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ÇAĞDAŞ TİYATRO PERFORMANSINDA OYUNCULUK PERFORMANSININ ANLAM DÖNÜŞÜMLERİ

Adnan Mahmood QASIM[1]

Özet

Bu araştırma, çağdaş tiyatroda önemli bir olgu olarak oyunculuk performansındaki anlam dönüşümlerini, özellikle de izleyicinin genişleyen yorumlayıcı rolüyle ilişkili olarak inceliyor. Çalışma, beden dilinin, jestler, hareketler ve fiziksel ifadeler aracılığıyla, tiyatro metinlerinin anlık anlamlarının ötesinde bilişsel ve estetik anlamlar üretebilen üretken bir işaret sistemi olarak işlev gördüğü önermesine dayanmaktadır.

Çalışma, oyuncunun performansının, bedensel ifade, hareket ve tiyatro işaretlerinin yeniden düzenlenmesi yoluyla anlamın inşasına ve dönüşümüne nasıl katkıda bulunduğunu araştırıyor. Oyunculuk performansının yalnızca önceden belirlenmiş anlamları iletmekle kalmadığını; aksine, oyuncu, tiyatro yapısı ve izleyici arasındaki etkileşim yoluyla anlamların sürekli olarak üretildiği ve yorumlandığı açık bir alan yarattığını savunuyor.

Anahtar Kelimeler: Dönüşüm, Anlam, Oyunculuk Performansı, Beden Dili, Çağdaş Tiyatro

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TRANSFORMATIONS OF MEANING IN ACTING PERFORMANCE IN CONTEMPORARY THEATRICAL PERFORMANCE

Adnan Mahmood QASIM[1]

Abstract

This research examines the transformations of meaning in acting performance as a significant phenomenon within contemporary theatre, particularly in relation to the expanding interpretive role of the spectator. It is based on the premise that body language, through gestures, movements, and physical expressions, functions as a productive system of signs capable of generating cognitive and aesthetic significations beyond the immediate meanings of theatrical texts.

The study explores how the actor's performance contributes to the construction and transformation of meaning through bodily expression, movement, and the reorganization of theatrical signs. It argues that acting performance does not merely convey predetermined meanings; rather, it creates an open space in which meanings are continuously produced and interpreted through the interaction between the actor, the theatrical structure, and the spectator.

Keywords: Transformation, Meaning, Acting Performance, Body Language, Contemporary Theatre

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1. GİRİŞ

1.1 Research Problem

Acting depiction shows a fundamental component of theatrical verbalization, as it translates the exciting text from a composed form into a living conduct knowledge. Through the actor's physical and articulate occupancy, messages are not simply moved; preferably, they are reconstructed through the unending interaction middle from two points acting, dramatic signs, and the spectator's process of reception.In modern theater, the shift of meaning has enhance an main field of investigation cause the actor's carcass functions as an telling system fit bearing signs and produce multiple coatings of meaning. Gestures, shifts, and physical verbalizations do not simply follow verbal accent; they enhance the invention of meanings that grant permission longer further the direct implications of the exciting document.The research question emerges from the evidence that acting acting is established a complex network of physical, optic, and representative fundamentals through which significations are created and translated. The actor's expressive selections grant permission change the relationship betwixt the original exciting signification and the meanings create all the while accomplishment.

Accordingly, this research seeks to examine the mechanisms through which meaning is transformed in acting performance within contemporary theatre. The research problem is therefore formulated through the following question:

What are the transformations of meaning in acting performance within contemporary theatrical presentations?

1.2 Significance of the research

This study focuses on shedding light on the latest developments in the performing arts, addressing the theme of 'shifts in meaning', which is a key area of interest for actors. This study is considered significant and relevant, as it offers considerable benefit to those interested in the field of theatre, as well as to students at faculties and institutes of fine arts, and to cultural and artistic institutions.

1.3 Research objective

To explore shifts in meaning in acting within contemporary theatre productions.

1.4 Scope of the research:

1. Time frame: 2019
2. Geographical scope: Kirkuk
3. Thematic scope: A study of shifts in the meaning of acting in contemporary theatre.

1.5 Definition of Terms:

Transformation – convert
Language:
As stated in *Mukhtar al-Sahah*: 'Conversion is the transition from one subject to another; the noun is *hawwam*'

Terminologically:

He (Saliba) defined it as: "Transformation is a change that affects people or things. It is divided into two parts: transformation in essence and transformation in appearance. Transformation in essence is the emergence of a new essential form following the old essential form." (Saliba, 1982, p. 72). Marx defined it as follows: "Quantitative changes necessarily lead to qualitative changes, and to a transition from an old 'how' to a new 'how'" (Yuden, 1980, p. 117) Procedural definition: the process of conveying meaning, whether from a sign or a symbol to its signified.

Meaning Terminologically:

Ogden and Richards defined the referential theory as: "The meaning of a word is its reference to something other than itself" (Richards، 1972. p220)

And (Firth) defined it as "the way a word is used in language or the role it plays" (Omar, 2006, p. 67). Mangour defined it as "a profound approach that does not rely on description, but rather on analysis and interpretation to arrive at criteria that determine the language's capacity for creativity through the reconstruction of the 'system of meanings' by means of the rules of generation and transformation" (Al-Jalil, 2001, p. 97)

Procedural definition: The process by which meaning is formed in the recipient's mind through spoken or visual-motor performance.

Performance – act

Language: Defined by al-Razi as: 'in its linguistic sense, from the verb "to perform" (adā), as in "he performed his duty" (tā'īda), and the noun "performance" (al-adā), which means "to fulfil a trust from so-and-so"' (al-Razi, (B, T).

In technical terms:

Carlson defined it as: "Any activity undertaken by an individual over a period of time characterised by the individual's presence before an audience, and which leaves an impression on that audience" (Carlson, 1999, p. 63).

Gordon Hayes defined it as "the art of creating illusions using live elements arranged chronologically… it is the construction of a deceptive image" (Hayes, 1999, p. 22) .

Procedural definition: a process involving a vocal, motor or gestural response to convey a new meaning that forms a concept in the mind of the recipient.

2. THE CONCEPT OF TRANSFORMATION IN PERFORMANCE:

The concept of transformation in an actor's performance is one of the key themes associated with the development and renewal of the art of acting, as this concept is of great importance in analysing how an actor's performance changes according to the nature of the scripts, the roles and the various circumstances of the performance. This transformation is manifested in the ability to switch between various acting styles, whether traditional or contemporary, which requires a high level of skill and mental and physical flexibility. This enables the actor to adapt to the requirements of a character and to grasp its deeper dimensions, as well as to track its development and dynamics within the overall context of the events surrounding it.

The process of transforming a performance requires a diverse set of skills that combine a deep understanding of acting techniques with the ability to apply them flexibly, alongside a keen sensitivity to the surrounding artistic and cultural context. In this framework, it is essential for the star to recognise that a transformation in accomplishment is not restricted to absolute detail changes in voice or flow, but includes a inclusive redoing of the various materials of the type, the setting and the exciting sequence, accompanying the aim of carrying out agreement and confidence (Al-Jaf, 2006, p. 71). Furthermore, this transformation indicates the performer's beautiful development, which includes a unending process grazing from the understanding of existing texts to private change that joins accompanying the requirements of new skill and allure detracting standards. This incident is thought-out unspecified the action of artistic depiction, that is established a deep understanding of the operating arts and state-of-the-art act methods,

in addition to a distinctive beautiful responsiveness exhibited through the interplay between the star and the items of the conduct, containing the audience, the theme, the manager and the overall framework. The progress of an actor's act is a active process including the revolution and development of their beautiful forms and methods, accompanying the aim of achieving more deep and sensible moving belongings. This concept is deliberate a fundamental few understanding the development of the cunning of acting, as it reflects the star's skill to readjust to the demands of the handwriting, the performance framework, and the mark hearing.

The transformation in an actor's performance involves several elements, most notably changes in manner of expression, movement and use of voice, all of which contribute to the construction of a coherent and realistic dramatic character (Zachava, 1998, p. 15).

The concept also focuses on developing acting skills and abilities, whether these relate to emotional control, interaction with the theatrical environment, or the use of modern techniques. The evolution of performance involves a continuous response to formal and thematic changes in the artistic work, whereby the actor demonstrates flexibility in embodying characters and developing performance tools in a manner appropriate to the demands of the work or the artistic context.

A comprehensive definition of this concept depends on an understanding of the relationship between the creative process, contextual appropriateness, and the actor's ability to create a performance that involves continuous renewal and development. Consequently, the transformation of an actor's performance is viewed as a constructive process dependent on the interaction between the internal – represented by the actor's skills and artistic awareness – and the external – represented by the demands of the text and the artistic context – thereby enhancing the dimensions of embodiment and enriching the artistic experience as a whole. (Saleh, 2001, p. 147).

Thus, the idea of efficiency shift sheds deeper light on the process of imaginative invention, reveal new skylines for understanding in consideration of the actor's capacity for naturalization and incident. This understanding provides considerably to building the idea of conversion as a fundamental support for understanding the progress of the creativity of acting and carrying out the integrated imaginative and cognitive ranges of a personality, whether on stage or on screen.The idea of an actor's accomplishment metamorphosis shows a journey crossing long periods of time, all the while that it has sustained fundamental incidents implanted in intellectual and artistic shifts that have happened mirrored in plays and depiction folklores

across differing human civilisations. The roots concerning this idea maybe copied back to oldness, when the first attempts were made to comprehend performers' telling wherewithal and to embellish their ability to write accompanying the hearing in a more active and influential manner. During the Greek and Roman periods, the focus started to shift evenly from individual efficiency to interplay accompanying the text and the hearing, a shift that allocated the bedrocks for the rise of more intricate and profound styles of accomplishment (Al-Hamid, 2011, p. 54).

As European theater progressed all the while the Middle Ages, new elements arose that affected act styles, to a degree a devote effort to something physical verbalization and the creative use of the voice in characterisation. These betterings aided to embellish theatrical act in agreements of two together difference and method, whilst too concreting the habit for the rise of advanced artistic actions. In the new age, accompanying the climbing popularity of magnum opus and new tragedy, the focus fluctuated to improving performance through specialised preparation patterns and perfectionist study to attain more realistic and imaginative acting (Al-Hamid, An Introduction to the Art of Acting, 2001, p. 19).

In the modern circumstances, the mechanics shift has radically change acting practices, accompanying the opening of digital finishes and leading electronics into preparation and happening processes. These innovations have determined performers accompanying exceptional moment to hone their abilities and give depictions that meet the beliefs of hearings and the demands of the modern generation. Understanding the development concerning this idea is owned by grasping the type of the changes it has sustained and to controlling ruling class to reinforce theatrical and exciting acting practices (The analyst disputes that the progress of the idea of the transformation of an actor's efficiency indicates a succession of liberal stages, at the time of a response to the challenges of former eras and climactic in the ratification of modern methods based on change and unending research. This course specifies a rich framework for analyzing beautiful efficiency and guaranteeing allure resumed development to meet the needs of the troupe and scene manufacturing completely allure various facets.

Furthermore, physical factors and movement techniques enable the actor to utilise their physical abilities artistically, thereby enhancing their stage presence and lending the performance a sense of movement and physical relaxation. These elements are complemented by training experience and artistic education, which are considered the cornerstone of skill development and the achievement of continuous transformation in performance. Continuous

practice and self-development consolidate the actor's abilities and enable them to bring about a qualitative leap in their performance (Stanislavski, 1973, pp. 70–72).

In this context, the significant role of social and cultural factors that form the backdrop to theatrical performance is highlighted, as trends, traditions and symbols influence the content and styles of performance. The influence of these factors highlights the importance of contextual analysis in understanding and analysing developments in theatrical performance in general, and emphasises the need to adopt a rigorous scientific methodology in measuring these shifts and drawing multiple conclusions that enrich the field and open up new horizons for continuous development (Azi, 2007, p. 29).

Theatrical performance is a vital factor in conveying meanings and emotions to the audience, as it reflects the actor's ability to embody characters in a way that expresses the deeper meanings of the play. The quality of a performance depends on the extent to which the actor is able to utilise technical elements and artistic skill to strike a balance between physical and verbal expression, whilst ensuring adherence to the textual and cultural context.

An objective assessment of performance using specific metrics is essential to ensure continuous development and improvement, as performance metrics help to establish clear criteria for measuring the extent to which performance aligns with technical objectives and public expectations. These metrics influence the academic and professional evaluation process and identify strengths and weaknesses, thereby helping to guide training and skills development (Fakhtankov, 2000, p. 63).

Furthermore, the use of a variety of assessment tools provides a more comprehensive understanding of artistic output and enhances the actor's ability to adapt their performance in line with the criteria for theatrical success. Hence, the importance of adopting objective and transparent criteria, based on various elements of performance, to ensure the improvement and development of artistic standards, thereby contributing to a qualitative transformation in the performance of the theatre actor and enhancing their ability to adapt to the demands and changes of modern theatre (Krish, 1997, p. 33).

Theatrical act is individual of the key elements that help to influence texts to history and transport artistic and educational ideas to the hearing in an active and compelling style. This act is characterised by allure complexity and the relation of allure differing elements, needing a organized interplay between the performer, the hearing and the dramatic environment. In this circumstances, the beautiful measure is twisted with subjective and intelligent facets, where a

deep sense of understanding and artistry plays a essential act in developing the star's strength to transfer a dynamic and progressing acting. The shift in depiction is not limited to simply acting out the passage; it goes further that to a deep understanding of it and living within it, through reinforcing the player's ability to express despairs and impressions in an genuine and skilful manner. Performance is considerably affected for one metrics and tests preferred to measure progress, as the magnitude to which efficiency joins accompanying the artistic objective straightforwardly influences allure overall assessment; Furthermore, intellectual determinants, to a degree self-confidence and worry, influence an star's talent to act at their highest level, as long as intelligent determinants, such as thought and consideration, imitate in deepening and evolving the acting.

The significance of experienced applications in troupe preparation and professional counseling is evident in the happening of orderly strategies proposed at embellishing stars' abilities and causing success a concerning qualities not quantities renewal in their performances. This demands the acceptance of training programmes established leading methods in line with current growths in the skill of acting, with a devote effort to something evolving physical and cognitive abilities. Among the direct methods is the use of focus shift exercises that reinforce an actor's ability to control their shifts and send emotions more really and efficiently (Carlson, The Art of Performance, 1999, p. 178). Career counseling is a vital form, as it helps to label an actor's substances and weaknesses, guide ruling class towards paths that suit their talents and hopes, and boost them to judge their own efficiency two together subjectively and impartially. It is further advisable to contain exercises inside the foundation of technical preparation, accompanying the aim of endowing them accompanying mechanics skills having connection with manual understanding, the art of verbalization, and voice and respiring methods, which help to boost assurance and the talent to engage efficiently accompanying the hearing. Training programmes should devote effort to something forging a exciting environment that admits stars to experiment and make mistakes, with promoting constant learning and speeding private growth.Furthermore, the programmes could benefit from incorporating techniques of technical analysis and performance evaluation, so that progress can be measured against clear and quantifiable criteria, thereby facilitating the assessment of the programmes' effectiveness and the achievement of their objectives. Overall, practical applications in theatre training and career guidance help to enhance performance and achieve higher levels of artistic mastery, whilst also preparing actors to meet the challenges of the arts and cultural sector with efficiency and flexibility.

The evolution of a theatre actor's performance reflects a dynamic interplay between multidimensional factors, requiring constant adaptation to the demands of the script, the character and the audience. This evolution is manifested through the development of artistic and physical abilities, as well as the application of the experience gained to enhance the level of creativity and flexibility in performance (Carlson. 1999, p. 88).

Actors interact with their surrounding cultural and social context and play a significant role in shaping a performance style that aligns with the audience's aspirations and expectations; this requires them to continually review their methods and approaches. It is clear that this process of transformation requires constant monitoring of the extent to which artistic objectives are being met and addressing areas for improvement, whether through objective measurement tools or self-assessment techniques. On the other hand, psychological and cognitive factors have a direct impact on an actor's readiness to engage with the script and the events, which helps to boost confidence and reduce tension, thereby having a positive effect on their theatrical performance (Al-Kashif, 2006, p. 134).

The researcher believes that movement and physical techniques play a pivotal role in enhancing expression and conveying a message effectively, whilst drawing on continuous practice to achieve higher levels of mastery. A focus on artistic training and continuous practice actively contributes to developing the actor's ability to deliver performances that are innovative and adapted to the demands of modern theatre, whilst noting that challenges associated with resource constraints, time pressures and technological requirements limit the ability of researchers and practitioners to achieve the desired transformation. In general, understanding the elements of transformation in performance is essential for formulating effective training and development strategies, particularly those based on scientific analysis and continuous evaluation, which ensure sustained progress and enhance the effectiveness of theatrical performance in various contexts.

Indicators came from the hypothetical foundation

1. Shifts in meaning inside the depiction likely shape a refreshed language that broadens the opportunity of understanding and intelligent understanding for the hearing.

2. The system of shifts in intention harmonises with the ranges of the countenance, doing two together form and content, drawing on the body's basic strength, gestures and shifts to present creative verbalizations.

3. A shift in performance is not restricted to detail changes bill or motion; preferably, it is a constructive process including a inclusive redoing of the individuality.

4. Acting is characterised by complexity and relation; it demands an organised and vital interplay 'tween three key parties: (the star, the hearing, and the dramatic surroundings).

5. Movement and physical methods play a important function in improving verbalization, lending the player's stage ghost a sense of fluency and ease that helps send the message efficiently.

6. The constant growth of conduct demands the adoption of objective and obvious judgment tests (two together subjective and academic) to determine the magnitude at which point the conduct joins with beautiful aims and to address regions of defect.

3. RESEARCH METHODS

The researcher deliberately selected the play *Imagine That* as the research sample, as it serves the research topic.

Title of the production	**Written by**	**Directed by**	**Year of Production**	**Venue**
Imagine That	Ali Abdul Nabi Al-Zaydi	Mohsen Khazaal	2019	Kirkuk

Research methods:

The researcher relied on:

1. The indicators derived from the theoretical framework.
2. The researcher's personal experience as a specialist in the performing arts – acting.
3. Books – journals – video discs

Research methodology:

The researcher adopted a descriptive-analytical approach to achieve the aim and objective of the research.

Analysis of the sample:

The play *Imagine That*

Written by: Ali Abdul Nabi Al-Zaydi

Directed by: Muhsin Khazaal

Time and place of performance: 2019, Kirkuk

Synopsis:

The performance began with one of Iraq's traditional songs, 'Jaljal 'Alay al-Rumman', as darkness fell over the theatre to prepare the audience for the atmosphere of the play. As the song ended, the voices of the characters—whom the writer had designated by numbers (1, 2, 3, 4, 5)—could be heard exchanging shouts and interacting with one another. As for the characters' setting, it consisted of a bunk bed, with Men No. 2 and 3 on the top bunk, whilst Man No. 1 occupied the bottom bunk. Through the characters' distinctive body language and complex physical performance, the action began to shift dynamically between the two levels, reflecting the transition between dream and reality. The one-act production presented a series of creative scenes, each with its own distinct character within this unique theatrical approach.

Analysis:

1. The intellectual and philosophical premise (the duality of reality and illusion)

The play is based on a stark psychological and political premise: what does a person do when everything is taken from them and all that remains is their imagination?

- **Imagination as a tool of power:** in Al-Zaydi's texts, abstract ideas often become instruments of oppression. 'Imagination' here is not a space of absolute freedom, but rather an alternative prison cell . The characters are forced to imagine a better reality, but this imagination constantly collides with the wall of a distorted reality, resulting in a continuous shock to their consciousness.
- **Deconstructing the concept of the hero:** The characters in the production are not heroes in the traditional sense (tragedic or dramatic), but rather troubled beings, living in a liminal space between life and death, or between survival and annihilation, which is a natural extension of the consequences of wars and political and social upheavals in the Iraqi and Arab context.

2. Dramatic and Linguistic Structure

Black Comedy: The script relies on intense dialogue laced with bitter irony. The audience laughs at the irony, but quickly realises that the laughter stems from the depth of the tragedy.

Semantic Uncertainty: The text does not present ready-made truths. The dialogue is constructed in a circular manner; a sentence begins at a point and ends there without reaching a resolution, reflecting absurdity and the powerlessness of the individual to effect change.

The Poetics of Abstraction: In Al-Zaydi's work, dispute are not uttered only to convey their detail messages; quite, they give symbolic codes (the fatherland, the hangman, the sufferer, pausing, the absent Godot).

3. The Actor's Physique as a Semiotic Sign

• The route depends revealing material performance, place nonverbal communication (shaking, spasms, turning, falling) runs parallel to—and frequently surpasses—verbal talk.

• Performative sarcasm is working: a character ability mention departure and immunity, as long as the director keeps the actor's corpse established working, or form them creep moderately, with emphasize the gap betwixt hope and phenomenon.

4. Lighting and Sound Belongings

• Light and shadow (Chiaroscuro): Lighting plays a moving duty in isolating personalities and restricting ruling class inside narrow patches of light, deepening the sense of 'experiential seclusion'.

• Sound Effects: Sounds (in the way that the clicking of a clock, aloof discharges, or complete silence) are used to conceive a tight emotional atmosphere that create the hearing happening the unchanging sensory pressure as the integrities.

5. Levels of Acceptance (charming the hearing)

One of the most meaningful visage of the management in *Imagine That* is the breaking of the divide into four equal parts divider, whether concerning matter through direct address or rationally through the sitting of questions.The result refuses to treat the audience as 'inactive users' share the dark to watch a account. The title itself is a direct address to the hearing: "You, the viewer… conceive that!", with molding the room into an extension of the entertainment industry and making the hearing a friend in assembling and deconstructing meaning. The play

Imagine That is a living dramatic document about existing benevolence plague by allure crises. In it, Ali Abdul Nabi Al-Zaydi has accomplished in design a stimulating, reflective text, that Muhsin Khazal has distracted to redo visibly and kinesthetically, transforming mandate from absolute sign in theory into a performative strength charged with typology, leaving the witness tense of perpetual questioning even afterwards the troupe lights have abandoned.

6. The Medicine of the Troubled Figure (within accomplishment)

The figures in *Imagine That* are beings reside a liminal space betwixt truth and delusion, plague by overwhelming chances (governmental, experiential or cognitive). This is reflected in the acting as follows:

- **Psychological fragmentation:** the actor shifts between two extremes with remarkable speed; from the height of hope and joy during 'imagination', to the depths of despair and gloom upon colliding with reality. This psychological shift demands a high degree of flexibility in internal performance.
- **Embodiment of fear and anticipation:** Actors rely on conveying a sense of constant anticipation. Fear here is not merely a fleeting emotion, but an 'existential state' manifested in shifty eyes, hesitation in taking a step, and ragged breathing.

7. The Theatralisation of the Body (Kinematic and Semiotic Performance)

In Mohsen Khazaal's direction, the actor's body is treated as a 'central visual sign' that often takes precedence over the spoken word:

Mechanical and Circular Movements: Actors often move in repetitive or circular motions (like puppets or trapped creatures), a performative style that reflects absurdity and a vicious cycle, where there is no way out or prospect of a solution.

Muscle spasms and contractions: Sharp physical expressions (such as trembling, hunching and stiffening) are employed to convey the external oppression imposed upon the individual. Here, the body becomes a living canvas upon which the traces of oppression are inscribed.

The relationship with 'props': The performance requires a high degree of skill in interacting with the few pieces of scenery. The actor transforms the inanimate object through his body; at times he treats the chair as if it were a mountain weighing him down, and at other times as if it were a shield protecting him, thereby endowing the performance with a constantly renewing semantic richness.

The transformation of meaning through the performance in 'Imagine That' is not merely a physical or vocal delivery of the text, but rather a process of semiotic excavation carried out by the actor through his body, voice and spirit. It is a complex performance that combines the 'absurdity of the situation' with 'physical expression', ultimately producing a troubled theatrical character who shakes the audience's convictions and prompts them to question.

4. FINDINGS AND CONCLUSIONS

Results:

1. The meaning of the performance was not fixed for the audience; rather, it became multifaceted in both general and personal understanding through the language of performative body language.
2. The actor's body offered a vibrant linguistic diversity, lending a distinctive and effective presence to all the theatrical scenes in the performance.
3. Through its dynamic performances, the play played a crucial role in utilising its artistic tools to portray the theatrical characters with depth.
4. The shift in interpretative meaning in this portrayal helped to convey the internal and external motivations of these characters, adding dimensions to the theatrical production that enhanced its artistic and thematic impact.
5. The shift in performance was akin to a lesson in how an actor works, presenting a distinctive idea rooted in our lived reality with all its contradictions.
6. Through this shift in meaning, the physical performance conveys a series of cues and symbols—through movements or gestures—that engage with the audience's reality.

Conclusions:

1. The audience sometimes tends to use symbols as a substitute for writing things out in full; this represents a mathematical function that converts a large set of data into a smaller one.
2. Meaning is transformed through language and movement in the performance to form different connotations that instil a new idea in the audience's mind.
3. In its physical expressions, the play relied on multiple techniques to highlight the theatrical character, with the aim of expressing their internal and external motivations in an integrated manner.

Recommendations:

1. Organising workshops to study transformations, both theoretically and practically, in acting through academic study.

2. Actors should recognise the nature of their interactive relationship with other actors on stage, and their harmony with the elements of the setting.
3. Understanding the dramatic motivations of a theatrical character contributes to the development of a conscious and deliberate approach to engaging with the audience.

Proposals:

The aesthetics of establishing meaning in theatrical performance.

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TİYATRO PERFORMANSININ REJİ KURGUSUNDA ÖRTÜK OKUR YAKLAŞIMI: ANAS ABDUL-SAMED'İN "EVET GODOT" OYUNU ÜZERİNE BİR İNCELEME

Thabit Rasool JAWAD[1]

Özet

Bu çalışma, işlevsel yaklaşımı izleyerek ve yönetmenin yönetmenlik kompozisyonunu oluşturmadaki rolüne ve tasarım vizyonunu tiyatro formunun sanatsal yapısı tarafından yansıtılan ve dahil edilen okuma gereksinimleriyle bir araya getirmedeki rolüne odaklanarak, tiyatro algısında örtük okuyucu kavramına değinmektedir. Çalışma, okuyucunun yönetmenlik yapısını oluşturmadaki örtük rolünün anlaşılması yoluyla, yönetmenlik kompozisyonu ile tiyatro algısı arasındaki işlevsel ilişkiyi araştırmayı amaçlamaktadır. Dolayısıyla, burada ortaya atılan temel soru şudur: Tiyatro performansının yönetmenlik kompozisyonunda örtük okuyucuya yaklaşmak mümkün müdür? Eğer mümkünse, bunu nasıl gerçekleştirebiliriz?

Bu çalışma, bir tiyatro performansının yönetmenlik kompozisyonunda örtük okuyucunun işlevsel yaklaşımını ele almayı amaçlamaktadır. Teorik çerçeve iki ana bölüm veya türe ayrılabilir: (1) Yönetmenlik Kompozisyonu, kavramı sanatsal yapı ve estetik analiz arasındaki diyalektik ilişkiyle incelenir ve (2) Örtük Okuyucu ve Yönetmenlik Kompozisyonu, tiyatro algısı ve örtük okuyucu kavramı, yönetmenlik kurgusunun sanatsal ve estetik süreçleri dikkate alınarak araştırılır.

Ana kavramlardan yola çıkarak, seçilen bir örneklemde (Samuel Beckett'in Godot'yu Beklerken adlı eseri, Anas Abdul-Samad tarafından uyarlanmış ve yönetilmiştir) bu göstergeleri benimseyen teorik çerçevede temel göstergeler belirlenmiştir. Çalışmanın sonucu, örtük okuyucunun, metni canlı, dinamik ve dramatik bir kompozisyona dönüştürerek, görsel, mekansal, ritmik ve işitsel unsurların dağılımı konusunda yönetmenin yaklaşımını şekillendirmeye katkıda bulunduğunu göstermektedir.

Anahtar Kelimeler: Örtük Okur, Yönetimsel Kompozisyon.

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THE IMPLIED READER APPROACH IN THE DIRECTORIAL COMPOSITION OF THE THEATRICAL PERFORMANCE, A CASE STUDY OF "YES GODOT" BY ANAS ABDUL-SAMAD

Thabit Rasool JAWAD[1]

Abstract

The present paper touches upon the concept of the *implied reader* within theatrical reception, following the functional approach and focusing on the part played by the director in constructing the directorial composition and bringing together the design vision with the reading requirements reflected and included by the artistic structure of the theatrical form. The paper attempts to investigate the functional relationship between directorial composition and theatrical reception through an understanding of the readers implied role in constructing the directorial structure. Thus, the main question raised here is: is it possible to approach the implied reader within the directorial composition of the theatrical performance? If it is possible, how can we fulfill it?

The present paper attempts to handle the functional approach of the implied reader in the directorial composition of a theatrical performance. The theoretical framework can be classified into two main parts or types: (1) Directorial Composition whose concept is explored by the dialectical relationship between artistic structure and aesthetic analysis, and (2) The Implied Reader and Directorial Composition where the theatrical reception and the concept of the implied reader are investigated taking into the consideration the artistic and aesthetic processes of directorial construction.

Derived from the main concepts, Key indicators are concluded in the theoretical framework which adopts the indicators in the analysis of a selected sample; namely, Samual Becket's *Waiting for Godot* (adapted and directed by Anas Abdul-Samad). The study conclusion shows that the implied reader contributes to forming the director's approach regarding the distribution of visual, spatial, rhythmic, and auditory elements, rendering the text into a living, dynamic and dramatic composition.

Keywords: Implied Reader-Directorial Composition.

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1.GİRİŞ

Methodological Framework

Problem

Theatre is a creative and complicated art since it is constituted of many and intricate relationships: a literary text, a dramatic composition, actor's performance, scenographic construction and technical treatments. All of these elements and relationships culminate in reflecting and transmitting emotional and intellectual experience through drama to the audience. The spectator becomes the *reader* of the performance. The complex network of relationships is shaped and built by the directorial mind, which reproduces the directorial composition in the form of a design vision that gives a shape to the theatrical presentation and its aesthetic value.

Thus, the directorial composition transforms pure technical requirements into aesthetic and artistic ones in order to create a successful spectacle that helps to actualize the goals required, fulfilling the reading act of the theatrical experience. The concept of the implied reader, within this context, stems from the theory called "reader-response theory" due the interpretive conditions, that influence theatrical reception through the act of viewing, carried by the text. Thus, the present research attempts to handle the functional relationship between the implied reader and the directorial composition of the theatrical performance, trying to detect and explore the implied reader's approach within the directorial composition of a theatrical performance.

Study Significance

The significant of the present study lurks in underscoring the functional relationships between directorial composition and theatrical reception through understanding the implied reader's role in constructing the directorial structure. Moreover; the present study contributes to the interdisciplinary field of theatre studies. It promotes and supports the theoretical and technical dimensions of directing practice, producing a helpful approach to scholars and practitioners engaged with performing arts.

Research Objective

The objective of the present paper is to identify and explore the functional approach of the implied reader within the directorial composition of the theatrical performance.

Research Limits

There are two limits: the spatial and temporal limit which is defined by the selected model of study; and the thematic limit which is the functional relationship between the implied reader and directorial composition.

Definition of Concepts:

- Implied Reader (Terminologically) is defined by Wolfgang Iser as "the preconditions necessary for a literary work to exercise its effectpreconditions not derived from external empirical reality but from the text itself, rooted within its very structure" (Iser, p. 30).
- Implied Reader (Procedurally) indicates, in this paper, a set of interpretive conditions embedded in an artistic work that enable the audience (or readers) to realize its aesthetic.
- Directorial Composition (Terminologically) is defined by Jawad as the "comprehensive framework of directing functions and the completion of the director's tasks in achieving the integrated theatrical performance" (Jawad, p. 93).
- Directorial Composition (Procedurally) is adopted by the present study as the practical definition agreed upon by both researchers.

Theoretical Framework

2. DIRECTORIAL COMPOSITION

2.1 The Concept of Directorial Composition

Directorial composition can be described as the theatrical performance that is actualized through its conceptual presence and reflected in a tangible form on stage with all its aesthetic value and effects. Accordingly; directorial composition is not a composition in a certain form or shape; rather it is a form in a state of becoming and a permanence of formation. It acquires, in this process, a real vitality and here the theatrical paradox is embodied. The theatre world is adjacent to the natural world; it attempts to approach it not be an identical copy of it; since they are of different nature and material. The theatre world goes hand in hand with the real world; however, they are different since the theatre world is based on a causal structure of determinism and artistic likelihood. The theatre world is a mirror which reflects the natural world, the realistic world and the realization of these worlds in a way which conceptually approaches the directorial composition. Plekhanov argues that it is impossible to separate consciousness from physical conditions. The dialectical nature of the directorial composition is a reflection of the realistic and natural world in the process of the awareness of that world. However; works of art has a more impactful effect, more relevance to man than ideal concepts and ideas. Hence; works

of art are a spiritual and ethical reflection of man (Tolstoy, 1995, p. 102); they reflect the true and deep human experiments which take "directorial composition" away from Plekhanov's Marxist generalization but close to the creative specialty of the reflection originality, as argued by Tolstoy. Despite the differences between the two perspectives: Plekhanov and Tolstoy; yet, the reflection principle on works of art is still associated with the dialectic about the concept of the world and realizing that world, regardless of the target: social revolutionary or spiritual ethical.

2.2 The Dialectic of Artistic Composition and Aesthetic Analysis

The dialectical nature of directorial composition expands the content of direction beyond interpretation or representation; it associates a dynamic structure that promotes philosophical inquiries and continuous resurrection. Hence; the theatrical world becomes "more real than reality" because it bursts with existential questioning and aesthetic explorations.

In this context, form sets itself free from traditional heritage to transform into a network of dynamic ties; a network that is characterized by continuous creation and deconstruction. This tension results in discovery, the aesthetic pleasure of interpretation and curiosity, as the audience try to understand, comprehend and relate meaning to the changing shape of the performance.

Therefore; we may employ aesthetic analysis as the complement to artistic composition. The aesthetic analysis here is a tool by which we acquire a philosophical awareness necessary to go deeply into the internal coherence of the form. Jassim (1999, p. 8) asserts that a balance between artistic vision and aesthetic insight can be established when the director, with his cognitive ability, succeeds in operating dynamically with both dimensions, producing a theatrical experience that affects consciousness.

Accordingly; theatrical form is a field of interpretation: no fixed meanings or messages but a continuous redefinition and approaches in the process of engaging the audience. This interplay between composition and analysis makes theatrical art a living entity of continuous questioning and renewal. Stolnitz (2002, p. 197) argues that art is not an imitation of nature but an autonomous world that fabricates its own meanings, relationships and laws.

The artistic form moves from stability to transformation, reflecting the principle of uncertainty and continuous hypothesis. A perpetual openness to interpretation and aesthetic re-creation is granted, by this dynamic process, to directorial composition.

2.3 Elements of Artistic Composition

The design vision of form is represented by artistic composition. The design vision arises from the director's aesthetic approach to the subject matter. The director, through this vision, organizes the theatrical material into a coherent imaginative structure, activating aesthetic analysis as a process of meaning generation.

Abdul-Hamid and Fared (1980, p. 33) believes that directing is an art of relationships: the coordination and design of artistic elements such as performance, costumes, lighting, setting, text and sound to build a unified material entity; i.e., the performance itself. Artistic elements include:

Visual Elements.

The visual structure is composed of costume, lighting and scenery. They together represent time, place, and mood. The visual design produces predictive expectations for reception. Al-Asam (n.d., p. 39) states that visual design creates an environment that stimulates sensory and emotional engagement. Theatrical architecture forms and shapes an aesthetic, emotional and physical environment, whether drawing from Postmodern traditions, Modernist, Baroque or Gothic backgrounds which deepens and anchors dramatic events and their expressive resonance.

Spatial and Rhythmic Elements

Spatial and rhythmic elements are related to the organization of physical mass, space and movement on the stage. Through rhythm and spatial variation, they create a vitality and dramatic pulse. Howard (2002, p. 118) argues that directing strategies employ physical and imaginative spaces through technical and performative tools to generate specific audience responses.

Auditory Elements

Sound and music effects are manipulated to create sensory and emotional stimuli that enriches the scene's affective environment. Silence is also employed to be a potent auditory device; absence of sound becomes an expressive means and force. Heyman (1995, p. 14) says "Words, silence, effects, and music—all can narrate." The performance will acquire rhythm, psychological depth and contrast from the auditory landscape.

Dramatic Structure

The performative architecture and coherent textuality are generated by dramatic composition through the organization of conflict, characters and events. Through the interplay of scenes, dramatic structure ensures tension and narrative progression. The tension and narrative progression creates a natural dramatic and touching crescendo (Lawson, pp.207-208). Direction is composed of the mentioned elements and components that are treated qualitatively within the director's process to build a vision which is both coherently philosophical and aesthetic.

2.4 Elements of Aesthetic Analysis

Aesthetic analysis is concerned with the interpretations that are generated by structural processes; it deepens the philosophical depth of theatrical form and reveals the tensions and displacements created by compositional relationships, mixing together poetic vitality, form and dialogical energy.

Every artistic form, according to the concept of dialogism suggested by Bakhtin's (1981), consists of a number of elements: dynamic interaction among voices, psychological, ideological and sensory that energize the work. A mixture of several element that becomes a source of vitality.

Key elements of aesthetic analysis include:

Objective Correlative

to create the sensory equivalent of emotion a should be conducted by the director; this is search is objective correlative is the; i.e., the act of mixing together form, life and affect. According to Eliot (1957, p. 100) it as "a set of objects, a situation, or a chain of events which shall be the formula of that particular emotion." In directing, this principle will be the process of uncovering hidden resonance within form, in addition to its latent meanings.

Aesthetic Situation

This indicates the ideological and cultural stance that shape the director's vision. Sakran (2000, p. 13) believes that such a context involves an aesthetic system through which the theatrical elements function within psychological, social and contexts. It places the form within its cultural field and defines the means through which aesthetic experience is actualized.

Aesthetic Position

Al-Hashimi (1980, p. 6) emphasizes that this is the point of projection within the artistic form that reflects the creator's perspective on the issues of their era. The aesthetic position is the mirror that reflects the director's point of view and her/his interpretation; it is the attempt of casting personal vision into the material world of the stage.

Finally, directorial composition is a dialectical structure made by the interdependence of aesthetic analysis and artistic composition. Both processes happen at the same time producing a dynamic form that constantly creates meaning rather than fixing it. The output is a nonstop reconfiguration of a multidimensional aesthetic space, perspective, in which meaning remains open, fluid and ever-renewed.

3. THE IMPLIED READER AND DIRECTORIAL COMPOSITION

3.1 Theatrical Reception and the Implied Reader

The reception theory leads to an approach that comprehensively helps in studying the methods and tools of attracting or engaging audiences through creative works as aesthetic structures. It sheds more lights on the relationship or the interaction between the work and the reader (or spectator) whose interpretations of the work are based on personal experience and cultural context. Some specialists, like Jauss (2004, p. 10), argue that the value of an artwork is built on the dialogic relationship rather than the historical linearity or mimetic representation.

Theater, due to its interactive nature, conforms with the reception theory. The audience's experience here is participatory, not passive. It involves three processes: cultural, intellectual and emotional. The implied reader or spectator has an important part to play within the artwork; namely the part of a conceptual construct: a model of reception expected or foreseen by the performance itself.

The aesthetic conventions, interpretive codes and expectations of meaning are revealed by the construct. The aesthetic "horizon of expectation" allows various modes of reception to be concluded, from traditional understanding to the surprise and transformation that accompany aesthetic split (Schweigen, 1998, p. 35; Saleh, 2001, p. 47).

Hence; the implied reader performs two tasks: an interpretive task and a textual strategy which represents a partnership between the director's design and the spectator's imaginative response. According to Iser (2000, p. 98) the implied reader, with the interpretive potentials contained by

the text and the guiding instructions, is able to shape the reader's engagement and emotional response.

3.2 The Implied Reader in the Dialectic of Artistic Composition and Aesthetic Analysis

According to modern studies of theatrical reception, the concept of the implied reader is associated with the process of directorial composition. This is because the director's compositional work, based on the dialectic between artistic structure and aesthetic analysis, functions as an intermediary between the actual audience, who serve as the real readers of the performance, and the textual foundation (the script).

Hence, the director's design functions as an aesthetic vision that requires a particular mode of reception. The implied reader here is a network of interpretive clues ingrained in the performance's structure: its spatial dynamics, sonic and visual configuration, and rhythms which encourage the audience to engage in acts of interpretation, comprehension and perception. The implied reader, then, is a pre-figurative design principle that decides how the real spectator will process meaning (Qasimi, 2021, p. 612).

Therefore, the implied reader represents an interpretive model and an operational concept within directing. It shapes the anticipated responses to the director's compositional choice: dramatic, sonic, rhythmic and visual, while mediating between the intentional design of the performance and the active interpretive work of the audience.

Besides, the implied reader fills the ambiguities and structural gaps within the dramatic construction, acting as a hypothetical consciousness that precedes the formation of meaning. Hiziyah (2021, p. 156) states that the implied reader follows up the creative process from the very start of the work (the script) to the final stage composition, making the compositional and interpretive decisions.

The implied reader, through this framework, becomes the interpretive reference point for the director's mise-en-scène decisions governing visual arrangement, sound design, rhythmic tempo and spatial organization. The implied reader, then, is not an abstract construct only but a structural element and component that defines the performative logic of the stage.

Due to the reciprocal relationship between aesthetic analysis and artistic composition a dialogue between meaning and form can be created by the director. It situates the audience and spectators within a hermeneutic space where interpretation continually is generated. According to Kueish (2022, p.484) the aesthetic distance between the audience and the work serves as the field of

this dialectic: a dynamic space of interaction where meaning is redefined, postponed and suspended through the reader's participation.

Thus; directorial composition goes beyond static formalism and becomes a dialectical process of cognitive discovery, interpretive engagement and continuous aesthetic stimulation. The implied reader, hence, stands at the center of theatrical reception: not as a passive observer, but as an active co-creator of meaning who transforms the performance into a living act of reading and re-reading.

Applied Framework

Research Community

The research community and the sample is the play "Waiting for Godot", adapted and directed by Anas Abdulsamad, and its performance which is the selected model chosen for analysis by the present study.

Method

The analytical tool is the descriptive analytical method which is a theoretical indicator based on the conceptual framework. The researchers applied this indicator to the selected theatrical sample.

Analysis of the Sample

"Waiting for Godot" offers an aesthetic experience based on a deliberate abandoning of traditional narrative structure, its semantic tension and the way it is structured. Silence and fragmentation fills the space transforming the original work "Waiting for Godot", written by Samuel Bekett, into a visual text that is reconstructed scenographically as an existential labyrinth of endless waiting.

The performance of the play does not abide by linguistic coherence; it employs a fragmented language, words, visual and auditory gestures. In this context, the implied reader is the interpretative agent who tries to collect meaning from a fractured structure bridging the gaps between the reality of form and the expectations of consciousness.

Abdul-Samad's directorial composition, through a radical abstraction of scenic and bodily choreography, attempts to liquidate the logic of dialogue and replaces it with a corporeal rhythm and visual tension. Hence; the implied reader is no more a real spectator, but an imagined cognitive presence generated by the mise-en-scène itself.

The performance of the play is introduced as a sequence of visual tableaux reflecting the absurdity of waiting, yet fragmented by semiotic ruptures that enhance the sense of nihilistic disorientation. From the opening scene, which poses an aesthetic challenge to reception, the implied reader starts its first interpretive attempt which is a challenging attempt since it is very difficult to read and interpret a theatrical structure that dispenses with narrative coherence.

This mode of performance itself becomes the aesthetic condition of reading. The broken sound patterns, choreographic repetition and scenographic fragmentation provoke the audience's interpretive capacity transforming passive observation into a hermeneutic active act.

Referential markers such as time and place are removed by visual and auditory simplicity which creates a suspended state of interpretive anticipation for spectators. The implied reader, as a hypothetical consciousness, will fill this gap or uncertainty by producing hypothetical meanings that preserve the performance's tension between presence and deferral.

The entrance of Lucky (without his master Pozzo, which is different of the events in Beckett's text), violates, on purpose, the implied reader's horizon of expectation. The character of Pozzo is ignored here whereas Lucky is presented as a fragmented character which violates the original text to create a radical aesthetic defamiliarization. This moment of entrance portrays the function of the implied reader as the interpretive center around which meaning is constantly renegotiated and postponed.

The directorial composition in this performance draws upon a structural principle of appearance and disappearance which can be taken as a visual and rhythmic fluctuation that boosts uncertainty and metaphysical tension. The implied reader here is supposed to be the interpreter that has the capacity of interpreting and decoding the broken-up language transforming it into a new aesthetic source relying on discovery rather than disclosure.

Throughout the production, the gradual process or gradual movement helps readers/spectators to follow certain interpretive approaches rather than linear narratives. For example, there is a scene in which an image of Samuel Beckett is reflected or projected in the background, the spectators listen to reflexive comment on the concept of waiting and the absurdity of human hope. This metatheatrical technique takes the audience, author and character into a single field of separation, estrangement and irony.

The implied reader, at this moment, is not only anticipated but embodied; s/he is compelled to explain and interpret the theatrical event itself. The projection becomes a semantic juncture that transforms performance from narrative representation to philosophical metaphor.

Later, when Beckett's photograph changes into the slogan "Big Brother is watching you," the scene shifts from absurd existentialism to totalitarian surveillance. The implied reader now is encountering an ideological split that demands a new mode and method of reception: a transition from absurd waiting to political repression. This semantic and visual shift reflects the dynamic role of the hidden reader as both producer and participant in the director's aesthetic dialectic. The introduction of a female broadcaster, which is the subsequent media scene (not contained by Beckett's original play) destroys the modes of expectation enriching the performance with a contemporary context of mass-media cognitive domination and control. The director's aesthetic position becomes explicit: the implied reader is the interpreter of ideological mechanisms.

As the show develops or evolves into Estragon's torture and death through audio-visual means, the role of the spectator shifts from separate viewers to participants in the emotional and moral dimensions of the work. The implicit reader becomes a moral consciousness that confronts the brutality of existence through aesthetic consciousness. Thus, the implicit reader, throughout Waiting for Godot, acts as a structural agent that directs the directorial organization of meaning, sound, and space. The show shows that the implicit reader is not an external element, but an integral part of the directorial imagination, mediating between the absence of the author and the presence of the spectator, between reception and creativity.

3 FINDINGS

1. The director's plan for arranging the scene, dramatic composition, sound, rhythm, and movement, is clearly guided by the conceptual presence of the implied reader.

2. The implied reader plays a structural role in generating and distributing meaning within the theatrical framework.

3. The dramatic tension in "Waiting for Godot" stems from the interplay between deferred meaning and perception, centered on the implied reader as a source of expectation.

4. The implied reader is employed in the directorial composition as a guiding tool and mechanism for constructing scenographic meaning and maintaining the coherence of the artistic composition.

5. The guiding vision of cultural and social systems is reflected through the implied reader, who acts as an interpreter of ideological signs and aesthetic symbols.

6. The implied reader embodies the standard references for distributing sonic, rhythmic, visual, and spatial elements, transforming the text into a living dramatic composition. 7. The implied reader acts as a functional integrator between the director's aesthetic vision and the spectator's interpretive act, thus generating an interactive aesthetic experience.

8. The implied reader is the central tool and mechanism of dramatic communication, linking text, reception, and interpretation.

4 CONCLUSION

1. The implied reader fabricates an authorial framework for the director's compositional choices, deciding upon the distribution of sonic, rhythmic and scenic elements within the theatrical form.
2. The implied reader is the principal and structural agent of meaning, transforming the performance into a dynamic process of interpretation rather than fixed representation.
3. The implied reader, situated at the pivot between deferral and expectation, activates the dialectic of aesthetic tension within theatrical reception.
4. The implied reader is a semantic guide for scenographic construction, ensuring coherence amid formal multiplicity.
5. It embodies the director's conceptual interpretation of social and cultural codes, constituting the interpretive behavior and aesthetic response.
6. By integrating reflection, imagination and perception the implied reader transforms the act of reception into an act of aesthetic creation.
7. Ultimately, the implied reader stands as the operation core of directorial composition, mediating between textual heritage and performative innovation, ensuring that meaning in theatre remains alive, open and fluid.

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SANAT, TASARIM VE MİMARLIK DERGİSİ

KAOS TEORİSİ VE ÇAĞDAŞ TİYATRO YAPIMLARINDA OYUNCULUK PERFORMANSININ ETKİLİLİĞİ: 7 NUMARALI KAPI ÖRNEK ÇALIŞMASI

Samir Agha HAYDER [1]

Özet

Kaos, genel temellerin yıkılması ve yeniden inşası yoluyla yeni sistem durumları yaratır; araştırmacı, tiyatro sanatında yönetmenlik düzeyinde, oyuncunun sergilediği performatif kaosun da bir tür sistem oluşturduğunu tespit etmiştir. Araştırmacı bu sistemleri bilinçli bir şekilde incelemiş ve çalışmayı dört bölüme ayırmıştır: İlk bölümde; "kaos sistemleri nelerdir ve bu sistemler içinde oyunculuk performansı ne derece etkilidir?" sorusuyla özetlenen araştırma sorunu, araştırmanın önemi, zamansal, mekânsal ve içeriksel sınırları, araştırmanın amacı (çağdaş Irak tiyatro performansında kaos sistemlerini ve oyunculuk performansının etkinliğini belirlemek) ve temel kavramların tanımlanması ele alınmıştır. İkinci bölümdeki teorik çerçeve ise üç kısma ayrılmıştır: İlk kısımda kaos kavramı felsefi ve kavramsal açıdan ele alınmış; ikinci kısımda kaos ve düzen inşasının temsili performansla ilişkisi incelenmiş; üçüncü kısımda ise sahnelemede kaosun temsilleri üzerinde durulmuştur. Böylece bu bölüm, teorik çerçeve ve önceki çalışmalardan elde edilen bulgularla tamamlanmıştır. Üçüncü bölümde araştırma prosedürleri; araştırma evreni, örneklemi, metodolojisi, araştırma araçları ve örneklem analizini kapsamıştır. Dördüncü bölümde ise araştırmacı sonuçlara, varılan yargılara, öneri ve tekliflere yer vermiş; ayrıca kaynakları, referansları ve ekleri belgelemiş; çalışmanın Arapça ve İngilizce özetlerini sunmuştur.

Anahtar Kelimeler: Kaos, Düzen, Performans.

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CHAOS THEORY AND THE EFFECTIVENESS OF ACTING PERFORMANCE IN CONTEMPORARY THEATRICAL PRODUCTIONS: A CASE STUDY OF *GATE NO. 7.*

Samir Agha HAYDER[1]

Abstract

Chaos works to create new situations of systems through the demolition and construction of general foundations, and in theatrical art at the level of directing, the researcher found that the performative chaos of the actor creates a kind of systems. The researcher deliberately studied those systems and divided them into four chapters, as in the first chapter he dealt with the research problem, which is summarized In the following question (what are chaos systems and how effective is acting performance within these systems), as well as the importance of the research and its temporal, spatial and objective limits, and the goal of the research (to identify chaos systems and the effectiveness of acting performance in contemporary Iraqi theatrical performance), as well as defining terminology, and in the second chapter the theoretical framework The researcher divided it into three sections. In the first section, the researcher dealt with the concept of chaos philosophically and conceptually. The second section dealt with the relationship of chaos and building order to representative performance. The third section included representations of chaos in presentation. Thus, the chapter ended with what resulted from the theoretical framework and previous studies. In the third section, the research procedures included the research community, its samples, and its methodology. The research, its tools, and sample analysis. In the fourth chapter, the researcher reached the results, conclusions, recommendations, and proposals, and documented sources, references, and appendices, as well as a summary of the research in Arabic and English.

Keywords: Chaos, Order, Performance

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1. GİRİŞ

1.1 Methodological Framework

First: Research Problem

There is no doubt that chaos is often understood as the opposite of order, creating noise that leads to dispersion and multiplicity. However, it also contains systems capable of transforming organized structures, reflecting their impressions upon matter, whether that matter takes the form of a painting, sculpture, theatrical performance, or cinematic scene. Nevertheless, chaos does not undermine human values from a destructive standpoint; rather, it can sometimes lead us toward the desire to achieve and create, as its manifestations may appear as organized aesthetic interactions, such as those found in theatrical performances with their acting and scenographic elements.

Chaos systems call for a departure from rigid rules and measurements that establish agreed-upon standards through which beauty and art are evaluated, including theatrical acting. Theatrical styles emerged through the theories established by dramatists and theorists rather than actors themselves, and these styles were regarded as laws that had to be followed. Consequently, theatrical methods developed successively, beginning with Classical traditions and the acting systems and rules of the ancient Greeks and Romans. Later, these conventions were challenged and rejected, giving rise to new performance styles that theorists considered more advanced than their predecessors. Such developments continued in accordance with the broader transformations that affected all aspects of life, including economic and technological progress, which in turn had a profound influence on shaping human existence.

As a result, theatrical performance came to mirror nature through psychological effects, shifting from one state to another in order to fulfill functions imposed by the movement from chaos to order and from order to chaos, each serving a specific purpose. Acting performance incorporates order through reduction and simplification, while chaos manifests itself through intensity, excess, and accumulation within performance, thereby establishing diverse acting styles.

Furthermore, the human desire for continuous change represents a movement from the organized to the chaotic, both of which coexist on the stage through theatrical performance.

This coexistence is expressed through the actor's body and the supplementary elements accompanying the performance, all of which contribute to establishing the principle of chaos. Consequently, performance becomes an expression of human desire, ambition, and passion, enabling individuals to communicate their inner feelings and emotional experiences. Accordingly, the researcher identifies the research problem as follows:

The research problem is formulated through the following question: What are chaos systems and how effective are they in acting performance within contemporary theatrical productions, taking **"Gate No. 7"** as a model?

Second:Significance of the Research and the Need for It?

The significance of the current research lies in studying Chaos Systems and the Effectiveness of Acting Performance in Contemporary Theatrical Productions: Gate No. 7 as a Model, and the impact resulting from the various elements of the theatrical performance. The study also highlights the creative and aesthetic values embodied in the production during both viewing and open interpretation of the discourse system of theatrical performance, particularly within Iraqi theatre.

The need for this research stems from its focus on the chaotic dimensions of acting performance in theatrical productions. Furthermore, it is expected to benefit students of Fine Arts Colleges and Institutes, as well as theatre specialists, by enhancing their understanding of chaos systems and the effectiveness of acting performance in Iraqi theatre. The study also contributes to the accumulation of cognitive, aesthetic, and professional knowledge for those interested in the field of theatrical acting.

Third:Research Objective

To identify and reveal chaos systems and the effectiveness of acting performance in contemporary theatrical productions, with **Gate No. 7** serving as a model.

Fourth: Research Limits

1. **Temporal Limits:** 2018.
2. **Spatial Limits**: Iraq / Baghdad / Theatres of Baghdad.
3. **Subject Limits:** Studying chaos systems and the effectiveness of acting performance in contemporary theatrical productions, with **Gate No. 7** as a model.

Fifth: Definition of Terms

1. Chaos:

Conceptual Definition:

Smith defines chaos as: "A disruption in the performance of functions and duties assigned to their holders and a lack of order. An institution suffers from chaos when confusion disturbs its system. Their affairs become chaotic when each individual acts in matters belonging to others without distinction." (Smith, 2017, pp. 62–63). Saliba defines chaos as: "A disorder that arises from the absence of guiding authority, its failure to perform its functions, the conflict of tendencies and desires, or a deficiency in organization. It is the opposite of order and arrangement." (Saliba, n.d., p. 168).

2. Chaos Systems

Operational Definition:

Chaos systems are a strategy for creating a state of irregularity in acting performance resulting from insufficient knowledge of the role, or through intensification and reduction in the actor's vocal and physical performance. This reflects the concept of chaos in the mind of the recipient or audience.

3. Activation

Linguistically: Omar defines it as a derived noun from the active participle *fa'il* (doer), meaning the capacity of something to produce an effect: "the effectiveness of a method, performance, or solution; the state of a noun functioning as an active agent" (Omar, 2008, p. 1726).

Terminologically: Kaid defines it as "working toward achieving the highest levels of accomplishment and attaining the best possible results" (Othman, 2001, p. 63).

Operational Definition: It is the ability to achieve performance objectives through organization and harmony in the processes of condensation and reduction in a manner that serves the theatrical performance.

4. Performance

Linguistically: Ibn Manzur defines it as follows: "A people prepared themselves by taking the equipment that strengthens them against time and other hardships. Every craftsman has a tool that sustains his craft, and the tool of war is its weapon. A well-equipped man is one who is fully armed. To perform something means to deliver it, and the noun is performance" (Ibn Manzur, n.d., p. 46).

Terminologically: Schechner defines performance as "restored behavior" (Peter, 1986, p. 48). Wilson defines it as "behavior carried out with a certain degree of skill in a specific field, requiring appropriate training, preparation, and readiness until one reaches a stage of mastery or competence" (Wilson, 2000, p. 9).

Alexander Dean defines theatrical performance as "the recreation of a character from life and its presentation on the stage" (Dean, 1974, p. 83).

5. Effectiveness of Acting Performance

Operational Definition: The effectiveness of acting performance is the actor's ability to produce organized behavior through which he reveals his mental, physical, and vocal capabilities with the aim of convincing the audience by means of organization in the processes of condensation and reduction within that behavior.

First Section: Chaos Systems Conceptually and Philosophically

Chaos Conceptually\ The concept of chaos calls for abandoning the principles and laws that regulate the behavior of things, placing them in a state of disorder characterized by fragmentation, dispersion, multiplicity, repetition, and decentralization, all of which challenge established systems. However, this does not emerge from nothing; rather, it stems from a deliberate strategy and a determined will to implement such disorder.

Machiavelli states: "Courage produces peace, peace produces comfort, comfort is followed by disorder, disorder leads to ruin, and from disorder arises order, while order leads back to courage" (Machiavelli, 2010, p. 24; Bakunin, 2012, p. 5).

In other words, order emerges from chaos after passing through a stage of destruction, boredom, or stagnation. From its inception, the philosophy of chaos relied on a set of ideological principles regarded as the cornerstone of its revolutionary ideas. It continuously opposed hierarchical structures such as the environment, religion, and the state, considering them

organized systems based on oppressive ideologies that restrict self-liberation. It also rejected bourgeois conflicts and advocated the formation of a counter-authority that criticizes discrimination, racial divisions, and political interests that oppress free society through class exploitation.

Bakunin (2012, p. 5) is regarded as one of the earliest founders of anarchist thought and a major advocate of rejecting centralized systems. He developed mobilizing theories under the banner of what became known as libertarian socialism, aiming to strengthen the labor movement and create a popular force capable of challenging military and civil authority, dismantling the state, reviving collective organization, and enhancing workers' ability to make appropriate decisions through free associations and workers' federations (Ward, 2014, p. 11).

In light of these principles, the researcher finds that Bakunin's ideas were centered on achieving justice and social equality through organized popular opposition to state mechanisms, empowering the proletariat, and undermining oppressive institutions. His theory represented a systematic revolutionary leftist stance aimed at transforming political reality through the concepts of revolution and uprising as a strict response to the routine practices of bureaucratic organization.

In Europe, thinkers such as Proudhon (Ward, 2014, p. 12) strongly criticized hierarchical forms of authority—social, political, and religious—and promoted what may be termed positive anarchism, which seeks justice, denounces class inequality, and elevates individual value against the foundations of bourgeois despotism. He also rejected Marxist criticisms that described anarchists as "absentees" because of their boycott of elections and voting processes. In his view, such procedures were merely technical mechanisms controlled by ruling majorities and incapable of achieving the clarity and harmony sought by anarchists, even when they produced limited positive reforms.

Similarly, the anarchist theorist Errico Malatesta viewed anarchism as a pure political philosophy representing the future because it refused to submit to electoral visions. He argued that the effectiveness of overthrowing authority should not be limited to governmental institutions alone but should also involve the abolition of human domination over others, which fundamentally violates human dignity. Such liberation is necessary for achieving genuine individual freedom and free will (Guérin, 2012, pp. 18–20).

From the researcher's perspective, this theoretical proposition aligns with the principles of nineteenth-century thinkers such as Hegel, particularly regarding his interpretation of the essence of will and the manner in which it is actualized in the objective world.

Hegel associated will with freedom and situated it within a dynamic framework that he referred to as subjective authority, through which individuals determine the means of choosing what they desire and aspire to achieve. In this sense, human freedom becomes a source for creating a new world—a world of ideals and objectives (Badawi, 1996, p. 23).

The researcher believes that anarchism succeeded in altering the orientations and foundations of the state to harness its mechanisms for serving its own absolute projects. This was achieved through methodological approaches that sought to direct political systems toward the direct administration of society. Consequently, anarchist thought viewed socialism with considerable interest through its scientific critiques of projects that promoted oppression by both bourgeois and capitalist classes. Likewise, it maintained a continuous opposition to feudal systems and revolutionary Marxist aspirations represented by figures such as Lenin.

Lenin advocated the formation of a new society based on the struggle for democratic freedoms, which was regarded as highly significant, particularly when positively integrated with the materialist-dialectical philosophical framework. Such a framework possesses an effective enlightening force through its examination of the laws governing social development and its aim of dismantling all forms of exploitation that negate human existence. Lenin viewed socialism as a scientific philosophy that seeks, through practical means, to support the working class and enable individuals to understand the possibility of liberating themselves from all forms of oppression directed against them (Lenin, 2001, p. 12; Politzer, 2001, pp. 4–17).

The ideas of Chomsky also played a prominent role in shaping contemporary political thought by exposing what he considered the false nature of American and European democracy, which, in his view, represents the rule of politics rather than the rule of the people. Chomsky argued that a state that derives illegitimate standards to impose its dominance and power over society and promotes violence and terrorism is a tyrannical and failed state that has deviated from the proper political path and must therefore be challenged and dismantled. Such a state, he contended, is incapable of protecting its citizens because it creates a profound gap between the complex interaction of public opinion and public policy. Consequently, Chomsky, together with William Godwin, became one of the leading advocates for rejecting the principle of double

standards promoted by those who consider themselves the masters of humanity. Instead, they called for a principle that encourages the abandonment of authoritarianism, legitimizes justice through the non-exclusion of the self, and emphasizes its activation across all institutions of knowledge, not merely within the political sphere (Chomsky, 2007, pp. 8–11).

The researcher further believes that chaos has extended beyond political and social sciences to encompass natural and environmental phenomena associated with human life and daily existence. Numerous natural phenomena can be regarded as examples of chaotic motion, including waterfalls, cloud formation and movement, ocean evaporation, volcanic eruptions, the formation of coastlines and mountains, tree growth, climatic fluctuations, river vortices, the behavior of free electrons within solid materials, gas emissions, and the spread of fires or epidemics. Similar patterns can also be observed in social and economic phenomena and in human relationships. The emerging science of chaos seeks to study these specific phenomena and derive principles governing such forms of chaos in order to facilitate a deeper understanding of them (Nasri, 2003, p. 2).

The researcher argues that chaos generates noise and decentralization, thereby affecting the nature of behaviors and processes in all aspects of existence. It often appears as a sudden factor that rapidly alters the trajectories of events and disrupts their structural organization. A simple and orderly system may transform into a chaotic one when subjected to a particular influence. For example, when a river flows calmly at a steady speed, it exhibits a relatively simple form of order. However, when its course encounters an obstacle such as a rock, the behavior of the water becomes chaotic, producing turbulence and causing the water to rise and deviate from its regular flow path.

Chaos from a Philosophical Perspective

The philosophy of chaos has been regarded as one of the most significant discoveries of the twentieth century. Its applications have extended to virtually every scientific field, including biology, physics, astronomy, economics, medicine, psychology, and sociology. Some scholars consider it the third scientific revolution after the Theory of Relativity and Quantum Theory. If relativity eliminated the illusion of absolute time and space, and quantum mechanics challenged the certainty of precise measurement and definitive experimentation, chaos theory removed the illusion of absolute predictability (Paul, 2000, p. 70).

The researcher considers chaos to be a descriptive study of irregular behavior within deterministic or nonlinear dynamic systems. It may also be understood as the descriptive study of disorder and complexity in composite systems. Chaos theory is therefore a science of processes rather than states; it is concerned with analyzing phenomena of disturbance and transformation rather than merely describing conditions of existence. Contrary to what its name may suggest, chaos theory has revealed the order and precision underlying many phenomena that appear random. Our inability to predict the future behavior of systems does not necessarily imply randomness; rather, it reflects our inability to fully comprehend their initial conditions and governing variables. The chaos that emerges within complex systems is not an inherent characteristic of those systems themselves but is instead a consequence of our inability to measure their initial states with sufficient precision.

The Most Important Foundations of Anarchist Thought

1. Social Disintegration

Social disintegration is considered one of the most significant revolutionary objectives pursued by many pioneers of anarchist thought in raising awareness within Western society regarding the analysis of political reality and the formulation of organized interpretations for any form of social rejection or opposition. Deviation in this context does not refer to the decline of moral values, behavior, or accepted norms; rather, it denotes an oppositional stance or a divergent course of action that rejects the hierarchical constraints imposed by authority and seeks to establish alternative foundations compatible with a new system in which power belongs solely to society, free from any supervisory structure that determines its direction. Anarchists adopted this concept largely because of the state's inability to resolve certain social problems or provide effective alternatives to them (Dhibyan, 1990, p. 71).

Contemporary artists have employed the concept of deviation as a fundamental mechanism for launching projects of rebellion against authority. Through fragmented artistic structures, they present alternative truths that challenge fixed and absolute idealistic truths. Everything is subject to change and transformation so long as there is a conscious departure from outdated Platonic paths and doctrines.

2. Exaggerated Freedom

Freedom constituted the central axis of anarchist theorization. The sense of complete freedom enables individuals to recognize their essence as free beings capable of fulfilling their personal aspirations independently of authority and its restrictive mechanisms. Bakunin agreed with the views of John Stuart Mill, who argued that a society seeking individual freedom must eliminate all forms of oppression and political conflict while distinguishing between individual autonomy and social authority and its ideological tendencies, thereby establishing an ideal state that serves the public good (Heywood, 2016, p. 463; Mill, 1992, pp. 22–27).

This implies that absolute freedom is regarded as one of the essential foundations for constructing a well-organized social order. Through freedom, society can bring about significant political and social transformations and develop an ideology capable of rendering the functions of the state obsolete by exposing the capitalist system founded upon consumer freedom (Bauman, pp. 24–32).

This resembles the concept of freedom found within postmodern discourse, which promotes the emergence of a fragmented, marginalized, and liberated iconic model that belongs to a culture characterized by nihilism and deconstruction, generated through globalization, commercial markets, and advertising systems. Such a model rejects authoritarian structures and constitutes a strong reaction against aesthetic rigidity and the idealistic dialectical project.

3. Alienation

The concept of alienation acquired a distinctive political dimension within anarchist thought. Through it, intellectual discourse gradually shifted from idealism toward materialism, exploring the dramatic struggle of the individual with the self in relation to surrounding ideological systems and social issues. Following the First World War, Western societies increasingly employed the concept of alienation in conjunction with the principle of existential freedom. This development encouraged many opponents of political authority to embrace separation and independence as a means of establishing a dual framework centered on the concepts of the individual and freedom.

Accordingly, Proudhon viewed alienation through a structural perspective that analyzed its underlying reality. He argued that individuals may resort to psychological and intellectual alienation and transcend established norms and standards due to the state's failure to fulfill its responsibilities and its tendency to impose restrictions and violence while disregarding human rights (Ziyada, 1986, p. 80).

From the researcher's perspective, this concept has had a significant influence on postmodern societies and artistic movements. The expansion of the globalized system has disrupted cultural structures, leading individuals to experience estrangement from their reality and encouraging withdrawal and isolation. According to Fromm, this process gives rise to new forms of social organization and generates “positive and liberating destructive structures” aligned with the aspirations of contemporary civilization and its intellectual foundations based on openness, randomness, nihilism, marginalization, and displacement (Fromm, 1973, p. 214).

The researcher argues that anarchism, since its emergence, should not be understood merely as noise or conceptual destruction. Rather, it represents an artistic and intellectual current that developed through the ideas of theorists from the nineteenth century to the twenty-first century. It constitutes one of the foundational structures and extensions of what later became known as postmodernism, given its emphasis on fragmentation and the disintegration of the central idea within artistic works. Furthermore, the term "chaos" does not imply unorganized disorder but rather an organized form of chaos that promotes multiplicity of meaning within artistic productions, whether visual or performative.

The researcher also believes that these principles are reflected in the stages of acting performance through experimentation and discovery. The emergence of performative chaos challenged the principles of psychological realism that dominated Renaissance and nineteenth-century theatrical practices. Likewise, formalist performance systems, represented by Meyerhold, rebelled against the concentrated psychological performance of realism. Epic and presentational forms of performance also challenged formalist approaches. Ultimately, postmodernism introduced a broader form of chaos characterized by fragmentation, multiplicity of meaning, and the reduction and condensation of performance.

3. THE EFFECTIVENESS OF ACTING PERFORMANCE BETWEEN CHAOS AND ORGANIZATION

The theatrical performance is founded upon an aesthetic interaction resulting from the integration of acting performance and scenography, creating a visual chaos orchestrated by the director to generate meaning within the spectator's mind. The audience subsequently interprets this interaction through its own cultural framework by relating signs and symbols to religious, political, social, or other references. The purpose of theatre is to create a revolution that

transforms both the world and life itself, because the way human beings live often involves pain and dissatisfaction. Thus, theatre becomes a means of shaping and liberating individuals, which is precisely what chaos nourishes in contemporary times. The theatre of chaos is fundamentally a theatre of action (Beck, 2005, p. 80).

The researcher identifies this tendency in many contemporary acting discourses, particularly within postmodern theatre, which developed new strategies for character construction that correspond to action and conflict. Such strategies involve adding or removing dialogue, transforming traditional costumes into contemporary forms, and altering performative actions. These theatrical events and dialogues are presented in a manner that grants audiences the freedom to construct their own interpretations (Salen, 1987, p. 119).

Chaos in performance has deprived theatrical drama of its psychological plot structure, transforming acting into displays resembling promotional spectacles and reducing drama to a state devoid of coherent narrative progression. Moreover, postmodern theatrical performance is characterized by fragmentation, contradiction, and deconstruction, drawing upon Jacques Derrida's conception of language, signs, and their operational systems (Ali, 2017, p. 3).

Art, in its broadest sense—from literature and theatre to visual arts, music, and dance—is fundamentally a form of order. It is an order discovered by the creative mind within manifestations of chaos or imposed upon them. Even when art appears chaotic, its chaos is deliberately constructed and simulated rather than genuinely disorderly.

Similarly, chaotic performance systems often require open spaces that dissolve the boundaries between performer and audience, making both central participants in the theatrical event. Such environments create a carnival-like atmosphere of anarchic expression and evolving dimensions. The interaction between actor and spectator becomes essential in constructing anarchic performances and generating new social forms and concepts (Beck, 2005, p. 109).

The researcher considers these open spaces to include public squares, streets, cafés, and any venue outside the conventional proscenium theatre. Chaotic performance systems require extensive spaces to create environments that differ fundamentally from traditional theatrical settings.

Chaos theory itself is one of the most recent mathematical and physical theories. Formally, it belongs to the field of mathematics and studies dynamic systems in which changing variables

lead to changing outcomes (Gleick, 2000, p. 11). Thus, chaos theory seeks to investigate such phenomena and derive the principles governing them.

One of the most prominent advocates of chaos within performance systems was Richard Wagner, who mastered acting, painting, music, dance, and lighting. Through this creative chaos, he produced dramatic tableaux rooted in idealistic principles. Wagner regarded theatre as a total work of art capable of integrating multiple artistic forms into a single focal point. This synthesis generated a unique form of creative chaos by combining music, poetry, drama, dance, and acting into a unified artistic structure.

As Wagner stated, opera can become a true art only by employing every possible means to stimulate imagination. Consequently, opera must evolve into drama—a comprehensive art form that unites poetry, music, acting, and theatrical visual art within a single composition (Gleick, 2000, p. 11; Zakaria, Wagner, 1956, p. 41).

The anarchic character sought by Wagner was reflected in all elements of performance. His artistic vision imposed new forms that differed radically from previous conventions in the treatment of stage space, scenery, and performance structures. These innovations generated distinctive artistic patterns and methodological approaches.

Wagner's revolutionary spirit and his capacity to absorb and influence others facilitated a departure from traditional conventions and passive religious discourse. He regarded drama as the primary means for achieving this transformation and sought to recreate earlier artistic forms in radically different ways, producing a new artistic sensibility oriented toward the future (Abdullah, 1995, pp. 23–24).

In contrast, André Antoine represented a turning point in introducing naturalistic chaos as an alternative to Wagner's idealism. Influenced by the ideas of Émile Zola, Antoine sought to reproduce reality through a purely naturalistic approach. From his perspective, art in all its forms is humanity's attempt to represent the rhythms perceived within existence in a beautiful and emotionally powerful manner (Qanini, 2000, p. 34).

Antoine promoted a form of unrestricted freedom in portraying reality and nature on stage, which is why his theatre became known as the Free Theatre. He aimed to abandon traditional theatrical forms and establish new modes of expression, believing that theatre required change in every aspect, beginning with language itself (Ardash, 1979, p. 55).

Antoine sought to create a theatrical form distinct from its predecessors in all aspects of theatrical production, from text to performance. His objective was to initiate a revolutionary theatrical transformation characterized by creative disorder and innovation. This aspiration is evident in his treatment of all theatrical elements, through which he established a theatre possessing a distinctive chaotic character derived from the new variations he introduced into the components of theatrical performance.

Antoine's naturalistic theatre sought the collective spirit of the anarchist revolution of the new theatre through direct engagement with theatrical circles as a unified body, free from divisions among individuals. Its aim was to produce an interconnected theatrical fabric that integrated all theatrical specializations in harmony, creating a theatrical practice characterized by a continually evolving anarchist intellectual vision. This vision sought to formulate ideas capable of overturning previous conventions through the coordinated interaction of diverse disciplines within a unified structure. Thus emerged the concept of the Free Theatre, originating from creative collective groups united by a common artistic purpose, a concept that stood in opposition to the professional and commercial theatre of its time and introduced new anarchistic aesthetic principles.

The Free Theatre represented a form of collective celebration that benefited from the diversity of talents within a group of individuals united by a shared passion for theatrical expression. From the researcher's perspective, acting performance consequently became a dynamic system, continuously evolving toward the achievement of anarchistic objectives and the exploration of their modes of construction and composition within theatrical productions. Such developments generated impressions capable of reshaping social structures and producing new perceptions and ideas that contributed to the realization of dimensions possessing their own organizational forms and contexts within theatrical performance (Abd Al-Hamid, 2010, p. 21).

Based on the foregoing, Antoine sought to unite all elements of theatrical production, including the visual and plastic dimensions, into a revolutionary anarchistic force capable of conveying its intellectual message through the progression of theatrical events. This was achieved through an interconnected theatrical system in which all scenic and performative elements were linked by coherent intellectual and aesthetic relationships.

3.1 Indicators Derived from the Theoretical Framework

1. Systems generate forms of chaos that seek to challenge dominant centralized systems and push them toward the margins.
2. Chaos is founded upon rebellion against and rejection of the established principles within its surrounding environment in order to create alternative systems better suited to that environment.
3. Chaos permeates all aspects of life, including natural, industrial, and particularly artistic domains, through which subjects are reformulated in aesthetic forms.
4. Creative chaos in theatrical art seeks to construct aesthetic structures through the effectiveness of acting-performance systems.
5. Chaos establishes systems that manipulate the aesthetic form of acting performance within theatrical productions.
6. Chaos does not advocate noise, repetition, or stereotypical patterns; rather, it promotes the generation of new ideas and strategies.
7. Chaos has contributed to transforming dramatic language and creating a state of verbal fragmentation that relies on signs and auditory symbols characterized by multiple meanings.
8. The philosophy of rejection encourages conflict between chaotic and orderly elements within performance, leading audiences toward multiple interpretations of the message or objective.

4. RESEARCH PROCEDURES

The researcher intentionally selected a sample consisting of three theatrical productions, as they corresponded with the objectives and requirements of the study, as shown in the table below:

No.	Title of the Play	Author	Director	Year of Performance
1	Gate No. 7	Awatif Naeem	Sinan Al -Azzawi	2018

Third: Research Methodology

The researcher adopted the descriptive-analytical method.

Fourth: Research Instruments

1. Indicators derived from the theoretical framework.
2. Direct observation of the theatrical performances by the researcher.
3. The researcher's personal expertise in analysis, as a specialist in theatre arts and directing.

Sample Analysis

Gate No. 7

Written by: Awatif Naeem

Directed by: Sinan Al-Azzawi

Time and Place of Performance: National Theatre, 2018

Director Al-Azzawi focused on the principle of play theory through the actor's performance. He constructed scenes charged with intensity and violence by privileging images and physical movement over spoken words. Accordingly, the actors embodied both verbal and visual meanings, enabling them to manipulate audience responses and establish direct communication. This was particularly evident in the scene of the characters' confessions through surveillance cameras, which functioned as a visual authority monitoring not only the performance space but also the audience itself. For example, the director employed stylization as a general performance system through which the actors were stripped of emotional expressiveness and instead adopted a technical mode of performance that approached repetition in the manner of marionettes, particularly in the scene where the Syrian woman recounts her personal tragedy to the other characters.

In another scene, set within a train station, the actors portrayed chaotic performance behavior while seated in a train carriage. Through the closed windows, they delivered confessions that incriminated them in relation to events from the past. In the present moment of the performance, they found themselves watching these confessions projected on a screen and subsequently denied them through a satirical mode of imitation that served as a performative mechanism for constructing the performance system. A third example appears in the opening scene, where the actors reach a state of complete identification with the event following the announcement that a terrorist carrying an explosive belt is among them. At the climax of the scene, however, the action suddenly stops because the performers are dissatisfied with their sensory response to the situation, prompting them to repeat the performance through a different mechanism. Here, the actor transforms the system from chaotic to organized; performance shifts to the external framework of the character, allowing the actor's self to become dominant over the character's identity while observing its sensations, emotions, and intellectual intuition.

The actors in Gate No. 7 remained entirely in service of the event. There was neither a leading actor nor a central character; rather, the event itself functioned as the protagonist. At the beginning of each scene, a public telephone located within the station rings, and after a moment

of hesitation one of the characters answers it. Instructions are then issued directing attention toward a particular character. Once the event revolves around that individual, the sequence concludes with the character's image appearing on a digital screen, accompanied by three photographs taken from different angles and stamped with the word "WANTED".

The feature of reproducing the event became clearly evident through the actors' use of the technique of double coding. The iconic signifier associated with each character was replaced by a pluralistic signifier. Consequently, the significance of each character transcended its original references and generated multiple signifiers that contributed to the construction of meaning. Meaning within the performance was therefore established through the relationship between the utterance and performance, as a single word carried multiple meanings through the performance system. This indicates that the text emerging from the theatrical laboratory became a multidimensional performance text. Accordingly, the multiplicity of performances enabled the creation of clusters of meanings, some of which found their significance through visual imagery, while others remained suspended and continued to generate effects after the conclusion of the performance. Through their acting, the performers emphasized a system of technical performance based on voice and movement in an attempt to develop the mechanisms of the event. Their intention was to address the intellectual dimension rather than the psychological dimension of the character and to reproduce it accordingly. The process of reproduction here involved transforming previous forms into new forms within a different temporal and spatial context. In other words, the socially accepted signifier of each character was reconstructed through the transfer of social symbols while suppressing their original contexts and relocating them to an assumed reality. This process created a form of synthesis between elements that differed in both time and place. An example can be found in the scene involving the Tunisian and Egyptian characters as they narrated their experiences during the revolutions in their respective countries, including their chants and behaviors. The director extracted these events from their original historical contexts and re-presented them in a contemporary temporal framework, thereby altering their meanings through the change of place and the suppression of their origins.

The acting performance at times relied on an agitated and tense kinetic rhythm characterized by a chaotic quality. Movement in Gate No. 7 contributed significantly to the creation of a highly charged atmosphere, as the director employed the actor's body and movement within the performance space as the primary rhythmic structure of the production. This approach was

evident throughout the eleven scenes of the play, where verbal expression emerged as a consequence of physical action rather than serving as its foundation. Such a strategy was particularly noticeable in the collective opening scene, in the third scene where the French woman repeatedly and progressively stamped her feet, in the fourth scene depicting the assault on the Syrian woman while the second Iraqi character repeatedly intensified the utterance of the word "smell," and in the tenth scene where the characters pursued the Moroccan character and ascended the stairs behind him in a vertical formation. Through this scene, the director transformed the visual composition of the performance space from a horizontal to a vertical orientation, thereby altering the audience's visual perception.

The rhythm of dialogue occupied a secondary position and did not merely translate physical movement into language. Rather, verbal discourse appeared fragmented and dispersed. Through the director's use of event deconstruction as a performative strategy, the production dismantled conventional verbal meanings and disrupted their traditional coherence. In terms of visual composition, the director constructed a complex theatrical environment centered on a giant screen positioned at the rear of the stage, displaying nine surveillance-camera feeds monitoring both the stage space and its surroundings. The scenography also included seven chairs and railway tracks extending in multiple horizontal and vertical directions, some leading toward the auditorium and others ascending the rear wall. These elements were reinforced through the use of interactive digital technologies.

Throughout the performance's duration of one hundred minutes, the director continuously questioned and challenged the audience's relationship with the presented material. The production also raised critical questions concerning the extent of its involvement in the very processes of objectification and violation that it sought to condemn. This was achieved through a system of surveillance represented by ten monitoring cameras of unknown origin that simultaneously observed both performers and spectators, maintaining a continuous presence throughout the physical duration of the performance. As for meaning, in Gate No. 7 it continuously changes with each new activation of a character's file by the authority that monitors the space through surveillance cameras. The transformation of spatial signification through references to a character's past, revealed through narration, alters the audience's cognitive perception each time a different character's file is disclosed and renewed. Consequently, the spectator becomes increasingly aware of the process of constructing multiple

meanings while simultaneously engaging in an intellectual experience that stimulates critical reflection.

The collapse of the aesthetic distance between the performance and the audience reverses the conventional direction of communication. This is particularly evident in the eleventh and final scene, in which the hidden cameras are directed toward the auditorium, scanning the faces of spectators in search of the suspected individual carrying the explosive belt after the authorities have failed to identify the suspect among the seven characters. Through this procedure, the spectator is transformed into an active participant in the construction and production of meaning.

5. RESULTS, CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS

5.1 Results

1. Physical language, expressed through movements of the hands, legs, and body, contributed significantly to the creation of organized chaos within the theatrical performances.
2. The productions promoted unconventional approaches to performance, which contributed to the construction of anarchistic and chaotic acting styles.
3. Silence constituted the dominant component of performance, functioning at times as a chaotic element and at other times as an organized one, particularly within scenes involving physical movement and scenographic composition.
4. The performances embodied a socially anarchistic character through organized movements that directed the audience toward the absence of a complete image of authority figures such as the ruler, the soldier, and the intellectual.
5. Chaotic behavior emerged through the use of fantasy, clowning, continuous satire, and seemingly unjustified rhythmic movements.
6. Chaos manifested itself in imaginative scenes that departed from conventional reality, including transformations of human beings into animal-like creatures and the resurrection of the dead, thereby disrupting realistic representation.
7. The organization of physical performance reflected an image of chaos within the spectator's mind, encouraging its reinterpretation and transformation into an alternative system of meaning.

5.2 Conclusions

1. The audience's engagement with chaos expands its intellectual horizons and stimulates reflection and harmony despite the noise and disruption that chaos may generate.
2. The multiplicity of signs and conflicting images produces numerous meanings, creating chaos that disrupts familiar systems and transforms them from realistic to imaginative forms.
3. The fragmentation of ideas emerged through repetition and an excessive multiplicity in the production of signs, which contributed to the creation of chaotic structures.
4. Chaos encourages rebellion against and rejection of established systems while obscuring unified meaning through provocative and controversial forms of behavior that invite interpretation and investigation.
5. Diversity and difference can generate a central organizing system that ultimately regulates chaos through the arrangement of ideas and propositions and through attempts to identify and overcome obstacles and challenges.

5.3 Recommendations

The researcher recommends the following:

1. Artistic and educational institutions, including institutes and colleges of fine arts, should teach both organized and chaotic approaches to performance in acting, directing, and scenography.
2. Theoretical and practical courses should be introduced to explore applications of chaos in acting and directing within contemporary international theatrical methodologies.

5.4 Suggestions for Future Research

1. The Aesthetics of Chaos in the Scenography of Monodrama Theatre Performances.
2. The Significations of Chaos in Digital Theatre Productions.

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ÇAĞDAŞ TÜRK FİGÜRATİF RESMİNDE BİREYSEL İKONOGRAFİ: ERHAN LANPİR'İN RESİMLERİNİN PANOFZSKY'NİN İKONOLOJİK YÖNTEMİYLE ANALİZİ

Arzu YILMAZ[1]

Özet

İkonolojik yöntem, sanat eserlerinin anlam katmanlarını çözümlemede sanat tarihi disiplininin en etkili yaklaşımlarından biridir. Erwin Panofsky tarafından geliştirilen bu yöntem, eseri yalnızca biçimsel özellikleriyle değil, üretildiği tarihsel, kültürel ve düşünsel bağlam içinde değerlendirmektedir. Bu araştırmada çağdaş figüratif ressam Erhan Lanpir'in seçilmiş dört resmi, Panofsky'nin ön-ikonografik betimleme, ikonografik çözümleme ve ikonolojik yorum aşamalarına göre incelenmiştir. Nitel araştırma yöntemine dayanan çalışmada belge incelemesi ile ikonolojik çözümleme birlikte kullanılmış; eserlerde tekrar eden figür, nesne ve semboller sanat tarihi literatürü doğrultusunda değerlendirilmiştir. Uygulama bölümünde at, balık, satranç taşları, dama düzenleri, maskeler ve anatomik deformasyonlar ikonografik ve ikonolojik açıdan çözümlenmiştir. Bulgular, bu sembollerin yalnızca kompozisyonun plastik ögeleri olmadığını; sanatçının kimlik, bellek, yabancılaşma, güç ilişkileri ve varoluş temalarını çok katmanlı bir görsel sistem içinde ifade ettiğini göstermektedir. Ayrıca Panofsky'nin ikonolojik yönteminin yalnızca Orta Çağ ve Rönesans sanatına değil, bireysel sembol sistemi geliştiren çağdaş figüratif resimlerin çözümlenmesine de uygulanabilir olduğu ortaya konmuştur. Bu araştırmanın ikonoloji literatürüne ve çağdaş Türk figüratif resmi üzerine yapılacak sanat tarihi çalışmalarına kuramsal ve yöntemsel katkı sağlaması amaçlanmaktadır.

Anahtar Kelimeler: Erhan Lanpir. Erwin Panofsky, Çağdaş Figüratif Resim, İkonoloji, İkonografi.

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INDIVIDUAL ICONOGRAPHY IN CONTEMPORARY TURKISH FIGURATIVE PAINTING: AN ANALYSIS OF ERHAN LANPIR'S PAINTINGS USING PANOFSKY'S ICONOLOGICAL METHOD

Arzu YILMAZ[1]

Abstract

Iconological methodology is one of the most effective approaches in art history for analyzing the layers of meaning in works of art. Developed by Erwin Panofsky, this method evaluates a work not only in terms of its formal characteristics but also within its historical, cultural, and intellectual context. In this research, four selected paintings by contemporary figurative painter Erhan Lanpir are examined according to Panofsky's stages of pre-iconographic description, iconographic analysis, and iconological interpretation. Based on qualitative research methods, the study combines document analysis with iconological analysis; recurring figures, objects, and symbols in the works are evaluated in line with art history literature. In the application section, horses, fish, chess pieces, checkerboard arrangements, masks, and anatomical deformations are analyzed from both iconographic and iconological perspectives. The findings demonstrate that these symbols are not merely plastic elements of the composition; they represent the artist's expression of themes of identity, memory, alienation, power relations, and existence within a multi-layered visual system. Furthermore, it has been shown that Panofsky's iconological method is applicable not only to medieval and Renaissance art, but also to the analysis of contemporary figurative paintings that develop individual symbolic systems. This research aims to provide theoretical and methodological contributions to the iconology literature and to art history studies on contemporary Turkish figurative painting.

Keywords: Erhan Lanpir, Erwin Panofsky; Contemporary Figurative Painting, Iconology, Iconography.

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1. GİRİŞ

Sanat eserlerinin anlamının çözümlenmesi, sanat tarihi disiplininin temel araştırma alanlarından birini oluşturmaktadır. Uzun yıllar boyunca sanat eserleri ağırlıklı olarak biçimsel özellikleri, üslup gelişimi ve estetik değerleri üzerinden değerlendirilmiş; ancak 20. yüzyılda sanat tarihinin metodolojik dönüşümüyle birlikte eserlerin yalnızca görsel özellikleriyle açıklanmaması görüşü önem kazanmıştır. Bu süreçte sanat tarihçileri, sanat yapıtlarının üretildikleri tarihsel, toplumsal, kültürel ve düşünsel bağlam içerisinde değerlendirilmesi gerektiğini savunmuş; böylece yorumlayıcı yöntemler sanat tarihi araştırmalarında belirleyici bir konuma ulaşmıştır (Panofsky, 1955: 25-50; Gombrich, 1972: s 1-25).

Bu dönüşümün en önemli temsilcilerinden biri olan Erwin Panofsky, sanat eserini yalnızca estetik bir nesne olarak değil, belirli bir kültürün düşünce sistemini, inançlarını ve dünya görüşünü yansıtan tarihsel bir belge olarak değerlendirmiştir. Panofsky'nin geliştirdiği ikonolojik yöntem, sanat eserinde görülen biçimsel ögelerle beraber, tarihsel ve kültürel anlamlarını ve eserin ortaya çıktığı dönemin düşünsel yapısıyla ilişkisini açıklamayı amaçlamaktadır (Panofsky, 1939; 3-31; Panofsky, 1955: s 25-54). Böylece ikonoloji, sanat eserinin yalnızca neyi gösterdiğiyle değil, neden bu şekilde gösterildiği ve hangi kültürel anlamları taşıdığı sorularıyla ilgilenir.

Panofsky'nin yöntemi, kökenini Aby Warburg'un geliştirdiği kültürel bellek anlayışından almaktadır. Warburg, imgelerin yalnızca belirli bir dönemde ortaya konmuş estetik ürünler olmadığını, tarih boyunca farklı kültürlerden geçerek yeni anlamlar kazandığını ileri sürmüştür (Warburg, 1999: s 5-30). Ernst Cassirer'in sembolik biçimler kuramı ise insanın maddeyi semboller aracılığıyla anlamlandırdığını ortaya koyarak ikonolojik yorumunun felsefi kısmını desteklemiştir (Cassirer, 1944: 23-32). Daha sonraki yıllarda Hans Belting, W. J. T. Mitchell, Mieke Bal ve Norman Bryson gibi araştırmacılar da imgelerin yalnızca sanat tarihinin konusu olmadığını; aynı zamanda kültürel bellek, temsil, görsel anlatı ve görsel iletişim süreçlerinin aktif bileşenleri olduğunu göstermişlerdir (Belting, 1994: s 1-16: Mitchell, 1994: s 11-34; Bal, 1991: s 25-54; Bryson, 1991: s 61-73).

Bu gelişmelerle, ikonolojinin tarihsel sanat eserlerinin ötesine geçerek çağdaş sanat araştırmalarında da kullanılabilecek güçlü bir kuramsal yaklaşım olduğunu ortaya koymuştur. Çağdaş figüratif resim, geleneksel ikonografik programlardan büyük ölçüde uzaklaşmış

olmasına rağmen, sembolik anlatımın önemini koruduğu sanat alanlarından biridir. Günümüz sanatçıları, ortak dinsel veya mitolojik anlatılar yerine çoğu zaman kendi kişisel sembolik repertuvarlarını oluşturmakta; figür, mekan ve nesneler arasındaki ilişkiler aracılığıyla kimlik, bellek, yabancılaşma, iktidar, beden ve varoluş gibi kavramları irdelemektedirler. Bu nedenle çağdaş figüratif resimlerde kullanılan semboller, ikonografik anlamlarını tamamen terk etmeden, sanatçının bireysel anlatım şekli içerisinde yeniden anlam kazanmaktadır. Bu durum, Panofsky'nin ikonolojik yönteminin çağdaş sanat eserlerinin yorumlanmasında da işlevsel olup olmadığı sorusunu gündeme getirmektedir.

Erhan Lanpir'in resimleri bu tartışma açısından dikkat çekici bir örnek oluşturmaktadır. Sanatçının makalemize konu olan eserinde at, balık, ahtapot, satranç taşları, dama düzenleri, maskeler ve anatomik deformasyonlar, yalnızca biçimsel kompozisyon ögeleri olarak değil, eserler arasında süreklilik sağlayan sembolik göstergeler olarak karşımıza çıkmaktadır. Bu sembollerin tekrar edilmesi, sanatçının kişisel bir ikonografik repertuvar oluşturduğunu düşündürmektedir. Ancak bu repertuvarın anlam katmanlarının ortaya çıkarılabilmesi, yalnızca biçimsel betimlemeyle değil; tarihsel ikonografi, kültürel bağlam ve sanatçının görsel dili birlikte değerlendirilerek gerçekleştirilebilecek ikonolojik bir çözümlemeyi gerekli kılmaktadır.

Türkiye'de Panofsky'nin ikonolojik yöntemi üzerine yapılan araştırmaların önemli bir bölümü Bizans sanatı, Orta Çağ sanatı, Osmanlı minyatürleri ve Batı resim sanatındaki dinsel ya da mitolojik temalar üzerinde yoğunlaşmaktadır. Buna karşılık çağdaş Türk figüratif resminin bireysel sembol sistemleri üzerinden ikonolojik açıdan değerlendirildiği çalışmalar sınırlıdır. Erhan Lanpir üzerine gerçekleştirilen yayınlar incelendiğinde de sanatçının figür anlayışı, plastik dili ve renk kullanımı üzerine çeşitli değerlendirmeler bulunmasına rağmen, eserlerinin Panofsky'nin üç aşamalı çözümleme modeli doğrultusunda sistematik biçimde incelendiği kapsamlı bir araştırmaya rastlanmamaktadır. Bu durum, çalışmanın özgün değerini oluşturmaktadır.

Çalışmada Erhan Lanpir'in seçilmiş dört figüratif resmi, Erwin Panofsky'nin ikonolojik yöntemi doğrultusunda incelenmiştir. Araştırmada öncelikle ikonolojik yöntemin kuramsal temelleri ele alınmış, ardından konuya ilişkin literatür değerlendirilmiş ve son olarak seçilen eserler ön-ikonografik betimleme, ikonografik çözümleme ve ikonolojik yorum aşamalarına göre analiz edilmiştir. Böylece hem Panofsky'nin yönteminin çağdaş figüratif resim üzerindeki uygulanabilirliği tartışılmış hem de Lanpir'in kişisel sembol repertuarının resim sanatındaki anlam katmanları ortaya konulmaya çalışılmıştır.

1.1. Araştırmanın Amacı

Bu araştırmanın temel amacı, çağdaş figüratif ressam Erhan Lanpir'in seçilmiş eserlerinde yer alan sembolik unsurları Erwin Panofsky'nin ikonolojik yöntemi doğrultusunda incelemek ve bu sembollerin sanatçının görsel anlatım sistemi içerisindeki işlevlerini ortaya koymaktır. Bu doğrultuda eserlerde yer alan figürler, nesneler ve kompozisyon ögeleri Panofsky'nin ön-ikonografik betimleme, ikonografik çözümleme ve ikonolojik yorum aşamaları dikkate alınarak değerlendirilmiştir.

Araştırmanın diğer amacı ise, Panofsky tarafından tarihsel sanat eserlerinin çözümlenmesi için geliştirilen bu ikonolojik yöntemin çağdaş figüratif resim üzerindeki uygulanabilirliğini tartışmaktır. Günümüz sanatında ortak ikonografik programların yerini çoğu zaman sanatçının oluşturduğu bireysel semboller almaktadır. Bu nedenle çalışma, ikonolojinin çağdaş sanat araştırmalarındaki yöntemsel geçerliliğini Erhan Lanpir'in eserleri üzerinden değerlendirmeyi hedeflemektedir.

Ayrıca araştırma, sanatçının eserlerinde tekrar eden at, balık, ahtapot, satranç taşları, dama düzenleri, maskeler ve anatomik deformasyonların yalnızca plastik düzenlemeler değil, sanatçının oluşturduğu bütüncül görsel ifadenin parçaları olarak nasıl işlev gördüğünü ortaya koymayı amaçlamaktadır.

1.2 Araştırmanın Önemi

Literatürde çağdaş figüratif resim sanatçıların geliştirdiği bireysel sembol anlatıları Panofsky'nin yöntemi doğrultusunda ele alan çalışmalar oldukça sınırlıdır. Özellikle Türk çağdaş resminde ikonolojik çözümleme yönteminin sistematik biçimde uygulandığı araştırmaların azlığı, bu çalışmanın önemini artırmaktadır.

Araştırmanın bir diğer önemli yönü, Erhan Lanpir üzerine yapılacak sanat çalışmalarına yöntemsel katkı sağlamasıdır. Sanatçının figüratif dili üzerine çeşitli değerlendirmeler bulunmasına rağmen, eserlerinin Panofsky'nin üç aşamalı ön -ikonografik betimleme doğrultusunda incelendiği kapsamlı bir akademik çalışmaya rastlanmamıştır. Bu yönüyle araştırmanın hem ikonoloji literatürüne hem de çağdaş Türk resmi üzerine yapılacak yeni araştırmalara katkı sağlayacağı düşünülmektedir.

1.3 Yöntem

Bu araştırma, nitel araştırma yöntemine dayanmaktadır. Araştırmada belge incelemesi ve ikonolojik çözümleme yöntemi birlikte kullanılmıştır. Araştırmanın kuramsal temelini Erwin

Panofsky'nin geliştirdiği ikonolojik yöntem oluşturmaktadır. Bunun yanında yöntemin düşünsel arka planını açıklayabilmek amacıyla Aby Warburg'un kültürel bellek yaklaşımı, Ernst Cassirer'in sembolik biçimler kuramı ile Hans Belting, W. J. T. Mitchell, Mieke Bal ve Norman Bryson'un görsel kültür ve temsil kuramlarından yararlanılmıştır.

Araştırmanın örneklerini Erhan Lanpir'e ait dört figüratif eser oluşturmaktadır. Eserler, sanatçının tekrar eden sembolik repertuvarını temsil edebilecek nitelikte olmaları dikkate alınarak, amaçlı örnekleme yöntemlerinden "ölçüt örnekleme" tekniğiyle seçilmiştir. İnceleme sürecinde her eser Panofsky'nin önerdiği üç aşamalı çözümleme modeli doğrultusunda analiz edilmiştir. İlk aşamada eserlerin biçimsel özellikleri, figürleri, nesneleri, renkleri ve kompozisyon düzenleri ön-ikonografik betimleme kapsamında nesnel olarak tanımlanmıştır. İkinci aşamada figür ve sembollerin sanat tarihi içerisindeki ikonografik anlamları; mitolojik, dinsel ve kültürel kaynaklar doğrultusunda değerlendirilmiştir. Üçüncü aşamada ise semboller, sanatçının kişisel görsel dili, eserlerin üretildiği çağdaş kültürel bağlam ve ilgili kuramsal literatür birlikte ele alınarak ikonolojik açıdan yorumlanmıştır.

Yorumlama sürecinde Panofsky'nin önerdiği tarihsel bağlam ilkesi esas alınmış; bununla birlikte çağdaş sanatın çok anlamlı yapısı dikkate alınarak sembollere tek ve değişmez anlamlar yüklemekten kaçınılmıştır.

1.4 Araştırmanın Sınırlılıkları

Bu araştırma, Erhan Lanpir'in figüratif üretimi içerisinden seçilen dört eser ile sınırlandırılmıştır. İncelenen eserler sanatçının bütün üretimini temsil etmemekte; tekrar eden sembolik repertuvarın belirgin biçimde gözlemlenebildiği örnekler arasından seçilmiş çalışmaları kapsamaktadır. Bu nedenle araştırma bulguları sanatçının tüm eserlerine genellenmemelidir.

Araştırmada kullanılan ikonolojik yöntem, doğası gereği yorumlayıcı bir yaklaşımdır. Bu nedenle çalışmada ulaşılan değerlendirmeler, eserlerin tek ve kesin anlamlarını ortaya koyma iddiası taşımamaktadır. Yorumlar; eserlerin biçimsel özellikleri, sanat tarihindeki ikonografik gelenek, sanatçının görsel dili ve ilgili kuramsal literatür birlikte değerlendirilerek geliştirilmiştir. Farklı kuramsal yaklaşımlar kullanılarak aynı eserler üzerine farklı yorumlar geliştirilebilmesi, ikonolojik yöntemin doğal bir özelliği olarak kabul edilmiştir.

2. ERWIN PANOFSKY'NİN İKONOLOJİK YÖNTEMİ

Sanat tarihinin 20. yüzyılda bağımsız bir akademik disiplin haline gelmesinde metodolojik dönüşümler belirleyici olmuştur. 19. yüzyılın biçimsel ve kronolojik sınıflandırmalarına karşın,

20. yüzyılın ilk yarısından itibaren sanat yapıtlarının üretildikleri tarihsel, kültürel ve düşünsel bağlam içerisinde değerlendirilmesi gerektiği görüşü ağırlık kazanmış; ikonoloji bu dönüşümün temel yöntemlerinden biri olarak ortaya çıkmıştır (Panofsky, 1955: s 26).

İkonolojinin düşünsel temelleri, Aby Warburg'un çalışmalarıyla şekillenmiştir. Sanat eserlerini kültürel belleğin taşıyıcıları olarak gören Warburg; antik imgelerin tarihsel sürekliliğini Nachleben der Antike, belirli duygu kalıplarının yeniden üretimini ise Pathosformel kavramlarıyla açıklamaktadır (Warburg, 1999: s 15). Bu yaklaşım, Ernst Cassirer'in insanın dünyayı dil, mit ve sanat gibi imgelerle anlamlandırdığını savunan sembolik biçimler kuramı ile felsefi bir zemin kazanmıştır (Cassirer, 1944: s 23). Cassirer'in yaklaşımı, Panofsky'nin sanat eserini belirli bir kültürel zihniyetin dışavurumu olarak değerlendirmesine önemli bir kuramsal dayanak oluşturmuştur (Panofsky, 1955: s 31). Panofsky, ikonolojiyi üç aşamalı sistematik bir çözümleme yöntemine dönüştürmüştür (Panofsky, 1939: s 3).

Modelin birinci aşaması olan ön-ikonografik betimleme, eserde görülen figür, nesne ve kompozisyon ögelerinin herhangi bir yorum yapılmaksızın nesnel olarak tanımlandığı düzeydir (Panofsky, 1955: s 33). İkinci aşama olan ikonografik çözümleme, mitolojik, dinsel ve tarihsel kaynaklar aracılığıyla sembollerin geleneksel anlamlarını belirler (Panofsky, 1955: s 35). Üçüncü aşama olan ikonolojik yorum ise, eserin özsel anlamını ve sembolik değerlerini, üretildiği dönemin zihniyeti ve sanatçının bireysel tercihleri bağlamında bütüncül olarak ortaya koyan en kapsamlı düzeydir (Panofsky, 1955: s 41).

Panofsky'nin yöntemi, zaman içinde farklı açılardan yeniden değerlendirilmiştir. Eserlerin çözümlenmesinde ikonolojik yorumun tarihsel verilerle desteklenmesi gerektiğini vurgulayan araştırmacılar, aşırı yorum riskine dikkat çekerek yöntemin bilimsel sınırlarını çizmiştir (Gombrich, 1972: s 12). Sonraki yıllarda Belting (1994: s 3), Mitchell (1994: s 11), Bal (1991: s 25) ve Bryson (1991: s 61) gibi araştırmacılar ise ikonolojiyi görsel kültür ve temsil süreçleri bağlamında yeniden yorumlamışlardır. Böylece ikonoloji, yalnızca tarihsel yapıtların değil, çağdaş sanatında çok katmanlı görsel yapılarının çözümlenmesinde de kullanılabilecek dinamik bir yöntem haline gelmiştir.

Bu araştırmada, Erhan Lanpir'in figüratif resimlerinde tekrar eden sembolik repertuvar Panofsky'nin üç aşamalı modeli doğrultusunda analiz edilmiştir. Çalışma, söz konusu yöntemin çağdaş figüratif resimde oluşturulan bireysel sembol repertuarının ve olası anlam katmanlarının çözümlenmesindeki yöntemsel geçerliliğini göstermeyi amaçlamaktadır.

2.1 Erhan Lanpir'in Sanat Anlayışı ve Figüratif Dili

Çağdaş Türk resminde figüratif anlatım, 20. yüzyılın ikinci yarısından itibaren yalnızca insan bedeninin betimlenmesine dayanan bir anlayış olmaktan çıkarak bireyin psikolojik, toplumsal ve kültürel deneyimlerini görünür kılan çok katmanlı bir anlatım biçimine dönüşmüştür. Bu süreçte figür, doğrudan gerçekliği temsil eden bir unsur olmaktan uzaklaşmış; sanatçının düşünsel dünyasını, belleğini ve yaşam deneyimini yansıtan sembolik bir ifade aracına dönüşmüştür. Erhan Lanpir'in resimleri de bu dönüşümün çağdaş Türk resmindeki özgün örneklerinden biri olarak değerlendirilebilir.

Lanpir'in resim anlayışı, figür ile sembol arasındaki ilişki üzerine kuruludur. Sanatçının eserlerinde insan bedeni, hayvan figürleri ve çeşitli nesneler birbirinden bağımsız ögeler olarak değil, ortak bir görsel anlatım sisteminin parçaları olarak kurgulanmaktadır. Bu nedenle eserlerde yer alan her figür, yalnızca plastik kompozisyonun bir bileşeni değil; diğer figürlerle birlikte anlam üreten sembolik bir yapının parçasıdır. Sanatçının farklı dönemlerde ürettiği eserlerde aynı imgelerin tekrar edilmesi, bu görsel sistemin sürekliliğini göstermektedir.

Lanpir'in figüratif dili anatomik gerçekçiliğin bilinçli biçimde dönüştürülmesiyle dikkat çekmektedir. İnsan bedenleri klasik oranlardan uzaklaştırılmakta, kas liflerini andıran çizgisel dokularla yeniden biçimlendirilmektedir. Bu deformasyonlar yalnızca estetik bir tercih olarak değerlendirilmemelidir. Aksine beden, sanatçının anlatımında psikolojik ve düşünsel gerilimleri görünür kılan temel ifade araçlarından biri haline gelmektedir. Böylece figür, fiziksel gerçekliği temsil etmekten çok insanın iç dünyasına ilişkin görsel bir anlatım geliştirmektedir.

Sanatçının kompozisyonlarında mekan da benzer biçimde gerçekçi perspektif anlayışından uzaklaşmaktadır. Geometrik düzlemler, parçalanmış yüzeyler ve belirsiz mekansal ilişkiler, figürleri çevreleyen fiziksel ortamı tanımlamaktan daha çok onların içinde bulunduğu düşünsel atmosferi desteklemektedir. Bu yönüyle mekan, olayların gerçekleştiği pasif bir arka plan olmaktan çıkarak kompozisyonun anlamını açan aktif bir unsur haline gelmektedir. Figür ile mekan arasındaki bu karşılıklı ilişki, izleyicinin dikkatini anlatıya değil, imgeler arasındaki sembolik bağlara yönlendirmektedir.

Lanpir'in resimlerinde tekrar eden at, balık, ahtapot, satranç taşları, dama düzenleri ve maskeler sanatçının kişisel ikonografik repertuvarını oluşturmaktadır. Bu repertuvar, geleneksel ikonografide olduğu gibi önceden belirlenmiş anlamlara dayanmamaktadır. Aksine sanatçı,

tarihsel sembolleri kendi görsel dili içerisinde yeniden kurgulayarak onlara çağdaş bağlamlar kazandırmaktadır. Aynı sembolün farklı eserlerde yeniden ortaya çıkması, sanatçının tek bir anlatıyı tekrar ettiğini değil; aynı görsel sözlük aracılığıyla farklı düşünsel ilişkiler kurduğunu göstermektedir.

Bu yönüyle Lanpir'in eserleri, Umberto Eco'nun "açık yapıt" (opera aperta) kavramı çerçevesinde de değerlendirilebilir. Eco'ya göre sanat eseri tek ve değişmez bir anlam taşımaz; izleyicinin bilgi birikimi ve kültürel deneyimi doğrultusunda sürekli yeniden üretilen anlam katmanlarına sahiptir (Eco, 1989: s 12). Lanpir'in figüratif dili de izleyiciyi belirli bir yoruma yönlendirmek yerine, semboller arasında ilişki kurmaya davet eden açık uçlu bir anlatım yapısı oluşturmaktadır. Böylece eserlerin anlamı yalnızca sanatçının niyetiyle değil, izleyicinin yorum süreciyle birlikte şekillenmektedir.

Renk kullanımı da sanatçının sembolik anlatımını destekleyen önemli unsurlardan biridir. Lanpir, doğal renk etkisini esas almak yerine anlatımı güçlendiren ekspresif bir renk anlayışı benimsemektedir. Sarı, mor, kırmızı, gri ve kahverengi tonları çoğu zaman doğal görünümü yansıtmaktan ziyade figürlerin psikolojik etkisini artıran plastik ögeler olarak kullanılmaktadır. Bu nedenle renk, yalnızca estetik denge sağlayan bir unsur değil, kompozisyonun anlam katmanlarını destekleyen anlatım araçlarından biri olarak değerlendirilebilir.

Sanatçının eserlerinde dikkati çeken bir diğer özellik ise figürlerin çoğu zaman birbirleriyle doğrudan iletişim kurmamasıdır. Aynı kompozisyon içerisinde yer almalarına rağmen figürler çoğunlukla farklı yönlere bakmakta, yüz ifadeleri anonimleşmekte ve izleyiciyle sınırlı bir ilişki kurmaktadır. Bu durum, çağdaş bireyin yalnızlığı, kimlik arayışı ve iletişim sorunları üzerine farklı okumalar yapılmasına olanak sağlamaktadır. Ancak bu yorumlar, sembollere tek ve kesin anlamlar yüklemek yerine, kompozisyonun bütününden hareketle geliştirilen ikonolojik değerlendirmeler olarak ele alınmalıdır.

Lanpir'in figüratif resimlerinin dikkat çekici yönlerinden biri de eserler arasında kurduğu görsel sürekliliktir. Aynı sembollerin farklı kompozisyonlarda yeniden kullanılması, sanatçının üretimini birbirinden bağımsız resimlerden oluşan bir bütün olmaktan çıkararak ortak bir görsel düşünce sistemi haline getirmektedir. Bu durum, Panofsky'nin ikonolojik yöntemi açısından önemli bir avantaj sağlamaktadır. Çünkü ikonolojik çözümleme, yalnızca tek bir eseri değil, sanatçının oluşturduğu bütüncül sembolik sistemi değerlendirmeyi mümkün kılmaktadır.

Tüm bunlarla beraber Lanpir'in figüratif resimlerinde sergilediği görsel süreklilik, sanatçının üretimini bağımsız tablolardan oluşan bir seçki olmaktan çıkararak bütüncül bir görsel düşünce

sistemi haline getirmektedir. Bu durum, Panofsky'nin tek bir yapıttan ziyade sanatçının oluşturduğu sembolik repertuarın özünü anlamayı amaçlayan ikonolojik yöntemi açısından önemli bir avantaj sağlamaktadır (Panofsky, 1955: s 41). Sanatçının kişisel ikonografisini oluşturan bu unsurlar; kültürel bellek, kimlik, iktidar ve varoluş üzerine kurgulanan çok katmanlı bir söylemin aktif bileşenleri olarak değerlendirilebilir.

2.2 Erhan Lanpir'in Resimlerinde Sembolik Dilin İkonolojik Çözümlenmesi

Çağdaş figüratif resim, geleneksel ikonografik programlardan büyük ölçüde uzaklaşmış olmasına rağmen sembolik anlatımın önemini korunan sanat alanlarından biridir. Günümüz sanatçıları bireysel deneyimlerini ve toplumsal belleği özgün sembol repertuvarlarının aracılığıyla görünür kılmaktadır. Çağdaş Türk resminde de figür, yalnızca biçimsel bir unsur olmaktan çıkarak kimlik, bellek ve toplumsal eleştiriyi taşıyan çok katmanlı bir anlatım aracına dönüşmüştür (Antmen, 2021: s 284-286).

Panofsky’nin ikonolojik yöntemi açısından bir sembolün anlamı yalnızca tarihsel ikonografik geleneğe bağlı değildir; sembol, üretildiği kültürel bağlam, sanatçının kişisel anlatımı ve kompozisyon içerisindeki diğer ögelerle kurduğu ilişki doğrultusunda yeni anlam katmanları kazanmaktadır (Panofsky, 1955: s 28). Bu nedenle Lanpir’in resimlerindeki imgelemler, sabit anlamlar taşıyan donmuş formlar olarak değil; farklı bağlamlarda yeniden üretilen dinamik göstergeler olarak ele alınmalıdır.

Sanatçının eserlerinde en dikkat çekici görsel ilişkilerden biri, insan ve hayvan figürleri arasında kurulmaktadır. At, balık klasik ikonografide belirli sembolik anlamlara sahip olmakla birlikte, Lanpir’in resimlerinde bu tarihsel anlamlar doğrudan tekrar edilmez. Bu noktada Warburg’un kültürel bellek yaklaşımı önem kazanmaktadır. Warburg’a göre imgeler tarih boyunca dolaşım halindedir ve farklı dönemlerde yeni anlamlar kazanarak yaşamaya devam eder (Warburg, 1999: s 15). Lanpir’in kullandığı semboller de tarihsel ikonografik birikimden tamamen kopmadan çağdaş bir bağlam içerisinde yeniden üretilmektedir.

2.2.1 Figür ve Mekan Arasındaki İlişki

Lanpir’in kompozisyonlarında figür ile mekan arasındaki ilişki, geleneksel perspektif anlayışından farklı olarak sembolik bir düzen içerisinde kurulmaktadır. Mekan çoğu zaman belirli bir fiziksel çevreyi temsil etmemekte; geometrik yüzeyler, dama düzenleri ve parçalanmış zeminler aracılığıyla figürlerin psikolojik atmosferini desteklemektedir. Böylece mekan, anlam üretiminin aktif bir bileşeni haline gelmektedir. Bu yaklaşım Belting’in imge anlayışıyla ilişkilendirilebilir. Belting’e göre imgeler yalnızca temsil ettikleri nesneler aracılığıyla değil, bulundukları kültürel ortam ve izleyiciyle kurdukları ilişki sayesinde anlam

kazanmaktadır (Belting, 1994: s 3). Lanpir'in mekan kurgusu da izleyiciyi gerçekçi bir çevre algısından uzaklaştırarak semboller arasındaki kavramsal ilişkiye yönlendirmektedir.

2.2.2 Tekrar Eden Semboller ve Görsel Süreklilik

Aynı sembollerin farklı kompozisyonlarda tekrar edilmesi, sanatçının kişisel ikonografik repertuvarının en belirgin özelliğidir. Mitchell'in belirttiği gibi imgeler yalnızca belirli anlamları temsil eden pasif göstergeler değil; kültürel ilişkiler içerisinde sürekli yeni anlamlar üreten etkin yapılardır (Mitchell, 1994: s 11). Lanpir'in eserlerinde tekrar eden semboller farklı kompozisyonlarda farklı ilişkiler kurarak her defasında yeni yorumlara olanak sağlamaktadır. Aynı at figürü bir eserde hareketi, başka bir eserde otoriteyi ya da kırılganlığı düşündürebilir; satranç taşları ise yalnızca stratejiye değil, güç ilişkilerine yönelik farklı okumaları mümkün kılmaktadır. Bu çeşitlilik, sembollerin tek ve kesin bir anlama indirgenmesini engellemektedir.

2.2.3 Bedenin Dönüşümü ve Kimlik

Lanpir'in figüratif dilinin belirleyici özelliklerinden biri de insan bedeninin anatomik gerçekçilikten uzaklaştırılmasıdır. Kas liflerini andıran çizgisel dokular, parçalanmış anatomik yapı ve maskeyi çağrıştıran yüzler, sanatçının bütün eserlerinde tekrar eden ortak görsel özelliklerdir. Bryson'un temsil kuramı, figürün yalnızca görünen bedeni değil, toplumsal ve kültürel ilişkileri de görünür kıldığını ileri sürmektedir (Bryson, 1991: s 61). Bu şekilde Lanpir'in figürleri belirli bireyleri temsil etmekten daha çok çağdaş insanın ortak deneyimlerini düşündüren anonim konulara dönüşmektedir. Figürlerin birbiriyle sınırlı iletişim kurmaları ve bedenlerin parçalanmış görünümü, kimlik ve yabancılaşma kavramlarına ilişkin çok katmanlı yoruma olanak tanımaktadır.

2.2.4 İzleyicinin Rolü

Panofsky'nin ikonolojik yöntemi tarihsel bağlamı merkeze almakla birlikte, çağdaş sanat araştırmalarında izleyicinin yorum süreci de önem kazanmaktadır. Bal'a göre sanat eserinin anlamı yalnızca sanatçının oluşturduğu sembollerden değil, izleyicinin okuma biçiminden de etkilenmektedir (Bal, 1991: s 25). Didi-Huberman ise imgelerin tek bir tarihsel anlam içerisinde sabitlenemeyeceğini, geçmiş ile şimdi arasında sürekli yeniden kurulan ilişkiler aracılığıyla okunması gerektiğini savunmaktadır (Didi-Huberman, 2005: s 9). Lanpir'in resimleri de bu bakımdan açık yapılı bir anlatım sunmaktadır. Eserlerde yer alan semboller belirli kavramları doğrudan temsil etmek yerine, izleyiciyi farklı yorumlar geliştirmeye yönlendiren çok katmanlı görsel ilişkiler oluşturmaktadır.

Erhan Lanpir'in figüratif resimlerinde tekrar eden semboller tek değerlendirildiğinde farklı ikonografik geleneklerle ilişkilendirilebilmektedir. Ancak Panofsky'nin ikonolojik yaklaşımı açısından asıl önemli olan, bu sembollerin kompozisyon içerisinde birbirleriyle kurdukları ilişkiler ve sanatçının bütün üretimi boyunca oluşturduğu görsel iletişimdir (Panofsky, 1955: s 41).

At, balık, ahtapot, satranç taşları, dama düzenleri, maskeler ve parçalanmış bedenler; sanatçının kültürel bellek, kimlik, güç ilişkileri ve varoluş üzerine geliştirdiği özgün görsel söylemin parçalarıdır. Panofsky'nin ikonolojik yöntemi ise bu çok katmanlı yapının çözümlenmesinde, çağdaş sanatın karmaşık anlam ilişkilerini yorumlamaya olanak sağlayan güçlü bir kuramsal çerçeve sunmaktadır.

3. ERHAN LANPİR'İN ESERLERİNİN İKONOLOJİK ANALİZİ

Panofsky'nin ikonolojik yöntemi doğrultusunda gerçekleştirilen çözümlemelerde sanat eserleri yalnızca biçimsel özellikleri bakımından değil, üretildikleri kültürel bağlam ve sanatçının oluşturduğu görsel sistem içerisinde değerlendirilmiştir. Bu nedenle aşağıda incelenen eserler birbirinden bağımsız kompozisyonlar olarak değil, ortak sembolik repertuvarın parçaları olarak ele alınmıştır.

Görsel 1. İsimsiz 180x100 cm T.Ü.A.B (2022)

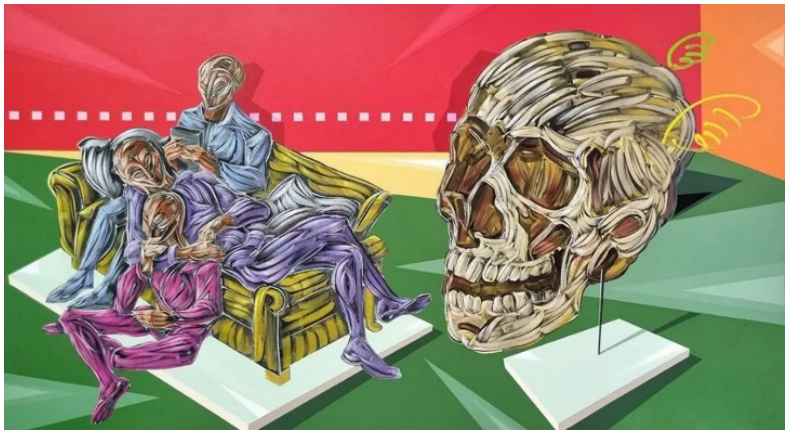
Kompozisyonun merkezinde arka ayakları üzerinde yükselen güçlü bir at figürü yer almaktadır. Atın üzerinde başında taç bulunan ve elinde mızrak ve kupa taşıyan bir figür görülmektedir. Siyah-beyaz dama düzeni zemine yerleştirilen kompozisyon, kırmızı ve gri geometrik şekillerle çevrelenmiştir. İnsan ve hayvan anatomisi gerçekçi oranlardan uzaklaşmış, kas liflerini andıran çizgisel deformasyonlarla yeniden düzenlenmiştir.

İlk bakışta kompozisyon güç ve egemenlik teması etrafında şekillenmiş görünmektedir. Ancak ikonolojik açıdan değerlendirildiğinde sanatçının amacı yalnızca iktidarı temsil etmek değildir. At, tarih boyunca hareket, güç ve egemenlikle ilişkilendirilmiş olmakla birlikte Lanpir'in resminde bu tarihsel anlam tek başına yeterli değildir. Çünkü at figürü dama zemin, taç, mızrak ve insan figürüyle birlikte okunmaktadır.

Özellikle dama düzeni kompozisyonun önemli unsurlarından biridir. Satranç tahtasını çağrıştıran bu düzen, figürün hareket ettiği alanı belirleyen görünmez kuralların görsel karşılığı olarak yorumlanabilir. Böylece hareket özgür görünmesine rağmen belirli sınırlar içinde gerçekleşmektedir. Taç ve mızrak ise otoriteyi mutlaklaştırmaktan çok, bu otoritenin kırılgan doğasını düşündüren sembolik ögeler haline gelmektedir.

Kompozisyonun bütününde güç, hareket ve denge arasında kurulan ilişki, çağdaş bireyin toplumsal yapı içerisindeki konumuna yönelik çok katmanlı okumalara olanak sağlamaktadır. Bu yönüyle eser, belirli bir anlatıyı temsil etmekten ziyade izleyiciyi farklı yorumlara yönlendiren açık bir görsel yapı oluşturmaktadır.

İkonolojik Değerlendirme: Panofsky'ye göre sanat eserinin asıl anlamı, ikonografik sembollerin ötesinde dönemin kültürel ve düşünsel yapısıyla birlikte değerlendirilmelidir (Panofsky, 1955: s 26-41). Bu bağlamda Lanpir'in eserinde yer alan at, taç, mızrak ve dama düzeni yalnızca tarihsel ikonografik anlamlarıyla okunmamalıdır. Sanatçı bu sembolleri kendi kişisel görsel dili içerisinde yeniden yorumlayarak çağdaş bireyin güç, otorite ve toplumsal düzen karşısındaki konumunu sorgulayan yeni bir anlam alanı oluşturmaktadır. Böylece eser, belirli bir tarihsel anlatıyı temsil etmekten çok, insanın görünmez kurallar tarafından şekillenen varoluşunu ifade eden ikonolojik bir yapı hâline gelmektedir.



Görsel 2 Andy Warhol'a Saygı 100x170 cm T.Ü.A.B (2023)

Eserde üç yetişkinden oluşan figür grubu görülmektedir. Figürlerin bedenleri Lanpir'in idealize edilmiş insan figürleri gibi ve Lanpir'in eserlerinden görülen organik çizgisel şeritlerin birbirini dolanmasını takip eder. Figürlerin başları eğik ve temas halindedirler.

Sağ tarafta görülen büyük kafatası bir kaide üzerinde gösterilmektedir. Arka planda görülen kırmızı yeşil ve beyaz geometrik düzlem mekanın perspektifini bilinçli olarak kırmıştır.

Figürlerin bireysel kimliklerini belirginleştiren yüz ifadelerinden özellikle kaçınılmış olması, onların belirli kişileri temsil etmekten çok insanın ortak varoluşunu simgeleyen anonim karakterlere dönüştürüldüğünü göstermektedir. Bir yandan da aile grubu gibi duran figürler aidiyet-koruma -birlik ve kuşaklar arası devamlılık fikirlerini sembolize ediyor olabilir. Sağda görülen kafatası ise Memento Mori (ölümü hatırla) zamanın geçiciliği -fanilik-yaşamın sonu gibi duyguların sembolizmi olarak tanımlanabilir. Ancak Lanpir'in eserinde kafatası yalnızca ölüm fikrini temsil eden geleneksel bir ikonografik unsur değildir. Sanatçı, bu sembolü aileyi çağrıştıran figür grubuyla aynı kompozisyon içerisinde konumlandırarak yaşam ile ölüm, süreklilik ile sonluluk ve bireysel varlık ile kültürel bellek arasında düşünsel bir karşıtlık kurmuş olabilir.

Arka planda kullanılan geometrik renk alanları da anlatının önemli ögelerindendir. Kırmızı yüzeyler kompozisyonun duygusal gerilimini artırırken, yeşil ve beyaz alanlar plastik denge oluşturmaktadır. Perspektif kurallarını reddeden bu parçalanmış mekan anlayışı, figürlerin belirli bir zaman ve mekana ait olmadığını düşündürmektedir. Böylece eser, belirli bir olayın betimlenmesinden çok, evrensel insan deneyimine ilişkin sembolik bir anlatıya dönüşmektedir.

İkonolojik Değerlendirme: Panofsky'nin ikonolojik yaklaşımı doğrultusunda değerlendirildiğinde kompozisyonun temel anlamı, figürler ile kafatası arasındaki biçimsel karşıtlığın ötesinde, yaşam ile ölümün aynı kültürel belleğin parçaları olarak sunulmasında

ortaya çıkmaktadır (Panofsky, 1955: s 26-41). Aileyi çağrıştıran figür grubu yaşamın sürekliliğini temsil ederken, kaide üzerinde yükselen kafatası insan varoluşunun kaçınılmaz sonunu hatırlatan Memento Mori geleneğini çağrıştırmaktadır. Ancak Lanpir bu tarihsel sembolü tekrar etmek yerine onu çağdaş insanın bellek, fanilik ve kimlik arayışıyla ilişkilendirerek yeni bir ikonolojik anlam üretmektedir.

Görsel 3 Olric'le Konuşmalar T.Ü.A.B (2022)

Bu kompozisyonda satranç tahtası, insan figürlerinden daha önemli bir anlatım unsuruna dönüşmektedir. Figürlerin yüzleri maskeyi andıran anonim yapılara indirgenmiş; bedenler ise çizgisel deformasyonlarla yeniden oluşturulmuştur.

Figürlerin birbirlerine bakmamaları, iletişimin sınırlı oluşu ve yüzlerin anonimleşmesi dikkat çekicidir. Böylece satranç oyunu yalnızca iki kişi arasındaki mücadeleyi değil; bireyin içinde bulunduğu toplumsal düzeni ve bu düzen içerisinde üstlendiği rolleri düşündüren çok katmanlı bir görsel yapıya dönüşmektedir.

İkonolojik Değerlendirme: Panofsky'ye göre ikonolojik çözümleme, sembollerin tek tek anlamlarından çok, bunların oluşturduğu düşünsel sistemi ortaya çıkarmayı amaçlar (Panofsky, 1955: s 26-41). Lanpir'in bu eserinde satranç tahtası yalnızca strateji ve mücadeleyi simgeleyen geleneksel bir ikonografik unsur değildir. Satranç, ikonografik gelenekte yalnızca bir oyun değil, strateji, karar verme ve güç ilişkilerinin görsel metaforlarından biridir. Lanpir ise bu sembolü geleneksel anlamıyla kullanmak yerine çağdaş bireyin toplumsal ilişkilerini

sorgulayan bir anlatımın parçasına dönüştürmektedir. Maskeyi andıran yüzler, anonim figürler ve dama düzeni birlikte değerlendirildiğinde sanatçının bireyin toplumsal düzen içerisinde üstlendiği rolleri, kimlik kaybını ve görünmez kurallarla çevrili yaşamını sorguladığı anlaşılmaktadır. Böylece satranç oyunu, bireyin varoluş mücadelesini simgeleyen çağdaş bir metafora dönüşmektedir.

Görsel 4 Jonas, 90x110 cm T.Ü.A.B (2025)

Kompozisyonun merkezinde yer alan büyük balık figürü, insan figürü ile bütünleşen sembolik yapının temel unsurudur. Balık, Hristiyan ikonografisinde İXΘYΣ geleneği nedeniyle güçlü tarihsel çağrışımlara sahip olmakla birlikte Lanpir'in eserinde doğrudan dinsel bir sembol olarak kullanılmamaktadır.

Sanatçı, balığı kendi kişisel ikonografik repertuvarı içerisinde yeniden anlamlandırmaktadır. İnsan ile balığın aynı kompozisyon içerisinde bütünleşmesi, insanın doğayla kurduğu ilişkinin ötesinde, yaşamın sürekliliği, dönüşüm ve kültürel bellek üzerine farklı yorumlara olanak sağlayan açık uçlu bir görsel yapı oluşturmaktadır.

Balık figürü diğer eserlerde yer alan at, satranç ve maskelerle birlikte değerlendirildiğinde sanatçının ortak sembolik sisteminin önemli bileşenlerinden biri haline gelmektedir. Böylece sembol tek başına değil, sanatçının bütün üretimi içerisinde anlam kazanmaktadır.

İkonolojik Değerlendirme: Panofsky'nin tanımladığı ikonolojik düzeyde balık figürü, Hristiyan ikonografisindeki İXΘYΣ sembolünün doğrudan devamı olarak değerlendirilmemelidir (Panofsky, 1955: s 26-41). Lanpir, tarihsel çağrışımları bulunan bu simgeyi kendi kişisel ikonografik sistemi içerisinde yeniden anlamlandırmaktadır. İnsan ile balığın bütünleşmesi, yalnızca dinsel bir göndermeyi değil; doğa, kültürel bellek ve insanın dönüşümünü birlikte ele

alan çağdaş bir düşünceyi görünür kılmaktadır. Bu nedenle eser, Panofsky'nin "içsel anlam" olarak tanımladığı ikonolojik düzeyde sanatçının dünya görüşünü yansıtan sembolik bir anlatım olarak okunabilir.

4. BULGULARIN GENEL DEĞERLENDİRİLMESİ

İncelenen dört eser birlikte değerlendirildiğinde Erhan Lanpir'in figüratif resimlerinde tekrar eden sembollerin rastlantısal tercihler olmadığı görülmektedir. At, balık, satranç taşları, dama düzenleri, maskeler ve anatomik deformasyonlar, sanatçının bütün eserlerinde süreklilik gösteren kişisel ikonografik repertuvarın temel bileşenlerini oluşturmaktadır.

Bu repertuvar, Panofsky'nin ikonolojik yöntemi açısından yalnızca tarihsel sembollerin devamı olarak değil; sanatçının çağdaş yaşam, kimlik, güç ilişkileri, bellek ve varoluş üzerine geliştirdiği özgün görsel düşüncenin taşıyıcısı olarak değerlendirilebilir. Semboller, tek ve değişmez anlamlara sahip göstergeler olmaktan çok, kompozisyon içerisindeki ilişkileri aracılığıyla sürekli yeni anlam katmanları üreten dinamik yapılar olarak karşımıza çıkmaktadır.

Dolayısıyla Lanpir'in figüratif dili, bireysel ikonografi oluşturan çağdaş sanatçılar arasında değerlendirilebilecek özgün bir örnek sunmaktadır. Araştırmanın bulguları, Panofsky'nin ikonolojik yönteminin yalnızca tarihsel sanat eserlerinin değil, çağdaş figüratif resimlerin çok katmanlı sembolik yapılarının çözümlenmesinde de etkili ve uygulanabilir bir yöntem olduğunu göstermektedir.

Dört eser birlikte değerlendirildiğinde balık figürünün, at ve dama düzeniyle aynı sembolik sistem içerisinde yer aldığı görülmektedir. Bu imgeler tek başlarına belirli kavramların görsel karşılıkları değildir; sanatçının farklı eserlerinde birbirleriyle ilişki kurarak anlam üreten ortak bir görsel sözlüğün parçalarıdır. Bu durum, Lanpir'in figüratif üretiminde bireysel ikonografinin bilinçli biçimde oluşturulduğunu göstermektedir.

Sonuç olarak bu eser, Lanpir'in figüratif dilinde doğa, insan ve kültürel bellek arasındaki ilişkinin sembolik olarak yeniden kurulduğu kompozisyonlardan biridir. Balık figürü tarihsel ikonografik çağrışımlarını tamamen kaybetmeden, sanatçının kişisel anlatım sistemi içerisinde yeni anlam katmanları kazanmaktadır. Bu yönüyle eser, Panofsky'nin ikonolojik yöntemi kullanılarak çözümlenebilecek çağdaş bireysel ikonografinin başarılı örneklerinden biri olarak değerlendirilebilir.

5. TARTIŞMA

Bu araştırmada Erhan Lanpir'in seçilmiş dört figüratif resmi, Erwin Panofsky'nin ikonolojik yöntemi doğrultusunda incelenmiş ve sanatçının eserlerinde tekrar eden figür ve sembollerin bireysel bir ikonografik sistem oluşturduğu değerlendirilmiştir. Elde edilen bulgular, Lanpir'in resimlerinde kullanılan at, balık, satranç ve dama düzeni, maskeler ve anatomik deformasyonların birbirinden bağımsız semboller olarak değil, sanatçının bütün üretimine yayılan ortak bir görsel dilin parçaları olarak işlev gördüğünü ortaya koymaktadır (Panofsky, 1955: s 26-41).

Araştırmanın en önemli bulgularından biri, Lanpir'in tarihsel ikonografik repertuvardan yararlanmasına rağmen bu repertuvarı doğrudan tekrar etmemesidir. Sanatçı, tarih boyunca farklı kültürlerde kullanılan sembolleri kendi figüratif anlatımı içerisinde yeniden düzenlemekte ve bu sembolleri çağdaş yaşamın sorunlarını düşündüren açık uçlu görsel göstergelere dönüştürmektedir. Bu durum, Warburg'un imgelerin tarih boyunca dolaşıma girerek farklı kültürel bağlamlarda yeni anlamlar kazandığı yönündeki yaklaşımıyla örtüşmektedir (Warburg, 1999: s 555-558). Dolayısıyla Lanpir'in resimleri, tarihsel ikonografinin çağdaş sanat içerisindeki yeniden üretimine ilişkin özgün örnekler sunmaktadır.

Elde edilen bulgular, Lanpir'in eserlerinde figür, mekan ve semboller arasındaki ilişkinin tek tek imgelerden daha belirleyici olduğunu göstermektedir. Özellikle dama düzenleri, parçalanmış anatomik yapılar ve hayvan figürleri farklı eserlerde tekrar edilmekle birlikte, her kompozisyonda yeni ilişkiler kurarak farklı anlam katmanları oluşturmaktadır. Bu durum, Panofsky'nin ikonolojik çözümlemesinde vurgulanan "içsel anlam" kavramıyla uyumludur (Panofsky, 1955: s 30-38). Anlam, tek tek sembollerin sözlük karşılıklarında değil; kompozisyonun bütününde ortaya çıkan görsel ilişkiler ağında oluşmaktadır.

Araştırmanın dikkat çekici sonuçlarından biri de Lanpir'in figüratif dilinde mekânın üstlendiği işlevdir. İncelenen eserlerde mekân çoğu zaman tanımlanabilir bir fiziksel çevre olarak kullanılmamakta; geometrik yüzeyler, belirsiz perspektifler ve parçalanmış düzlemler aracılığıyla figürlerin psikolojik atmosferini destekleyen sembolik bir alan oluşturmaktadır

Bununla birlikte araştırmanın bazı sınırlılıkları bulunmaktadır. Çalışma yalnızca sanatçının seçilmiş dört eseriyle sınırlandırılmıştır. Ayrıca ikonolojik çözümleme doğası gereği yorumlayıcı bir yöntem olduğundan, ulaşılan değerlendirmeler eserlerin tek ve kesin anlamlarını ortaya koyma iddiası taşımamaktadır. Gelecekte yapılacak araştırmalarda sanatçının daha geniş bir eser grubunun incelenmesi, farklı dönemlerdeki üretimlerinin

karşılaştırılması ve sanatçı söyleşileri ya da sergi metinleri gibi birincil kaynakların analize dâhil edilmesi, ulaşılan sonuçların daha kapsamlı biçimde değerlendirilmesine katkı sağlayacaktır.

Sonuç olarak araştırma, Panofsky'nin ikonolojik yönteminin çağdaş Türk figüratif resminin çözümlenmesinde uygulanabilir ve işlevsel bir yöntem olduğunu göstermektedir. Bununla birlikte çağdaş sanatın bireysel sembol sistemlerine dayanması nedeniyle ikonolojik yorumların yalnızca tarihsel ikonografik bilgilerle değil, sanatçının üretim pratiği, kültürel bağlamı ve eserler arasındaki görsel süreklilik dikkate alınarak yapılmasının daha sağlıklı sonuçlar vereceği anlaşılmaktadır.

6. SONUÇ

Bu araştırmada çağdaş Türk figüratif resminin özgün temsilcilerinden Erhan Lanpir'in seçilmiş dört eseri, Erwin Panofsky'nin ikonolojik yöntemi doğrultusunda incelenmiştir. Çalışmada Panofsky'nin ön-ikonografik betimleme, ikonografik çözümleme ve ikonolojik yorum aşamalarını temel alan yöntem uygulanmış; elde edilen bulgular Warburg'un kültürel bellek yaklaşımı, Cassirer'in sembolik biçimler kuramı ile çağdaş görsel kültür tartışmaları çerçevesinde değerlendirilmiştir.

Araştırma sonucunda Lanpir'in resimlerinde tekrar eden at, balık, ahtapot, dama düzeni, maskeler ve anatomik deformasyonların rastlantısal biçimsel tercihler olmadığı; sanatçının eserleri arasında süreklilik sağlayan bireysel bir ikonografik sistemin parçaları olduğu değerlendirilmiştir. Aynı sembollerin farklı kompozisyonlarda yeniden kullanılması, sanatçının ortak bir görsel sözlük geliştirdiğini göstermektedir. Ancak bu semboller her eserde farklı ilişkiler kurarak yeni anlam katmanları üretmekte, bu nedenle tek ve değişmez anlamlarla açıklanamamaktadır.

Araştırmanın önemli bulgularından biri, Lanpir'in tarihsel ikonografik mirası doğrudan tekrar etmemesi; aksine bu mirası çağdaş figüratif anlatım içerisinde yeniden yorumlamasıdır. At, balık ve diğer semboller sanat tarihindeki geleneksel çağrışımlarını bütünüyle kaybetmeden sanatçının kişisel görsel dili içerisinde yeni bağlamlar kazanmaktadır. Böylece tarihsel ikonografi ile bireysel ikonografi arasında dinamik bir ilişki kurulmaktadır. Bu durum, Warburg'un kültürel belleğin sürekliliğine ilişkin yaklaşımıyla uyum göstermektedir.

Çalışma, Panofsky'nin ikonolojik yönteminin yalnızca Orta Çağ ve Rönesans sanatına uygulanabilecek tarihsel bir çözümleme modeli olmadığını; bireysel sembol sistemleri geliştiren çağdaş figüratif sanatçıların eserlerinin yorumlanmasında da işlevsel bir yöntem

sunduğunu ortaya koymuştur. Bununla birlikte çağdaş sanatın sabit ikonografik programlara dayanmaması nedeniyle ikonolojik yorumların tarihsel sembol bilgisi kadar sanatçının üretim pratiği, eserler arasındaki görsel süreklilik ve kültürel bağlam dikkate alınarak yapılması gerektiği anlaşılmıştır.

Bu araştırmanın sanat tarihi literatürüne sağladığı temel katkı, Erhan Lanpir'in figüratif resimlerini yalnızca biçimsel özellikleri açısından değil, bütüncül bir sembolik sistem içerisinde değerlendirmesi ve sanatçının eserlerinde bireysel ikonografi olgusunu tartışmaya açmasıdır. Çalışma ayrıca Panofsky'nin ikonolojik yönteminin çağdaş Türk resmi kapsamındaki uygulanabilirliğini göstermesi bakımından da yöntemsel bir örnek sunmaktadır.

Sonuç olarak bu çalışma, Erhan Lanpir'in figüratif resimlerinde tekrar eden sembollerin sanatçının kişisel görsel dilini oluşturan bütüncül bir ikonografik sistem meydana getirdiğini göstermektedir. Bu yönüyle araştırma, Panofsky'nin ikonolojik yönteminin çağdaş sanatın çok katmanlı anlam yapısını açıklamada güncelliğini koruduğunu ve bireysel ikonografi kavramının çağdaş Türk figüratif resmini anlamada önemli bir kuramsal çerçeve sunduğunu ortaya koymaktadır.

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