

### **3D vs. 2D: Impact of Duality on Authenticity of Turkish Theatre**

This paper aims to investigate the understanding and use of scenic symbols in Turkish performing arts under the influence of the Western theatre. Whereas theatre in the Western context has 3D nature in born, Turkish traditional performing art forms such as *Karagoz*, *Ortaoyunu* and visual art form, *miniature*, have 2D nature. This crucial difference has caused an inevitable conflict between the Western and Turkish performing arts. This conflict could not be solved without either sacrificing one of them or synthesizing the two, by which they are respectfully blended into one as a new “authenticity” of Turkish theatre. In the paper, after exploring briefly Turkish traditional arts in terms of space, the researcher points out the situation of Turkish theatre in the process of synthesis and determines the impact rate of it on its “authenticity”. In the last part, a number of Turkish plays staged by *Turkish State Theatre* and *Istanbul Municipality Theatre* are examined in terms of scenography as examples of the synthesis in order to identify the symbols, which are seemingly divided into two subgroups with a bold line as Western and Eastern. As a result, Turkish theatre in the Western context is a unique instance for having been constructing “authenticity” for more than a hundred years.

#### **CV**

Adnan Cevik is currently an instructor at Çanakkale Onsekiz Mart University in Turkey. He served as a saxophone player in Turkish Air Forces between 1985 and 2003. He received his MA from The Graduate School of Arts and Humanities, University of Ankara in 1998 for his thesis *Fictional Technique of David Mamet*. He has contributed scholarly essays as part of *Critical Approach to American Female Playwrights* edited by Prof. Dr. Didem Uslu. He had his PhD from The Graduate School of Fine Arts at Dokuz Eylul University in 2005 for his thesis *Proposal for Dramaturgical Analyzing Methodology Based on the Trauma Theories*. He is now actively engaged in classifying and mapping the stereotypes of Turkish Theatre.