

# Simurgh

Production 2001

Mobile show

Audience capacity: 4000

*A show inspired from Le langage des oiseaux  
written by Attar, in the XIII century*

Photo: JP Estournet pour Plasticiens Volants



  
**SPEDIDAM**  
Les droits de l'interprète

  
Liberté • Égalité • Fraternité  
REPUBLIQUE FRANÇAISE  
Ministère  
Culture  
Communication

  
TARN ET DADOU

  
CONSEIL  
REGIONAL  
MIDI-PYRÉNÉES

  
TARN  
CONSEIL  
GENERAL

  
AFAA

  
adami

# Simurgh

For this show, flying 'inflatables', differing decors, pyrotechnics and a twenty strong cast have come together to give the visual dimension needed for a large capacity crowd.

The music presented has an important role, as this show uses 4 live musicians.

A mobile cage, which houses the musicians and the technical elements (sound system and lighting) is at the center of the parade. Other characters evolve around this 'cage' amongst the public. These 'bird' actors and musicians help to transform the public into bird 'whistlers'.



This Persian fairytale, 'The language of birds' written by Attar in the thirteenth century is the foundation for the show's story line:

**"This tale is a mystic epic, whereby the birds seek their king; 'the Simurgh'. When they finally arrive at his palace, behind the seven walls, they discover that they themselves are the 'Simurgh' and that the Simirgh can simultaneously be one and all."** (Borges)

Nobody can say if this story is true or not, as nobody knows when or where it happened but...

it has been said that one day, somewhere on earth, all the birds of the world gathered together, the sky and the earth was obscured by their numbers. Try to imagine the noise, the colours of it all!

The Houppé bird decided to speak, she had a little trouble at first being heard because of her small size but she was determined that all must listen to her. She cried out: "Birds, birds, birds! We must be proud birds! Proud to know that we know the world like none other. As you know the sky is our kingdom, but no kingdom on earth exists without a King! How is it that we do not have a King?"

The birds scratched their crests. "A King? What use is a King?" The Houppé spoke out again: "Birds, birds, birds, our king's name is Simurgh! Nobody has seen him, but I know he exists. All Kings live in a palace and I have seen this palace, which proves that our King exists! Birds of the world it is time that we take flight to find our King, The Simurgh, come let us fly ..to Simurgh to Simurgh!.."

# Simurgh



Photos : Iris Gerlach et Jean-Pierre Estournet

# Simurgh

## Turkish Daily News

31.05. 2002

### 'The Language of the Birds' in Istanbul

There is a different atmosphere in the streets of Istanbul during the first days of summer. France's Plasticiens Volants Street Theater, sponsored by Garanti Bank Bonus Card, joined the Istanbul Cultural and Art Foundation's 30th anniversary festivities with its newest play, "The Language of the Birds - Simurg." It was a great joy to spend an hour with the famous theater in Istanbul.

Plasticiens Volants is one of the most famous street theaters in France. The theater group, which has performed in almost every European country, has received great interest in the United States and Australia. They participated the closing ceremony of the 1992 Olympic Games in Barcelona and the opening ceremony of the 2000 Olympic Games in Sydney.

#### 'The Language of the Birds - Simurg'

"The Language of the Birds - Simurg" is a Persian story written by poet Ferit el Attar in the seventh century. In this mystical story, birds look for their god Simurg; when they arrive at the palace of their king after

crossing seven seas, they realize that Simurg is themselves, that they are all Simurg, as a group and as individuals.

During their long journey, the birds have many adventures. All the birds in the world feel that Azrael is vigilant. A number of birds, including the Phoenix, which receives attention with its bright colors, gather around an Eastern style cage. The birds, asking each other the question, "Why don't we have a king?" go on a long and adventurous journey when Hoopoe says that it is time to find a king.

Lead by Hoopoe, a black stork, a bird of paradise, parakeets, penguins and ducks make friends with fish while crossing the seas. Simurg gives the birds a hand and takes them to the palace where the king of the birds lives, and which is his own palace.

This is a journey of deaths, quarrels and power plays. Cocks sharpen their

*France's Plasticiens Volants Street Theater, sponsored by Garanti Bank Bonus Card, joined the Istanbul Cultural and Art Foundation's 30th anniversary festivities with its newest play, "The Language of the Birds - Simurg."*

spurs, old birds fight each other. Some of them escape hunters, and a night bird is killed by vultures. These scenes bring the end of the world to mind.

#### The show is more like a festival

Around 20 people create a different visual dimension with balloons, decoration, and cartridges. The music, performed by four musicians during the show, is important for the perception of the performance as a whole. The artists, who are musicians and play birds, try hard to make the audience members whistle like birds.

While watching the play in the streets of Istanbul, people see that birds, fish and other living creatures understand each other with a common language and create love. It is also stressed that the major reason for the fear of birds and fish is people. The Plasticiens Volants Street Theater, which performs the song of a bird whose child is killed by a hunter in Turkish, gives the message to the people in Ortakoy square, "Don't you cry like this if your child dies?"

The second performance of "The Language of the Birds - Simurg" was performed at a night show in Taksim Square May 25. Istanbulites experienced a festival that will be remembered for a long time. We should thank Garanti Bank for giving this chance to the people of Istanbul.

*Istanbul - Turkish Daily News*



THÉÂTRE DE RUE

*Un spectacle volatile des Plasticiens Volants*

## Le langage des oiseaux

« Le Phénix apparaît dans le feu, il déploie ses ailes et rassemble les oiseaux grâce au chant de son bec. La huppe entre dans une cage pour s'adresser à cette diversité de volatiles ». Ca commence comme ça « Le langage des oiseaux », le nouveau spectacle des « Plasticiens Volants », la troupe de théâtre de rue installée à Graulhet. Après « Ngalyod », le serpent arc-en ciel de la culture aborigène, leur précédent spectacle, les Plasticiens Volants revisitent ici une légende Persane. « Le langage des oiseaux » est un texte du 12<sup>e</sup> siècle écrit par le poète Persan Attar. Marc Bureau en signe l'adaptation.

Cela donne un spectacle au sens plus politique que mythique où domine l'importance du groupe. Ici, le peuple va devenir roi. Pour en prendre conscience, la communau-

té des oiseaux va se frotter aux embûches de la vie, y magnifier ses joies et être confrontée à la mort. Les survivants de ces épreuves, devenues des créatures ordinaires, s'apercevront qu'ils ne forment qu'un — en dépit de leurs différences — au sein d'une société communautaire. Car au départ, en proie à des questions existentielles, les oiseaux, semblent avoir besoin d'une psychothérapie de groupe. Ces volatils volubiles se posent sans cesse la question ? Pourquoi n'ont-ils pas de roi. La huppe — une sorte d'oracle, de sage — dévoile que les oiseaux ont un roi et qu'ils s'appellent le Symurgh. La Huppe affirme même savoir où se trouve son palais.

### QUÊTE EXISTENTIELLE

Suite à cette révélation, débute

alors, dans l'allégresse et l'insouciance, la recherche de ce roi; en forme de quête existentielle. Comme les chevaliers d'Arthur partant à la recherche du Graal, les oiseaux s'en vont à la quête de leur roi. La joie du départ colore le plumage des oiseaux de couleurs flamboyantes. On parade et on se pavane. Ca frétille même sous les plumes. La parade nuptiale est le premier arrêt de ce spectacle déambulatoire. Elle symbolise la vie. Mais la quête se poursuit et le chemin, forcément est semé d'anicroches. Le temps se gâte. Le combat se prépare. Vautours, corbeaux et oiseaux de mauvais augure s'immiscent dans le cortège et y apportent noirceur et rivalités. Les coups de becs pleuvent alors. La guerre fait des victimes. La mort

est ici mise en scène dans le deuxième arrêt du spectacle. Ce tableau évoque les difficultés de la vie, la méchanceté des oiseaux entre eux, et à un autre degré, la chasse, la pollution dont ils sont victimes via l'image d'un albatros figé dans le pétrole.

Les survivants du combat reprennent péniblement leur route. Epuisés, ils ont perdu de leur éclat. Avec des couleurs neutres, ils forment un groupe plus cohérent. La cage qu'ils transportent prend peu à peu l'allure d'un oiseau.

Soudain, arrivés enfin au palais, le Symurgh apparaît face à eux. Ils découvrent que ce roi est à la fois tous et chacun d'entre eux. Le Symurgh disparaît alors dans un éclair d'artifice.

Th. J.

La Depeche 9 mai 2001