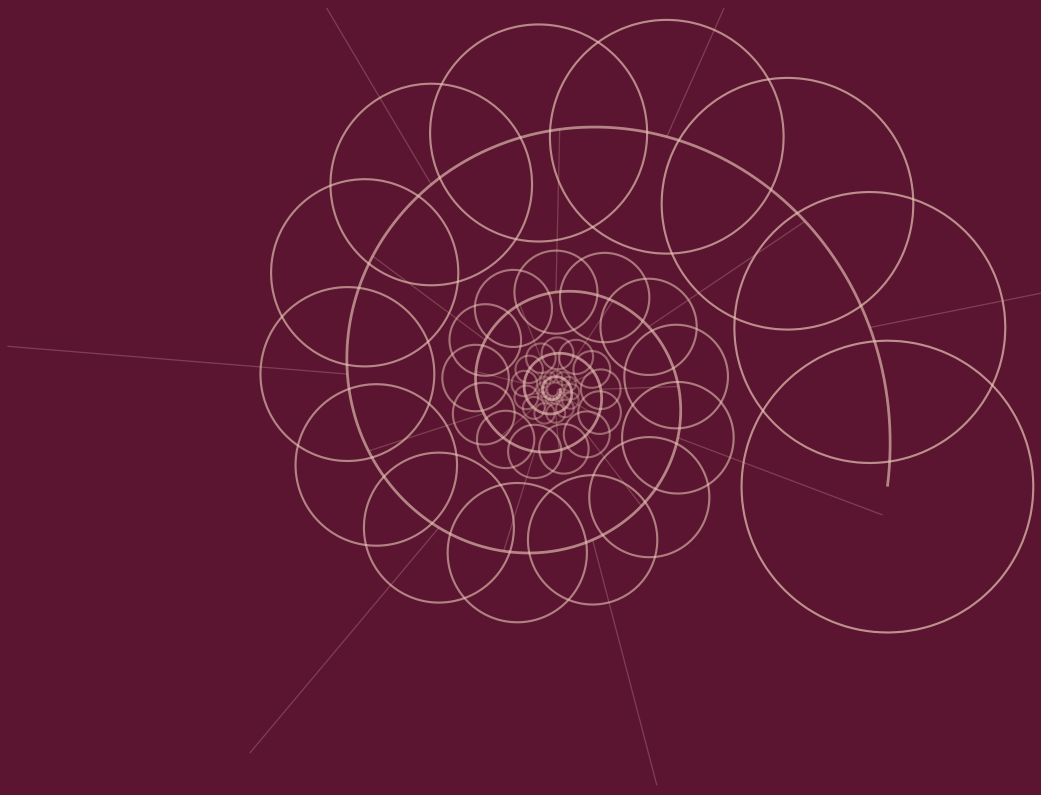
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03

2025



THE 3RD INTERNATIONAL UTAD THEATRE RESEARCH CONFERENCE

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Evolution in Theatre

Tiyatroda Evrim

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4–6 SEPTEMBER 2025

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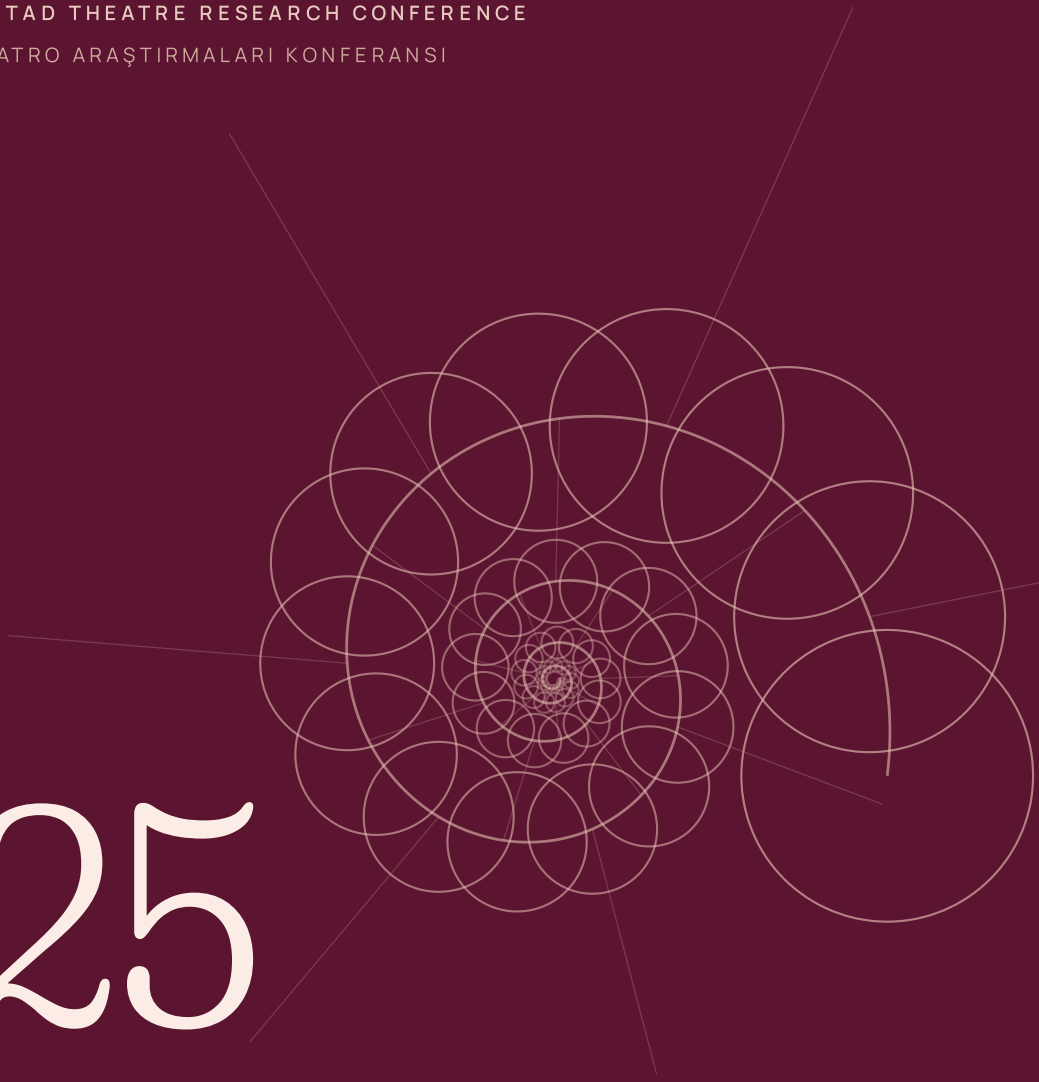
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ULUSLARARASI TİYATRO ARAŞTIRMALARI DERNEĞİ

Turkish Society for Theatre Research

> *All the world's a stage,*
> *And all the men and women merely players;*
> *They have their exits and their entrances,*
> *And one man in his time plays many parts,*
> *His acts being seven ages.*
>
> WILLIAM SHAKESPEARE, *As You Like It*, II.VII

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Uluslararası Tiyatro Araştırmaları Derneği (UTAD), yıllık konferanslar, etkinlikler ve yayınlar aracılığıyla tiyatro ve performans alanında eğitimi, uygulamayı ve araştırmayı ilerletmeyi amaçlayan akademik bir dernektir. Tiyatro pratikleri ile akademik bilgi arasında bir köprü olmayı ve alanında uluslararası ölçekte söz sahibi bir topluluk olmayı hedefler.

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Following its meetings in Ankara (2023) and Istanbul (2024), the third conference was held in Isparta on 4–6 September 2025. Its theme, "Evolution in Theatre," examined how theatre transforms through changing forms, practices, technologies and approaches.

Keynote speeches, performances, paper sessions and workshops together drew a wide map of change, from ritual to the digital stage and from ecological theatre to artificial intelligence.

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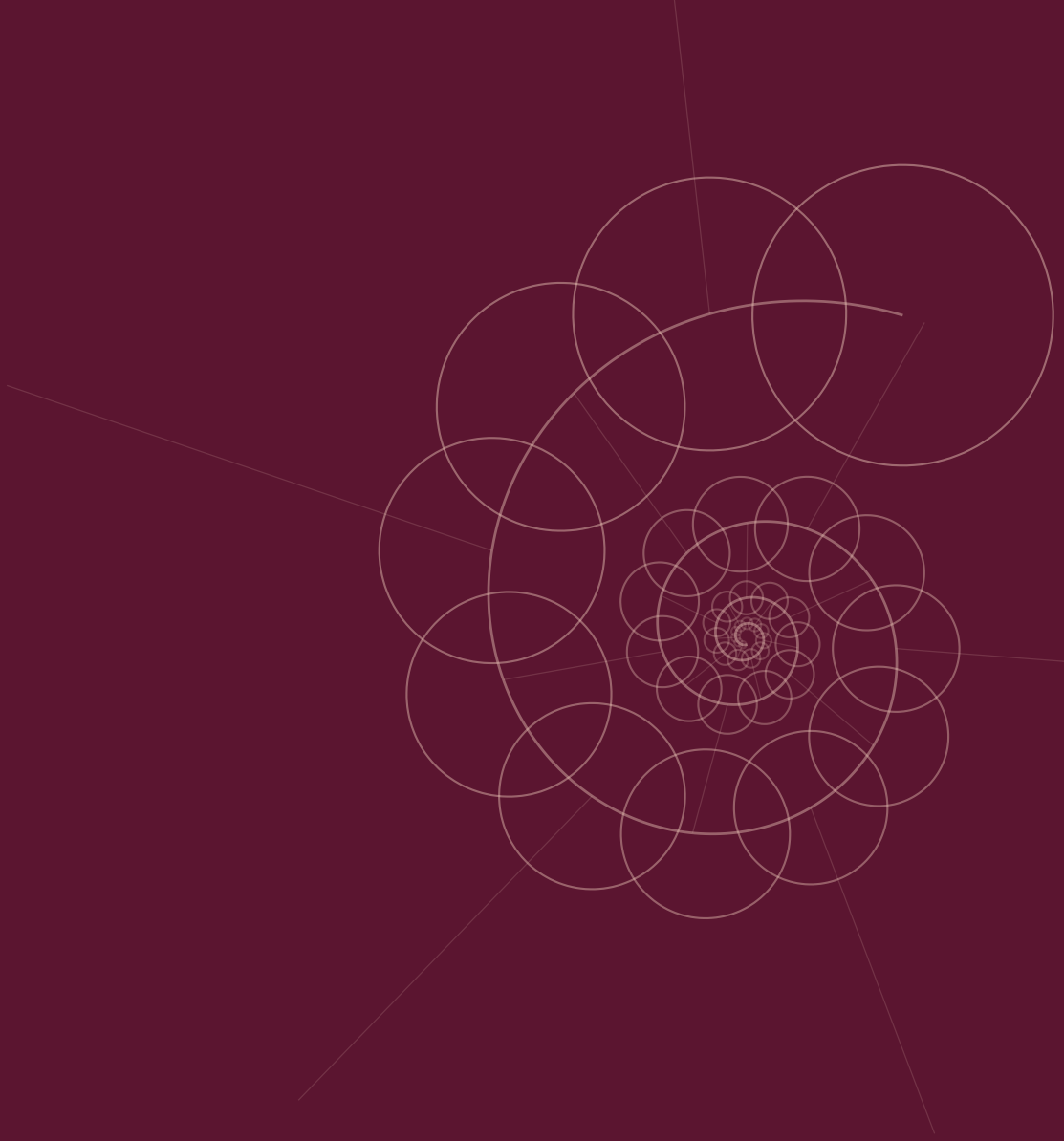
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I

Keynotes & Performances

Davetli Konuşmacılar ve Performanslar

FOUR VOICES ON THE STAGE OF CHANGE · DEĞİŞİMİN SAHNESİNDE DÖRT SES

KEYNOTE
DAVETLİ KONUŞMACI

Shakespeare in African Dress: Negotiating a New Black Identity

Prof. Dr. Frieda Ekotto
The University of Michigan

"The greatest act of cowardice on the part of any man is to keep silent. It is therefore incumbent on every one of us to speak out aloud. It is my wish that this play would shock to the very core those who blandly remain tongue-tied." (Note to the Director)

This paper scrutinizes a way this urge to understand "difference" and "repetition" which as a space of resistance reflects the ambiguity of the post-colonial subject. It does so by considering repetition and difference in the rewriting/adaptation of Shakespeare's play Julius Caesar by an African. Rewriting this play is a discursive gesture through which the question of "difference" dislocates fixed definitions, such that opposing cultures seem to become interminably interchangeable with one another. Shakespeare in African dress may be understood as a recuperation of agency and re-presentation by the postcolonial subject through a space opened up by cultural encounters of the colonizer and the colonized. "Moi, Veuve de l'Empire,"" is the French title of this version of Julius Caesar, the Congolese author and playwright Sony Labou Tansi's Shakespearean drama. Labou Tansi is the foremost Congolese writer of the 20th century -- he is the author of several novels and plays, and the founder of his own theater group called "Le Rocado Zulu Theatre de Brazzaville."

KEYNOTE
DAVETLİ KONUŞMACI

Ageing, AI, and the Uncanny in Contemporary Science Fiction Theatre

Prof. Dr. Siân Adiseshiah
Loughborough University

This paper explores how theatre reimagines the uncanniness of old age through encounters with AI. Drawing on Freudian and post-Freudian theories of the uncanny, it analyses Jordan Harrison's Marjorie Prime and Vlad Butucea's Glowstick, two plays that stage interactions between ageing humans and human-like machines. While Marjorie Prime reinforces human superiority through AI's emotional limitations, Glowstick offers a more reciprocal model, where an older woman and a carebot form an unexpected bond. The paper argues that these performances challenge ageist and technophobic narratives, offering new ways to understand ageing, identity, and care in an increasingly digital world.

Angela Carter's Libretto "Orlando, or the Enigma of Sexes": The Operatic Afterlife of Virginia Woolf's Orlando

Prof. Dr. Mine Özyurt Kılıç

Social Sciences University of Ankara

KEYWORDS Angela Carter · Orlando · Virginia Woolf · feminist lineage · gender and performance · libretto · literary inheritance · operatic form · transformation · voice and embodiment

Angela Carter began developing a libretto in 1979, following an invitation from her friend John Cox, then director of the Glyndebourne Festival Opera, and composer Michael Berkeley. The project involved adapting Virginia Woolf's *Orlando: A Biography* (1928)—a novel that, through its very subtitle, questions the boundaries between fiction and life writing. Carter approached this challenge by naming her libretto "Orlando, or the Enigma of Sexes". Changing "biography" to "enigma" marks a conceptual departure from genre categorisation towards the fluidity of identity. Due to the commissioned nature of the task, Carter also reimagined the work's literary form, composing it not as a novel or fairy tale as she might typically do, but as a libretto shaped for voice, embodiment, and performance. Though never completed or staged, the libretto remains a compelling experiment in thinking gender through theatrical means.

This paper explores Carter's libretto as a creative evolution of Woolf's *Orlando*, engaging with ideas Carter develops in *The Sadeian Woman* (1978) as well as in her various essay collections. It considers how she displaces literary inheritance into the realm of performance, where language merges with gesture, rhythm, and sound. In this context, the libretto enacts what might be described as writing through the mother—a process of engaging with a feminist lineage by disrupting and remaking its forms. Drawing on Woolf's claim that "we think back through our mothers if we are women," this discussion revisits the notion of maternal literary inheritance from a performative perspective. Woolf's statement, written just a year after *Orlando* (1928) in *A Room of One's Own* (1929), frames the historical continuity that this paper examines through Carter's operatic reimagining. Carter's invocation of "exploding old bottles" opens space to reconsider how performance may unsettle inherited genres and generate new aesthetic and political possibilities.

Sappho'yu Dinlerken

Pınar Yüksel

Hacettepe Üniversitesi Oyunculuk Bölümü Mezunu

KEYWORDS Beden · Gelenek · Grotowski · Ses · Tiyatro Antropolojisi · Türkü · Uzam

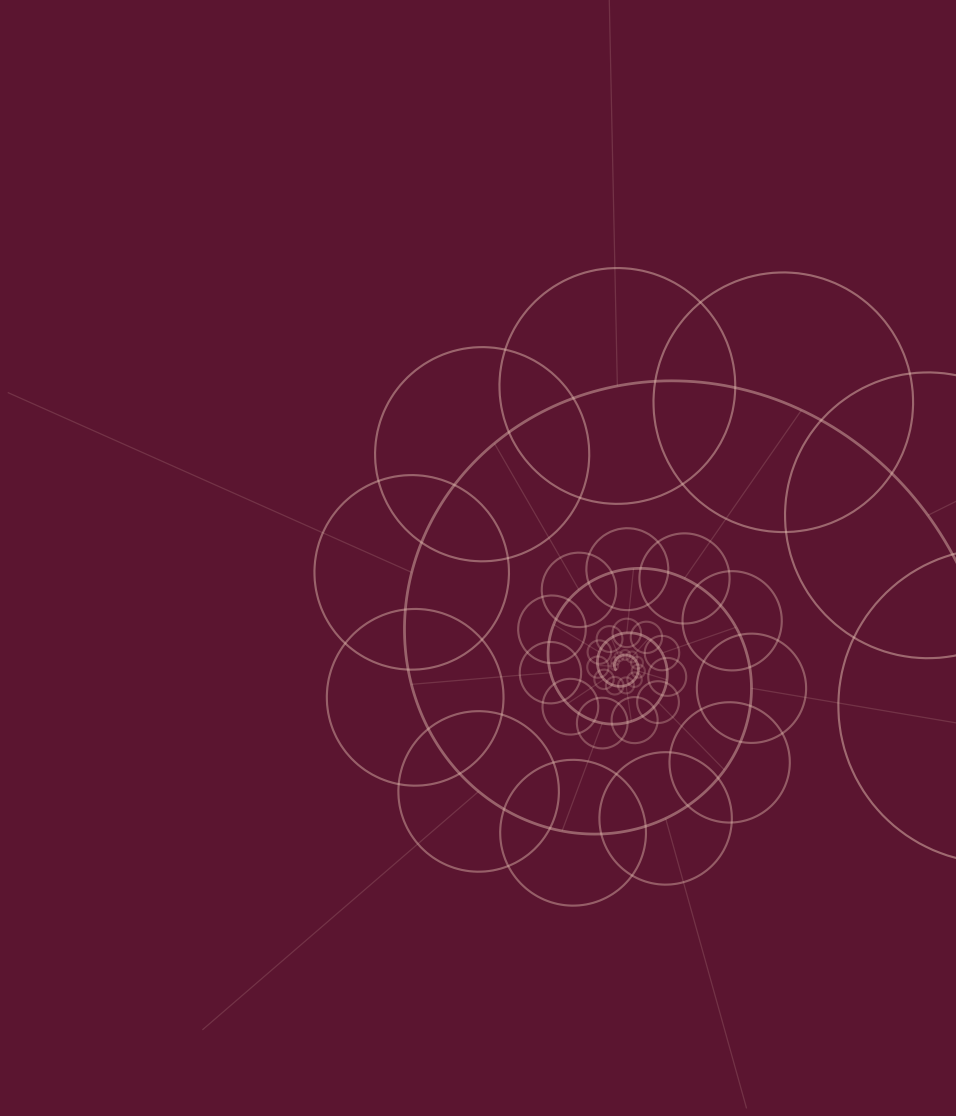
Sappho'yu Dinlerken, Anadolu'daki köyleri gezip farklı kültürlerin (Laz, Dengbej, Alevi, Roman, Yörük) türkülerini toplayan Pınar Yüksel'in, türkülerini, eski Yunan şairi Sappho'nun şiirleriyle birleştirdiği bir tek kişilik, 30 dk'lık performanstır.

Performans, Grotowski'nin Kaynaklar Tiyatrosu ve Araç olarak Sanat dönemlerinin dağılımı, Pınar Yüksel'in bu yönde katıldığı atölye çalışmaları ve aldığı eğitimden ilham alarak çıktığı bir yolculuğun ürünüdür.

Pınar Yüksel, ses kaynaklarıyla karşılaşmak, köylerdeki söylenen kişilerle özgün, türkü söyleme geleneğinin özüne yaklaşmaktır. Bu öğrenilen türkülerle, Grotowski pratiklerinde öğrenilen ses ve beden geliştirmeyi birleştirerek Sappho'yu Dinlerken genel olarak oluşturuldu.

Performansı oluşturma süreci, ardı ardına ses ve beden çalışmaları yürütmek için, çeşitli ekoköylere yayılmış, orada gönüllü olarak toprak işlerinde çalışıyordu, çalışırken öğrendiği türküleri söylemiştir. Böylece doğa, iş, beden ve ses uyumunu yakalamayı denememiştir. Kalan vakitlerinde doğa içinde, ormanda ya da vadilerde ses ve beden pratiklerini yapmış, doğayı, doğadaki sesleri dinleyerek ve ileriye doğru birlikte ilerleyerek çalışmıştır.

Performansta, ses, beden ve türküler aracılığıyla Sappho'nun şiirleri İçindeki imgelerin ortaya çıkması üzerinde durulmuştur. Sappho'nun şiirlerindeki ağıtlar, yakarışlar, ninniler, performansta içiçe örülmüştür. Aynı zamanda şiirlerdeki doğa tasvirleri, doğa içerisinde yapılan çalışmalarla örtüşmüştür.



II

Abstracts

Bildiri Özetleri

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NO. 01

Day 1 · 4 Sept
Salon K1-63 · 11:00–12:00

Uygulamalı Tiyatronun Yöntem ve Yaklaşımları Üzerine Eleştirel İnceleme

Bülent SEZGİN

Bahçeşehir University

KEYWORDS Eleştirel Pedagoji | Sosyal Değişim | Uygulamalı Tiyatro

Avrupa merkezli bir bakış açısıyla "Applied Theatre", Türkçe çevirisiyle uygulamalı tiyatro olarak adlandırılan yeni bir form, tiyatronun sosyal değişim odaklı ve toplumsal fayda amaçlı kullanılmasına işaret eder. Uygulamalı tiyatro katılımcıların bakış açılarını pedagojik, politik ve psikolojik olarak değiştirme amacıyla, oyuncu seyirci ilişkisini interaktif bir şekilde yapılandırma hedefindedir. Ekolojik kriz, toplumsal cinsiyet, hiyerarşi ve güç ilişkileri, ötekileştirme ve ayrımcılık, zorbalık ve şiddet gibi her türden güncel sosyal sorun uygulamalı tiyatronun araştırma alanına girmektedir. Profesyonel, amatör veya alternatif tiyatro alanındaki uygulamacılar tarafından kullanılan uygulamalı tiyatro, eğitim kurumları, şirketler ve sivil toplum çalışmaları alanında sıklıkla kullanılmaktadır.

Kavramsal kökenlerini Bertolt Brecht'in "öğreti oyun düşüncesi" ve Augusto Boal'in "Ezilenlerin Tiyatrosu" pratiklerinden alan uygulamalı tiyatro, acaba tiyatro terminolojisinde yeni bir tür müdür? Post modern ve post yapısalcı dönemde çok sayıda yeni tür ismi ve yeni akademik çalışma başlıkları ortaya çıkmıştır.

Bu bildiride aydınlanmacı ve eleştirel pedagojinin ışığında tiyatro akademisinde son yıllarda önemi artan uygulamalı tiyatro türünün söylemsel analizi üzerine bir tarrtışma perspektifi sunulacak ve iki dönem boyunca bir yüksek lisans dersinin konusu olan uygulamalı tiyatro dersinde yapılan uygulama örnekleri üzerinden bir değerlendirme yapılacaktır. Çalışmada literatür taraması ve döküman analizi kullanılacaktır. Bu sayede uygulamalı tiyatronun temel dramaturjik yaklaşımı üzerine eleştirel bir söylem analizi yapılması hedeflenmektedir.

NO. 02

Day 1 · 4 Sept
Salon K1-63 · 11:00–12:00

REVOLUTIONARY THEATRE

Sarah Kane's Phaedra's Love: An Experiential Play

Özgün YURTCU

Ankara Bilim University

KEYWORDS Antonin Artaud | Phaedra\'s Love | Sarah Kane | Theatre of Cruelty | evolution of theatre | in-yer- face theatre | revolutionary theatre

Social, political, and economic changes in societies become the subject matter in drama. Thus, at the end of the twentieth century, alterations in living conditions and political turmoil in the world brought about the emergence of in-yer-face theatre. Sarah Kane's *Phaedra's Love* (1996) exemplifies the defining characteristics of in-yer-face theatre by exposing its audience to extreme violence, explicit sexuality, and moral decay. Based on Seneca's *Phaedra*, Kane rewrites the classical narrative with a nihilistic and provocative lens, confronting contemporary social anxieties, particularly those of the 1990s, including the collapse of traditional values and the hypocrisy of authority figures. Through the grotesque representation of the royal family and the brutality of the mob, Kane critiques societal dysfunction, revealing the inescapable cycle of violence. By focusing on Hippolytus as a nihilistic antihero and the destruction surrounding him, this paper argues that *Phaedra's Love* creates a profoundly experiential encounter. This experience will be examined through Antonin Artaud's Theatre of Cruelty, which seeks to affect audiences on a sensory and subconscious level, rather than through intellectual realism. Kane's staging aligns with Artaud's vision of theatre as a space where cruelty — not as physical brutality but as existential confrontation — reawakens deeper truths about morality, desire, and human nature.

NO. 03

Day 1 · 4 Sept
Salon K1-63 · 11:00–12:00

The Post-Truth Stage: Ecological and Moral Transformation in Lucy Kirkwood's The Children

Mustafa BÜYÜKGEBİZ
Alanya Alaaddin Keykubat University

KEYWORDS Ethical responsibility · Lucy Kirkwood · eco-theatre · hyperobjects · postdramatic dramaturgy

In Lucy Kirkwood's *The Children* (2016), the stage becomes a space of reckoning—ethical, ecological, and generational. Set in the quiet aftermath of a nuclear disaster, the play unfolds not through spectacle but through a tightly woven exchange between three retired nuclear physicists whose past decisions echo into an increasingly uninhabitable present. Rather than dramatizing catastrophe through visual excess, Kirkwood turns to conversation, silence, and routine to articulate the subtler, more insidious rhythms of complicity and consequence.

This paper examines *The Children* as a paradigmatic work of contemporary eco-theatre, where the crisis lies less in the spectacle of disaster and more in the ethical stasis of its characters. Drawing on Hans-Thies Lehmann's framework of the postdramatic, the analysis considers how the play resists conventional dramaturgical arcs, opting instead for an elliptical structure that mirrors the unresolved moral burden of its protagonists. Additionally, the paper engages with Timothy Morton's concept of hyperobjects to explore how the play stages ecological collapse as a temporally dispersed and materially evasive presence.

In attending to the domestic as a site of geopolitical and ecological implication, *The Children* foregrounds theatre's capacity not only to reflect crisis but to implicate its audience within it. The paper ultimately argues that Kirkwood's work invites a reconsideration of theatrical ethics: what it means to represent, to witness, and to remain still in a world that demands movement.

NO. 04

Day 1 · 4 Sept
Salon K1-64 · 11:00–12:00

GELENEKSEL VE ÇAĞDAŞ TİYATRO PRATİKLERİ

Tiyatronun Evriminde Ritüele Yeniden Dönüşümü ve Yerel Bir Törensel Tiyatro Örneği Olarak "Bir Aşk: Leyla ve Mecnun

Pınar ARIK

https://www.leylavemecnun.org.tr/

KEYWORDS Leyla ve Mecnun | Ritüel | Sema Ayini | Törensel Tiyatro

Tiyatro sanatı; içeriği dinsel, biçimi ise dramatik olan ritüelden doğmuştur. Ritüelin dinsel içeriği, evrende ve doğada meydana gelen değişimlerin, var olan karşıtlıkların insan üstü mutlak bir güçten kaynaklandığına, insanın bu ilahi sistemin bir parçası olduğu fikrine ve bir inanç ihtiyacına dayanmaktadır. Dolayısıyla ritüellerin, toplum üyelerini birbirleriyle, evrenle ve mutlak güçle bütünleştirerek onlara güç katmak gibi toplumsal bir işlevi de bulunmaktadır.

Biçimsel olarak ise ritüelin katılımcılar tarafından topluca icra edilen, koroya ve taklitli danslara dayalı yapısına zamanla sözün (mitosun) eklenmesi, beşerî ve ahlaki konuların ele alınması, izleyen-icra eden, seyir-oyun yeri ayrımının yapılması, esrik coşkuların yerine akıl ve düşüncenin geçmesiyle dinsel ve törensel bağlamından koparak sanatsal bir forma dönüştüğü görülmektedir.

Yirminci yüzyılda çağdaş tiyatro kapsamında "Ritüel /Törensel Tiyatro" olarak adlandırılan çalışmalar, tiyatronun kaynağı olan ritüele geri dönme ve işlevini yeniden belirleme üzerine odaklanmıştır. Buna göre tiyatro sanatı; öz gerçeğinden, insani değerlerinden uzaklaşmış, güvensiz, inançsız, yalnızlaşmış ve kendini evrenin merkezinde konumlandırmış çağdaş insanın, doğanın ve evrenin bir parçası olma bilincine yeniden ulaşabilmesi, içsel uyum ve dengesini sağlayabilmesi için bir çıkış yolu gösterebilmelidir. Batılı tiyatro insanları, Doğu kültürü ve gösterim sanatlarının kaynaklarından, dinsel ve geleneksel söylencelerden yola çıkarak çağdaş törensel tiyatro uygulamaları gerçekleştirmişlerdir.

Anadolu'nun dramatik özellikler içeren dinsel törenleri incelendiğinde, manzum anlatıya dayalı olan ve dans biçiminde uygulanan türler görülmektedir. Türk tiyatrosunun törensel kaynaklarını çağdaş biçimde uygulama denemeleri, oyun yazımı ya da sahneleme açısından genellikle "Taziye" gibi anlatıya ya da "Semah" gibi dansa dayalı törensel türler üzerinden yapılmıştır. Mevlevi ibadet biçimi olan "Sema Ayini"nin ise genellikle dönüşleri, performatif bir dans türü olarak kullanılmaktadır.

TÜBİTAK 1001 projesinin bir çıktısı olarak gerçekleştirilen "Bir Aşk: Leyla ve Mecnun" adlı törensel tiyatro gösterisi ise sema ayininin orijinal biçimsel yapısını, içindeki İslam Tasavvufu'na ait sembolik anlamlarla beraber, yerel bir kaynak olarak ele almakta ve Fuzuli'nin "Leyla ve Mecnun" mesnevisindeki tasavvufi aşk temasıyla yeniden yorumlanmaktadır.

NO. 05

Day 1 · 4 Sept
Salon K1-64 · 11:00–12:00

Posthuman Assemblages: Decentered Subjectivity in 4.48 Psychosis

Dilara ERDEM
Social Sciences University of Ankara

KEYWORDS Experimental Theatre · Nonhuman Agency · Posthumanism · Sarah Kane · Subjectivity

This paper offers a posthumanist reinterpretation of Sarah Kane's *4.48 Psychosis*, arguing that the play stages the dissolution of the autonomous, coherent human subject and instead presents a radically decentered model of selfhood. Through its fragmented structure, absence of named characters, and breakdown of language, Kane's final work resists the humanist ideals of stability, unity, and rational identity. Rather than depicting individual psychological pathology, *4.48 Psychosis* enacts a posthuman ontology in which subjectivity is fluid, embodied, and entangled with pharmacological, institutional, and temporal systems. Drawing on the theoretical frameworks of Rosi Braidotti, Donna Haraway, and N. Katherine Hayles, the paper situates the play within broader posthuman discourses that challenge anthropocentric assumptions. The speaker emerges not as a singular voice but as a posthuman assemblage, constituted through interactions with nonhuman forces such as medications, clinical routines, disrupted temporality, and silence. Kane's portrayal of consciousness which is mediated through pharmaceuticals, institutional voices, and a collapsing sense of time, reveals a subject no longer bounded by the skin or stabilized by language but radically entangled with the inhuman. By reading the play through posthuman and ecocritical lenses, the paper proposes that *4.48 Psychosis* models an evolution of consciousness and theatrical form that transcends the humanist stage, anticipating the ethics of posthuman and ecological theatre and contributing to contemporary discussions on vulnerability, embodiment, and nonhuman agency in performance. In doing so, Kane's work expands the dramaturgical possibilities of contemporary performance and contributes meaningfully to current discussions of vulnerability, embodiment, mental illness, and agency beyond the boundaries of the human.

NO. 06

Day 1 · 4 Sept
Salon K1-64 · 11:00–12:00

SHAKESPEARE AND EVOLUTION

Natural Selection in Shakespearean Court: Political Darwinism in Henry IV (1,2)

Türkan YILMAZ

Res. Asst. Dr.

KEYWORDS Henry IV. political adaptability | political Darwinism. Shakespeare

William Shakespeare's observation of human and nonhuman nature reflects early views about adaptation and survival, before Darwin's *Origin of Species* (1859). Through his portrayal of political sphere as a form of natural selection, where adaptability is of great significance to ensure power and dominance, Shakespeare resonates key concepts of Darwinism. Indeed, political Darwinism in Shakespeare clearly exposes that moral goodness is not enough, or even not necessary, for political triumph; instead, reliance on native cunning is obligatory for political adaptability. Shakespeare's leaders often survive not because they are "good," but because they comprehend how to play the game of power effectively. Accordingly, this article explores the nature of political adaptation and the theme of survival in Shakespeare's *Henry IV* plays (1597), focusing on Prince Hal as a case study in parts 1 and 2. Drawing on Darwinian tenets, particularly the idea of *survival of the fittest* within competitive environments, the paper examines how Prince Hal evolves in accordance with the heady atmosphere of political life in England. By strategically plying between Eastcheap and court, Hal indicates a growing awareness of social fitness, selectively adopting manners from both commoners and nobility to prepare for kingship. In this way, his transformation demonstrates a calculated political evolution that secures his ascendancy in a harsh sociopolitical climate. From this perch, *Henry IV* develops a prototype for the evolution of political agency in early modern drama.

NO. 07

Day 1 · 4 Sept
Salon K1-65 · 11:00–12:00

TRADITIONAL VS. CONTEMPORARY THEATRE PRACTICES

Kökten Uca: Geleneksel Tiyatro Biçimlerinden Çağdaş Sahneye Tiyatro Pratikleri

Murat ŞEVKE

Kocaeli Üniversitesi Güzel Sanatlar Fakültesi Sahne Sanatları Bölümü Drama Yazarlığı ve Dramaturji

KEYWORDS Dramatik Yapı · Geleneksel Tiyatro · Ritüel · Sahne Pratikleri · Tiyatro Tarihi · Çağdaş Tiyatro

Bu bildiri, tiyatronun tarihsel sürecinde şekillenen geleneksel ve çağdaş pratikler arasındaki gerilimli ilişkiyi, bir kopuş değil; dönüşüm ekseninde tartışmayı amaçlamaktadır. Geleneksel tiyatro biçimleri; ritüel kökenleri, seyirci ile kurdukları doğrudan ilişki ve temsil kodlarıyla sahne sanatlarının temelini oluşturur.

Ancak 20. yüzyılın ortalarından itibaren sahne, yalnızca metin değil eylem, mekan, beden ve izleyici deneyimiyle yeniden tanımlanır. Artaud'un "Vahşet Tiyatrosu", Grotowski'nin "Yoksul Tiyatrosu" ve Brook'un "Boş Sahne" kavramları gibi yaklaşımlar tiyatroda temsil yerine deneyimi, anlatı yerine eylemi ön plana çıkarır. Bu bağlamda çağdaş tiyatro, geleneği reddetmek yerine onunla müzakere eden, onu yeniden işleyen bir yapı olarak karşımıza çıkmaktadır. Bildiri geleneksel tiyatronun biçimsel ve işlevsel özellikleriyle çağdaş performans sanatlarının sınır tanımaz doğasını karşılaştırarak, iki yaklaşımın birbirini nasıl beslediğini ya da dönüştürdüğünü ele alır. Türkiye'den ve dünyadan örneklerle desteklenen analizlerde şu sorular merkezde yer alır: Geleneksel biçimler çağdaş yorumlara nasıl direniş gösterir ya da olanak sunar? Çağdaş tiyatro hangi noktada geleneğe yaslanır, hangi noktada ondan sapar?

Sonuç olarak, tiyatro pratikleri arasındaki bu karşılıklı etkileşim, sahneyi yaşayan bir kültürel organizma olarak kavramamıza olanak tanır.

NO. 08

Day 1 · 4 Sept
Salon K1-65 · 11:00–12:00

NEW MEDIA AND THEATRE

2000 Sonrası Tiyatro Eserlerinde Üstkurmaca Bağlamında Multimedya ve Medyarsasılık

Baturalp Ali YAVUZ

İstanbul Yeni Yüzyıl Üniversitesi

KEYWORDS Medyalararasılık | Multimedya Kullanımı | Post-dramatik Tiyatro | Postyapısalcılık | Üstkurmaca

Çalışma, multimedya kullanımı ve medyalararasılık arasındaki temel anlatı farklarına ve bu farklar doğrultusunda hangi üstkurmaca stratejisinin post-dramatik yapı için daha işlevsel olabileceği sorusunu araştırmaktadır. Bu noktadan yola çıkarak çalışmada, 2000 sonrasındaki tiyatro eserlerinde üstkurmaca tekniklerin multimedya kullanımı ve medyalararasılık estetiğiyle nasıl iç içe geçtiği; Robert Lepage'ın *887 (2016)* sahnelemesi için görsel performans analizi kullanarak ve Ali Ömür Ulusoy'un *Kurbanlar Tanrı İstiyor (2018)* oyun metni için nitel metin inceleme yöntemi işletilerek incelenmiştir. Çalışmanın odağını korumak ve bildiri kapsamını aşmamak adına sadece bir sahneleme (887) oyun video kaydı ve bir oyun metni (Kurbanlar Tanrı İstiyor) ile bulgular sınırlandırılmıştır. Postmodern anlatı yapılarının sahneye taşınmasıyla birlikte tiyatro, yalnızca dramatik metin üzerinden değil; dijital görüntüler, ses katmanları, projeksiyonlar ve ekranlar gibi çeşitli medya araçlarıyla da çok katmanlı bir anlatı alanına dönüşmüştür. Bu dönüşüm, metin içinde metin, yazarın sahneye dahil edilmesi, sahnede seyirciliğin sorgulanması gibi üstkurmaca stratejilerle birleştiğinde, seyir deneyimini radikal biçimde dönüştüren bir tiyatro biçimi ortaya çıkarmaktadır. Çalışma, multimedya kullanımını bir üstkurmaca tekniği olarak ele alır ve sahnede anlamsal katmanların nasıl inşa edildiğini inceler. Ayrıca medyalararasılığın bu katmanları eklemleyip dönüştürerek yeni anlamlar yaratmasını, Hans-Thies Lehmann'ın post-dramatik kuramı bağlamında tartışır. Dolayısıyla çalışma ağırlıklı olarak, sahnede multimedya ve medyalararasılığın nasıl bir üstkurmaca anlatı farkı yarattığı ve bununla birlikte, hangisinin post-dramatik tiyatro için daha elverişli olduğu üzerinde durmuştur. Çalışmanın epistemolojik temeli post-dramatik tiyatrodur. Bu yaklaşım, seyirciyi pasif alıcıdan ortak anlam üreticisine dönüştürür ve multimedya "gösterge yığmacasının" medyalararası etkileşimle yeni ilişki ağları kurmasına olanak tanır. Çalışma aynı zamanda, temsil edilen şeyden ziyade temsili mümkün kılan şeye odaklanması, hiçbir şeyin sabit okunmuyor olması sebebiyle ontolojik olarak postyapısalcı zemine dayanmaktadır. Bütün bunların ışığında, üstkurmaca bağlamında multimedya kullanımı ve medyalararasılık arasındaki anlam üretimindeki farklılıklar tespit edilmiş olup, post-dramatik tiyatronun çerçevelendirilemez yapısı için en uygun olabilecek stratejinin medyalararasılık olabileceği üzerine çıkarımda bulunulmuştur.

NO. 09

Day 1 · 4 Sept
Salon K1-65 · 11:00–12:00

DİJİTAL ÇAĞDA TİYATRO

Kodlanmış Mekânlar: Dijital Performanslarda Uzam ve Temsil

Dicle YILMAZ

Maltepe Üniversitesi Güzel Sanatlar Fakültesi

KEYWORDS Dijital Tiyatro · Görsel Anlatı · Mekan Algısı · Sahne Tasarımı · Sanal Sahne

Bu çalışma, çevrim içi performanslarda sahne tasarımının geçirdiği dönüşümü ve ekran temelli gösterim biçimlerinin görsel anlatı üzerindeki etkilerini eleştirel bir bakışla incelemektedir. Dijital çağın etkisiyle Zoom, YouTube, Twitch ve sosyal medya platformlarında gerçekleşen tiyatro üretimleri, geleneksel sahne kavramını fiziksel mekândan koparak ekranın çerçevesiyle yeniden tanımlamaktadır. Bu bağlamda, "sahne" artık yalnızca bir yer değil, bir arayüzdür; ve bu durum, sahne tasarımının malzemesinden temsil biçimlerine kadar birçok yapıyı dönüştürmektedir.

Çalışma, çevrim içi performanslarda kullanılan kadraj, sanal arka planlar, ışık, filtre, dijital efekt ve ekran bölünmesi gibi unsurların sahne tasarımına nasıl dahil edildiğini; bu unsurların estetik, anlatımsal ve algısal etkilerini analiz etmeyi amaçlamaktadır. Sahne tasarımcısının rolü, bu yeni bağlamda bir mekân düzenleyiciden çok bir görsel anlatı kurucusuna evrilmektedir.

Dijital platformların sunduğu görsel olanakların sınırsızlığı kadar, bu ortamlarda sahneleme sürecinin sınırlılıkları, geçiciliği, erişim problemleri ve mekân deneyiminin dönüşümü de çalışma kapsamında ele alınacaktır. Böylece çevrim içi performanslarda sahne tasarımının, görsel anlatının ve uzamsal kurulumun nasıl değiştiği üzerine eleştirel bir perspektif sunulacaktır.

NO. 10

Day 1 · 4 Sept
Salon K1-63 · 13:00–14:00

Unmasking the Male: Misandry, Power, and the Fragmented Face in Howard Barker's Wounds to the Face

Fırat KESKİN
Alanya Alaaddin Keykubat University

KEYWORDS Catastrophic Theatre · Identity · Masculinities · Misandry

In the historical development of Western theatre—especially within the frameworks of tragedy and classical drama—the male protagonist has typically occupied a central and normative position, defined by rationality, moral integrity, and agency. This figure has not only shaped individual characters but has also informed the narrative and aesthetic conventions of dramatic form. The masculine subject, idealized through systems of identification and recognition, has served as a foundational model of subjectivity and representation.

Howard Barker's *Wounds to the Face* intervenes in this legacy by dramatizing the symbolic and physical effacement of the face, using it as a device to unsettle fixed notions of identity and undermine dominant modes of masculine visibility. *Through* a fragmented series of scenes in which faces are obscured, distorted, or mocked, the play disorients the presumed stability of male identity and authority. Rather than merely staging bodily spectacle, Barker's work engages with and disrupts theatrical traditions that have historically centered the heroic male figüre implying a theatrical evolution in modern drama on male bodies.

This paper explores the implications of such representational disassembly. It questions whether the violence directed at male bodies in the play might be interpreted through the lens of misandry, or whether it signals a deeper critique that aligns with feminist interventions in theatre. Further, it considers how Barker's concept of "catastrophic theatre" positions the audience in relation to masculinity, challenging conventional modes of spectatorship. Ultimately, the paper argues for a reconsideration of misandry in contemporary theatre—not as simple antagonism, but as a method of reconfiguring representational paradigms through critical and aesthetic disruption.

NO. 11

Day 1 · 4 Sept
Salon K1-63 · 13:00–14:00

GENDER AND THEATRE

Staging Female Trauma: Domestic and Political Violence in Caryl Churchill's Top Girls and Sarah Kane's Blasted

İrem NALBANT
Ostim Teknik Üniversitesi

KEYWORDS Elaine Aston · Feminist theatre · Judith Herman · female body · theatrical representation

This paper analyses how the traumas experienced by female characters are represented on stage in two prominent examples of modern British theatre: Caryl Churchill's *Top Girls* (1982) and Sarah Kane's *Blasted* (1995). While Churchill reflects on the emotional costs women endure for social success and their repressed identities through dialogues and silences between the characters in Top *Girls*, physical violence, sexual assault, and the horrors of war are presented directly to the audience in Kane's *Blasted*. In both plays, the destruction suffered by the female body and psychology is seen through different staging styles. The analysis draws upon the works of Judith Herman's trauma theory and Elaine Aston's feminist theatre criticism. These theories reveal how trauma is embodied and repressed, and how gendered experiences are staged. This study aims to demonstrate that trauma is not only transmitted through narrative but also through the stage. In particular, the examination of the characters Marlene, Joyce and Cate highlights the themes of repressed anger, class tension and sexual violence. By comparing these two plays, the study investigates how theatre portrays trauma against women as both an individual and a political reality. As a result, Churchill and Kane convey the silent pain of women and the marks on their bodies to the audience by using different dramaturgical methods; this makes theatre not only a narrative but also a field of confrontation.

NO. 12 Day 1 · 4 Sept
Salon K1-63 · 13:00–14:00

To Play or Not to Play: Shakespearean Afterlives in Video Games

Dilşad Nilsu GÜZELER
Hacettepe University

KEYWORDS Canonical Reinterpretation · Contemporary Media · Digital Theatre · Dramatic Performance · Intertextuality · Ludic Storytelling · Player Agency · Procedural Narrative · Shakespearean Adaptation · Video Games

As theatre continues to evolve in response to new technologies and digital media, Shakespearean drama transcends its traditional performative boundaries and finds unexpected afterlives in video games. These digital adaptations and references transform passive spectatorship into active, embodied performance, inviting players to inhabit Shakespearean worlds, reconfigure canonical narratives, and perform characters not through voice and gesture but through choice, exploration, and narrative construction.

This paper explores how contemporary video games engage with Shakespearean drama through three distinct modes: direct adaptation, intertextual reference, and performative technique. It examines *Elsinore* (Golden Glitch, 2019), a time-looping indie adaptation of *Hamlet* from Ophelia's point of view, as a radical reimagining that empowers the player to disrupt the fixed structure of tragedy. The study then turns to *The Witcher 3: Wild Hunt* and *Assassin's Creed: Black Flag*, analyzing how intertextual references and embedded performances—such as staged scenes from *The Tempest*—weave Shakespeare into immersive, open-world environments. Finally, the paper discusses *Baldur's Gate III* and its use of stylized dialogue, soliloquy-like player monologues, and morally ambiguous decisions to explore how dramatic structure and emotional arcs are preserved, altered, or amplified through gameplay.

Drawing on Linda Hutcheon's adaptation theory, W. B. Worthen's work on performance and theatricality, and game studies by Henry Jenkins and Espen Aarseth, the paper argues that video games act as procedural theatres—interactive systems in which the player becomes both audience and performer. These games do not merely pay homage to Shakespeare but interrogate and reshape his themes—madness, revenge, fate, power—within the logic of digital storytelling.

Furthermore, this paper addresses the pedagogical and cultural implications of Shakespeare in games. These adaptations democratize access to the Bard's work, challenge traditional hierarchies of cultural capital, and create new modes of affective engagement for younger and more diverse audiences. In doing so, they position Shakespeare not as a relic of elite stagecraft but as a continually reanimated cultural algorithm—respawning across media, timelines, and genres.

By foregrounding interactivity and player agency, this paper ultimately argues that video games constitute a new frontier in the performance and reinvention of Shakespeare, extending the theatrical imagination into virtual worlds.

NO. 13

Day 1 · 4 Sept
Salon K1-64 · 13:00–14:00

HISTORICAL EVOLUTION OF THEATRE

From Logos to Stage: Presence of Light in Contemporary Theatre

Gözde Nur KESGİN

Kadir Has University, PhD Candidate, Design, Technology and Society Program, Performance Research, Istanbul, Türkiye

KEYWORDS Concept of light | Oedipus trilogy | ancient Greek tragedies | contemporary theatre | Şahika Tekand

In the 7th book of Plato's *Republic*, he states that light is the third element that makes things and the color of things visible (2012, s. 236). This conceptualization lays the groundwork for the allegory of the cave, wherein light emerges not merely as a physical medium but also as a metaphysical power, an idea that resonates deeply with its usage in theatre and performance. Building upon this philosophical foundation, this study investigates how the concept of light has evolved from ancient Greek philosophy and tragedy to contemporary theatrical practice. Focusing on Şahika Tekand's *Oedipus* trilogy: *Where is Oedipus?* (2002), *Oedipus in Exile* (2004), and *Euridice's Cry* (2006), this research explores how light functions not only as a technical or aesthetic element, but also as a transformative performative tool in reimagining ancient tragedy as a performance today.

By tracing light's semantic and ontological dimensions and evolutions through the history of philosophy, the study first examines how light was conceived by early thinkers such as Homer, Plato, and Aristotle. It then turns to the classical texts of Sophocles (*Oedipus Tyrannus*, *Oedipus at Colonus*, *Antigone*) to understand how light figures in the original dramaturgical structure and meaning of these tragedies. To consider the position of historical evolution of light in the contemporary world and its impact on the contemporary individual's processes of meaning-making and perception, reference will be made to Maurice Merleau-Ponty. Ultimately, this research seeks to uncover how Şahika Tekand's contemporary stagings of the *Oedipus trilogy* not only draw from this rich philosophical and literary tradition but also reconstruct the concept of light as a performative presence that actively shapes perception, meaning, and affect in performance. Through this, the study aims to contribute to a deeper understanding of light's ontological possibilities in contemporary theatre.

NO. 14

Day 1 · 4 Sept
Salon K1-64 · 13:00–14:00

TECHNOLOGY AND THEATRE

The Evolution of the Theatre Play, Human to AI: The Case of AI: When a Robot Writes a Play (2021)

Sinem Çapar İLERİ

Giresun University, Department of English Language and Literature

KEYWORDS Artificial intelligence · contemporary theatre productions · technology and theatre · the evolution of theatre plays

AI: When a Robot Writes a Play AI (Když Robot Píše Hru) (2021) is a contemporary attempt to write an AI-generated play in Prague, Czechia, directed by Daniel Hrbek. The contemporary play is developed and put on stage by a versatile team from the Academy of Performing Arts in Prague, Charles University, and Švanda Theatre, like a multifaceted collaboration. In detail, it is a 60-minute play that is streamed via the webpage. It is performed in Czech, and it can also be followed by simultaneous English subtitles. This article asks a question about how the understanding of contemporary theatre is affected by AI technologies, and it is intended to explore the continuing evolution from human to AI. Thus, is it possible for AI to create a machine-generated playwright, an AI form of Shakespeare, within both the limitations and advantages of artificial intelligence? Lastly, as this paper examines, will there be an AI-generated concept of art that can be possible and valuable?

NO. 15

Day 1 · 4 Sept
Salon K1-64 · 13:00–14:00

Postcolonial and Decolonial Theatre: The Transformation of Narratives and Identities as Reflected in Caryl Churchill's Plays

Fatma Aylin BAYRAKÇEKEN AKIN
İstanbul Health and Technology University

KEYWORDS Postcolonial · decolonial · fluid identity · transformation of narrative

Having questioned colonialism's enduring legacies through experimental and avant-garde dramaturgy and political criticism, Caryl Churchill deconstructs imperialist ideologies, gender politics, and racialized power structures by blending non-linear narratives, role reversals, and Brechtian techniques. Marginalized voices destabilize normative identities and focus on the silenced to embrace diversity, uncertainty, and collective authorship, aligning with decolonial strategies, displacing hegemonic authority on stage to promote resistance and transformation. Thus, theatre becomes a tool for liberation and socio-political reimagining. Having used fragmented structures, temporal shifts, and experimental characterizations, identities are shaped, performed, and destabilized, set free from residual power structures of repressive colonialism by which identity is shaped and controlled. Churchill employs role-doubling, gender-swapping (cross-gender and cross-racial casting), and non-linear timelines to present the fluidity and contingency of identity for critiquing dominant ideologies and envisioning new possibilities for selfhood and social order.

NO. 16

Day 1 · 4 Sept
Salon K1-65 · 13:00–14:00

EVOLUTION OF PERFORMANCE SPACES

Orta Çağın Gezgin Tiyatrolarından 21. Yüzyıl Alternatif Tiyatrolarına Performans Alanları

Türküler TOPAL

Hacettepe Üniversitesi

KEYWORDS alternatif tiyatro · arabalı tiyatro · eş zamanlı sahneleme · orta çağ tiyatrosu · tiyatro mekanı

Tiyatronun doğuş çağı Antik Yunan'ın kamusal ve yerleşik tiyatro sisteminin ardından tarih çizelgesinde yerini alan yaklaşık MS. 5.yy ve 15.yy arasında kalan dönem Orta Çağ tiyatrosu; tiyatronun kendine özgü bir yapıyı talep etmediği, dini oyunların kiliselerde gösterildiği din dışı oyunlarınsa sokakta, kent meydanları veya pazar yerlerinde arabalarda sahnelenebildiği; tüm oyun alanının kurulup, taşınabilir nitelikte olduğu panayır tiyatrosu olarak görülmüştür. Tiyatro mekânları; gündelik hayata dair yerlerin kutlama yerlerine o sahnelemeye özgü anlık olarak dönüştürüldüğü ve kutsal temaların kutsal dekorlarla tasvir edilip canlandırıldığı; seyirci ve oyuncunun uzamı birlikte paylaştığı geçici mekânlardır. Aradan geçen yüzyıllar sonrasında 20. yüzyıl sonunda ortaya her türlü yerleşik yapıyı ve kurumsal ideolojiyi reddeden, özgürlükçü, düşünce ve finans olarak bağımsız, deneysel ve yenilikçi *Underground*, *Off Broadway* veya Türkiye'deki tanımıyla *Alternatif* tiyatrolar çıkmıştır. Bu modern çağdaki performativiteye ağırlık veren; tiyatro amacıyla inşa edilmemiş mekânları kimi zaman ekonomik kimi zaman da ideolojik görüşleri sebebiyle mesken edinen hatta kimi zaman fiziksel sınırı reddeden alternatif olarak nitelenen toplulukların sahneleme biçimi; Orta Çağ tiyatrosuyla birebir aynı amaçlarla olmasa da birbirine paralellik gösteren yaklaşımlar sergilemiştir. Çalışmada nitel araştırma yöntemleri kullanılarak ve literatür taramasıyla tarihsel araştırmadan faydalanılarak Orta Çağ tiyatrosunun mekân kullanımı irdelenmiş; ardından yerinde gözlem yöntemiyle alternatif tiyatroların mekân kullanımı hakkında veri toplanmıştır. İki farklı çağın sahneleme ve mekân kullanımına dair temel yaklaşımlarıyla birbirine benzeyen ve ayrışan yönleri, örnekler üzerinden karşılaştırılıp tiyatroda mekân kullanımının değişimi ve çeşitlenişi incelenmiştir. Bu sayede günümüz tiyatro topluluklarına geçmişin rehberliğinde, seyirci ve oyuncu ilişkisi etrafında şekillenen kalıpların dışına çıkan yenilikçi, yaratıcı ve alternatif mekân kullanım önerileri sunularak tiyatronun sürdürülebilirliğine katkı sunmak ve fikir vermek amaçlanmıştır.

NO. 17
Day 1 · 4 Sept
Salon K1-65 · 13:00–14:00

“Victimization” in Amiri Baraka’s Play Great Goodness of Life

Yıldıray ÇEVİK
Istanbul Aydın University

KEYWORDS Baraka · duality · othering · revolutionary theater · transculturation

Amiri Baraka is a black American poet, scholar, and playwright. He assisted in establishing the Black Arts movement that led literary figures toward a complete embrace of the black world. Baraka is known for his valuable and yet controversial writing in the formation of the Revolutionary Theater. For Baraka, theatre can be taken as a revolutionary institution to expose and expound the social injustices, racism and dislocation faced by the black people in American society. His theatre not only presents the chaos created by the superiority complex of white people but also the oral African tradition that is in innate clash with the established American ideology. Having said this, this article intends to analyze Baraka’s ideology and double consciousness in *Great Goodness of Life* (1967) to prove whether the societal deep-rooted dichotomy between truth and lie, reality and ambiguity, and fixity and sordidness can be a driving force in the self-realization of the “victims” in the play. Transcultural and colonial concepts such as “Self” and “Other” are utilized in the analysis of the play along with the term hybridity, which is a part of self-realization. The play offers certain multifaceted themes while presenting various characters which qualifies Baraka’s idealism of the Revolutionary Theater that is believed to attack, accuse and revolt against the “victimization” in a racist white society in order to reach a certain level of awareness. The study also makes use of ideological experiences in Fanon’s thoughts together with Althuser’s interpellation into sociological and political systems by the dominant ideology. Baraka employs combinatory styles of expression to showcase if it is possible to create a strong and rebellious black identity to raise “voice” in political and social controversies. Thus, the article contributes to the understanding how Baraka justifies the Black Arts movement and its effect on the process of awareness through the multidisciplinary style.

NO. 18

Day 1 · 4 Sept
Salon K1-65 · 13:00–14:00

DRAMATIC STRUCTURE AND ADAPTATION

Illusion as Survival: A Postmodern Reading of Albee's Who's Afraid of Virginia Woolf?

Özge Nur AKMAN
TED University

KEYWORDS Who's Afraid of Virginia Woolf. Slavoj Zizek. Jean Baudrillard. coping mechanism(s). simulation. ideological fantasy

In an age shaped by post-truth discourse, curated identities, and emotional performances, the line between reality and fiction has grown increasingly blurred. Rather than being authentically experienced, reality is now often simulated, performed in fragments and mediated through illusion. Edward Albee's *Who's Afraid of Virginia Woolf?* (1962) provides a compelling literary case for examining this postmodern condition.

This presentation analyzes Edward Albee's *Who's Afraid of Virginia Woolf?* (1962) through a postmodern lens, using Jean Baudrillard's theory of the simulacrum and Slavoj Žižek's concepts of ideological fantasy and cynical ideology. While Baudrillard explores how representations replace and ultimately erase the real, Zizek expands the discussion by arguing that individuals knowingly inhabit illusions, not out of naivety, but because these illusions offer psychological and social coherence in a fractured world. Albee's play provides a compelling case study for this framework. George and Martha, an intellectual couple trapped in emotional devastation, construct an imaginary son that becomes central to their relationship. This fantasy, sustained by mutual performance and denial, reveals a world where marriage, identity, and parenthood are not grounded in authenticity but performed as coping mechanisms. Rather than confronting the truth, the characters survive through simulation. The play's linguistic instability, its reliance on games, repetition, and contradictions, also echo the postmodern suspicion toward stable meanings and grand narratives, aligning with both Baudrillard and Zizek's theories. This presentation argues that Albee's play not only foresees the fragmentation central to postmodern thought, but also dramatizes how identity, intimacy, and meaning become performances rather than realities in a world where truth has lost its authority.

NO. 19

Day 1 · 4 Sept
Salon K1-63 · 14:10–15:10

SHAKESPEARE AND EVOLUTION

Performing Shakespeare Beyond the Stage: Reconfiguring Hamlet and The Tempest in the Anime Zetsuen no Tempest

Alperen YEDEKÇİ

Social Sciences University of Ankara- English Language and Literature (Master of Arts Student)

KEYWORDS Anime · Dramaturgy · Evolution · Performance Theory · Shakespeare

This paper argues that the Japanese anime *Zetsuen no Tempest* (2012–2013) reconfigures Shakespeare's *Hamlet* and *The Tempest* by transforming their core tragic and performative motifs into a digital, animated medium. Although not officially declared by its creators as a direct adaptation, in this study, it is examined that the anime constructs deliberate visual and narrative parallels that evoke Shakespearean dramaturgy. From *Hamlet*, the series adopts motifs of obsessive grief, moral ambiguity, and revenge-driven introspection that reimagined through the character Mahiro's internal monologues, suspended stillness, and stylized violence that echo the soliloquy and psychological fragmentation of the Shakespearean tragic hero. From *The Tempest*, it reframes magical exile, invisible labor, and power mediated through language and symbols in the character of Hakaze, whose disembodied influence mirrors Prospero's spectral control. The anime also mirrors *The Tempest*'s thematic concern with nature's agency, time's manipulation, and the illusion of authority, dramatizing Hakaze's magical presence across fragmented timelines. Through these reinterpretations, the anime does not only restage Shakespearean conflicts but also it translates their theatrical effects into a new medium. By applying Erika Fischer-Lichte's performance theory, the analysis shows how the anime generates perceptual intensity—what she calls "presence"—through non-corporeal forms such as voiceovers, symbolic imagery, and asynchronous communication. These elements evolve Shakespeare's dramaturgical strategies beyond the stage and demonstrate how performative motifs adapt across time, media, and culture. Ultimately, this study contends that anime can serve as a site for theatrical afterlives through preserving and reshaping the emotional and structural logic of Shakespearean dramas for contemporary audiences.

NO. 20

Day 1 · 4 Sept
Salon K1-63 · 14:10–15:10

DEVRİMCİ TİYATRO

Yık, Kur, Oyna: Queer Tahayyül ile Tiyatroda Bedenin Politik Bir Özne Olarak Yeniden Kurulması

Kübra AYÇİÇEK AKÇELİK
Kadir Has Üniversitesi

KEYWORDS devrimci tiyatro · oyunculuk · politik beden · queer performans · toplumsal cinsiyet

Yüksek lisans tezimden hareketle geliştirilen bu bildiri, devrimci tiyatro, oyunculuk ve sahneleme pratiklerinin queer kuram aracılığıyla nasıl yeniden tahayyül edilebileceğini sorgulamakta; bedenin norm dışı direniş potansiyellerini tartışmaya açmaktadır. Bedenin toplumsal ve politik evrimi üzerine odaklanan çalışma, heteronormatif ve disipliner bedenin toplumsal ve mekânsal hakimiyetine karşı; çuvallayan, taşan, dönüşen ve direnen bedenin sahneleme üzerindeki devrimci ihtimallerini araştırmaktadır. Judith Butler'ın toplumsal cinsiyetin performatifliği, Jack Halberstam'ın başarısızlık estetiği ve José Esteban Muñoz'un queer tahayyül kavramları, bu tartışmanın kuramsal zeminini oluşturmaktadır.

Queer teori evrensel ya da yerel normatif yapıların dışında kalan bedenleri ve ifade biçimlerini görünür kılarak; sahnede ya da mekânda iktidarla ilişkilendirilebilecek sabit ve tahakküm içeren temsil düzenini bozmanın yollarını araştırır. Bu çalışmada, queer düşünce cinsel bir yönelimden ziyade, toplumsal normları yerinden eden bir eylemler dizisi ve hegemonik sistemlerin karşısında eşitlikçi bir alternatif üretme potansiyeli olarak ele alınmaktadır. Queer performans ise bedeni yalnızca temsil edilen değil aynı zamanda devrimci bir özneye dönüştüren politik bir ifade alanı olarak okunmaktadır. Bildiri şu sorular etrafında şekillenmektedir: Oyuncu bir beden öznesine mi aittir? Oyuncu bir mekânda var olur mu, yoksa o mekânı mı performe eder? Sabit olanı yıkan, hayal ettiğini kuran ve bir özne olarak kendi kurduğunu oynayan oyuncu bedenin politikliği nerede başlar? Oyuncu bir beden, nasıl düşünüldüğünde ve dönüştürüldüğünde sınırları olan sahnelerden, hudutsuz sokaklara taşar? Queer tahayyül bedensel bir performansı politik bir eyleme dönüştürebilir mi? Bu sorular ile queer tahayyülün, performatif eylem aracılığıyla sahneyi yalnızca bir temsil mekânı olmaktan çıkarıp toplumsal normların yeniden müzakere edildiği, devrimci bir imgelem ve eylem alanına evriltme olasılığı aranır.

Bildiri, queer tahayyül aracılığı ile bedenin sahnede nasıl bir devrimci aktör hâline gelebileceğini ise üç temel düzlemde ele almaktadır: (1) Oyunculukta sabit kimliklerin çözülmesi ve çoğulluğun sahnelenmesi, (2) bedensel normlara karşı yaratıcı bozma stratejilerinin geliştirilmesi, (3) queer tahayyül ile bedenin sahneden sokağa uzanan bir direniş biçimi olarak politikleştirilmesi. Bu çerçevede çalışma, sanatçının oyunculuk deneyimine, tiyatro pedagojisine ve sahne politikalarına yönelik devrimci bir çağrı içerirken, aynı zamanda toplumsal olana yönelik de adil ve eşitlikçi bir düşünce ve eylem biçimi önerir. Devrimci tiyatronun queer tahayyül ile yeniden kurulabileceğini savunan bu yaklaşım, bedeni hem sanatsal bir özne hem toplumsal politik bir araç olarak merkeze alır.

NO. 21

Day 1 · 4 Sept
Salon K1-63 · 14:10–15:10

DRAMATİK YAPI VE UYARLAMA

Mitik Zamanın İzinde Dramatik Mekân: "Mahmud ile Yezida" Üzerine Bir İnceleme

Meltem BOZKURT

Ankara Üniversitesi, Dil ve Tarih-Coğrafya Fakültesi, Tiyatro Bölümü Yüksek Lisans Öğrencisi

KEYWORDS diegesis · dramatik mekân · mekân · mimesis · mitik mekân · tiyatro

Bu bildiride, tiyatronun görsel ve sözel öğelerini bir araya getiren dramatik mekân kavramı, mitik zaman ve mitik mekân bağlamında incelenmektedir. Çalışmanın odak noktası, Murathan Mungan'ın *Mezopotomya Üçlemesi*'nden seçilen *Mahmud ile Yezida* oyununda dramatik mekânın nasıl kurgulandığı ve bu kurgunun anlatısal bir derinlik yaratmak üzere mitolojik yapılarla nasıl ilişkilendiğidir.

Tiyatroda dramatik mekân genellikle kurucu bir unsur olarak yer alır. *Mahmud ile Yezida* gibi metinlerde dramatik mekân hem mitik zamanın hem de mitik mekânın taşıyıcısı hâline gelmektedir. Bu işlevsellik, oyundaki mimetik ve diegetik mekânların iç içe kurgulanması sayesinde mümkün olmaktadır. Bu iç içelik, oyunun biçimsel ve anlamsal kodlarının bütününe erişim sağlayarak biçim ve içerik arasında güçlü bir uyum kurar. Böylece dramatik mekân, aynı zamanda kültürel hafıza, kolektif bilinçdışı ve mitik anlatı yapısının taşıyıcısı hâline gelir.

Araştırma, Gilbert Durand'ın mitokritik (miteleştirisi) yaklaşımına yakın bir teorik çerçevede, nitel bir metin çözümlemesi yöntemiyle yürütülmüştür. Mit ve mekân kuramları temel alınarak yapılan literatür taramasıyla kavramsal bir zemin oluşturulmuştur. Ayrıca Gaston Bachelard'ın *Mekânın Poetikası*'nda geliştirdiği imgesel ve içsel mekân anlayışı, dramatik mekânın duyusal ve simgesel boyutlarını anlamlandırmak için çağrışımsal düzeyde değerlendirilmiştir.

Bu bildiri, dramatik mekânın dramatik anlatıdaki işlevini yeniden düşünmeyi; mitik zaman ve mekânla kurduğu çok katmanlı ilişkiyi ortaya koymayı, bu sayede yerel oyunların evrensel kodlarla okunup okunamayacağını araştırmayı amaçlamaktadır.

NO. 22

Day 1 · 4 Sept
Salon K1-64 · 14:10–15:10

PEDAGOGY IN THEATRE

The Use and Functionality of Parade-style Puppetry for end- of year Performances in Collegiate-Level Art-Based Classes

Derya AĞAOĞLU

International Freelance Artist / TED University

KEYWORDS parade-style puppetry | pedagogy for non-majors | performance art exhibition

Parade style puppetry is a genre in puppetry, that usually involves giant-sized puppets that are manipulated by an ensemble of puppeteers and that walk in open public spaces where the people in the streets can interact with the puppets. (And; 2000, 2024) The use of giant puppets in this manner; powerfully represents the spectator, brings spectator as a part of the performance, gives a (political) message and celebrates the cultural speciality. (Banfield& Thomas, 2014)

In the elective art course I have been teaching in TED University, I devise a conceptual exhibition, that does not necessarily focus on one genre of art, but emerges around the concept determined collectively. This semester, I have devised a parade-style puppet in order to reflect the concept: “Peace. Justice. Freedom: Our Bird Within”. As a part of my reflective praxis, I find this use of parade style puppetry to be functional in terms of bringing my learner community together, serving as a tool to give the message my learners wishes to give and celebrating the art culture we try to establish in the university. This is not a surprise, given that the use of parade-style puppets usually functions in these aspects (the community, the message, the celebration).

To add a layer of information to the results of my praxis; I will analyze the results of focus group interview with the learners, an anonymous open-ended questionnaire, and the videos from the process/exhibition performance. Therefore, I propose to present the use and functionality of parade-style puppetry for end-of year performance in art (and theatre) related collegiate-level classes; basing on the:

i)background information& history of parade-style puppetry (4 minutes)

ii)the use of parade-style puppet example in my own class (4 minutes)

iii)the functionality of my use- through the lens of my reflection and analysis of the data I have collected (6 minutes)

This presentation will tie relationship with the topics below:

-evolution of performance spaces: tying a relationship between the past and present performance spaces of parade style puppetry walks

-pedagogy of theatre: an alternative way of teaching performance to non-majors -the role of the spectator: the role of spectator in parade-style puppetry walks

NO. 23 Day 1 · 4 Sept
Salon K1-64 · 14:10–15:10

Suspended Futures and Epistemic Disobedience: Black Ontologies and Dramaturgies of Refusal in ear for eye

Pınar İNCEEFE & Frieda EKOTTO
Düzce University
The University of Michigan

KEYWORDS Black Aesthetics | Dramaturgy of Refusal | Epistemic Disobedience | Suspended Futures | ear for eye

Debbie Tucker Green's *ear for eye* provides a conceptual terrain for examining how dramaturgical form operates as a site of resistance to dominant regimes of knowledge, recognition, and subject formation within a decolonial epistemological framework. The theoretical grounding of this study draws from Walter Mignolo's concept of *epistemic disobedience* and a Black aesthetic sensibility grounded in radical illegibility and affective opacity. Mignolo exposes the colonial foundations of modern epistemology and foregrounds delinking as a strategy of resistance, opening space for artistic forms that refuse incorporation into dominant logics of meaning.

Within this critical constellation, the notion of *suspended futures* emerges as a lens through which to explore the structural conditions that disqualify certain lives from recognition, render certain voices inaudible, and defer certain futures indefinitely. Rather than a poetic metaphor, suspended futures function as temporal fractures that interrupt linear narratives and unsettle normative assumptions of progress and legibility. These fractures enact an aesthetic refusal of futurity as it is imagined by Western modernity.

In this context, Blackness is not posited as a stable identity or representational object, but as an epistemological rupture that resists incorporation into hegemonic systems of meaning. *Ear for eye* foregrounds a dramaturgy of refusal articulated through fragmentation, repetition, silence, and formal dissonance. These aesthetic choices dismantle the expectation of narrative closure and expose the limits of recognition as a liberal ideal. In doing so, the play enacts what might be called an insurgent aesthetics of silence—an opacity that is neither lack nor absence, but a deliberate withdrawal from the demand to explain, confess, or resolve.

By situating *ear for eye* within this framework, the paper proposes that the interplay between epistemic disobedience and suspended futures offers a critical method for rethinking Black theatrical forms not as vehicles of resolution, but as spaces of ontological withholding and epistemic resistance.

NO. 24

Day 1 · 4 Sept
Salon K1-64 · 14:10–15:10

POSTCOLONIAL AND DECOLONIAL THEATRE

Can the Subaltern Speak on Stage? Trauma, Authenticity, and the Limits of Verbatim Theatre in Robin Soans's Talking to Terrorists (2005)

Alina BOYDAK AŞAN

Bingol University

KEYWORDS Authenticity · Limits of representation · Subaltern · Trauma · Verbatim Theatre · Witnessing

Robin Soans's verbatim theatre piece *Talking to Terrorists (2005)* dramatizes interviews with individuals affected by the global "war on terror," including former militants, activists, and bereaved family members, raising the question posed in its title: can subaltern voices truly speak on stage? This paper argues that the play both empowers and constrains these voices. While Soans's documentary approach appears to give marginalized speakers direct testimony, the staging and mediating frameworks inevitably shape their narratives. Informed by Spivak's concept of subalternity, Caruth's trauma theory, Fisher's critique of documentary authenticity, and Heidegger's philosophy of authenticity, this study conducts a close textual analysis of Soans's script. It examines how the play transforms intimate, traumatic experiences into performative testimony and explores the resulting tensions. The analysis finds that *Talking to Terrorists* illustrates the transformative potential and inherent limits of verbatim theatre. The interviewees' testimonies are given a platform on stage, yet the process of curating, editing, and performing their words raises questions about what remains unsaid or altered. The play thus suggests that the subaltern can partially speak through theatre but also highlights the constraints imposed by representation, the ineffability of trauma, and the ethics of mediated testimony. This conclusion has broader implications: it contributes to postcolonial performance studies by showing how documentary theatre evolves to foreground marginalized identities, while also problematizing claims of authenticity and truth on stage. By linking witness narratives to the theme of transformation, the paper shows how the genre's evolution reshapes individual and collective identity in performance and cultural discourse.

NO. 25
Day 1 · 4 Sept
Salon K1-65 · 14:10–15:10

Somatik Pratikler ve Doğaçlama Yoluyla Performatif Bedene Yaklaşma

Şebnem YÜKSEL
Çanakkale 18 Mart Üniversitesi

KEYWORDS doğaçlama · performatif beden · somatik · yaratıcı süreç

Erika Fischer-Lichte'nin *performatif beden* kavramı doğrultusunda beden, tiyatroda artık bir anlatım ya da temsil aracı olma işlevini aşarak anlamı doğrudan üreten ve dönüştüren etkin bir özne olarak yeniden konumlanmıştır. Bu perspektif anlamın, sabit bir metne ya da yönetmenin önceden belirlenmiş tasarımına bağlı kalmaksızın, oyuncunun bedeni, seyircinin algısı ve sahnede o anda gerçekleşen etkileşimlerle sürekli yeniden şekillenen dinamik bir yapıya evrilmesine olanak tanımıştır. Böylece günümüzde tiyatro, yalnızca izlenen bir gösteri olmanın ötesine geçerek, bedenin canlı varlığı aracılığıyla kurulan çok katmanlı bir deneyim alanına dönüşmüştür.

Bu çerçevede, söz konusu *performatif bedene* ulaşmak belli bir çalışma sürecini gerektirmektedir. Tiyatro ve performans alanında çalışan usta sanatçılar zaman içinde konuya ilişkin farklı uygulamalar geliştirmiş olsalar da, bu yöntemler özünde şu temel başlıklara dayanmaktadır: anda kalma (şimdi-burada olma) becerisini güçlendirmek, beden-zihin bütünlüğünü pekiştirmek, hayal gücünü uyandırmak, duyarlılığı artırmak ve yaratıcı dürtülere açık bir hâle gelmek. Bu hedefler yalnızca oyunculara değil, yönetmenlere de yöneliktir ve performatif bedene ulaşmak iki tarafın da bütünsel farkındalığına ihtiyaç duymaktadır.

Bu bağlamda yapılan çalışmada, bir dans sanatçısı ve yönetmen olarak kendi yaratıcı pratiğimde kullandığım *Skinner Releasing Tekniği, Qigong, Yoshi Oida'nın Görünmez Oyuncu felsefesi* ve çeşitli doğaçlama yaklaşımlarını karşılaştırmalı inceleyerek bu yöntemlerin performatif bedene ulaşmada nasıl işlev gördüklerini tartışacağım. Bu doğrultuda hem nitel bir literatür taramasına yer verilecek, hem de kendi uygulamalı pratiğimden elde ettiğim gözlem ve deneyimler ortaya koyulacaktır. Kavramsal çerçeve, performans teorisi ve somatik çalışmalar bağlamında oluşturulacak, yöntemlerin etkileri gözlemsel analiz ve yorumlarla desteklenecektir.

Sonuç olarak bu çalışma, tiyatroda anlam üretiminin beden merkezli dönüşümünü ele alarak çağdaş performatif ifade biçimlerinin gelişimine katkı sunmayı hedeflemektedir. Bedenin özneleşmesi, yalnızca estetik değil, pedagojik ve kültürel bir dönüşümün de parçası olarak değerlendirilmektedir.

NO. 26

Day 1 · 4 Sept
Salon K1-65 · 14:10–15:10

Tafon: A Void Pattern I Tafon: Bir Boşluk Örüntüsü

Mine SÖYLER

Hacettepe University I Kadir Has University

KEYWORDS Encounters | Performance Spaces | Rhythm Analysis | Void Patterns

This research aims to highlight the potential of the void within the scope of the performing arts and the new forms which has opened the ground. Therefore, within the scope of the project, a positive perception of void was used, and performance venues/ movement venues(1) are examined in the frame of void. These venues/spaces are approached as performative spaces created in urban flows, and the research focus is on the evolution of performance arts venues/spaces in Türkiye. Within the scope of the evolution of performance spaces, the theatre's dialogues with contemporary art practices and its hub-spaces are examined to look at the historical evolution of theatre.

As part of this research, the void is addressed as fields and moments that are amorphous or have a non-defined geometric shape, left as empty, forgotten as empty, provided as empty, thought as empty or made as empty. On the other hand, they are creative areas that can make it possible to create new dialogues, ideas, and could be defined as a state of pause for a moment, an opportunity to observe and take action for the "performance field". Therefore, it is not only addressed as a spatial definition. These are patterns that exist naturally and must be preserved. In the focus of the research, there are a number of spaces that are being studied, but the method was not created in a spatial context with an architectural understanding. Space or void was approached as a volume(2) that makes it possible to move, as a determination(3) that exists in the relational plane, and on the other hand, as a concept of tafon for building(4) a spatial practical space. The research was developed by establishing a metaphorical relationship between the concept of tafon(5), one of the spaces formed by nature, and performance spaces, which are production spaces formed by artist/artists groups.

Henri Lefebvre considers the concept of rhythm in the context of space, time and everyday life, and proposes rhythm analysis as a methodology for the humanities sciences (Lefebvre, 1992). As an analysis tool, this approach for seeing and using the study of the rhythm of space, time and everyday life has also been adopted as a method within the scope of this project. In summary, the action of void production was focused via the metaphor of Tafon formation, and the research was continued through performance venues as voids that can be produced/made possible in social/urban life. Internal and external dynamics are effective in existing and forming a tafon form. The same path has been followed in order to investigate the forms proposed by performance spaces. The internal/external dynamics of these spaces;

the forms of existence, functioning, and staying productive, their histories, daily rhythms, habits, traces and discourses of spaces have been investigated, and the analysis process of the project has been developed. The proposal aimed to analyse the evolution of performance spaces and their survival paths in Türkiye.

Footnotes

1 - It was focused on venues and new forms made possible by alternative initiatives.

2 - This acceptance and understanding have an important place in the research process.

3 - This determination is discussed in relation to the position of Performance Arts in the current art environment of Turkey. 4 - Based on observation and dialogue, it is proposed as a practice of developing a harmonious connection between the architecture of the body and the architecture of space. 5 - Tafon is one of the forms of void/gap/hollow created by natural processes in rocks and on their surfaces. A similar type of decay, called Tafon/tafoni, is commonly observed in the southern part of the units belonging to the Meander Massif in the Aegean region of Turkey. Some tafons in the area have a special position because of the rock paintings they have. These paintings are dated to 10,000 years ago, and are the first known examples in Western Anatolian geography which depict the scenes of social life. These paintings consist of stylised human bodies. The ritual and entertainment scenes, dancing, and moving human figures were painted by Neolithic people.

NO. 27

Day 1 · 4 Sept
Salon K1-65 · 14:10–15:10

Turkish Shakespeares in Full Swing: Reimagining the Bard's Tragic Canon Through Laughter

Burak URUCU
Istanbul University-Cerrahpaşa

KEYWORDS King Lear | Macbeth | Turkish Shakespeares | adaptation | theatrical innovation

Macbeth and *King Lear* are two of Shakespeare's most psychologically tormenting tragedies, featuring protagonists who transform into symbols of human vulnerability in the face of unchecked ambition. How would these tragedies appear when they are reinterpreted with the fast-paced sensibilities and entertainment-driven expectations of modern audiences? This essay aims to provide a robust response to this question by analyzing two recent adaptations of Shakespearean reinterpretations on the Turkish stage, produced by an explosive, spirited team of young actors and theatre professionals who employ intriguingly innovative adaptive strategies. *Amca Kral Lear* (*Uncle King Lear[1]*, 2025) is produced by Tiyatro Hamartia in Istanbul, featuring a vibrant young cast of thirteen actors. Beginning with its title, which establishes intimate, cordial ties with the otherwise almighty royal figure, the play is constructed to ridicule the King's royal authority and power ambitions in a comedic rewriting. The stage features a live orchestra that transforms the performance space into a vibrant, immersive, engaging theatrical experience. The music has a powerful impact on conveying this reimagined perspective. The famous "love test" scene showcases Lear's crude display of ego, along with several soliloquies delivered by characters through reggae, pop, or culturally resonant tunes of emotionally tense arabesque style. Meanwhile, Pax Tiyatro's *Macbeth Düzenleniyor* (*Macbeth in Progress*, 2025) transforms *Macbeth's* tragic content into a hilariously entertaining, laughter-packed comedy in its cozy performance hall in Istanbul. A group of actors is preparing to stage *Macbeth* in front of a live audience, but they find themselves in a constant battle over who will take on the lead role. Interestingly, no actor performs a fixed role in this production; instead, they alternate between various characters. This play-within-a-play format offers simultaneous narratives: the actors' unfolding inner conflicts and the Shakespearean plotline that must be maintained. Both plays, despite their heavy comedic scenes, feature thought-provoking endings that ultimately strip Shakespearean characters of their reason, authority, and familial bonds, providing an innovative and fresh perspective on the Turkish adaptation practices.

[1] Turkish to English translations and vice versa are my own.

NO. 28

Day 2 · 5 Sept
Salon K1-63 · 11:00–12:00

Historical Evolution of Theatre: Transcending Ritual, Context, and Performance

Adesanya M. ALABİ

Cappadocia University,English Language and Literature Department

KEYWORDS Dionysus · History · Performance · Ritual · Theatre

The origin of theatre is a topic of much debate among historians and scholars. The widely held belief is that the origin of theatre can be traced back to Athens in the 6th century through the ritual worship of Dionysus, the god of wine and fertility. However, many theatre scholars refute this claim, pointing out that all cultures have artistic qualities that make them theatrical. Some argue that if Athens is credited with the origin of theatre due to its religious rituals and conjuring, then the cradle of theatre should be ascribed to Egypt because the worship of Isis, the goddess of healing and magic, and Osiris, the god of the dead, emerged before Dionysian worship in Athens. The prominence of the goddess Isis extended from Egypt to Greek culture. But since its evolution in Athens in the sixth century, theatre had undergone a metamorphosis, locomoting from ceremonial performances to ubiquitous and secular entertaining phases. The Athens tyrant Pisistratus actively changed theatre and employed it as a means of improving the socio-economic and political condition of the city-state. As a result, theatre in ancient Greece served as both a performance and a representation of democracy. It evolved into a quality that supported an educational process that fostered an inclusive spirit. Therefore, this paper attempts to examine how ritual, context, and performance are all impacted by the historical development of classical theatre.

NO. 29

Day 2 · 5 Sept
Salon K1-63 · 11:00–12:00

The Evolution of Gender Roles in Samuel Beckett's stage

Didem METİN

Nevşehir Hacı Bektaş Veli University

KEYWORDS Evolution | Footfalls | Gender Discussion | Happy Days | Not I | Rockaby | Samuel Beckett

Interpretations of Samuel Beckett's work have changed along with modern perceptions of gender and sexuality. When discussing the function of gender in Beckett's plays, one could start by pointing out that his plays do not explicitly define gender. The female characters in Beckett's plays are bare, except for Nell, who has a partial body only in Endgame (1958); Winnie in Happy Days (1961); two women in Play (1964); a woman's mouth on stage in Not I (1972); a woman named May in Footfalls (1976); and an elderly woman wearing black sitting in a rocking chair in Rockaby (1981). None of these plays discuss gender roles in a clear or conventional way. In fact, the majority of Beckett's characters have either no sexual identities at all or very well-hidden sexualities. Rather, gender frequently takes the form of ambiguity, expectation subversion, and the investigation of universal human situations that go beyond conventional classifications. Then, one might wonder, as Julie Campbell did, why Beckett persists on portraying his female characters as alone and motionless, or why only the pieces of the female body are shown instead of the entire body. This paper will attempt to address these issues by concentrating on particular play scenes. The female characters, who are mostly characterized as a parody of the middle-aged lady in his plays, exist just to fill up time on Beckett's landscapes of loss, memory, and the difficulty of human connection. The female characters in Beckett's works are by no means passive objects. Women are not shown as sexual objects for the masculine gaze on Beckett's stage. Their bodies are buried underground, covered with lengthy clothing, or contained by urns or a trashcan. Beckett's work provides a rich ground for discussing gender because of its ambiguity, subversion of traditional roles, exploration of female experience, and focus on the performative nature of identity, even though it may not directly address the political or social discourses of gender like many modern plays do. In short, this paper argues that Beckett's female characters challenge traditional gender representations by employing minimalism, fragmentation, and spatial confinement, thereby exposing the performative instability of gender identity.

NO. 30

Day 2 · 5 Sept
Salon K1-63 · 11:00–12:00

Melancholia in Contemporary British Theatre Throughout the Decades

Senanur SÜLÜN

Ankara Hacı Bayram Veli Üniversitesi / İngiliz Dili ve Edebiyatı Anabilim Dalı

KEYWORDS black sun | contemporary drama | depression | in-yer-face | melancholia | psychology

As literature draws its inspiration from people, there is an undeniable connection between literature and psychology, since psychology influences all the aspects of daily life. Throughout the years, this connection has had a profound impact on the literary world, including theatre. Within the improvement of literary eras, psychology started to gain popularity, especially in the 1990s, with the in-yer-face movement. The playwrights of the in-yer-face movement focused on various aspects of psychological issues such as melancholia and depression, creating an atmosphere of growth and evolution in the era. Melancholia, described as the feeling of deep sadness, is a psychological issue that can be seen in real life, as well as its literary reflection. To reveal the significance of traumatic experiences and their impacts on the experiencer, this study aims to explain the evolution of melancholia in contemporary British theatre through the theories of Julia Kristeva, due to her improved theories upon the traditional points of view of Freud. Three contemporary plays from three decades, starting from the 1990s to the 2010s, that were written by the playwrights from Irish, Scottish, and English origins are selected for the study, to reveal the improvement of psychological knowledge and evolution of traumatic experiences throughout the decades in contemporary British drama. Marina Carr's *Portia Coughlan* (1996), Anthony Neilson's *Stitching* (2002), and Duncan Macmillan's *People, Places and Things* (2016) are specifically preferred for the study as they reflect the aftermath of losing someone and not being able to recover from it, creating an atmosphere of melancholia for the main characters. This study argues the representations of melancholia in contemporary British drama, comprising individual pathologies to societal critiques through the decades. As the connection between psychology and literature is a constantly evolving field, this study may contribute to the field as it holds a mirror to the influence of psychological issues in three different contemporary theatres, and how the playwrights reflect the melancholia that the main characters have throughout the decades.

NO. 31

Day 2 · 5 Sept
Salon K1-64 · 11:00–12:00

POSTCOLONIAL AND DECOLONIAL THEATRE

Postmodernism and Performance of Race in Branden Jacobs- Jenkins' an Octaroon

Sena Damla ÖZER

Istanbul Aydın University

KEYWORDS An Octaroon | Branden Jacobs-Jenkins | Dion Boucicault | Postmodern | Rewriting

Premiered in 2014, Branden Jacobs-Jenkins' postmodern play *An Octaroon* is a rewrite of Dion Boucicault's 1859 melodrama *The Octaroon*. Jacobs-Jenkins' version of the play specifically focuses on themes of race, identity and historical narratives while intertwining the framework of Boucicault's original text with contemporary theatrical techniques. By rewriting *The Octaroon* and employing metatheatrical elements, parody, humor and intertextuality, Jacobs-Jenkins questions they ways in which systemic racism is perpetuated in cultural representation and challenges the audience to confront their complicity in the consumption of such narratives. The aim of this paper is to explore Jacob-Jenkins' use of postmodern techniques and metatheatrical devices in *An Octaroon* to deconstruct race and identity through the theoretical frameworks of Jean-François Lyotard's *The Postmodern Condition* (1979) and Jean Baudrillard's *Simulacra* (1981). Lyotard and Baudrillard emphasize the incredulity towards grand narratives and underline that postmodernism destabilizes established systems of meaning, reality and representation. While Boucicault's *The Octaroon* is reinforced by the grand narratives of white supremacy and black subjugation, Jacobs-Jenkins' *An Octaroon* subverts these constructs and transform the play into a criticism of historical and contemporary racism. Ultimately, this paper argues that Branden Jacobs-Jenkins deconstructs traditional narratives of race and identity by using postmodern techniques. By creating a self-aware play that breaks down the boundary between performance and reality, he questions the legitimacy and authority of racial representation in both historical and theatrical contexts.

NO. 32

Day 2 · 5 Sept
Salon K1-64 · 11:00–12:00

HISTORICAL EVOLUTION OF THEATRE

Arkaik Çağdan Postmodern Çağa: Tiyatroda Katharsis Kavramının Evrimi

Aynur DEMİRCAN

KEYWORDS Katharsis | anti tiyatro | anti-katharsis | postmodern tiyatro

Tiyatro tarihi, teorisi ve dramaturgi ile tiyatro eleştirisi alanındaki temel kavramlarndan biri olarak kabul edilen ve genellikle tiyatronun "seyirci üzerinde yaratması beklenen etkiyi" tarif etmek için kullanılan katharsis kavramı, bin yıllardır bu alanda emek veren yazarlar, eleştirmenler, akademisyenler ve incelemeciler tarafından belirli noktalarda yoğunlaşmak suretiyle mercek altına alınmakta ve konu hakkındaki tartışmalar her dönemde devam etmektedir.Katharsis, her ne kadar başka sanat alanlarında da kullanılan bir kavram olsa da özünde tiyatroya özgü estetik bir yaşantıdan köklenmiştir. Ancak, zamanla diğer sanatlara da sirayet etmiş ve onlarda da kullanılan bir kavrama dönüşmüştür.

Tiyatro sanatında ritüel-drama aşamasına öncü olan törenlerin varlığı ile dikkat çeken Arkaik dönemden itibaren ortaya çıkan kathartik etkiler, söz konusu sanatın evrimi ile koşutluk göstermektedir. Aristoteles tarafından Poetika eserinde tiyatronun nihai ereği olarak gösterilen "katharsis"e gidilecek yol haritasının üç temel ayağını gösteren Aristocu Birlik Kuralı, Antik Yunan Tiyatrosundan itibaren, zaman zaman etkisi azalsa da, Batı tiyatrosunda temel ölçek olarak görev yapmıştır. Erken Romantikler ve Romantiklerle birlikte tiyatroda klasik anlayıştan başlayan kopuşlar, tiyatroda dramın öte yanının zorlanmaya başladığı bir anti-tiyatro anlayışının güçlenmeye başladığı bir dönemle giderek yoğunlaşır. Bu dönemde ve takip eden yıllarda Katharsis'e giden yollar çeşitlenir. Bertolt Brecht tarafından Epik Tiyatro kitabında kendi tiyatro anlayışının ereğini, Anti-Aristotelyen bir yaklaşım ile özdeşleşme karşıtı, anti-kathartik bir tiyatroarayışı olarak açıklamasının ardından, tiyatro sanatında radikal bir değişim ve dönüşüm kavşağına girilmesinin ifadesi de yapılmıştır. İki Dünya Savaşı sonrasında Avrupa kıtasında farklı teorisyenler ve pratisyenler tarafından üretilen anti-kathartik etkili metinler ve bunların uygulamaları nedeniyle gelenekle türlü şekillerde karşılaşmalara şahit olunmaya başlanan bir sürece girilmiş olur.

Tiyatronun modern ve postmodern yenilik arayışlarında ise seyirci ile sahne arasında kurulması beklenen bağların tazelenmesinde tiyatronun Arkaik dönem geçmişi köklü ve zengin bir kaynak olarak varlığını devam ettirmiş ve ettirmektedir. Bu bildiri çerçevesinde tiyatro tarihinin evrimi ile buna koşut olarak değiştiği gözlemlenen katharsiskavramının dünden bugüne olan serüveni ve kavramın günümüzde dönüştüğü durum ortaya konulacaktır.

NO. 33

Day 2 · 5 Sept
Salon K1-64 · 11:00–12:00

FİZİKSEL VE DANS TİYATROSU

Sahne Sanatlarında Birinci Şahıs Deneyiminin Dönüşümü ve Bir Pratik Olarak Fenomenoloji

Sinem KOTİLOĞLU

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KEYWORDS bedenlenme teorileri · birinci şahıs deneyimi · fenomenoloji · performans felsefesi · somatik araştırma

Son elli yılda olmakla birlikte ağırlıklı olarak son yirmi yılda üretilen çalışmalara bakıldığında, dünyada performans felsefesi bağlamında fenomenoloji ve bedenlenme teorileri çokça tartışma konusu edilmektedir. Bu eğilimin değerli olan tarafı, önceden sadece felsefeciler ve teorisyenler tarafından alana sunulan bu fenomenolojik çalışmalar artık sahne sanatları uygulayıcıları tarafından da üretilmeye başlanmıştır. Uygulayıcı kişilerin bu alanda çalışmasının kıymetli olmasının sebebi, sahne sanatlarında bir somatik araştırma zemini oluşturulmasının, birincil deneyime bakışı etkilemesidir.. Bu sayede sahne sanatları uygulayıcılarının bizzat bedenlerinden edindikleri bilgileri sorgulayabilme, tarif edebilme, aktarabilme ve bu şekilde somut bir zemine oturtabilme imkanını oluşturabilmeleridir. Sahne sanatlarında fenomenolojik bir tavır takınmak, fenomenolojinin bir araştırma yöntemi olarak desteği bu bağlamda kritik görünür. Fenomenolojik yaklaşım bedene, somatik çalışmalara, araştırma ve sorgulama alanı açması açısından önemlidir. Bu bakış, sahne sanatlarını metinden veya temsil edilen öyküden ziyade, sahnedeki canlı "olma hâli" üzerinden değerlendirir. Performans "orada ve o anda" ortaya çıkan bir fenomendir. Zarilli *"Oyunculuk, sahnede beden-zihin bütünlüğü içinde tam olarak var olmaktır."* der. Bu ifade ise, fenomenolojideki *doğrudan deneyime yönelme* ve *"şu an ne oluyor?"* sorusuyla paralellik taşır. Algı zemininde bir beden düşüncesinin, edinilen bilgileri paranteze almanın, sürekli yeniden sorgulamanın, deneyimin kendisinin bir araştırma konusu haline gelmesinin ve aslında fenomenolojinin dünyaya, dünyada var olan bedene vurgusu sahne sanatları uygulayıcıları için kritik hale gelir. Bu anlamda son yıllarda yapılan çalışmalar, fenomenolojiyi sadece bir düşünme biçimi olmaktan çıkarıp uygulayıcıların bedeninde yaşanabilir bir pratiğe dönüştürmüş bulunuyor. Bu eğilim ise uygulayıcıların performatif bedene ulaşmadaki yolculuğunun ancak beden-zihin bütünleştirici yaklaşımlarla mümkün olabileceğini ve bu konuda uygulayıcıların birincil deneyimlerinin akademik anlamda araştırma konusu haline getirilmesi gerektiğini açık hale getirmiştir. Deneyim fikrine bakış açısındaki bu değişim, uygulayıcıların araştırma temelli bir performans ve prova süreci anlayışına doğru yönlendirmektedir.

NO. 34

Day 2 · 5 Sept
Salon K1-65 · 11:00–12:00

The Evolution of Theatrical Spaces: From Tradition to Digital Platforms

Ali BAL

Erzurum Teknik Üniversitesi - Ankara Sosyal Bilimler Üniversitesi

KEYWORDS Auslander · Lefebvre · National Theatre at Home · Theatre space · digital theatre · liveness · spatial theatre

Drawing on Henri Lefebvre's theory of the 'production of space' and Philip Auslander's concept of 'liveness', this study makes a critical examination of the spatial transformation of theatre stages from its classical origins to its contemporary and digital forms. Since its inception in 5th-century BCE Athens, theatre has not only been an art form but a spatial and social practice as well. Physical structures from different time periods such as amphitheatres, churches, pageant wagons, and purpose-built stages reflected the sociopolitical and ideological conditions of their times throughout the centuries. However, these stages were not only empty spaces but they were "produced spaces." That is, as in Lefebvre's spatial triad, they were 'constructed, perceived and lived' in such ways that they shaped the audience-performer dynamic. By employing Lefebvre's spatial triad, this study investigates how theatre space has shifted from the physical closeness of common theatre areas to the digital platforms. Moreover, Auslander's notion of liveness further provides a theoretical perspective to investigate how digital performances today redefine presence, embodiment, and coexistence in virtual and digital space. In this study, special emphasis is placed on initiatives like National Theatre at Home and digital theatre libraries, which illustrates how contemporary (digitalised) theatre goes beyond spatial and temporal boundaries. Ultimately, this research argues that the digital turn in theatre does not mean a lack of liveness but rather an evolution of theatrical spaces and experience within the context of today's digitally connected world.

NO. 35

Day 2 · 5 Sept
Salon K1-65 · 11:00–12:00

Staging the Screen: Katie Mitchell's Live Cinema

Ayşegül KIRIKTAŞ
Hacettepe University

KEYWORDS Duncan MacMillan · Hans-Thies Lehmann · Katie Mitchell · contemporary theatre · live cinema · multimedia performance · performativity · postdramatic theatre · self-reflexivity

In the history of theatre, Hans-Thies Lehmann's postdramatic theatre marks a rupture; as he observes, theatre emancipates itself from literature as it foregrounds performance. The theorisation of postdramatic theatre was born from a need to redefine theatre in light of cinema's rise as an autonomous art form and the emergence of multimedia. In his book *Postdramatic Theatre* (1999), he outlines a fundamental difference between the two: theatre takes place in the here and now, offering direct presence and immediacy, whereas cinema is pre-recorded and closed to interaction. Therefore, theatre allows more room for audience participation, while cinema, according to Lehmann, restricts it.

However, contemporary theatre director Katie Mitchell challenges this binary by blurring the lines between theatre and cinema through her innovative form known as live cinema. In this format, the stage transforms into a hybrid space where actors, cameras, and technicians collaborate in real time. The audience witnesses both the live creation of cinematic images and their immediate projection onto a screen above the stage simultaneously. Through this method, Mitchell offers an intensified self-reflexivity that not only reveals the mechanics of image production but also engages the audience in the simultaneous processes of seeing and making.

Thus, it can be argued that she does not reject the theatrical principles Lehmann describes but rather extends them by incorporating multimedia technologies to explore subjectivity and fractured temporality. This study argues that Mitchell, rather than opposing Lehmann's postdramatic theory, advances it through her distinctive application of multimedia layering and self-reflexivity through use of real-time cinematic production and demonstrates how the emergence of cinema as an autonomous art form and the rise of multimedia have shaped theatre in the twenty-first century. By focusing on *The Forbidden Zone* (2014), written by Duncan Macmillan and directed by Mitchell, together with sone scenes taken from other live cinema examples available, this study demonstrates how live cinema constructs a heightened form of postdramatic experience, shaped by the aesthetic and philosophical implications of cinema's influence on contemporary theatre.

NO. 36

Day 2 · 5 Sept
Salon K1-65 · 11:00–12:00

“It’s Not Only Human”: Theatrical Performance of the Nonhuman Other

Asım Esat KALYON
TED University

KEYWORDS Animality · Evolution · Mating · Nonhuman Animal · Performance · Theatre

Discussions over the evolution or the becoming of theatre provide an insight into how humans have recreated this ancient mode of performance throughout the ages. Though as theatre continuously changed through cultures and periods, there have always been nonhuman actors within nature who have been performing for their spectators. These actors, with their vibrant interplays, have been performing and producing meaning well before theatre became a subject of study. Their performances, including practices such as stylized movement, aesthetic display, and rhythm, function as tools of not only attraction and persuasion but also of the transmission of stories and experiences. They demonstrate theatrical features—choreography, timing, scenographic manipulation—produced both through culture and biological development. Most notably, the bowerbird’s practice of building ornate, decorated structures for courtship reveals an innate form of stagecraft. These creatures do not merely display themselves; they prepare a space, curate visual elements, and perform within it — offering a case for theatricality as an evolutionary strategy. Such behavior raises a stance on critical discussions, such as why nature has arrived at performance or why some species must perform, rather than simply act.

Following arguments on the roots of theatre, some that bind it to human culture, this paper makes a suggestion involving both performance studies and animality theory and calls for a reevaluation of where—and with whom—the theatrical begins and continues to shape itself. I propose that theatre itself is not a human invention, but an evolving phenomenon rooted in life’s tendency toward indirect expression. These animal displays are not precursors or metaphors for theatre—they are part of its becoming. Drawing on concepts like Ewrika Fischer-Lichte’s autopoietic feedback loop, which binds the performer and the audience, and Michael Lundblad’s notion of animalities, this paper situates nonhuman performances within the historical unfolding of theatre. Rather than treating performance as a symbolic act unique to humans, I delineate the possibility that theatre, in its most fundamental sense, has evolutionary roots that extend into the behaviors of nonhuman animals. Thus, I suggest that theatre not only has an evolution through time, but it is itself an outcome of evolution. Ultimately, I suggest that theatricality, far from being a cultural artifact, is a mode of existence —an evolutionary inheritance—and the theatre, in its truest form, has never been only human.

NO. 37

Day 2 · 5 Sept
Salon K1-63 · 13:00–14:00

The Price of Rebellion: Anti-Heroism in The Plough and the Stars

Serra Süeda ÖZTÜRK
Ted University

KEYWORDS Easter Rising | Irish theatre | The plough and the Stars | tragicomedy | trauma

The Plough and the Stars (1926) is a tragicomedy written by Sean O'Casey about the Clitheroe family and the people around them during the Easter Rising in Dublin in 1916. The play criticises the underestimated cost to individuals of revolution via personal catastrophes such as Nora's stillbirth, the mental breakdown and deaths of Jack, Mollser, and Bessie, as well as the irony and absurdity of human action in crisis. Unlike traditional nationalist narratives that romanticise the Easter Rising and portray this as a heroic symbol; *The Plough and the Stars* provides an anti-romantic viewpoint. It criticizes the dominant, idealized and romanticized version of the rebellion and portrays complex realities such as the hopelessness of the people in the face of this bloody resistance. The play realistically depicts those in the shadow of political and activist performances, as it also touches on the realities faced by people in a precarious position, such as the working class and women, in the shadow of resistance and rebellion. O'Casey's work marks an evolutionary shift in Irish theatre from celebrating nationalist principles to portraying revolution in an anti-heroic stance. Furthermore, it reveals how political theatre can recognize the emotional burden of political violence on ordinary, working-class people, whose lives are disrupted, disillusioned, and forever changed by forces beyond their control. This critical lens broadens the understanding of Irish history, notably the Easter Rebellion and the real consequences of revolution that not only from a political perspective but also from the point of view of ordinary people living through it.

NO. 38

Day 2 · 5 Sept
Salon K1-63 · 13:00–14:00

TRADITIONAL VS. CONTEMPORARY THEATRE PRACTICES

Confronting Death in Modern Society: Psychological Depth and the Grieving Process in Wade's Colder Than Here

Belgin BAĞIRLAR

İzmir Demokrasi Üniversitesi

KEYWORDS Contemporary British Theatre · Death · Elizabeth Kübler Ross · Five-Stage Grief Model · Laura Wade

Death is an inevitable aspect of human existence, yet it is frequently marginalized or overlooked in daily life. In recent years, however, this reality—which almost all of us have had to confront due to epidemics and natural disasters—has contributed to a notable rise in psychosomatic disorders within society. Elizabeth Kübler-Ross, one of the leading theorists in the field of death psychology, conceptualized the "Five-Stage Grief Model" as a framework for understanding the psychological processes individuals undergo in response to death and loss. Contemporary theatre, as a mirror of society, frequently engages with the theme of death and its psychological ramifications. In this context, the work of British playwright Laura Wade is particularly noteworthy. In her play *Colder Than Here* (2005), she explores how mortality is perceived by family members and the individual who is facing it, as well as their emotional and psychological struggle to cope with it. In the play, Myra prepares herself physically and emotionally for death. Her husband and two daughters must fulfill her final wishes while also confronting emotions and memories they have long suppressed. Through their journey, the play delves into the multifaceted nature of grief. This study aims to analyze the grieving processes of Myra, her daughters, and her husband through the lens of Elizabeth Kübler-Ross's "Five-Stage Grief Model," the grief experiences of Myra, her daughters, and her husband in Wade's play, and to reveal how Wade represents the perception and experience of death in contemporary society.

NO. 39

Day 2 · 5 Sept
Salon K1-63 · 13:00–14:00

DRAMATIC STRUCTURE AND ADAPTATION

From Fossil to Fluid: Social Evolution and Satirical Rebellion in Woolf's "Freshwater"

Nidanur YILDIRIM

Social Sciences University of Ankara, M.A. Student of English Language and Literature Department

KEYWORDS Freshwater · Virginia Woolf · class critique · satire · social evolution

This research analyzes Virginia Woolf's only play, *Freshwater* (1935), as a satirical reflection on class change and societal evolution in late Victorian Britain. Although Freshwater is written off as a small-scale comedy experiment, it shows Woolf's deeper interest in evolution—not in the strictly Darwinian sense, but rather as a metaphor for the gradual, sometimes ridiculous, but unavoidable changes in class structures and social consciousness. By situating the play in Julia Margaret Cameron's eccentric home, Woolf creates a microcosm where strict hierarchies—such as gender norms, artistic pretension, and aristocratic pride—are revealed and ridiculed. The characters' defiance of custom turns into a metaphor for opposition to evolution. By showing how cultural systems that previously appeared permanent and natural had become outdated and even absurd by the modernist age, the play serves as both historical reflection and a critique of the present. The play's original performance setting in the Bloomsbury Group's theatrical evenings supports its role as a purposeful cultural evolution, showcasing theater's ability to promote social change and employing satirical drama to hasten the shift from nineteenth-century artistic orthodoxy to modernist sensibilities. Woolf performs a major demolition of ingrained class identities and stale social conventions behind its humorous tone. The drama makes the argument that evolution is a slow-burning revolution of the mind, driven by art, irony, and individual rebellion, rather than just biology. Freshwater asserts that satire is a force for social change by enabling its characters to laugh at authority, envisage escape, and challenge conventions.

NO. 40

Day 2 · 5 Sept
Salon K1-64 · 13:00–14:00

"Age, I do abhor thee; youth, I do adore thee": Interrogating Ageism in Shakespeare

Yeşim Sultan YAŞAR
Assist, Prof. Dr.

KEYWORDS Shakespeare · ageism · feminist gerontology · intersectionality · literary age studies · old age

The present article questions ageism in William Shakespeare's works by asking whether the Bard conducts or resists prejudicial attitudes toward ageing and older characters. Taking its title from a line in *Twelfth Night*, the study foregrounds the tension between youth and old age as a recurring thematic concern in the Shakespearean canon. While the appraisement of youth appears prominently—often associated with beauty, passion, and creative potential—old age is frequently portrayed through tropes of decline, impotence, and social irrelevance. This being the case, Shakespeare's works either support an ageist worldview or offer a more subtle engagement with the cultural construction of age.

Through close readings of selected plays, including *King Lear, As You Like It, Twelfth Night*, and *The Winter's Tale*, this paper explores how Shakespeare's treatment of ageing intersects with themes of gender, power, and transformation. Particular attention is paid to the dramaturgical function of elderly characters—such as Lear, Jacques, and the Fool—as well as the metaphorical framing of old age as a "second childhood" or descent into madness. The analysis draws on theoretical insights from feminist gerontology, literary age studies, and intersectionality to determine whether Shakespeare upholds or destabilises the cultural narratives that marginalise the old.

Crucially, the article engages with the idea of "Shakespeare and evolution," positioning the Bard's works as living texts that continue to evolve through reinterpretation in contemporary contexts. By revisiting Shakespeare's portrayals of ageing through the critical lens of modern age theory, the study contributes to the ongoing conversation about how canonical literature can both reflect and reshape societal attitudes. Ultimately, it argues that Shakespeare's portrayal of old age is not monolithic; while certain representations echo early modern anxieties about decline, others offer moments of dignity, resistance, and existential insight. In a world where ageism remains underexamined, especially in canonical literature, this study paves new ways for age-conscious and culturally relevant literary criticism.

NO. 41

Day 2 · 5 Sept
Salon K1-64 · 13:00–14:00

DRAMATIC STRUCTURE AND ADAPTATION

From Grace to Golrokh: Myth, Movement, and Female Reckoning in Dogville and Sag Koshi — A Comparative Analysis and a Bakhtinian Chronotopic Reading of Iranian- American Theatrical Cinema

Aydın BEHNAM

Koç University

KEYWORDS Bakhtinian Chronotope · Cultural Identity · Female Transformation · Theatricality

This study examines two films, *Dogville* (Lars von Trier, 2003) and *Sag Koshi* (*Dog Killing* by Bahram Beyzayi, 2001), through the intersecting lenses of Bakhtinian chronotope and feminist film theory, with a focus on how theatrical form, spatial partitioning, and mythological archetypes are used to express female transformation and social constraint. Both films combine cinematic storytelling with theatrical elements to explore themes of ritualized behavior, constrained identity, and systemic betrayal. Despite differing political and cultural origins, the two films "sympathetically vibrate" with one another through their stylized forms, emotionally charged narratives and symbolic use of space and time. *Dogville*, set on a traditional theater stage with rudimentary chalk outlines, boils cinema down and reduces it to its "ancestral" elements. On the other hand, *Sag Koshi*, which is written and directed by one of Iran's most influential playwrights, Beyzayi, carries within it the theatrical essence of its creator—characterized by spatial partitioning but also a continuous (Bakhtinian) "chronotopic" wick that runs through the backdrop of choreographed societal "dance", and ritualistic dialogue. Grace and Golrokh—names that invoke divine forgiveness and innocent beauty as well as a constrained chess piece, suggesting themes of mythological archetypal existence, (self) sacrifice, and a gut-wrenching, stomach-and-butterflies kind of foreboding—enter socially codified spaces where characters are trapped in archetypal roles, signifying not only mythic repetition but also societal choreography in which women must reckon with imposed moral scripts. Both characters face betrayal, not from individuals, but from the very structures of society, where people act more like cogs in a machine than moral agents — something Pirandello might describe as characters searching for an author. In the end, both films explore how women navigate the roles imposed by culture, morality, and historical memory. While *Dogville* grows through abstraction and palpable allegory, *Sag Koshi* stays rooted in the linguistic and spatial nuances of a specific chronotope of Iranian society and a linguistic epic undertone.

NO. 42

Day 2 · 5 Sept
Salon K1-64 · 13:00–14:00

Tracing the Tragic: Considering Connections Between Ancient Theatre and Howard Barker's Theatre of Catastrophe Through Selected Plays

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KEYWORDS Ancient Greek Theatre · Chorus-Catharsis-Catastrophe · Contemporary Theatre · Howard Barker · Theatre of Catastrophe

This paper considers how three essential elements of Ancient Greek tragedy—chorus, catharsis, and catastrophe—are reconstructed in Howard Barker's Theatre of Catastrophe, with concentration on *Blok/Eko* (2011). Through Aeschylus' *Agamemnon*, Sophocles' *Oedipus the King*, and Euripides' *Medea* as canonical case studies of chorus, catharsis, and catastrophe, the paper reassesses the resonance of these classical conventions within the contemporary dramaturgical context. *Blok/Eko* demonstrates a partial parallelism with classical patterns, neither defending them in their foundational function nor fundamentally defying them; instead, it reconceptualises these elements through a contemporary theatrical threshold that reconsiders their conventional enactments. Thus, the chorus, once a unified moral momentum, is unbound into splintered selves; catharsis, instead of mental mending, becomes a mercurial menace; and catastrophe is not a conclusive event but a condition—unrelenting, unresolving, and unravelling. These distortions reflect Barker's expansive theatrical expression that resists comfort and closure and instead aims to displace intellectual and emotional distance. The paper applies a comparative and analytical methodology, aligning Aristotelian principles, particularly in *Poetics*, with Barker's theatrical theory as articulated in *Arguments for a Theatre*. Therefore, a textual analysis of *Blok/Eko* reveals how Barker reframes the tragic mode to mirror contemporary crises of motive, morality, and modernity; instead of offering redemption or resolution, the play declares disorientation and disintegration—depicting but destabilising its classical predecessors. By emphasising both the echoes and evolutions between Ancient Greek tragedy and Howard Barker's Theatre of Catastrophe, this study submits that *Blok/Eko* substantiates Barker's theatrical theory; through its expressive reconstruction of selected classical structures, the play represents how Barker's theatre continues to concern the ethical and existential complexities of the contemporary world.

NO. 43

Day 2 · 5 Sept
Salon K1-65 · 13:00–14:00

“It was all, so predictable”: The Evolution of Humanity and Performance in Marina Carr’s iGirl

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Osmaniye Korkut Ata University

KEYWORDS Marina Carr · evolution · narrative · performance

Irish playwright Marina Carr’s unconventional theatre evolves mostly around the individuality of female characters and their universal predicaments. Carr’s *iGirl*, which premiered at the Abbey Theatre in 2021, introduces several voices in 21 scenes highlighting universal predicaments of humanity. Each scene is delivered in a poetic monologue without any dialogue by the marginalised characters, mostly female, from history, mythology and literature. All the characters, Neanderthal, Jeanne d’Arc, Antigone, Oedipus, Jocasta, Persephone and herself as a playwright, are presented through the solo performance of one actor, Girl, on the stage. In the fragmented sequences, episodic leaps, and unconnected shifts in voice, the play offers a genetic evolution of humanity and the culture. However, this evolution does not simply evolve into development but into destruction, racism, sexism, violence, fragmentation, disillusionment and ecological destruction. While portraying the transformation of humanity’s biological and cultural evolution, Carr also offers an evolution of storytelling and performance through her unconventional experimental style.

This paper aims to trace the theatrical evolution that parallels the fragmented and cyclically regenerative development of humanity and culture, focusing on both content and style in Marina Carr’s *iGirl*. To achieve this aim, the paper analyses the restructuring of the epic genre into a theatrical performance, the use of digital technologies in the production and multidimensional staging to reflect humanity’s past and future.

NO. 44

Day 2 · 5 Sept
Salon K1-65 · 13:00–14:00

THEATRE AND ENVIRONMENTAL CONCERNS

Green Stages: The Evolution of Ecological Theatre in American Literature

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Hacettepe University

KEYWORDS American Literature | Ecodrama | Ecological Theatre | Environmental Theatre | Evolution of Ecological Theatre

Theater has played an important role in shaping people's ideas and opinions because it gives audiences the opportunity to see what is being performed and interact with it. As a result, from the earliest periods of American literature to the postmodern era, writers have used theater as a tool to express their concerns about environmental issues. This presentation will trace the development of ecological theater and drama in American literature and focus on how environmental concerns have been represented and reimagined on stage from the pre-modern period to the contemporary era. Using ecodramaturgy as a theoretical framework, this presentation will demonstrate how plays address critical environmental issues and seek solutions, emphasizing the points where ecological awareness intersects with social, political, and cultural activism. Additionally, this presentation will provide examples of important playwrights such as Mary Kathryn Nagle, Karen Malpede, and Anne Washburn, whose works address themes such as environmental justice, indigenous rights, and criticism of industrial capitalism. These writers critique postmodern and capitalist lifestyles, revealing how such systems contribute to ecological destruction and social inequality. Through innovative storytelling and dramaturgical techniques, they invite audiences to confront uncomfortable truths about consumption, exploitation, and environmental unconsciousness. Finally, the presentation will analyze how these playwrights work to eliminate environmental unconsciousness by promoting empathy, ecological awareness, and political-environmental activism in their works. Their plays are significant not only as artistic expressions but also as calls to action, helping communities participate in ecological restoration and advocate for systemic change. This research will explain how ecological theater in American literature functions as a vital cultural force that shapes public discourse and awakens a sense of collective responsibility toward the environment.

NO. 45

Day 2 · 5 Sept
Salon K1-65 · 13:00–14:00

TEKNOLOJİ VE TİYATRO

Analysis of Caryl Churchill's A Number from the Technocritical Perspective

Asım Kerem HANCI
Ankara Üniversitesi

KEYWORDS technocritical approach | technocriticism

Caryl Churchill is one of the playwrights who has left her mark on contemporary British theatre. In her works, she often addresses issues such as gender, power, balance, and identity. In her play *A Number*, she again explores the issue of identity through a father and his three clone sons. Since the subject is approached from a technological aspect, the play is suitable for examination from a technocritical perspective. From this perspective, the reader sees that the clones in the play are different versions of each other; therefore, the so-called human form, contrary to common belief, does not have a fixed structure, but is an entity capable of continuous development in a technological environment. While new developments in technology enable the creation of more advanced versions of humans, the potential end of human uniqueness through cloning raises questions about "what is identity" and "what makes identity distinctive" The play also seeks to answer questions of technology ethics. The consequences of creating alternative equivalents of opportunities one misses or loses are clearly evident in the play. This situation leads the reader to question where technological limitlessness begins and ends. With this play, Churchill sheds light not only on issues of identity and ethics but also on the existential questions that arise with the advent of technology. The clones are unsure of which one is the first clone and whether they are real or not, leading them to an existential crisis. While one responds to this with maturity, others adopt a more aggressive attitude, which reveals the diversity of technological production. With all these comments and questionings, Churchill's *A Number* will be discussed in more detail from the technocritical perspective.

NO. 46

Day 2 · 5 Sept
Salon K1-63 · 14:10–15:30

DRAMATIC STRUCTURE AND ADAPTATION

"Though this be madness, yet there is method in it": A Schizoanalytical Perspective on Peter Barnes's The Ruling Class

Yiğit SÜMBÜL

Ankara Haci Bayram Veli University

KEYWORDS Hamlet · Peter Barnes · The Ruling Class · feigned madness · schizoanalysis

As implied by its title, this paper approaches Peter Barnes's *The Ruling Class* (1968) as a loose rewriting of Shakespeare's *Hamlet*. The fulcrum of this approach is that the protagonists of both plays deploy feigned madness as a strategy to manipulate and outmanoeuvre their moral/ideological rivals, and thus, navigate their way out of the Oedipalized territorialities of family, class, nation and/or religion. Deriving its conceptual premises from Deleuze and Guattari's theory of schizoanalysis elaborated in *Anti-Oedipus*, the paper also illustrates how madness/schizophrenia features not as a 'breakdown', but as a 'breakthrough' in Barnes's *The Ruling Class* as in the Shakespearean pre-text.

NO. 47

Day 2 · 5 Sept
Salon K1-63 · 14:10–15:30

SEYİRCİNİN ROLÜ

Exploring Child Subjectivity and Experience in Children's Theater: A Case Study of Unga Klara

Cansel KADEMLİ

Kadir Has University

KEYWORDS child theatre · children · spectator role · theatre pedagogy

Modern childhood theory has produced a misleading discourse about the liberation of children. Although children have appeared to be liberated by being separated from the adult world and its responsibilities since the 20th century, they are positioned as "consumers" in many areas, from education to social life. In this context, children's theater has also come under the influence of market dynamics; low-quality performances that do not take into account the child's subjective experience and are only intended to pass the time have become widespread. Moreover, shaped by an adult-centered perspective, the child is regarded as an incomplete subject in need of maturation, and the primary function of children's theatre has been framed as educational. The adult-centered approach that dominates children's theater reduces children to passive recipients and disregards their aesthetic experience. However, for children's theater to be "for children," the child's perspective must be directly included in the production process. In this context, the study discusses the possibilities of approaching children's theater from a pedagogical perspective and argues that pedagogy can provide a space for mutual learning processes between children and adults. Within this framework, the "reference group" method of the Unga Klara, which is considered a pioneer company based in Sweden in the field of children's theater in Europe, is examined. Unga Klara, which embraces the principle that "the expert in children's theater is the child," works with one or more reference groups composed of children while developing its plays, enabling children to contribute directly to the creative process. This method proposes a creative process based on mutual learning that allows for a rethinking of the hierarchy between children and adults.

NO. 48

Day 2 · 5 Sept
Salon K1-63 · 14:10–15:30

GELENEKSEL VE ÇAĞDAŞ TİYATRO PRATİKLERİ

Oyuncunun Paradoksundan Simülakrın Paradoksuna: Oyunculuğun Algısal ve Temsili Dönüşümü

Başak ŞAMLIOĞLU HUVAJ

Kuzguncuk Sanat Tiyatrosu

KEYWORDS Jerzy Grotowski · Konstantin Stanislavski · Oyunculuk Teorileri · Oyuncunun Paradoksu · Seyircinin Algısı · Zeami Motoyiko

Oyunculuk yalnızca bir sahne pratiği değil, her dönemin algı yapısıyla yeniden şekillenen bir düşünme ve temsil biçimidir. Bu çalışma, Diderot'nun "oyuncunun paradoksu"ndan hareketle, sahnede varlık ile temsil, içtenlik ile teknik arasındaki çelişkili doğayı tarihsel bir izlekte ele alacaktır. Oyunculuğun evrimsel değil, kırılmalı ve sıçramalı biçimlerde dönüştüğü savunulacak; bu bağlamda Zeami'den Lecoq'a uzanan oyunculuk yaklaşımları, dönemin toplumsal algı mekanizmalarıyla birlikte incelenecektir.

Zeami, boşluğun ritmi (ma, mai) üzerinden oyunculuğu içsel değil, çevresel ve yankısal bir mevcudiyet olarak tanımlar; anlam, seyirciyle kurulan boşluklu bir ilişkide yankılanır. Stanislavski'nin psikolojik gerçekçiliği, Grotowski'nin fiziksel eylem yöntemi ve Lecoq'un şiirsel bedenselliği, oyunculuğu içselleştirilmiş bir gerçeklik yaratımı olarak yeniden biçimlendirir. Bu dönüşümler, dönemsel olarak yalnızca tiyatronun değil, insanın dünyayı algılama biçiminin de değişitiğine işaret eder.

Merleau-Ponty'nin beden ve algı felsefesi, oyuncunun sahnedeki varlığını deneyimsel bir "algı mekânı" olarak yeniden konumlandırırken; Baudrillard'ın simülakr kavramı, temsilin gerçeklikten koptuğu çağdaş oyunculuk krizini çerçeveler. Byung-Chul Han rezonansdan yoksun, öz-üretim zorlaması içinde yaşanılan bir topluluk krizinde insanlığın ritüellerinden koparak topluluk olma niteliğini kaybettiğini ve anlatıların enformasyona dönüştüğünü vurgular. Dolayısıyla artık birbirine bağlı olmayan, ritüelsiz, anlatısız bir sümulakr çağında, oyunculuk da kendi varlık gerekçesini yeniden sorgulamak zorundadır.

Bu çalışmada, Zeami, Stanislavski, Grotowski, Lecoq ve Morris gibi oyunculuk kuramcılarının, "oyuncunun paradoksu"nu çözmeye ve seyirci ile oyuncuyu aynı "burada ve şimdi"de buluşturmaya yönelik yaklaşımları, toplumsal dönüşümlerle birlikte hem tarihsel hem de biçimsel bir çerçevede ele alınacaktır. Günümüz düşünürlerinin ortaya koyduğu üzere, toplumsal yapının yeniden şekillenmesiyle birlikte değişen algı ve fenomenoloji biçimleri tiyatro sanatını doğrudan etkilemekte; bu etki, özellikle oyunculuk pratiğinde belirginleşmektedir. Tiyatronun tüm performans bileşenleri çağın gerekliliklerine göre değişip dönüşürken, oyunculuk sanatının hâlâ geçmiş yüzyılın yöntemlerine bağlı kalmasının nedenleri sorgulanacak ve bu sanat biçiminin bugünün algı rejimleriyle nasıl yeniden yapılandırılabileceği tartışmaya açılacaktır.

NO. 49

Day 2 · 5 Sept
Salon K1-63 · 14:10–15:30

THEATRE AND ENVIRONMENTAL CONCERNS

İklim Değişikliği Çağında Tiyatroda Eco-Estetik Kopuşlar ve Arayışlar

Pınar İNCEEFE & Semra AKKAN

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Kocaeli Üniversitesi, Sosyal Bilimler Enstitüsü, Dramatik Sanatlar

KEYWORDS Dramatik Biçim · Eko-estetik · No More Harveys · Posthümanizm · Rasa Estetiği

Yirmi birinci yüzyıl tiyatro kuramında, ekolojik çöküş, politik istikrarsızlık ve toplumsal adaletsizlikler gibi birbirine içkin krizlerin etkisiyle, biçimsel olanaklara yönelik ilgi artmış; mevcut dramatik yapıların dönüştürülmesi gerektiğine dair çağrılar belirginlik kazanmıştır. Biçimin nasıl kurulduğu, hangi estetik modeller aracılığıyla işlediği ve bu modellerin hangi ontolojik ve epistemolojik varsayımları yeniden ürettiği soruları tartışmaların merkezine yerleşmiştir. Biçimsel dönüşüm çağrısının kuramsal düzlemde en belirgin karşılıklarından biri, Chantal Bilodeau'nun öncülerinden olduğu *İklim Değişikliği Çağında Tiyatro* söyleminde izlenebilir.

İklim Değişikliği Çağında Tiyatro söylemi, belirli bir tarihsel duyarlılığı ya da tematik yönelimi aşarak dramatik biçimi ekolojik, etik ve politik bir perspektifle yeniden düşünmeye çağırır. İnsan-merkezli özne kurgularının, çizgisel nedensellik ve hiyerarşik anlatı yapılarına dayalı temsillerin çözülmeye başladığı posthümanist bir eşiği görünür kılar. Aristotelesçi çatışma–düğüm–çözüm modelinden ve onun modern yorumu olan Freytag piramidinden belirgin biçimde uzaklaşarak, heterarşik, çok sesli ve ekolojik ilişkilenmeye açık yapılar önerir. Kuşkusuz, klasik dramatik yapının sınırlarını zorlayan deneyimler tiyatro tarihinde köklü bir yere sahiptir. Bu girişimler, bulundukları dönemin estetik, politik ve düşünsel dinamikleriyle iç içe geçmiş; tiyatronun ifade imkânlarını biçimsel müdahaleler aracılığıyla genişletmiştir. Bilodeau'nun önerisi ise bu tarihsel hattı, güncel bir ekolojik ve posthümanist dönüşüm ihtiyacına yanıt arayan bütünlüklü bir etik ve estetik yaklaşımla sürdürür.

Bu çalışma tam da bu noktadan hareketle, tiyatroyu epistemolojik dönüşüm ile biçimsel kriz arasındaki eşikte konumlandırır. Onu yalnızca bu dönüşümün edilgin bir tanığı değil, aynı zamanda kurucu ve dönüştürücü bir öznesi olarak ele alır. Bu çerçevede, Bilodeau'nun *No More Harveys* adlı oyunu, klasik dramatik yapıya alternatif olarak önerilen *rasa* estetiği doğrultusunda yeniden okunur. Bu okuma ile, posthümanist ve eko-estetik duyarlıkların kesişiminde, dramatik biçimin sürdürülebilir gelecek kurgularıyla nasıl dönüştürülebileceği sorgulanır.

NO. 50

Day 2 · 5 Sept
Salon K1-64 · 14:10–15:10

SHAKESPEARE AND EVOLUTION

From Flesh to Puppet: Postdramatic Performance and Evolutionary Adaptation in Boğaziçi Performing Arts Ensemble's Master Shakespeare

Gökçe YETKİN

Dicle University

KEYWORDS Master Shakespeare | cultural translation | metatheatre | postdramatic theatre | puppetry

Master Shakespeare (Üstat Shakespeare), a contemporary production by the Boğaziçi Performing Arts Ensemble (BGST), brings William Shakespeare vividly back to life through puppetry. This evocative choice reframes the Bard not merely as a canonical playwright but as an enduring, evolving cultural phenomenon whose identity transcends time, media, and borders. Shakespeare's embodiment as an expressive yet wooden puppet theatrical immortality, highlighting his persistent relevance not through corporeal form, but through evolving performative representations. This paper investigates how puppetry and contemporary staging function as evolutionary adaptations of Shakespeare's theatrical legacy. Specifically tailored to younger audiences, the production incorporates iconic scenes and memorable lines from Shakespeare's works with insightful commentary, fostering dynamic interactions beyond conventional textual approaches. Puppetry serves both as a pedagogical mechanism and an innovative aesthetic practice, enabling contemporary visual engagement and aligning with postdramatic sensibilities.

Situated within Turkish theatrical landscape, *Master Shakespeare* implicitly engages critical issues of translation and cultural adaptation, exploring how Shakespeare's texts are reshaped when performed within new linguistic and cultural contexts. The production unfolds through multiple temporal layers: Shakespeare's original era, depicting his relationship with muses and the historical figures of his time; the contemporary audience metaphorically revisiting the Globe Theatre; and a simultaneous narrator creating the sense of "play within a play," reminiscent of Shakespearean dramaturgy in works such as *Hamlet* and *A Midsummer Night's Dream*. Additionally, the narrator provides biographical insights into Shakespeare's life and highlights his significant contributions to English language and literature.

Ultimately, this analysis contributes to broader conversations regarding dramaturgical innovation, audience dynamics, and sustainability in theatrical performance. By emphasizing evolutionary adaptation through puppetry, narrative layering, and metatheatrical techniques, *Master Shakespeare* exemplifies Shakespeare's enduring resonance, reinforcing his legacy as "the playwright of all ages."

NO. 51

Day 2 · 5 Sept
Salon K1-64 · 14:10–15:10

CRISIS AND THEATRE

Representing Crisis: Affect and Ethics in debbie tucker green's dirty butterfly

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KEYWORDS affect · crisis · debbie tucker green · dirty butterfly · ethics

debbie tucker green's *dirty butterfly* (2003) is a play about the ethics of failure and empathy which arouses from affective misalignment and crisis. This article explores *dirty butterfly* through the lens of Lauren Berlant's *Cruel Optimism*, focusing on how the play represents crisis not as a singular rupture but as an ongoing condition of emotional and social entrapment. Set within the confined spaces of domestic life, *the play* stages a complex interplay of listening, silence, and non-intervention, where the characters' proximity to violence generates an affective climate of complicity and paralysis. The article argues that the play's fragmented dramatic structure—marked by elliptical dialogue, overlapping speech, and disruption—embodies the slow temporality of crisis that Berlant identifies as central to contemporary life. Rather than presenting transformation or resolution, *the play* captures what Berlant calls the "impasse," a state where characters remain emotionally and morally stuck. Through the passive listening of Jason and Amelia, the play dramatizes "cruel optimism" as both a thematic and structural principle: the characters are entangled in, yet immobilized by, their complicity and fear. By integrating Berlant's affect theory with close textual analysis, this study highlights how *the play* reimagines the dramatic representation of trauma and violence. It challenges traditional dramaturgical expectations of crisis and resolution, instead foregrounding endurance, witnessing, and the ethical weight of inaction. In doing so, *dirty butterfly* not only critiques the cultural conditions that sustain gendered and racialized violence but also interrogates the affective economies through which such conditions are normalized and perpetuated.

NO. 52

Day 2 · 5 Sept
Salon K1-64 · 14:10–15:10

TRADITIONAL VS. CONTEMPORARY THEATRE PRACTICES

From Theory to Stage: Elements of the Comedy of Manners in She Stoops to Conquer through the Lens of Oliver Goldsmith and Northrop Frye

Özlem RECEBLİ

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KEYWORDS Northrop Frye | Oliver Goldsmith | She Stoops to Conquer | comedy of manners | sentimental comedy

She Stoops to Conquer was written in 1771 by Oliver Goldsmith and first performed on March 15,1773, at Covent Garden Theatre in London, England. It can be stated that with this work, Goldsmith tried to revive the tradition of comedy of manners which is a genre of the comedic drama that humorously deals with the moral weaknesses, habits and social customs of the daily lives of social classes, especially the aristocracy or the upper classes by opposing the popular sentimental comedies, which he criticized for being overly moralistic and humorless. In this play, Charles Marlow and his friend George Hastings go to the Hardcastle family mansion for Marlow's marriage.However, on the way, they are tricked by Kate Hardcastle's stepbrother Tony Lumpkin, who mistakes the mansion for an inn.It can be stated that this misunderstanding leads to a comical development of the events like in the Shakespeare's play titled *Twelfth Night*. For example,Marlow is extremely shy when talking to noble women, but acts relaxed with women he thinks are from the lower class. Realizing this, Kate introduces herself as a servant to understand his true feelings.Marlow's bold and flirtatious relationship with this false identity strengthens the humorous aspect of the play. Also, Hastings wants to marry Kate's cousin Constance Neville, but Constance's aunt Mrs. Hardcastle plans to marry her to Tony in order to keep the girl's inheritance. Tony, who does not want this marriage, helps the couple and plays a role in their escape plan.At the end of the play, all misunderstandings are resolved.In this context, this paper aims to analyze the main characters of the play titled *She Stoops to Conquer* in the light of the ideas of Northrop Frye and explore the play in the context of elements of the comedy of manners by analyzing and comparing some elements of sentimental comedy and comedy of manners using the Goldsmith's essay "An Essay on the Theatre".This paper also intends to analyze the elements of comedy of manners in the view of Frye and application of them on the play, by touching upon the main themes of the play.

NO. 53

Day 2 · 5 Sept
Salon K1-65 · 14:10–15:10

The Evolution of Gothic Drama from the Late 18th to the Early 21st Centuries

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KEYWORDS Gothic drama · The Evolution of Gothic drama · The Gothic · Twentieth-century Gothic · early twenty-first-century Gothic

Gothic drama reached its peak in the late eighteenth and early nineteenth centuries. Although the Gothic initially emerged through the novel, it soon evolved into a prominent and widely popular dramatic genre. Early Gothic plays incorporated the established elements of the Gothic tradition that originated in fiction, as these plays were largely inspired by or adapted from Gothic novels or German works imported into Britain in the late eighteenth century. Predominant during this period, Gothic drama never completely disappeared and has continued to endure in various forms. From the 1820s onward, its popularity was sustained primarily through adaptations and translations, and it also permeated other forms such as melodrama and sensation drama. In the twentieth century, the Gothic also expanded into a range of other media, including cinema, music and fashion. The political upheavals of the time, particularly in the 1960s, shaped by the aftermath of two world wars and various liberation movements, also contributed to a resurgence of the Gothic in literature. Although Gothic fiction gained greater prominence during this period, the Gothic also found expression in many theatrical works. While not fundamentally distinct from twentieth-century Gothic, early twenty-first-century Gothic is largely defined by the influences of globalisation, postcolonialism, economic instability and the rise of trauma narratives, which can be observed in many plays of the time. Taking all of these into account, this paper seeks to examine the evolution of Gothic drama from the late eighteenth to the early twenty-first centuries.

NO. 54

Day 2 · 5 Sept
Salon K1-65 · 14:10–15:10

TİYATRONUN TARİHSEL EVRİMİ

Ritülden Avant-garde'a: Tiyatroda Sesin Evrimi

Müşerref ÖZTÜRK ÇETİNDOĞAN

Süleyman Demirel Üniversitesi

KEYWORDS Avant-garde ses · Avant-garde tiyatro · Ritüel · Ses · Tiyatro

Tiyatro, başlangıçta hareket ile sesin egemenliğinde varlık bulan bir etkinlik olarak topluluk yaşamına dahil olur. Ritüel törenlerin ateş başı ezgilerinden yükselen tiyatro sesi, kültürün yazılı hale gelmesiyle birlikte egemenliğini Dithyrambos ezgilerine ve söze devreder. İçsel ses ile dışsal sesin, duyulan ses ile görülen sözün sürekli yarış halinde olduğu düşünülen bu geçiş evresinde, yazı sesi susturmayı başarır. Walter J. Ong'un deyimiyle, sözlü kültürden yazılı kültüre geçiş, sesi yazılı olanın gölgesinde bıraksa da sözün dizgelere dönüşmüş sesler oluşu tiyatro sesinin önemini daima korumuştur. Oyun yazarının içsel sesinden seyirciye aktarılan dışsal sesler, antik çağlardan günümüze değin tiyatronun kendi sesini bulma çabasıdır. 20. yüzyılda görülen hızlı gelişimlerin etkisiyle avant-garde yönelişlerde yeniden keşfedilen ses, kentin sesleri ile bilinç dışının bastırılmış seslerini tiyatronun konusu haline getirir. Raymond Murray Schafer'ın ses uzamı bağlamında ele aldığı akustik imgelem, oyun yazarının içsel sesi ile oyunun dışsal sesi arasında bir köprü kurarak tiyatroyu başladığı yere, yani ritüele geri döndürür. Bu dönüş, aynı zamanda insanın özüne varma çabası olarak da yorumlanabilir. Dolayısıyla bu çalışma, tiyatroda ses ile sözün ortak imgesinde buluşan eylemin avant-garde arayışlarını incelemekte ve çağdaş tiyatro çalışmalarında sesin hak ettiği önemi yeniden duyulur/görülür hale getirmeyi amaçlamaktadır.

NO. 55

Day 2 · 5 Sept
Salon K1-65 · 14:10–15:10

Seeing Without Walls: A Posthumanist Reading of Dogville

Doğa ÖZMEN
TED University

KEYWORDS Diffractive Reading · Distributed Cognition · Dogville · Lars von Trier · Posthumanism · Rhizome · Spectator Participation · Theatrical Space · Vibrant Matter

Theatre has long reflected what it means to be human, evolving from live performance to mediated forms like cinema. This paper takes Lars von Trier's *Dogville* (2003) as an instance of reflexivity in ongoing performative aesthetic and ethical evolution. It argues that the film's theatrical-cinematic hybrid generates a posthuman narrative space where agency is distributed across bodies, architecture, silences and even gaze while challenging the traditional notions of identity, morality, and control resonating with N. Katherine Hayles' distributed cognition and Braidotti's posthuman subjectivity where subjectivity is fluid and collective. For example, Grace, the protagonist, arrives as a figure of idealized compassion, but she is slowly stripped of her humanity by the town's social system and her story is not driven solely by individual choices, but emerges through relations with people, objects, and the spatial design of *Dogville* itself. The town becomes an active assemblage, where even material elements like the dog chain, the bell, and the exposed floor carry affective and ethical weight, resonating with Jane Bennett's concept of vibrant matter.

Lars von Trier's *Dogville* brings these two mediums into dialogue by merging the minimalist and open spatiality of theatre with the visual intimacy of cinema and eventually setting up a space that is abstract and intensely affective. Its chalk-drawn, wall-less stage removes conventional boundaries between rooms, roles, and individuals exposing every action and silence to the audience's unflinching gaze. As a result, this radical transparency forces spectators into a participatory role and transforms them from passive viewers into co-constructors of the narrative. The viewer is thus not outside the ethical field, but inside it and caught in the very web of intra-actions the film enacts. In this sense, *Dogville*'s shifting and multi-layered form lends itself to a diffractive reading, as Karen Barad suggests, where meaning and responsibility emerge through entangled differences rather than fixed representations. Likewise, Deleuze and Guattari's concept of the rhizome helps illuminate the film's nonlinear structure and distributed ethical terrain.

Consequently, by merging theatrical space with cinematic gaze, *Dogville* reimagines how stories are told and how ethics are felt. Through its open stage and unfiltered visibility, it turns spectators into participants, entangled in the unfolding events. Read through posthumanist thinkers, the film reveals that agency and meaning arise from relations between bodies, objects, space, and viewers and in doing so, *Dogville* challenges us to rethink what it means to witness, to act, and to be human in an interconnected world.

NO. 56 Day 3 · 6 Sept
Online · 11:00–12:20

Rimini Protokoll'ün Katılımcılık Pratiği Üzerine: Temsil ve Performansın Sınırları

İdil Özaydın
Doğuş Üniversitesi

KEYWORDS Rimini Protokoll · gerçeklik · katılımcı performans · seyirci-performansçı ilişkisi · temsil

Bu çalışma, çağdaş performans kolektifi Rimini Protokoll'ün sahneleme pratiklerinde seyircinin nasıl aktif bir katılımcıya dönüştürüldüğünü; bu dönüşüm aracılığıyla performans ile seyirci arasındaki etkileşimin katılımcılık yoluyla toplumsal bir karşılaşmaya evrilmesini ve temsil ile gerçeklik arasındaki sınırların nasıl muğlaklaştırıldığını ortaya koymayı amaçlamaktadır. Performans ile gerçeklik arasındaki sınırların bulanıklaştırıldığı bu yapılar, seyircinin yalnızca edilgen bir konumda kalmadığı; anlamın ve performansın üretimine katıldığı sahneleme biçimleri sunmaktadır. Rimini Protokoll'ün sahnelemelerinde seyirci, başta "uzman tiyatrosu" anlayışı olmak üzere, çeşitli yollarla performansın üreticisi hâline gelmektedir. Seyirci yalnızca izleyen ya da tepki veren değil, doğrudan eylemi gerçekleştiren bir konuma yerleştirilerek, temsilin sınırları yeniden tanımlanmaktadır. Katılımcılığın farklı biçimlerine yer verilen bu performanslarda, seyirciye konuşma yapma, karar alma gibi görevler verilerek bu katılım sağlanmaktadır. Bu durum, temsil ile gerçeklik arasındaki ayrımı muğlaklaştırırken, konvansiyonel performans yapısına ve seyirci-oyuncu rollerine dair alışılmış sınırları da ortadan kaldırmaktadır. Böylece seyirci yalnızca anlamı alımlayan değil; aynı zamanda deneyimleyen, eyleyen ve çoğu zaman anlamı üreten bir özneye dönüşmektedir. Çalışmada, Rimini Protokoll'ün *Annual Shareholders Meeting* adlı performansı örnek olarak ele alınmıştır. Bu performans, temsil yapıları ile gerçeklik arasında kurduğu ilişki ve seyirci katılımını merkeze alışı nedeniyle seçilmiştir. Performansın çözümlemesinde, Victor Turner ve Richard Schechner'in geliştirdikleri sosyal drama ve estetik drama kavramları kuramsal bir çerçeve olarak benimsenmiştir. Bu kuramsal çerçeve, performansın estetik sınırlarının ötesine geçerek, onu toplumsal bir karşılaşma olarak düşünmeye olanak tanımaktadır. Bu bağlamda çalışma, Rimini Protokoll'ün performanslarındaki katılımcılık unsuru ile seyirciyi edilgen bir rolden çıkarıp, performansın anlam üretimi sürecinde nasıl aktif bir konuma getirdiğini ve bu süreçte temsil ile gerçeklik arasındaki sınırların nasıl belirsizleştiğini ortaya koymaktadır. Sonuç olarak bu çalışma, performansın estetik sınırlarının ötesine geçerek, onun sosyal ve politik bir etkileşim alanı olarak yeniden düşünülmesini önermektedir.

NO. 57

Day 3 · 6 Sept
Online · 11:00–12:20

ÇEVİRİ VE KÜLTÜRLERARASI UYARLAMALAR

Yeniden Yazım Olarak Moliere'in Tartuffe'ü

Can Şahin

Erzincan Binali Yıldırım Üniversitesi Fen Edebiyat Fakültesi Türk Dili ve Edebiyatı Bölümü

KEYWORDS Molière · Tartuffe · Tartüf Bey · Tartüf-59 · yeniden yazım

Komedi türünün en önemli yazarlarından olan Molière'in oyunları "uyarlama," "yeniden çeviri," "dönüştürme" ve "yeniden yazım" yoluyla Türk tiyatro dizgesine kaynaklık etmiştir. Yeniden yazım, özgün metinden hareketle yazılan yeni metinlerdir. Yeniden yazım ile bir bakıma metnin dokunulmazlığı ve yazarın metni üzerindeki hâkimiyeti kırılmaktadır. Bu çalışmada Molière'in 1664 yılında yayımladığı Tartuffe adlı oyununun Türk edebiyatındaki yeniden yazım ve yeniden çeviri örnekleri incelenmiştir. Çalışmanın bütüncesini Nazım Hikmet'in 1959 yılında yayımladığı Tartüf-59 adlı yeniden yazımı ile Tiyatrotem topluluğu tarafından 2018 yılında yayımlanan Tartüf Bey adlı yeniden yazımı oluşturmaktadır. Çalışmanın kuramsal çerçevesi karşılaştırmalı edebiyat bilimi ve çeviribilim alanlarının yaklaşımların kullanıldığı disiplinlerarası bir yapı arz etmektedir. Moliere'in klasik Fransız tiyatro tarihinde en fazla sahnelenen oyunu olan Tartuffe (Le Tartuffe) hiciv tarzında yazılmış manzum bir komedidir. Oyun, dürüstlük ve aldatma konuları etrafında kurgulanmıştır. Oyunun başkişisi Tartuffe, din kisvesi altında halkın temiz duygularını suiistimal eden, kutsalları kötü emellerine alet eden sahte bir sofudur. Kilisede dua eden Tartuffe'ün görünüşüne aldanarak onu evine alan Orgon, kızı Marianne'ı koşulsuz olarak bağlandığı Tartuffe'le evlendirmek ister. Tartuffe, Orgon'un genç ve güzel karısı Elmie'ye göz koyar. Dahası Orgon, tüm mal varlığını Tartüffe'e bağışlar. Tartuffe'ün gerçek kimliğinin anlaşılması ve evden kovulması ile oyun sonlanır. Nazım Hikmet, Tartuffe'ün dramatik yapısını, kişi adlarını, olayların geçtiği zamanını değiştirmeden yeniden yazmıştır. 1959 yılından gelen "Tartüf-59" adlı karakterin oyuna dâhil olmasıyla özgün metinde yabancılaştırma yapılmış ve oyun içinde oyun tarzında bir kurgu ortaya çıkmıştır. Nazım Hikmet ideolojik görüşlerini ifade etmek için metni yeniden yazmıştır. Tiyatrotem topluluğunun Tartüf Bey oyunu Fransızca aslına uygun manzum bir metindir. Özgün metinde yer almayan unsurlarla metnin yeniden yazımı yapılmıştır. Çalışmada, araştırma nesnesi olan metinlerden hareketle yeniden yazımın ardındaki bireysel ve toplumsal nedenler ışığında bir çözümleme yapılmış ve farklılıklar tespit edilmiştir.

NO. 58

Day 3 · 6 Sept
Online · 11:00–12:20

The concept of Training as a dispositive for the directing and the reviewing of its role in a contemporary theatre.

Fabiano Lodi

University of São Paulo

KEYWORDS Directing | contemporary theatre | dispositive | training

Although have been forged on 19th century, the concept of Modern Theatre Director was established with great consistency throughout the 20th century, becoming an important reference in Western theatre historiography. In this context, it is remarkable that the Training practice led by directors, an artistic phenomenon recurring in that period, has emerged as a dispositive regarding and helpful to consolidate the creative expedients established by directors. In this dynamic process, the authorship of physical and vocal exercises made by actresses/actors, as well as the ethical approaches for theatre and staging methodologies are under the directors. This approach has contributed significantly to the development of a modern identity for directing, supporting its evolution in the modern context and crossing the contemporary. Furthermore, this Training approach also reinforced key aspects of acting, fostering a vocabulary that now supports actresses/actors' autonomy while preserving their creative role. Conversely, directing holds being on an artistic function that involves technical knowledges that is still rarely nominated. Fundamental inquiries concerning the art of directing, for which Training has contribute regarding the art of actress/actor, for instance, remain challenging in the contemporary directing context. After all, what exactly do the directors do? How do the directors continually improve their technical qualities? How do the directors train themselves? What kind of Training is suitable for directing and how to spread out this knowledge? Questions like these moving forward my engagement in this PhD Performing Arts research funded by CAPES and developing at USP - University of São Paulo in Brazil, in which I am studying the relevance of the Training as a directing dispositive. My aim is to advance studies on artistic training and directing methodologies, drawing on contemporary perspectives from Anne Bogart, Aileen Passloff and Avra Sidiropoulou.

NO. 59

Day 3 · 6 Sept
Online · 11:00–12:20

CİNSİYET VE TİYATRO

Mekâna Özgü Tiyatro Uygulamalarına Feminist Bir Perspektif Sunmak

Asena Yıldırım Konya
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KEYWORDS feminist perspektif | kentsel feminizm | mekana özgü tiyatro | site specific

1960'lı yıllarda görsel sanatlarda ortaya çıkan mekâna özgü sanat (site-specific art) kavramı, bir mekânın fiziksel, tarihsel ve sosyal bağlamdaki dinamikleri göz önünde bulundurularak üretim yapılmasını ifade etmektedir. Bu yaklaşım zamanla sahne sanatlarına da yansımıştır ve tiyatro alanında da yeni bir ifade biçimi olarak mekâna özgü tiyatro (site-specific theatre) kavramı karşımıza çıkmaktadır. Tiyatro bağlamında mekâna özgü üretimler, geleneksel İtalyan sahne düzeninden ve sabit seyirci-oyuncu ilişkisinden uzaklaştığı gibi klasik tiyatro deneyimini de dönüştürerek bağlı olduğu mekânın kendisini dramaturjik bir öğe olarak sürece dahil eden yenilikçi yaklaşımlar sunmaktadır. Özellikle kentsel alanda, alışılmışın dışındaki performans mekanlarında gerçekleştirilen bu tür üretimler, feminist teoriyle kesiştiğinde beden, mekân ve kimlik arasındaki ilişkilere dair güçlü bir ifade potansiyeli taşımaktadır

Bu çalışmanın amacı, tiyatronun konvansiyonel sahne anlayışından uzaklaşıp mekâna özgü biçimlere yönelmesiyle birlikte ortaya çıkan dönüşümün, feminist bir perspektif üzerinden nasıl okunabileceğini ve uygulanabileceğini ortaya koymaktır. Çalışmada ilk olarak mekâna özgü tiyatro kavramı kuramsal çerçevede ele alınmış, ardından kent bağlamında feminist kuramla kesişen örnek uygulamalar üzerinden analizler yapılmıştır. Kentsel feminizm kavramı çerçevesinde yapılan bu inceleme, özellikle kadın bedeninin kamusal alandaki temsili ve mekânın cinsiyetlendirilmesi gibi konulara odaklanmaktadır. Sonuç olarak, bu çalışma mekân ve beden ilişkisini merkeze alarak, mekâna özgü tiyatro uygulamalarına feminist bir bakış açısı kazandırmayı amaçlamaktadır. Feminist perspektif ile, tiyatroda mekânın sadece fiziksel bir alan değil, toplumsal anlamlar taşıyan bir unsur olduğu vurgulanmıştır. Kadın bedeninin kamusal alandaki temsili üzerinden yapılan incelemeler, mekâna özgü tiyatronun yalnızca estetik değil, aynı zamanda politik bir anlatım aracı olduğunu da ortaya koymaktadır. Bu bağlamda çalışmada, feminist kuramın sunduğu bakışla tiyatronun yeni biçimlerine katkıda bulunmak hedeflenmektedir.

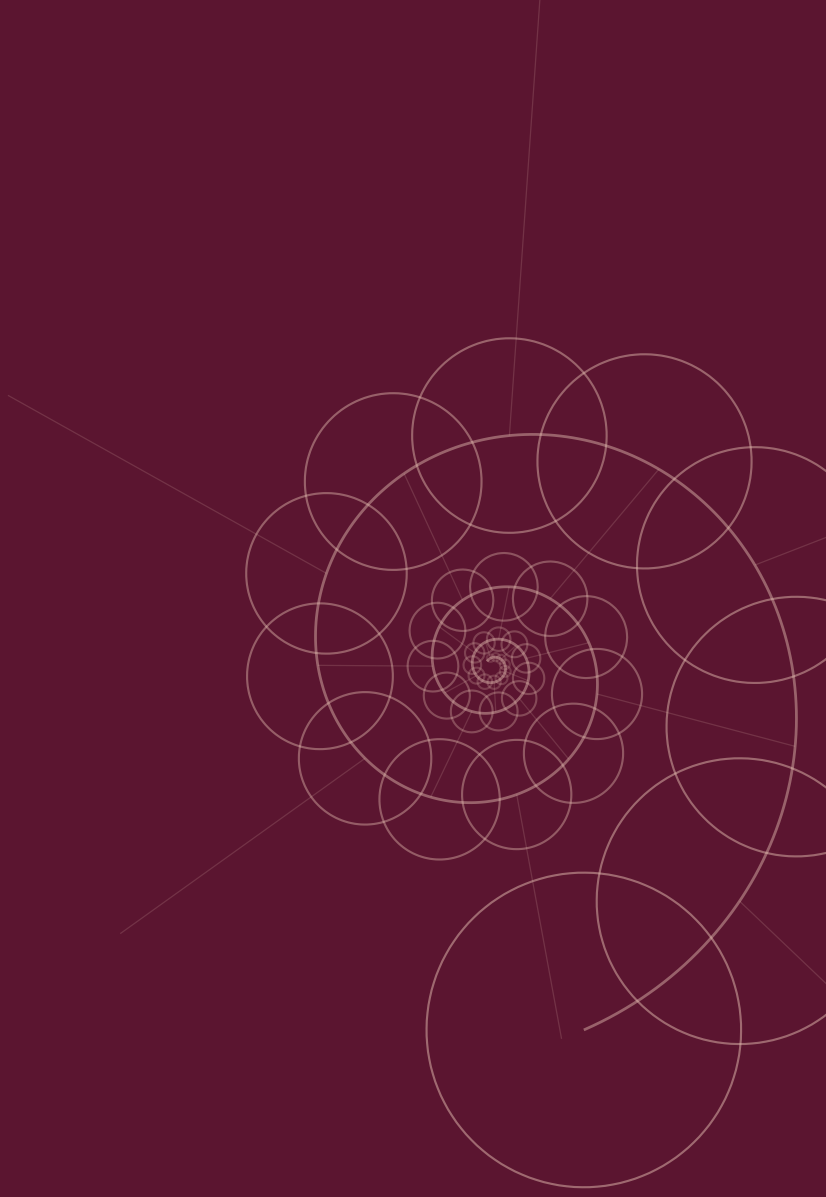
ABSTRACT
ÖZET

The Evolution of Ecocriticism in Theatre: An Ecological Reading of Doctor Faustus

Büşra Şentürk
Graduate Student

KEYWORDS Anthropocentrism | Christopher Marlowe | Doctor Faustus | Eco-theatre | Ecocriticism

As the environmental crisis deepens, there has become a growing recognition that the arts must also engage with these concerns. Hence, in theatre, ecocriticism has emerged as a vital framework through which to analyze the ways that dramatic performance can either resist or reshape human relationships with the natural world. Instead of the human-centered perspective that has traditionally dominated Western theatre, ecocriticism shifts the point of view to one that locates humans within a mutually-reliant system, whereby human and animal bodies, land, plants, and trees influence and interact with one another. This paper examines the evolution of ecocriticism in theatre studies, with particular attention to an ecological reading of Christopher Marlowe's *Doctor Faustus*. As first outlined in Downing Cless's article, it is clear that Marlowe's engagement with natural philosophy reveals *Doctor Faustus* to be more than a religious morality tale. Instead, the play reflects anxieties about ecological imbalance, human overreach, and detachment from the natural order. In this reading, Faustus is not portrayed as a tragic hero, but as a "tragicomic anti-hero" whose desire for control and excessive consumption leads to his downfall. This paper builds on Cless' analysis to suggest that the behaviour of Faustus is symptomatic of a human tendency to assert itself over nature, leading to over-consumption, exploitation, and ecological breakdown. Critically, is a failure to recognise and appreciate the moral responsibility of humans to work interconnectedly with the environment rather than use it as a resource. Thus, this essay will demonstrate how eco-theatre offers an alternative way to think about the relationship between humans and the planet, as well as redressing the disconnect that lies at the heart of many ecological crises.



III

Workshops

Atölyeler

AMPHITHEATRE B · AMFİ B

WORKSHOP W1
4 EYLÜL · 11:00–13:00

Çoklu Duyusal Uyarım Yoluyla Doğaçlama bir Orman Deneyimi (Hareket Temelli Atölye)

Derya Agaoglu
International Freelance Artist

ARKAPLAN:

Çoklu duyusal uyarım, görsel, işitsel, dokunsal, koku ve tat bazlı duyulardan birkaç tanesinin; katılımcılar canlandırma yapılırkenki bağlam dahilinde; özellikle yaratılan atmosfere, katılımcıların duyularını kullanarak inanabilmesi ve bu atmosferi yaratabilmesi için kullanılabilen bir tekniktir (Brown & Pleydell, 1999). Bu teknik, bir eğitimde drama tekniği olarak çağdaş bağlamlarda yer almaktadır. Bu tanımıyla yöntem, doğaçlama ile duyusal belleğe odaklanan temel tiyatro egzersizlerine benzetilebileceği gibi, Lecoq bazlı sessiz oyun çalışmalarındaki (Lecoq, et al., 2002); görü, ses, koku başlangıç yönlendirmelerine de benzetilebilir. Bu bilgiler dahilinde ve alandaki çalışmalarım kanaatince; çoklu duyusal uyarım bir eğitimde drama yöntemi olsa da, katılımcıların hareket çalışmalarında doğaçlamaları olumlu anlamda tetikleyecek bir yöntem olarak kullanılabilir.

AMAÇ &YAKLAŞIM:

Atölyede, çoklu duyusal uyarım yöntemini; bir orman atmosferi oluşturma ve katılımcıların ormanı hissederek hareket ve aksiyon temelli doğaçlama yapabilmesini sağlamak amacıyla kullanacağım. Amacım; 1)çoklu duyusal uyarım yöntemini kullanarak, katılımcıların orman atmosferini ses, görüntü, tad, koku ve doku ile hissetmesini sağlamak, 2)ortamın gerçekliğine inanan katılımcının, orman atmosferini spontane hareketlerle doğaçlayabilmesini sağlayabilmektir. Böylece, çoklu duyusal uyarımi; doğaçlama yollu tiyatral yaratım ve beden farkındalığı adına kullanılabilecek bir teknik olarak sunmayı amaçlamaktayım.

Katılımcı Sayısı ve Seviyesi: 10-15 Katılımcı/Her seviye

AŞAMALAR:

1.Katılımcıların rahat edecekleri bir yerde cenin pozisyona getirilip gözlerinin kapatılması(5dk)

2.Katılımcıların vücutlarının rahatlatılıp, zihinlerinin anlık düşüncelere açık hale getirilmesi (gözleri kapalıyken sesli direktiflerle) (5 dk)

3.Katılımcılara gözleri kapalıyken, anlati yoluyla ormanın hayallerinde canlandırılması ve bu sürecin ses, koku, tat ile de desteklenmesi 18 dk

4.Katılımcılardan gözlerini açmaları ve sessizce (nidalar ve fiziksellikle), gözleri kapalıyken gördüklerini fiziki ortamdi görerek canlandırmaları 18 dk

5.Katılımcılar canlandırırken, anda doğaçladıklarını; o ana uygun olacak ses, koku, tat ve dokuyla destekleyen direktiflerle yarı yapılandırılmış bir doğaçlama süreci yürütülmesi 22 dk

6.Doğaçlamanın bitiminde, katılımcıların başlangıç noktasına dönmesi, cenin pozisyonda gözlerinin kapatılması, doğaçlama anından gerçek hayat anına getirilmesi 5 dk

7.Katılımcıların, gözleri açıldıktan sonra çember olarak oturtulması; deneyimlerinin sorulması ve dinlenmesi 12 dk

8.Değerlendirme sonrası çoklu duyusal uyarım yönteminin teknik olarak doğaçlamalarda kullanılması adına alternatif olarak sunulması (5dk)

> **TOPLAM** 1 Saat 30 dk

WORKSHOP W2
4 EYLÜL · 13:00–15:30

Bedensel Anlatımlar: Laban, Chekhov, Lecoq ve Grotowski Yaklaşımlarıyla Oyuncu Eğitimine Fiziksel Bir Yaklaşım (Atölye Çalışması)

Deniz Aykaç
Bağımsız Araştırmacı, Haliç Üniversitesi Tiyatro Bölümü Yarı Zamanlı Öğretim Elemanı

Bu atölye, bedensel dramaturji yoluyla oyuncu eğitimine yönelik bütüncül bir yaklaşım sunar; Rudolf Laban, Michael Chekhov, Jacques Lecoq ve Jerzy Grotowski'nin yöntemlerinden ilhamla kurgulanmıştır. Tiyatro, hareket ve dansın bir araya getirildiği bu çalışma boyunca, katılımcılar bedensel farkındalık, mekânsal algı ve duygusal mevcudiyeti artırmaya yönelik yapılandırılmış egzersizlerden geçerler.

Çalışmalar; ağırlık aktarma, dikey eksen farkındalığı, yerle temas ve hizalanma egzersizleriyle başlar. Laban'ın "efor" kuramı Lecoq'nun ritim, yön ve dinamik anlayışıyla birleşir. Katılımcılar, bastırma, kayma, süzülme gibi enerji niteliklerini hareket yoluyla deneyimler; bu niteliklerin dramatik ifadeye katkısını keşfeder.

Chekhov'un psikolojik jest tekniği, oyuncunun hayal gücüne ve duygusal derinliğine erişimini sağlayan çalışmalara rehberlik eder. "Fırça" ve "Ses-İmge Dönüşümü" gibi egzersizler, içsel itkilerin bedensel anlatıya dönüşmesini hedefler. Grotowski'nin etkisi ise belleğe, itkisel çalışmaya ve yalınlığa dayalı netliğe verilen önemle hissedilir.

Bu süreç, oyuncudan performatif bir sonuç beklemektense onun içgüdüyle hareket etmesini, duyusal farkındalık geliştirmesini ve alışkanlıklarını askıya almasını teşvik eder. Eşli çalışmalar, tekrarlar ve doğaçlamaya dayalı görevler, oyuncunun an'da kalma, zamansal farkındalık ve sözel olmayan anlatı becerisini geliştirir. Baş, göğüs ve karın merkezli üç odakla çalışarak, bedensel anlatımda niyet, direnç ve özgürlük katmanları keşfedilir.

Atölye, süreç boyunca oluşan hareket dizilerinin yapılandırılmasıyla son bulur. Bu yöntem, günümüz performans sanatında otantiklik, canlılık ve sahnedeki dönüştürücü varlığı hedefleyen somatik, şiirsel ve disiplinli bir oyuncu eğitimi yaklaşımı sunar. Bu çalışma konferans süresinde 1 gün 2,5 saat ya da 2 gün 2,5 saat olarak tek ya da iki seans halinde gerçekleştirilebilir.

WORKSHOP W3
5 EYLÜL · 11:00–14:00

BİR OYUNU DRAMATİK MEKAN ÜZERİNDEN OKUMAK

Meltem Bozkurt
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Bu atölye, dramatik metnin mekânla kurduğu çok katmanlı ilişkiyi sorgulayan bir analiz süreci sunar. Dramatik mekân oyun kişilerinin "bulunduğu yer" olmasının ötesinde anlatının ritmini belirleyen, olay örgüsünü şekillendiren, kimi zaman karakterleşen, kimi zaman bir bilinç ya da hafıza gibi işleyen bir yapıdır.

Atölyenin ilk bölümünde, dramatik mekân kavramı hem fiziksel hem de imgesel boyutlarıyla ele alınarak kuramsal çerçevesine bakılacaktır. Mimetik mekân (temsil edilen mekân) ve diegetik mekân (anlatılan,sahnede doğrudan görülmeyen mekân) ayrımı üzerinden mekânın anlatıdaki işlevleri tartışmaya açılacaktır. Bu bağlamda aşağıdaki temel sorulara birlikte yanıt arayacağız:

Mekân yalnızca bir "sahne" midir, yoksa anlatının bir bileşeni olarak karakter gibi işlev görür mü?

Mimetik ve diegetik mekânlar arasındaki gerilim, seyirci algısını nasıl yönlendirir? Mekân, anlatının ritmini, zaman akışını ve karakter dönüşümünü nasıl etkiler? Mekânın "görünmeyen" katmanlarını nasıl okuyabiliriz?

Shakespeare gibi bir yazar için mekân sadece bir arka plan mı, yoksa anlam kurucu bir öğe midir?

Dramatik mekân, anlatının zamanı ile nasıl ilişkilidir? Zamanın akışını hızlandırır mı, durdurur mu, katmanlaştırır mı?

Dramatik mekân, imgelemle nasıl çalışır? Seyircinin zihninde sahnede olmayan bir gerçekliği nasıl kurar?

Bir oyunun dramatik mekân üzerinden okunması sahneleme açısından nasıl olanaklar sunar? İkinci bölümde Shakespeare'in Bir Yaz Gecesi Rüyası adlı oyunu üzerinden bu soruların yanıtlarını arayacağız. Oyun metni, saray, orman ve peri dünyası arasında geçişlerle dramatik mekânın nasıl kurgulandığını; bu geçişlerin karakterleri nasıl dönüştürdüğünü ve seyircide nasıl algılar yarattığını örnekli bir biçimde ortaya koyar. Orman mekânının bir 'başkalaşım alanı' olarak kullanılması, bu atölyenin temel okuma eksenlerinden biri olacaktır.

Yaklaşık 3 saat sürecek bu çalışma, teorik çerçeve ile yaratıcı tartışma biçimlerini bir araya getirerek tiyatro metnine farklı bir açıdan bakma olanağı sunar.

SÜRE 3 saat

YÜRÜTÜCÜ Meltem Bozkurt

OYUN METNİ Bir Yaz Gecesi Rüyası – William Shakespeare

HEDEF KİTLE Tiyatro öğrencileri, dramaturglar, yönetmen adayları, sahne tasarımcıları ve sahne sanatlarına ilgi duyan herkes.

KOŞULLAR Katılımcılardan William Shakespeare'in Bir Yaz Gecesi Rüyası metnini okumuş olmaları beklenmektedir. Ayrıca Can Yücel'in Bahar Noktası çevirisi de atölye öncesi için okuma önerisidir.

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