words of Stephanos. Oh, who cares! Am I just a prophet for others to believe my
words? I merely say these things. When children gather by the sea shore they call me insane. If you ask the sea, the sea will only tell the truth. Stephanos is also like that. Those who set fire to their houses come with me!

Scene 2

- FATHER!

- Stephanos! Stephanos!

(Esta 1 & 2 begin searching, changing between father and son, calling out to each other, until they meet)

- Father! See can you hear? He used to call me like that. He is somewhere here, keeping me company. Father!
- (Malayalam Text)
- He is everywhere in the fort. Sometimes when I call him he calls back. Sometimes we can see him, sometimes not. But when he comes near me I can smell the sweat of his body.

(Esta 1 & 2 come to the hut)

- (Malayalam Song) Rahzei Yarro, Rahja Ranzei Yarro…
- Father, what is there to eat today? (CDs are brought to the table)
- This is all we have Stephanos. One, one, this is two. Two, two, you have two and I have two. Three, three…. You got three and I got three, the remaining one is….
- The remaining one is?
- Bakki!
- Bakki?
- Yes Bakki! No, you take it Stephanos, Father has enough.
- No Father you take it. I don’t want more food than you.
- Ok then I will break it. *(Tries to tear the bread but changes his mind)* No Stephanos, it is better if you take it. Here…
- No Father! Stephanos got three and Father got three. One is Bakki! *(laughter and fade)*

*(Esta 2 climbs to the staircase platform to recite the prayer)*

- And so he gave thanks, broke the bread, gave it to his disciples and said, “Take this all of you, for this is my body and it will be given up for you” Then he took the cup of wine and again he gave thanks, gave the cup to his disciples and said, “Take this all of you, for this is my blood.”

**Scene 3**

- *My Father had a dream, “If only I owned a plough, if only I owned two oxen, then if only… if only I owned a piece of land…”*
- Those days were very nice, in the village all those years I spent with my Father. I can still feel the damp soil under my feet and the cool wind against my cheeks.
- *(Malayalam Text)*
- In those days life was simple. We lived in an inland village. There was a small house. When dawn came, our house became alive with work. Ploughing, watering, everything. Father was very good at doing such work.
- *Hey Stephanos! What are you doing over there? Come and give our poor oxen some water! Give me some water also. Hurry up Stephanos!*
Malayalam Song – Ah Thananana Thananana Thananana

Doh… (Gives water to imaginary oxen and Father, joins Father in farm work)

Father! Father! What will you get if you plough the whole world?

If I plough the whole world I would still not have enough to get you dear Stephanos.

Father! Father! If all the birds in the world come to destroy our crops what will you do?

I will chase them to Mars! Like this! YOU HAVE FAILED! YOU HAVE FAILED! (chases Stephanos till they fall and tumble on the soil. Laughter and fade.)

Scene 4

All the folks in the village used to say when Pappi worked on the soil it would turn to gold. The only thing that didn’t become anything was me.

All the folks in the village used to say when Pappi worked on the soil it would turn to gold. The only thing that didn’t become anything was me.

Hey Stephanos! In moonlit nights when the sea gushes over the wall of the fort, I remember that call Stephanos! Father where are you? Where? Come to me.

I can still hear that voice in my ears. How many years have passed and yet I still hear that call. Stephanos! When I look through the windows of the fort I can see far away. All three sides of the fort are surrounded by the sea. And on the fourth side, the city. Fields of people. This Stephanos can see everything, The only thing that does not change is the sea.
- (prayer) My Lord, I don’t want anything. I want only some incense to smoke my wounds.

- I came to this city years ago, leaving my Father behind and the wet soil full of warmth. When the cool wind of the city strikes my cheeks, I feel nothing. Before I came to this city I could see the faraway slopes and hills, and the fields of my father full of grains. Now I am all alone in this abandoned fort.

- There at the end of the horizon, it is green, full of wheat and paddy fields…and lands of emptiness. Stephanos want to mix these wounded feet in the soil and plough the fields like Pappi. I want to flourish the soil into a golden heap. Hey oxen! March off! Like father I will also melt into this…

- April is the cruelest month, breeding lilacs out of the dead land. Mixing memory and desire. Stirring dulls roots out of the spring rain.

Scene 5

- Do you know who Stephanos is?

- Do you know who Stephanos is?

- He is a waste picker, one who picks waste bodies. One, one, this is two. Two, two, this is three. Three, three….

- He is a waste picker, one who picks waste bodies.

- Father has gone with the folks and has not come back. When will he come back?

- Father hasn’t come back. He went with them and he didn’t come back.

- That day the night was full of rain and the water flooded over the fields. They took him to the place where there was the small dam. Then they covered him alive with soil and slurry. They buried
father’s body in the soil. One, one… this is two. Two, two, this is three…

- Father, Father, I took your body first with these sinful hands. I know who killed him…. I know who did it…

- Father… Till that spring things were going well. But that day everything changed. All of a sudden everything collapsed and shattered. There was only smoke. The whole of my land turned red, my skies became black. Father, where are you? When I first saw him, he was all covered in wounds. Since then worm-bitten bodies have awaited me.

- Then onwards and onwards, bodies and bodies. I didn’t look back. Whatever Stephanos touches turns to gold. If there is any abandoned corpse in the village or vicinity, they will call “Stephanos! There is something for you!” Calling me near but always keeping their distance.

- Here in this city, I collect dead things and dead objects. I work till late. I come back home. Here in this city, in every damaged object is a story of wounds.

- After taking father’s body, I earned a name for myself collecting the dead. After father died, the family became poor and it was hard to make a living. One time in our village, there was another dead body, swarming with flies. It was the body of… Kochu Mary.

Scene 6

(singing of love song)

- When everyone compelled me, I finally went into the well. Mary! What a sight that was! How beautiful she was. With that golden skin with green veins, as she lay dead there with a fetus in her stomach. When I took her, I felt that the child inside made a
small helpless movement.

I liked her very much but I don't know if she was ever interested in me. I wanted to touch Mary when she was alive. Touch her rose-like fingers, and maybe to, to kiss it with my rock rough lips. Well in a way the lord has fulfilled my desires. My lord! Why didn’t you give me the child in her womb?

- Mary hey! Here I am! Send me a message, email me. Can you see me? I am here. Touch me. (insert additional text)

Scene 7

- Can I help you?
- I have not eaten for a long time. Can I have some food?
- Food? Yes of course, we have all kinds of food – good food, bad food, happy food, sad food, angry food, German food, American food, Korean food, dog food, cat food, hello kitty food, food for the soul, food for the mind,
- Do you have something now? I need something now. I’m hungry now.
- Now? Oh yes, well I can look for the nearest place to eat for you. Ah here it is. You simply walk straight ahead, then turn left, walk further up and turn right, take the stairs down 3 floors and make another right. Then you keep left until you see an overhead bridge, cross the overhead bridge and get to the other side, there you will be a traffic junction, don’t cross the junction. Walk against the traffic with the road on your right until you see an underpass, take the underpass and immediately take a left.
- When was the last time you ate something? (pause) Are you hungry?
- Yes. I am hungry.
Scene 8

- Father! What will you get if the whole world is covered with corpses?
- If I take all the dead bodies in the world and collect it, will I get you dear Stepanos?
- Stepanos!
- Yes Father!
- Do you hearing the roaring of the sea?
- Yes.
- Does it make you afraid?
- No.
- Do you fear the sea?
- No.
- If you don’t fear the sea then you don’t have to be afraid of anything! Never be afraid Stepanos! Never give in to fear! There is nothing to be afraid of. Not even the sea.
- Father asked me whether I feared the sea. I said no. Now all that surrounds me is the sea. But Stepanos does not fear. Stephanos knows no fear.
- And so, they made me King of this Fort! (laughter and fade)

Scene 9

- Then there was a plague all over the village. I started to collect the half-dead and the already dead. Stephanos was appointed by the government to pick the bodies. The job paid well. Handful of money, sometimes bags of rice. Once I bought a gift for my sister Theresa.
“Hey Theresa! Mother! Open the door! I have something for you! Look at the money I have! I bought you a gift! A crucifix and some candles.

I apologize for my existence. Nobody looks at me or talks to me. I wander through the city all alone. Everybody is busy trying to catch the train or bus, trying to reach home, trying to find a place to eat, trying to do some sin.

Father please forgive me for not lighting a lamp at your tomb.

(Cantonese song)

Scene 10

Hey you. Do you remember me? No? You don’t? I know you. Yes. You don’t remember? Here look into my eyes. Touch me please. Yes, touch me.

Everybody has the same face, the same look, the same old smile. Work, work, work, and then to come back here all alone. Frozen to the bones. Why don’t you live when you are alive?

This is the main part of the human body. The head. It contains the brain which is covered with the skull. Medulla Oblongata is in this portion. The main part contains the cerebellum. The brain controls the main functions of the human body.

Darwin’s theory of Organic Species says that human beings originated from apes. The body stops its functions when it is dead. The difference between a dead body and a live body is that…

(Malayalam Hymn)
Scene 11

- Stephanos!
- Who is that?
- Stephanos! It’s Anna! Be quiet! Stephanos, they are looking for me. They forbid me to come look for you.
- Anna? How did you get here?
- Stephanos! They threw me out of my house! They called me a prostitute! They have destroyed my house. Stephanos my little Felix is not well. They had all deserted us. Please revive my child. Please save him.
- Little Felix. Son of the sea. Come to the shore. Open your eyes. All evil forces may go! Thou shall open your eyes and see the light. See the sea, don’t be afraid. “He will live in the earth as in heaven. This sea will witness it. If I had a child it must have been like this. You go quickly from here! Go! If people see you here they will kill you. I will share with you what I had to bear. May part of it be yours also. May everything be one.
- Anna! If I give you something will you take it? I bought this gift for Mary, but you take it! Anna, you are the first guest of mine at the fort.
- Anna you know they have beaten me black; they threw stones at me, and forbid me to walk in the village paths. They peeled my skin and tied me upside down.

    Father! I am frozen like a corpse. Pale and rigid. Anna you just touch and see, like from a morgue.

    But when ever there is a dead body in the village they will call me. Hey Stephanos, there is something for you. My tears are even saltier than the seas. At night there is nothing beside me other than the sea. When night comes I am awake, there is
only the sound of the sea.

Anna will you and your child live with me inside this fort, keeping me company?

Scene 12

*Scene begins with loud rock music and WWF wrestler entry.*

- STEPHANOS!!!! Stephanos! How dare you! Didn’t I tell you never to show your face here again! You DEFY me? Do you know what the punishment is for defiance? I warned you, you stinking bastard, to leave this place. Look at you, you filth! What good are you to anyone? And yet I still see your ugly face! Get up! Tonight I will destroy you. I will pound your face into a pulp. You will regret the day you defied me. You’re dead! Do you hear me? YOU ARE DEAD Stephanos! Nobody defies me and gets away. I will throw your stinking body off the cliffs into the sea. And no one will claim your body when the tide brings it back to shore on the third day. Tonight Stephanos! Tonight I am coming to get you. Tonight YOU ARE DEAD!

Scene 13

- Father! They tortured me like a dog, threw stones at me and at last, at last, nailed my hands. The worms inside the wounds are now free! Now this soil has only the fragrance of dried leaves and the sweat of my father.

- Father now I understand who killed you. Forgive me father for not lighting a lamp at your tomb. They are chasing me for years from the streets, from my house, from my fields. Go, go
away! But when the dead bodies are seen, they call me.
Stephanos!

- Father I took you first in this sinful hands. Father they cut my veins. From them itself, I had changed myself… To a dog, to a cat, to a bird and even to a rose. But they have abandoned me father!

- I can see everything from here. They have covered black soil over the fields. They have covered stone pavements over my father’s fields. Like this they have made steel structures over the fields. In the damp soil, I want to mix my feet with my father in that soil.

- The heats from the fields are too suffocating. I can’t suffer the heat. Father I am… I am not even a slave. A waste, a mere waste of the city.

- Give me some water! Give me a drop of water before I die.

6.2 The Workshop preparation for the play

A workshop on "Drama as intercultural communication skill related to the production Estaphanos 1800B.C" was done to explore the intercultural roots from the source culture of India and Japan. The exploration went through both the modern and primitive roots of culture Folk songs, agricultural methods, basic instincts of culture, motifs of agriculture etc were explored. Together with this motifs were also explored. ‘How to face the other’ was intended to offer strategies which may help to create an atmosphere favorable to intercultural encounters. On the one hand, this workshop was based on didactic theatrical methods which have their origins in the work of such people as Stanislawski, Grotowski, Boal, Brook, and Mnduchkine. On the other hand, the workshop drew some of its inspiration from the discipline of Authentic Movement, and is employed in the context of therapy in performing arts. It is also a discipline with potential for furthering the cause of
intercultural encounters. It was above all the Authentic Movement principle of non-judgmental observation or witnessing that was used for this workshop.

The first part of the workshop focused on working at a pre-linguistic level, in an attempt to approach and tackle the following two questions:

1) How do I face the other in an unbiased way?

2) How do I deal with the other, with what is new and unfamiliar?

3) Psycho body image movement

The Workshop centered on the methods of psycho body image movement which I describe below. In so doing I intend to outline the interrelationship between the practice of the intercultural skills developed by the actors to express themselves through their body images.

Psycho body image movement does not have a specific theoretical basis. It has evolved, and continues to evolve, out of the exploratory work of its practitioners and is influenced by psychotherapeutic theories and methods.

Psycho body image movement explores the relationship between a mover and a witness, being seen and seeing his own body expression and images as well as the other actors in the play.

The basic form of psycho body image movement is a dyadic form which includes a mover and a witness. There is no movement instruction in the Movement, simply a mover and a witness. These roles usually interchange within a session, except in a therapeutic context. During a set timed session, the mover closes his or her eyes and allows inner physical or vocal impulses to guide his or her movement. The mover's eyes are closed in order to attend more deeply to his or her kinesthetic or inner experience. The movements may or may not be visible to the witness. The movements and/or sounds may be in
response to an emotion, a dream, a thought, pain, joy, or whatever is being experienced at a given moment. The witness sits on the edge of the movement space - in the case of a group, in a circle and attends to both the mover and his or her own internal responses to the movement. The witness serves as a compassionate, non-judgmental mirror. Afterwards, the two speak about their experiences. The mover speaks first, followed by feedback from the witness.

The mover is the expert. The mover speaks before the witness. The witness doesn't refer to any material before the mover has. We must own our judgments, projections and interpretations.

Within the framework of specific guidelines mover and witness can communicate with each other in a safe and compassionate context. The guidelines free the mover and the witness from judgment, projection and interpretation.

The guidelines for both mover and witness:

1) I see observations based on the actual movement of the mover

2) I sense sensations of the body (kinesthetic sensations in the body)

The witness describes what he/she has seen based on the actual movement of the mover. It is important not to use interpretations but to concentrate on the actual description of physical movement, e. g. "I see you lifting your right arm".

The witness notices sensations in his or her own body and may or may not share them with the mover, e. g. "I sense the contraction of my own biceps in my right arm. I can see your body developing into some other state. I can see your breath developing into a particular rhythm. I can see your body dynamics changing."
These principles are not always present in a feedback round. The most important part is to start off with the description of the movement and then follow it up with the other aspects of the witness's experience.

This Movement is practiced in many varied contexts such as psychotherapy personal/creative investigation and as a source of original artistic creation in dance theatre, writing and the visual arts. In an age of globalization, performance is increasingly drawn from Intercultural creativity and located in multicultural settings. It locates the contemporary performing arts as a discursive field in which the boundaries between tradition and translation, and authenticity and hybridity of the body dynamics are redefined and negotiated to create a multitude of meanings and aesthetics in global and local context especially in the play. Hence the play ESTAPHANOS 1800B.C is an intercultural exploration of the body dynamics of two cultures in the global context related to the Indian perspective.

Using drama exercises and principles from Authentic Movement, the workshop was designed to develop a number of suggestions for an unprejudiced form of making contact.

In an age of globalization, performance is increasingly drawn from Intercultural creativity and located in multicultural settings. This research tries to focus on the performing arts of Asian-Indian diasporas in the context of modernity and multiculturalism. The chapters locate the contemporary performing arts as a discursive field in which the boundaries between tradition and translation, and authenticity and hybridity are redefined and negotiated to create a multitude of meanings and aesthetics in global and local context.

A wide range of traditional and contemporary performing arts, Including theatre, dance and music, and their practice across the globe are investigated in relation to the location of the performing arts in late modernity; Intercultural
and transnational processes, agencies and forms; identity, ethnicity, notions of displacement, gender, interethnic power relations. Intercultural negotiations the social and political implications of performance; Production and consumption of intercultural performances. Interculturalism is the philosophy of exchanges between cultural groups within a society.

Various states have intercultural policies which seek to encourage the socialization of citizens of different origins. These policies are often ostensibly used as an instrument to fight racism.

Interculturalism requires an inherent openness to be exposed to the culture of the "other". Once a person is exposed to an element of a different culture, a dialogue will ensue, where everyone embarks upon understanding the culture of the other, and usually this involves comparisons. Thus, interculturalism breeds dialogue, in order to be able to look for commonalities between that element of one's culture and the culture of the other.

Interculturalism seeks to enhance fusion by looking for commonalities. Hence, various cultures merge. The differences that remain make up the subcultures of the world.

The term multiculturalism generally refers to an applied ideology of racial, cultural and "ethnic diversity within the demographics of a specified place, usually at the scale of an organization such as a school, business, neighborhood, city or nation.

Some countries have official policies of multiculturalism aimed at recognizing, celebrating and maintaining the different cultures or cultural identities within that society to promote social cohesion. In this context, multiculturalism advocates a society that extends equitable status to distinct cultural and religious groups, with no one culture predominating.
Cross-cultural studies, a comparative tendency in various fields of cultural analysis the discourse concerning cultural interactivity, sometimes referred to as cross-culturalism.

Any of various forms of interactivity between members of disparate cultural groups.

Estaphanos 1800B.C explores also the hybrid Indian body context in terms of globalisation. It tries to read the Intercultural elements occurred when performing the play related to two cultural identities. There were aspects of virtual hybridization in the bodies related to the character and to the real life of the actors. Estaphanos play tries to find out this bodily changes the Indian body had undergone in the past to the present to the future.

Is a human/computer hybrid feasible: If so, in what ways would such hybridization affect our concept of what it means to be human? There are two forms of such hybridization, the actual and the virtual. Actual hybridization involves the implantation of mechanical devices in the human body. In actual hybridization the computer comes to us and to our body to enhance our functioning in our world. In virtual hybridization we go to the computer, projecting our minds into the world of cyberspace and being formed there. Perhaps the most common form of virtual hybridization is the immersion our children experience in the world of video games. Both forms of hybridization encourage us to think of ourselves only in terms of function, just when most of our theologians find that humans reflect the image of God through our relationships. This emphasis on function best serves the military, but leaves us in the theological community with a dissatisfying concept of what it means to be human.
It is interesting in how cities are not as much made up by streets and buildings as they are made up by our behaviour and experiences. These experiences are heavily mediated by technology, just look at the way mobile communication networks totally reshaped our cities. Estaphanos play performances uses this technology not purposefully but appropriately to understand the human reactions to a world of technology to communicate the emotional dynamics of the character/actor through technology and exploring what will happen after that climax of technological innovation is fully used by a human being. At this point a thought which says that human beings will go back to a collective conscious where not technology but something related to an identity will come as an image in to the Indian body of performance/Theatre which will decide the inner space of the actor/theatre/body. This is the juncture were this research was coming to a pivotal point of understanding the new ‘body dynamism’ of Indian performance.

It is interesting how future technologies might influence our urban behaviour. We're on the verge of a new area, an area that relies on the understanding of our body and the understanding of our DNA.

The metaphor of the city is a very useful tool for thinking about the virtual world. The virtual world is abstract and unknown; the city is physical and, though very complex, better known. Here we will look at some of the key parallels between real cities and virtual spaces and between city architects and on-line system designers.

A metaphor is a cognitive tool, a way of structuring thought. In particular, metaphor is useful (and arguably essential) for thinking about abstractions. The cultural and symbolic meaning of "city" helps shape our conception of what this new world should be like; using the metaphor transfers the meaning of "city" to the abstract virtual environment. A physical metaphor makes the
abstract comprehensible: our constant experience of the spatial world makes such metaphors both powerful and pervasive. In the Indian context, this study is really important because of the fast-growing city culture – cities are coming nearer and nearer. They overlap what is left in villages. They replace everything and introduce new. This urbanization created in India (very important example which I have witnessed in Gurgaon, Haryana, were villages are eaten by the huge wave of concrete, which entirely changed the cultural aspects) a new way of lifestyle which completely transformed the Indian body style. The Indian body when performing modern Theatre plays, in this present state of change, dives into a mixed culture which searches for its own identity and existence.

There are parallels both between real-world cities and virtual environments as well as between real-world architect and virtual system designers. Both real-world and virtual cities are vibrant gathering places of people, centers of commerce and entertainment like, malls etc. The designers of both urban spaces and of virtual system are creating environments that influence the interactions that occur within them and the culture that grows around them. But there are also important differences. In the real world, the designer creates a solid infrastructure of buildings,

Many points of comparison can be drawn between the physical and the virtual city. If we focus on the cultural and social parallels: on how the structure of the city affects the life within it and how cultural vocabularies and social institutions evolve in response it is interesting.

One of the strongest parallels between the city and the virtual world is their immense populations. Modern cities are filled with strangers, huge crowds of people one passes on the street but does not know. This is very different from life in a village. It is different even from life in the classical cities - the polis whose agora and civil life are so often cited in discussions of electronic
community. This continuous exposure to unknown persons, of diverse and often unfamiliar backgrounds and habits, has been cited by many urban theorists as one of the most salient characteristics of city life.

Estaphanos 1800B.C also travels through the actors/characters mind with the remnisciences of their village. This remniscence creates an image in their self which is their sole identity they were looking for. As actors and characters they portay a body image which was induced in their body memory. The play ends at the culmination point of this body image.

The virtual world is similarly populated by millions of people, most of whom are strangers to each other. Examining how this population pattern has shaped real world city culture can help us understand the forces that are shaping the development of on-line cultures. Furthermore, the analogy can point to designs that may help the virtual city avoid some of the real city's problems; it can also suggest directions that may be especially fruitful to explore. The alienation in the world of the virtual city is evolved in the play as a reality faced by the actor Tomohiro Kurita in Japan.

The immense population of the city means that urban social ties are relatively weak. Many of one's daily encounters with others, such as making a purchase at a register, sitting beside someone on a bus, are faceted and limited. Surrounded by strangers, the inhabitant of the city is much more anonymous than the small town dweller. This can be liberating - one has more social freedom in the city - but also alienating.

Yet alienation need not be the inevitable result of immense population. Many urban theorists cite internal structures, such as close-knit neighborhoods, as constructs that provide an intermediate environment between the complete anonymity of the city at large and the deep relationships of close friends and
family. For the designer of virtual environments, the analyses and solutions posed by their real-world counterparts can provide useful insights. The characteristics of the city - its density, size, heterogeneity - have elicited cultural responses that are distinctly urban. These responses show the adaptations people have made in order to best benefit from urban conditions. An especially interesting cultural development, from the point of view of the virtual designer, is fashion. The rise of fashion is an urban phenomenon. It has been attributed, in part, to the need to establish one's identity within a population of strangers, while also maintaining an essential privacy.

The inhabitants of today's virtual environments are similarly faced with competing desires: to be known yet not be exposed. One can see today's Web home page as the cultural equivalent of clothing, a personal display created for public viewing.

The inhabitants of the virtual city have similar needs. They need to be able to get from one place to another, to know what is available and who the fellow inhabitants are. The abstract nature of the on-line world makes a legible environment especially important: a poorly conceived interface is far more impenetrable than the most twisted alleyways. Through the static of mediation and sensory bombardment, the body hovers below us as an obstacle to our virtual realities. What is the impact of artificial systems on the body? Is it a purely technical revolution or does the interface between body and the machine transform our environment, radicalizing our critical consciousness? In order to attempt to address technology's relationship to the body, elements of visual media produced over a range of time need to be assessed. The answers to the above questions regarding our future as bodies living in simulated spaces are embedded in the non-verbal data that we have produced with the technology of our time.
The Japanese actor in the play Estaphanos 1800 B.C. was a city dweller alienated from his identity. It was interesting the way in which he perceived his character through his body dynamism through his gestures and body kinesis. Inhabitants of a city were asked to draw maps of their city; their goal was to understand how the structure of the city was perceived. Comparisons of these maps showed much individual variation in the features portrayed, based on personal interests and experiences; they also showed group patterns, attributable to differences in class and other affiliations; and they showed architectural and spatial elements that were common to all. An important conclusion from their studies is that legibility in an environment is not at all the same as legibility in, say, a chart, which should have simplicity and clean, grid-like structures. Instead, it is based on memorable structures and symbolic spaces, on the existence of areas with distinctive visual styles. The urban virtual space creates a different way of living and a different body and emotional mechanism. This spatial designs due to the lack of space due to the population overgrowth were city nears the village is a crucial aspect of Indian body.
PHOTOGRAPHS - ESTAPHANOS 1800 B.C.