

THE HINDU

Director's Cut : Jung Ung Yang



1) As director and writer of this play, why choose to refashion Shakespeare? And, why this particular story?

Shakespeare is my favourite playwright, since I can find the profundity of life in his text. The choice of 'A Midsummer Night's Dream' is simply because it is a very romantic play.

2) How do you take a classic play like this, known and loved by so many people around the world, and make it fresh and unique without losing any of its magic?

In 'A Midsummer Night's Dream', I would like to show the exciting collision of the past and present. I rework existing Korean styles and themes infused with contemporary elements, driven by a thirst for experimentation.

3) Despite being a play performed in Korean, rich in Korean symbols and imagery, Yohangza's version of 'A Midsummer Night's Dream', has successfully connected with audiences around the world. What do you think it is about the production that enables it to overcome the cultural and language divide?

I think that tradition in itself doesn't mean anything. When I make the collision of traditional theatrical elements such as Japanese Kabuki, Indian Kathakali and Korean martial arts, to name a few, with contemporary reality, tradition finally becomes meaningful. Moreover, all those different traditional elements from different cultures are only materials to me from which I can freely choose and mix together to express what I want to. Different traditional elements have different roles — sometimes these elements act as the main motif of the show, sometimes as a theme or sometimes as only as a way of expression.

SHONALI MUTHALALY