ANTIPROMETHEUS OR HOW TO PERFORM BECKETT IN MULTIPLE STEPS

Staging the works of Samuel Beckett turns out to be nothing less than an act of discovery. When undertaken with full commitment, this exploration of the author’s meta(theatrical) pieces might gradually evolve into an aesthetic act of self-discovery on the part of the artists who take special heed of Beckett’s legacies for performance. In this regard, the aesthetic relationship between Beckett and the Turkish director Şahika Tekand proves to be quite significant owing to the vital role the former plays in the latter’s career as an artist. In addition to being a pioneering figure in terms of introducing Beckett to the Turkish theatrical scene, the director derived considerable benefit from the author’s aesthetics over the course of developing her method of “performative staging and acting” within the body of her troupe the Studio Players. Indeed, through the years, Beckett’s presence in the Studio Players’ productions reached to such an extent that Beckettian aesthetics became one of the most recurring performative constants of the ensemble. Hence, even under circumstances where the troupe takes on the taxing task of staging Ancient Greek tragedies, Beckett’s presence can highly be felt. In this particular framework, the present paper aims to take a closer look at the performative dynamics of the Studio Players’ Anti-Prometheus (How to Forget in 10 Steps), which took place as part of the Promethiade Project in 2010, so as to reveal the presence of Beckett in the absence of Beckett. Within this context, one further objective of the study is to flesh out the implications of the tragic vein intrinsic to Beckett not only in relation to this specific production, but also with respect to the metaphysical aspects of Attic tragedies.