MINISTERUL EDUCAȚIEI ȘI CERCETĂRII
UNIVERSITATEA DE ARTE DIN TÂRGU MUREȘ
ȘCOALA DOCTORALĂ TEATRU ȘI ARTELE SPECTACOLULUI

SUMMARY

-

THE PRESENCE OF POSTHUMANISM IN CONTEMPORARY THEATRE SCENOGRAPHY

Thesis Coordinator:
Prof. univ. dr. habil. UNGVÁRI ZRÍNYI Ildikó-Andrea

Thesis Candidate:
LOKODI Anna-Aletta

2025

The presentation of the research

In my doctoral dissertation, I attempt to examine the presence of posthumanism in contemporary stage design. My investigation takes the concept of the non-human as its starting point, which in recent decades has become one of the most debated and diverse interdisciplinary philosophical approaches, gathered under the umbrella term of posthumanism. As the theorist Márió Nemes Z. states, posthumanism is an interdisciplinary discourse that does not proclaim the "end of Man," but rather questions the position of the Human within the postmodern critical reading of the Modernism humanist conception of Humanity.[1]

My doctoral research starts from the observation that contemporary theatre practice is increasingly committed to creating performances that interrogate the place of the human in a world defined by uncertainty, unpredictability, constant change, and accelerated technological development. In this continuously changing and uncertain world—loaded with the threatening tensions of political and cultural wars, global pandemics, and the climate crisis—the concept of the Human itself is found in the middle of a process of reinterpretation. Contemporary theatre responds sensitively to this transformation, and thus it can be observed that posthumanist thought and the emergence of non-human beings (animal embodiments, cyborgs, monsters, machines, objects, and their hybrid coexistence) are becoming increasingly present in contemporary performances. It is important to emphasize that this dissertation does not deal with the stage presence of live animals, but rather analyzes the stage representation of the non-human through human, by actor presence. Consequently, the research sets out to examine performances in which posthumanist thought, in its encounter with human presence, expands and reinterprets the exclusive concept of Humanity—primarily through the detailed visual analysis of characters and their enviroments.

The research seeks to analyze performances whose core themes already embed the notions of posthumanism and Otherness, thereby expanding and rethinking the concept of the human. This rewiring of boundaries between beings, however, has given rise to various categories within the research.

---

[1] Horváth, Márk, Ádám Lovász, and Z. Márió Nemes. *Variants of Posthumanism: Human, Inhuman, and Post-Human*, edited by Z. Márió Nemes. Budapest: Pre.hu Kft., 2019, 1. Available at: https://iti.btk.mta.hu/images/Helikon_2018_4_Nyomdai_2019_03_19.pdf. Accessed April 23, 2025.

I apply detailed visual representation analysis, focusing primarily on the costumes. At the same time, I do examine the set design of the different performances, its function, and semiotic role as well. Furthermore, the relationship between characters and set, the use of different materials and colors, their symbolic systems, and their role in the aesthetic construction of the performance are also analyzed. By costume analysis I do not mean merely the character's clothing, but its entire appearance—hairstyle, makeup, masks and the role of props.

My hypothesis is that characters born of posthumanist representation generally appear distorted, estranged from human naturalness in some way. This visual distortion guides the character through a process of dehumanization, distancing it visually from purely human representation—that is, from a rigid, narrow concept of Humanity.

The dissertation therefore aims to provide a detailed analysis of theatrical performances in which the emerging posthumanist discourse assumes a socially

sensitizing function. The central pillar of the analyses is a thorough investigation of the given performance's visual world, exploring how the representation of the non-human and its relation to the human influence the perception of the performance, how they affect audience reception, and how they sensitize and orient society toward a more accepting, self-reflective, and open mode of thinking about humanity.

It is equally important to emphasize that this research does not propose the creation of a theatre without humans. Rather, it problematizes the presence of humans in the 21st century, and the hierarchical, closed conceptual framework imposed upon us since the Enlightenment. In doing so, it points to the crisis of this classical human image and to the need to reformulate and reinterpret those classical conceptual systems which, it seems, no longer serve humanity's ontological place in the 21st century.

The philosophy of posthumanism proclaims the introduction of a heterogeneous mode of thought that challenges and critiques the anthropocentric perspectives of humanism, extending this critique to the domains of culture, including theatre. Posthumanism seeks to answer how the concept of the human changes in post-anthropocentric thinking, where human ideologies are subjected to critical practice. In this perspective, the critically rethought concept

of the human is always redefined in the mirror of the non-anthropocentric Other[2]. The starting point of anthropocentrism is a Eurocentric, male-centered worldview, originating in the Renaissance and written into the rational, Enlightenment-era conception of humanity.

In this context, the research seeks to answer how contemporary theatre evolves in light of the heterogeneity of the post-anthropocentric concept of Humanity, and how this impacts the visuality of performances.

The study attempts to analyze performances that, in their source material to be adapted for the stage, already carry within them the concepts of posthumanism and Otherness, which consequently expand and rethink the conceptual scope of the human. This rewiring of boundaries between beings generated different categories throughout the research. Thus, a distinction emerged between two types of performances: those in which posthuman presence in the aesthetics operates as an internal, unconscious process, and those in which the aesthetic explicitly evokes posthumanist philosophies to highlight external, social processeses, directly thematizing the ecological crisis.

In the thesis I hypothesize that in a theatrical situation where non-human thinking meets human thinking, the moment of theatrical encounter enables the two entities to influence each other. This interaction does not result in exclusion, but rather in a subtle metamorphosis of identity, where the human and non-human layers together create an open concept of Humanity. In this open concept, the encounter between the two identities results in boundary-crossing, dissolving hierarchical systems. In the context of theatre, this boundary-crossing is realized in the oscillation between actor and non-human characters, while it is also visible in the connections between the actor's non-human character and other human or dehumanized characters, or animalized objects. Together, these form a complex, heterogeneous network within the performance's aesthetics. I assume that the visual world of the performance plays a major role in shaping this network, where the posthumanist idea organizes the visual composition, and the appearance of non-human characters determines the visual environment of the performance. In this encounter, the visual world reinforces (or counterbalances) the tension between human and non-human presence. In other words, I assume that encounters

[2] By "Otherness," I mean those categories that exist outside the classical, humanism-normative order of humanity, which are excluded or marginalized.

between the human and non-human generally reveal a contrast, a tension that becomes powerful through the visual dimension.

According to my hypothesis, performances that involve posthumanist thinking typically construct a strongly visual, distorted world. Through this visuality, the creators subtly articulate phenomenon that are difficult to describe in words. This visual language enables audiences to more readily accept their own ontological uncertainty, mediated through the illustration of a more open concept of humanity.

Personal Justification of the Topic and Research Objectives

The choice of topic emerged from a curiosity born of a combination of practical and theoretical experiences and readings, which question the place of the Human in the field of contemporary theatre, on the threshold of a transformed, ever-changing post-anthropocentric era. The research was initiated by a personal motivation—an awareness of a gap that I noticed during my career as a practicing scenographer, primarily from the perspective of costume design. This gap lies in the lack of critical theoretical discourse on contemporary costume design, which is rarely addressed even in theatre reviews, and which is not sufficiently explored in contemporary Hungarian theatre theory (beyond case studies analyzing the costumes and characters of individual productions).

Thus, Hungarian theatre literature is generally characterized by a lack of focus on the visuality of productions—particularly costumes and set design—when it comes to analyzing the unique function of costumes, the significance of material use, the cooperation of costumes with acting and the body, and the role of characters within the overall visuality of a performance, as well as their impact on audience perception.

In the 21st century, posthumanist perspectives theorizing the renewed merging of nature and culture are increasingly present in theatrical concepts, and these perspectives often manifest themselves strikingly in the visual design of productions. The present dissertation was prompted by curiosity and motivation sparked by this theme, aiming to explore how the ongoing ecological era influences theatrical creation, with a central focus on the visuality of performances—particularly the visual representation of non-human characters.

Roland Barthes, the French thinker, in his 1994 essay *The Diseases of the Theatrical Costume*, attempts to summarize what a theatrical costume should be like and what pathologies

result in bad costumes.[3] Through his study of Bertolt Brecht's theatre, Barthes defines the characteristics of a good costume, arguing that its value does not lie in historical accuracy, fashion, or aesthetic embellishment (indeed, he outright rejects costumes serving a purely aesthetic function, designed only to please the eye). Rather, its quality is to be sought in its connection to the drama itself and in its realization through the director's concept. Thus, the social gesture of the work must be expressed through the costume, condensed into an intellectual functionality rather than fulfilling a merely plastic or emotional role.[4] In this sense, any costume that contradicts the social gesture of the performance, or that functions self-referentially as a work of visual art serving only aesthetic pleasure, can be considered a "bad" costume. In this essay, Barthes also introduces the term *jel-mez*[5] (in Hungarian: "sign-garment"), which can be associated with the semiotic function of costume, since in Hungarian the word *jelmez* itself linguistically denotes an attire garment with a sign-function.

Barthes's late-20th-century essay remains a significant theoretical reference on costume design. Further understanding of the semiotic function and role of costume is provided by Erika Fischer-Lichte in *The Aesthetics of Performativity* and Patrice Pavis in *Theatre Dictionary*. However, apart from Barthes, no theorist has attempted to formulate a concrete methodology for costume design.

In this respect, it can be stated that contemporary scholarship is in need of enrichment through studies focused on contemporary costume design (here I exclude set design, since there is relatively more literature devoted to it than to costume design). Such research would benefit the field of theatre studies by initiating critical thinking among emerging designers, while also starting professional dialogue between designers and theatre theorists. Although the present dissertation does not aim to provide a solution to this issue, it reflects my devotedness to the idea that contemporary scenography, and particularly costume design, should become a subject of research, with special attention paid to the anthropological issues of the 21st century.

My hypothesis is that contemporary costume and set design are closely connected to the constantly shifting concept of the human, given that most theatrical productions thematize humanity or its absence. Inevitably, contemporary philosophies—including posthumanist

---

[3] Barthes, Roland. "The Diseases of Theatrical Costume." *Színház* 27, no. 5 (1994): 33–37.

[4] Ibid. p. 33.

[5] Ibid.

perspectives—are infiltrating this shifting narrative of Humanity. These narratives once again conceptualize culture and nature as an intertwined whole, in which human and non-human beings are intricately and closely interconnected. This post-anthropocentric mode of thinking—that is, a departure from anthropocentrism—fueled my curiosity and resulted in the present research, which investigates the impact of posthumanist, beyond-human thought on theatrical scenography.

The aim of my research is to examine how theatre and scenography respond to the changing image of humanity in the 21st century, and how they incorporate the rich visual vocabulary offered by posthumanist representation into the aesthetics of a performance. At the same time, I seek to answer how audiences are affected by performances that evoke posthumanist thought, and in what ways they are sensitized toward the concept of Otherness.

What tools and visual languages are used by a performance to achieve the goal of expanding the concept of humanity? What role does posthumanist thought play in a production where non-human presence is not directly represented in its aesthetics? What does it mean to thematize the non-human directly and indirectly, problematizing the closed conception of Humanity? And how does the visuality of a performance influence the actor's work or support the director's vision?

These are the questions guiding my doctoral research, whose main goal is to arrive at a deeper understanding of the concept of Humanity and its place in the world within the unpredictable circumstances of the 21st century. My motivation stems from the personal hope that through theatre we may engage in deeper self-reflection and a stronger relation to our place in the world, by embracing constant change and confronting the ecological conditions of our century. Performances in which posthumanist thought and the non-human appear can offer a new perspective on how we view ourselves, while also acknowledging the urgent need for change in the 21st century, which is burdened by both ecological and human crises. This need can be labeled as an ecological consciousness built on empathy with the environment and with Otherness. In this state of sensitivity fostered by art, the Human is able to perceive itself as an open being.

Theoretical Directions of the Research

The theoretical background of this research is organized around the interdisciplinary discourse of posthumanist philosophy. In exploring the subject, I was inspired by the works of

Hungarian theorists such as Márió Nemes Z., Márk Horváth, and Veronika Darida, who have introduced posthuman perspectives into Hungarian discourse. Studying their work guided me to the studies of internationally renowned theorists and philosophers such as Giorgio Agamben, Gilles Deleuze and Félix Guattari, Rosi Braidotti, and Donna Haraway, whose contributions serve as important reference points for the theoretical framework of this dissertation. In addition, the studies of French philosopher and anthropologist Bruno Latour on hybrid thinking must also be mentioned.

In the following subchapter, I aim to present some of the central theories of these thinkers, whose work has provided the conceptual foundation for the performance analyses discussed in this dissertation. To begin with, I attempt to define the umbrella concept of posthumanism by outlining the ideas of the theories mentioned above.

Posthumanism seeks to reinterpret the homogenizing concepts inherited from humanism, questioning the anthropocentric evaluation of humanity by pointing to the transformed cultural context shaped by contemporary technological development, which redefines the boundaries of the human. As Márk Horváth, Ádám Lovász, and Márió Nemes Z. state in the introduction to their volume *Variations of Posthumanism*, posthumanism does not proclaim the "death of man," but rather asks how the place and condition of humanity change in light of postmodern critiques of modernity.[6] Normative, homogenizing humanism, derived from the Renaissance and theorized in the Enlightenment, perpetuates an anthropocentric worldview in which the concept of Man is defined as a closed, homogenous category centered on the white European male, excluding the non-anthropocentric Other—that is, all beings not included in this closed definition. In the contrary, as *Variations of Posthumanism* also states, posthumanism seeks to incorporate the excluded non-anthropocentric Other into "techno-cultural production, while pointing out that Man has always constructed his »privileged status« driven by an inner anxiety toward the non-human."[7] Bruno Latour discusses this as a reunion of nature and society, in which the social sciences investigate associations extended beyond

[6] Horváth, Márk, Ádám Lovász, and Z. Márió Nemes. *Variants of Posthumanism: Human, Inhuman, and Post-Human*, edited by Z. Márió Nemes. Budapest: Pre.hu Kft., 2019, 1. Available at: https://iti.btk.mta.hu/images/Helikon_2018_4_Nyomdai_2019_03_19.pdf. Accessed April 23, 2025.

[7] Ibid.

humans, generating hybrid thinking and Actor-Network Theory (ANT), in which plants, objects, bacteria, animals, and other beings participate as active agents, just like humans.[8]

Thus, the rigid boundaries of Man as defined by humanism seem to be rewired under posthumanist thought, revealing a new relational system between human and non-human beings, realized through boundary crossings among various forms of existence. In these crossings, the conception of humanity itself is redefined, where "the separations between human and animal, organic and inorganic, physical and non-physical"[9] are reinterpreted. These shifts lead us, within the "conditions of contemporary technoculture,"[10] to rethink our place in the world, in order to achieve deeper self-understanding and to reconfigure our relationship with our environment during an era overshadowed by ecological crisis.

In this redefinition of the self, the human relationship to art and culture is also reinterpreted, since art—including theatre—responds sensitively to the restructuring of the human concept and to the suspension of its closed definition. Within this altered relation to art, the possibility arises of an "anti-human, inhuman, and/or posthuman aesthetics."[11]

Veronika Darida, theatre theorist, in her study *Posthuman Stages*, defines contemporary theatre's interest in posthumanism as motivated by crisis—a crisis that is itself a trigger for posthuman philosophy.[12] Rosi Braidotti similarly argues that the fuse for the posthuman turn can be traced back to the trajectories of antihumanism and anti-anthropocentrism: where antihumanism critiques the idealization of the human in humanism, anti-anthropocentrism critiques the hierarchy between species. Braidotti identifies the classical humanist definition of Man with the image of a white, European, handsome, and strong-bodied male, through which the concept of the excluded Other, including women, is thematized.[13] It is important to

---

[8] Latour, Bruno. *Hybrid Thinking: Selected Essays*. Translated by Balázs Keresztes and János Róbert Kun. Budapest: Kijárat Kiadó, 2021.

[9] Horváth, Márk, Ádám Lovász, and Z. Mário Nemes. *Variants of Posthumanism: Human, Inhuman, and Post-Human*, edited by Z. Mário Nemes. Budapest: Pre.hu Kft., 2019, 1. Available at: https://iti.btk.mta.hu/images/Helikon_2018_4_Nyomdai_2019_03_19.pdf. Accessed April 23, 2025.

[10] Ibid.

[11] Ibid.

[12] Darida, Veronika. "Posthuman Stages." In *Philosophers' Puppet Theatre*, Budapest: Kijárat Publishing, 2020, 53.

[13] Rosi Braidotti, „Becoming-World Togather on the Crisis of Human", In: *Hello, Robot.Design between Human and Machine,* Vitra Design Museum, 2017, 238.

emphasize that this research does not follow a feminist narrative, but seeks to examine the presence of posthumanism in theatre objectively, specifically from the perspective of theatrical performances, focusing on its impact on contemporary scenography. This, however, does not exclude examining the role and representational significance of female figures appearing in specific productions.

As Darida notes, anti-anthropocentric approaches in theatrical representation are not new. The great theatre reformers of the 20th century—Adolphe Appia, Edward Gordon Craig, Antonin Artaud—already argued that the actor is not the most important element of the stage, since light, scenery, and music carry equal weight.[14] At this time, some even entertained the complete removal of the actor from the stage, experimenting with mechanically moving sets and robotic structures, or replacing the living body with puppets. Edward Gordon Craig, for example, proposed replacing actors with "Über-marionettes," thereby minimizing errors caused by human sensitivity. In his view, the human being, due to the inherent pursuit of freedom, is unsuited for theatre, as the constantly shifting material of personality resists control.[15] Craig saw the puppet as the perfect stage representation of the human form, which, though ultimately an untenable rejection of human representation, nevertheless transmitted to contemporary theatre an important line of thought. On one hand, it emphasized the incorporation of non-anthropocentric questions into theatrical aesthetics, and on the other, it established the puppet as a key foundation for the emergence and development of contemporary puppet theatre. Darida points out that puppet theatre offers a new perspective for approaching classical philosophical problems—such as the relationship between body and soul, animate and inanimate, mover and moved, or the processes of dehumanization.[16]

The rigidity of classical humanism's closed concept of Man, separated from the non-human, is analyzed by italian philosopher Giorgio Agamben through the "anthropological machine" [17] of humanism. In his view, the stability of the human concept is created by

---

[14] Darida, Veronika. "Posthuman Stages." In *Philosophers' Puppet Theatre*, Budapest: Kijárat Publishing, 2020, 53.

[15] Craig, Edward Gordon. "The Actor and the Übermarionette." In Géza Fodor, *Introduction*, *Színház* 27, no. 9 (September 1994): 34–46, 35.

[16] Darida, Veronika. "Posthuman Stages." In *Philosophers' Puppet Theatre*, Budapest: Kijárat Publishing, 2020, 53.

[17] Giorgio Agamben, *The Open:* Man and Animal. Editor Werner Hamacher, Stanford University Press, Stanford, California, 2004, 33-38.

operations of inclusion and exclusion, producing gaps between human and animal, human and nature, human and non-human. The stability of Man thus rests on exclusion, where the gap between human and animal is founded upon the emergence of language. If this difference were errased, Man could define itself as existing between human and non-human. Yet this anthropological machine, through its exclusionary operations, also generates a rupture, which Agamben calls a "zone of indifference."[18] In this liminal zone, between human and animal or human and machine, emerges the non-human being representative of hybrid thinking.

To this line of thought can be connected Deleuze and Guattari's concept of "lines of flight,"[19] which provide an escape from hierarchical, closed systems. According to them, lines of flight may signify movements away from the apparatuses of power, or escapes from rigid, fixed identities through the creation of an alternative reality. Franz Kafka's works, for instance, often exemplify this through doubled identities escaping bureaucratic or familial systems by means of transformation. Gregor Samsa's metamorphosis into an insect (in *The Metamorphosis*) represents such a line of flight, where oscillation along the boundary between human and non-human generates the concept of an open humanity.[20] As Veronika Darida notes, these lines of flight make possible "the human leaving its own living space, breaking through its limitations."[21]

From the above, it can be concluded that the diverse agents of posthumanist theory converge around a shared aim: to liberate humanity from its fixed conceptual boundaries, and to reinterpret them through boundary crossings. The goal is not to erase humanity, but to expand its conceptual framework in the uncertain context of 21st-century ecological transformation.

My doctoral research seeks to explore the connection between this conceptual expansion and contemporary scenography, highlighting the value and potential of theatre and visual design helping us to understand ourselves better, our humanity, and our place in the world.

Methodology of the Research

[18] Ibid.

[19] Gilles Deleuze, Félix Guattari, Toward a Minor Literature, translated by Dana Polan, University of Minnesota Press, London, 1986., 17.

[20] Ibid.

[21] Darida, Veronika. "Posthuman Stages." In *Philosophers' Puppet Theatre*, Budapest: Kijárat Publishing, 2020, 53.

As indicated above, the representation of non-human entities on stage shows an expanding trend in contemporary theatrical performances. At the same time, it can be stated that in the Transylvanian theatrical practice, and even when examining the repertoire of Hungarian-language theaters, there is a noticeable gap in the representation of posthuman thought—at least regarding performances that directly address conscious, external social contexts and the concept of humanity reinterpreted in the context of an ecological crisis.

In the analyzed performances, the thematic presence of posthuman thought was most observable when it emerged from the subject matter or the visual form, touching on the deeper, more metaphysical layers of the performance.

The research began with mapping the theoretical background of posthumanism, followed by a continuous process of searching. This search was based partly on my own performance experiences and partly on watching recordings of performances which I got permission for or found online. During the research, I saw performances that, through their subject matter or visuality, directly or indirectly incorporated posthuman thought into the interpretive layers of the performance, either through external or internal processes.[22]

Accordingly, the doctoral research focuses on the analysis of performances that thematize the concept of posthumanism, presented between 2011 and 2025. While the study is not limited exclusively to performances staged in Hungarian-language contexts, it primarily focuses on these, expanding the research to include two foreign-language performances.

The research begins by examining the posthuman presence unfolding in internal, emotional mechanisms, carried out through five performance analyses. These analyses investigate the visual representation of posthuman characters and their relations with each other and their environment. Among the performances the first one I analyzed, is the Transylvanian theater's Lewis Carroll's *Alice* adaptation, staged at the Tamási Áron Theatre and directed by László Bocsárdi in 2016. This analysis examines all characters of the performance and provides

[22] The direct mode refers to an external, explicitly articulated posthuman theme through which the performance directly emphasizes the significance of posthuman thinking, drawing attention, for instance, to the state of ecological crisis or the altered conceptual framework of the human. In contrast, the indirect mode of posthuman thematization follows an internal, emotionally driven developmental trajectory, which, by incorporating the non-human, problematizes the closed conceptual boundaries of the human. This approach highlights the possibilities inherent in hybrid thinking, making visible the aesthetic process of reconfiguring human limits.

a detailed visual study of the dehumanized figures in the adapted text, who participate in Alice's adolescent development in the 21st century.

In the second chapter of the performance analyses, I examine four adaptations of Mary Shelley's *Frankenstein*, analyzing in each the monster–human relationship, the subtle blurring of these categories, and the role of visuality in representation. The first Frankenstein production analyzed is the production of National Theatre in London (2011), adapted by Nick Dear and directed by Danny Boyle. The second is Tamás Keresztes's *Frankenstein*, staged at the Budapest Puppet Theatre (2022), also using Nick Dear's adaptation. This is followed by Márk Tárnoki's *Teremtmények* performance (2021) at Katona József Theatre, which presents a new adaptation of *Frankenstein*. The final production analyzed is Zoltán Balázs's production (2023) at the Móricz Zsigmond Theatre in Nyíregyháza, also using Nick Dear's text. Furthermore I also analysed a recently presented performance staged at the Budapest Puppet Theatre: *Peer Gynt*, directed by Rémusz Szikszai in 2025.

The presence of posthumanism in theatrical performances, explored through external processes and social contexts, is demonstrated through a detailed analysis of a german production. This was necessary because it reprezents a direct posthuman thinking, in the performance addressing external processes and social contexts, captures the human condition in ecological crisis in a way that is also perceptible visually. It reveals deeper, metaphysical layers, most traceable in Western European theatrical practice. This led me to Philippe Quesne's *Farm Fatale*, which, set in a post-human dystopia, thematizes the absence of humans through the lens of the post-human.

Through the following performance analyses, the doctoral research seeks to answer the questions formulated above. I examine the visuality of performances and their visual dramaturgy, which, following Hans-Thies Lehmann's theorization of post-dramatic logic, does not subordinate the visual dramaturgy to the text in a text-centered way, but develops freely according to its own logic.[23] Lehmann asserts that in these cases, visual dramaturgy is determined by "sequences and correspondences, concentrations and nodes of perception, and the optical data that convey even fragmented meaning."[24]According to Lehmann, this is how

[23] Lehmann, Hans-Thies. *Postdramatic Theatre*. Translated by Beatrix Kricsfalusi, Zsuzsa Berecz, and Gábor Schein, Budapest: Balassi Publishing, 2009, pp. 108–110.

[24] Ibid.

scenographic theater emerges, which forms the main principle guiding the performance analyses in this research.

The performances were examined based on the following aspects: composition of images, nodes, levels, the visuality and material of costumes and bodies, the relationship between the visual impression and materials used, the visuality of gestures, the appearance of props and objects, the relation of their material to visual perception, the symbolic function of props, the spatial coordinates of the stage, its relationship with the auditorium, aesthetics, and semiotic function.

Lehmann argues that in post-dramatic theater, the primacy of language diminishes, and text-centeredness is de-hierarchized, creating space for elements other than spoken language or text to play a key role in the perception of a performance.[25] In this reading, the actor's body also becomes *a metaphor* on stage[26], so its visual representation, together with costumes and props, is part of the metaphor. It is in light of these ideas that the following analyses of visual representations are structured.

Main Findings and Conclusions of the Dissertation

The research presented above was initiated by the changed status of the concept of the Human and its fixed position in postmodern culture, a topic addressed in the interdisciplinary narratives of posthumanist philosophies. This field of study, which critiques classical humanist philosophies without seeking to abolish the concept of the human, aims to expand our understanding of humanity by incorporating non-human beings and manifestations into the definition of what it means to be human. Within this post-anthropocentric network of renewed relations between society and nature, the role, tools, and language of art—including theater—also appear to expand. The hybrid thinking thematized by posthumanism influences the theatrical context as a site for representing humans, opening space for experimental ideas and new forms that integrate heterogeneous perspectives on non-human beings into the framework of human representation.

[25] Ibid.

[26] Ibid.

Through the series of performance analyses, I tried to demonstrate that in theatrical situations where non-human thinking intersects with human thought, the two existents can influence each other at the moment of theatrical encounter. In this interaction, I observed not a mutually exclusive operation but a subtle metamorphosis affecting each other's identity, wherein the human and non-human layers create an open concept of the Human. In this open understanding of Humanity, the encounter between the two identities produces boundary-crossing, dissolving hierarchical systems. This boundary-crossing manifests in the oscillation between actors and their non-human characters, and can also be traced in the relations between non-human characters and other human or dehumanized characters, as well as animalized objects, forming a complex heterogeneous network within the aesthetics of the performance.

I hypothesize that the visual design of a performance plays a significant role in forming this network, as the post-human thought process shapes the visual world of the performance—the appearance of non-human character(s) influences the overall visual aesthetic. In this encounter, the visuality either complements or counterpoints the tension arising from the interaction of human and non-human entities. I also assumed that the human–non-human encounter generally produces a contrast and tension that is intensified through the visuality of the performance.

This research does not focus on robot theater or the complete erasure of humans from the stage, where humans are replaced solely by light, visual effects, objects, or puppets. Rather, it seeks to map the visual representation of the Human in theater through human–non-human interactions. The presence of non-human or post-human entities problematizes the classical, closed notion of humanity, realized through the visual representation of bodies and by removing certain figures or characters from normative body standards. In these performances, posthuman or hybrid bodies express moral questions torought the thematic structure of the drama, where exclusion or identity crises provoke the various manifestations of the non-human layer.

The research begins with a concise presentation of the theoretical background of posthumanism, clarifying the concepts used in the study and introducing key theoretical approaches. One of the main points of inspiration is the work of Z. Márió Nemes, a leading figure of hungarian posthumanism, who attempts to define the Human in a non-essentialist,

non-normative way, challenging the boundaries of Humanity. [27]Another foundational pillar is the work of Veronika Darida, who examines posthuman representation in theater through animal transformations and puppetry, highlighting the motivations behind non-human theatrical appearances in contemporary theater spaces. Both hungarian theorists draw on the works of Gilles Deleuze and Félix Guattari, exploring boundary-crossing and escape lines, as well as Giorgio Agamben's anthropological framework, as references for challenging the closed systems of classical normative humanism.

Through the detailed analysis of seven theatrical performances, the research demonstrates how contemporary theater problematizes the homogenizing, closed concept of humanity within dehumanized spaces, examining the role of visual design in each performance, and how it aligns with the director's concept and integrates with the actors' performances. It can be concluded that the contemporary theatrical representation of posthuman thinking generally operates by creating a world where the ontological position of humans is defined through hybrid agents. This hybridization manifests in multiple forms, including dehumanization processes and the theatrical depiction of fragmented identities. These processes include animalizations, puppet-like transformations, hybrid bodies, and fragmented identities, often resulting in the visual distortion of the human (actor) body. Actors involved in dehumanization are often visually altered through costume exaggeration, alienation, makeup, masks, hairstyles, or prosthetics (artificial limbs, wounds, etc.), distancing them from normative representations of humanity.

These visual markers generate contrast and tension on stage, highlighting the oscillation between human and non-human entities, pointing toward an open conception of humanity that contrasts with classical perceptions of the human body, alienating it and presenting a redefined, flexible notion of the human. This visual alienation maintains constant tension and attention in the audience, raising moral questions by bringing non-human characters emotionally closer to the viewers, generating empathy, while deconstructing the "purely" human category, often portraying it as monstrous (e.g., in *Frankenstein*). The integration of non-human thinking assists the protagonist in gaining a deeper understanding of themselves, further expanding the notion of humanity and emphasizing the necessity of redefining oneself and embracing the excluded Other. In the *Alice* performance, for instance, adolescent Alice experiences her coming-of-age

[27] Nemes, Z. Márió. *Aesthetics and Anthropology: The Anthropological Staging as Aesthetic Dehumanization*. PhD Dissertation, Doctoral School of Philosophy, Eötvös Loránd University, Budapest, 2013, p. 221.

journey through encounters with non-human entities, including a half-stag, half-boy character, illustrating the open, irrational nature of emotions.

In the *Frankenstein* productions, the relationship between Victor Frankenstein and his Creature reveals the merging of human–non-human and monster–human categories, with audience empathy clearly aligned with the murderous Creature rather than the rational scientist. As Márk Horváth and Ádám Lovász note in their study on hybridity, the Creature represents a destabilizing hybrid Other whose interactions with humans provoke mutual transformation. [28]In these encounters, the Creature is never purely evil or monstrous, approaching the human condition, while humans are irrevocably changed by contact with the Creature. In this interaction zone, neither human nor monster are pure categories; they are elements of a hybrid network, reinterpreted through their encounters. Donna Haraway, in *A Cyborg Manifesto*, asserts that the entangled relationship of humans and machines under contemporary technocultural conditions produces cyborgs, hybrids of animal and machine. [29] The *Frankenstein* analyses aligned with this idea, as the Creature emerges as a hybrid being whose humanity is stronger that it's creatore's, visualizing posthumanist thought through the Creature as Frankenstein's alter ego and expressing fragmented identity. The Creature becomes a deeply sensitive, humanized being, while the rational scientist becomes a cold, emotionally rigid "human-machine." These hybrid, boundary-crossing existences are represented visually, with the Creature's monstrous appearance separated from the human body perception (or not, as in Rába Roland's adaptation).

In the *Peer Gynt* performance, we follow a protagonist with fragmented identity embodied through puppetry, where the animalized puppet and other dehumanized characters illustrate the protagonist's internal chaos and oscillation between fantasy and reality. *Farm Fatale* presents an externalized dehumanization, portraying humanity's self-erasure within a dystopia: six scarecrows, trough a pirate radio, attempt to repopulate the Earth without humans, offering a grotesque visualization of ecological crisis. *Farm Fatale* exaggerates human sensitivity trough the hybrid representation of open humanity. Puppetry is not always negative: in *Peer Gynt*, it helps portray an innocent, inner child and animate fantastical elements (e.g., a

[28] Horváth, Márk – Lovász, Ádám. *The Mouth of the Monster: Hybridity and Posthumanity in Monster Studies*. In *The Anthropology of Encounters*, edited by Veronika Lajos, István Povedák, and Tamás Régi, Budapest, 2017, pp. 127–128.

[29] Donna J. Harraway, „*Cyborg Manifesto: Science, Technology and Social Feminism in the Late Twentieth Century*", transl. Kovács Ágnes, *Replika* 51–52., 2005. 108.

living stag). In Keresztes Tamás's *Frankenstein*, puppetry evokes empathy for the vulnerable Creature rather than presenting it as monstrous.

From these performances, it is evident that contemporary posthuman theater often presents a horroristic, grotesque atmosphere reflecting global uncertainty, paired with humour to counterpoint the tension. Costume design generally represents non-human entities in exaggerated, surreal forms. In *Alice*, dehumanized, "trash" characters create an alien, grotesque world emphasizing adolescent identity exploration. In the *Frankenstein* productions, visual design—whether puppetry, costume rigidity, or body-conforming outfits—illustrates human–non-human intersections. Naked or body-conforming costumes frequently appear to visualize the openness of human identity, as in *Alice*, Balázs Zoltán's *Frankenstein*, and Márk Tárnoki's adaptation. In *Farm Fatale*, scarecrows wear layered, puppet-like costumes that gently integrate non-human and human perspectives, promoting an open concept of Humanity.

These findings outline processes that can be further explored through additional analyses. Examining more Western European performances alongside Hungarian productions could highlight differences in posthumanist representation across theater traditions. Preliminary conclusions indicate that Hungarian-language theater does not consciously integrate posthumanist thinking, which emerges mainly through the play's subject and visual form. In contrast, Western European aesthetics, particularly in independent theater companies (e.g., Philippe Quesne, Vivarium Studio), consciously using posthuman, post-anthropocentric thinking into the visual language of performances. While posthumanist philosophy and heterogeneous thinking are still in early stages in Eastern European theater, an active, receptive professional sector exists, attentive to Western practices, as evidenced by the repeated use of Nick Dear's texts. It follows that the adoption of posthumanist perspectives in Eastern Europe, particularly in Transylvania, is a matter of time, getting inspiration from Western theater culture.

Bibliography

AGAMBEN, Giorgio. *The Open: Man and Animal*, edited by Werner Hamacher, translated by Kevin Attell, Stanford University Press, Stanford, California, 2004.

AISZKHÜLOSZ, *Leláncolt Prométheusz*, ford. TRENCSÉNYI WALDAPFEL Imre, Elérhető URL cím https://mek.oszk.hu/00300/00308/00308.htm, letöltés dátuma 2025.03.07.

Ali TAGHIZADEH, POORGHORBAN, Younes, „The Mondstrosity of Knowledge: Mary Shelley's Symbolic Encounter with the Englightment and Industrialisation in Frankenstein", in: *Anglo Saxonica*, 22.szám, issue 1, art.9, Ubiquity , 2024, 1-13. Elérhető URL cím https://revista-anglo-saxonica.org/articles/10.5334/as.144, letöltés dátuma 2025.03.08

A Magyar nyelv értelmező szótára, elérhető URL cím https://www.arcanum.hu/hu/online-kiadvanyok/Lexikonok-a-magyar-nyelv-ertelmezo-szotara-1BE8B/h-2E554/hasonmas-2F627/?list=eyJmaWx0ZXJzIjogeyJNVSI6IFsiTkZPX0xFWF9MZXhpa29ub2tfMUJFOEIiXX0sICJxdWVyeSI6ICJhbHRlcmVnXHUwMGYzIn0, letöltés dátuma 2021.04.25

PALLAS Nagy Lexikona, Budapest, Pallas Irodalmi és Nyomdai Rt, 1911, elérhető URL cím , https://www.arcanum.com/hu/online-kiadvanyok/Lexikonok-a-pallas-nagy-lexikona-2/a-a-13/alarc-AB3/, , letöltés dátuma 2025.04.09.

BARÁT József, „A Peer Gynt nem színdarab, hanem lelki állapot, Peer Gynt az Örkényben", *PRAE*, 2012. 03. 27. elérhető URL cím https://www.prae.hu/article/4764-a-peer-gynt-nem-szindarab-hanem-lelkiallapot/, letöltés dátuma 2025.04.01.

BARTHES, Roland, „A színházi jelmez betegségei", *Színház*, 27.évfolyam, 5.szám, 1994, 33-37.

BÁLINT Zsófia, „Az emberi test és a báb kapcsolata", in: *Theatron*, 17. évfolyam, 2.szám, 2023, 120-132.

BÁNKUTI Zsuzsa – BOTH Mária – CSORAB F.László, *A kísérletező ember*, Khairosz Kiadó, Budapest, 2006.

BÁRSONY, Márton, „...egy igazság talánya". Az archaikus bohóc Foucault: A bolondság történetében, elérhető URL cím: https://www.academia.edu/4179273/_egy_igazs%C3%A1g_tal%C3%A1nya_Az_archaikus_ritu%C3%A1lis_boh%C3%B3c_Foucault_A_bolonds%C3%A1g_t%C3%B6rt%C3%A9net%C3%A9ben, letöltés dátuma 2023.08.23.

BILLINGTON, Michael, „Frankenstein-review*”, The Guardian*, 2011.02.24., elérhető URL cím https://www.theguardian.com/stage/2011/feb/24/review-frankenstein-olivier-theatre-boyle, letöltés dátuma, 2025. 03.15.

BOLDIZSÁR Ildikó, *Meseterápia*, Magvető Kiadó, Budapest, 2010.

BRAIDOTTI, Rosi, „Becoming-World Togather on the Crisis of Human” in *Hello, Robot.Design between Human and Machine*, Vitra Design Museum, 2017.

BRAIDOTTI, Rosi *The Posthuman*, Polity Press, Cambridge, 2013.

CHAUDHURI, Una, *The Stage Lives of Animals, Zooësis and Performance*, Oxon, Routledge Kiadó, 2017.

CRAIG, Edward Gordon, “A színész és az übermarionett”, in FODOR Géza, „Bevezető”, in: *Színház,* 27. évfolyam, 9.szám, 1994 szeptember, 34-46.

CSEPCSÁNYI, Éva, „ Trash reality az irodalomban*”, Irodalmi Jelen*, 2014.01.23, elérhető URL cím: https://irodalmijelen.hu/2014-jan-23-1415/trash-reality-az-irodalomban, letöltés dátuma 2021.04.20

DARIDA Veronika, Filozófusok bábszínháza, Kijárat Kiadó, Budapest, 2020.

DARIDA Veronika, Az állattá változás Kárpáti Péter dramaturgiájában, *Játéktér*, 2016 tél.

DARIDA Veronika, Poszthumán színterek. „Emberen túlra menni”, Helikon 64.évf.,4.sz., 2018.

DARIDA, Veronika, „A dehumanizáció színpadai”, *Helikon*, 1.szám, 2019, elérhető URL cím: http://real.mtak.hu/113650/1/EPA03580_helikon_2019_1_096-103.pdf, letöltés dátuma: 2021.04.24.

DEBORD, Guy, *A Society of the Spectacle*. fordította Ken KNABB, Zone Books, New York Harvard, 1994.

DELEUZE, Gilles – GUATTARI, Félix, *Kafka.Toward a Minor Literature*, fordította POLAN Dana, University of Minnesota Press, London, 1986.

EFFINGER, Elisabeth, *The Romantic Posthuman and Posthumanities*, The University of Western Ontario, Ontario 2014.

ELLINGER Edina, *Szubjektív objektum, A funkcionális tárgyjáték vizsgálata és A csomótündér doktori műalkotás alkotói munkafázisai*, Színház és Filmművészeti Egyetem Doktori Iskola, Budapest, 2017.

FÁM, Erika, „Ismeretlen országban”, *Játéktér*, 2017-es téli számból, elérhető URL cím https://www.jatekter.ro/?p=24789., letöltés dátuma 2021.04.20.

FISHER-LICHTE, Erika: *A performativitás esztétikája*. Fordította Kiss Gabriella, Budapest: Balassi Kiadó, 2009.

FLAISZ János, „Nyíregyházára is megérkezik a Frankenstein”, *Deszkavízió*, 2023.01.26., elérhető URL cím https://deszkavizio.hu/nyiregyhazara-is-megerkezik-a-frankenstein/, letöltés dátuma 2025.04.15.

FLAISZ János, “»Minden gyermekben születésétől fogva megtalálható a jóra való lehetőség« – Interjú Szikszai Rémusszal”, *Deszkavízió*, 2025. 02.28., elérhető URL cím https://deszkavizio.hu/minden-gyermekben-szuletesetol-fogva-megtalalhato-a-jora-valo-lehetoseg-interju-szikszai-remusszal/, letöltés dátuma 2025.04.01.

FLANAGAN, Victoria,“Posthumanism: Rethinking ‘the Human’ in Modern Children’s Literature.” The Edinburgh Companion to Children’s Literature., edited by Clémentine Beauvais and Maria Nikolajeva, Edinburgh University Press, 2018.

FOUCAULT, Michel: A szavak és dolgok. A társadalomtudományok archeológiája, Budapest, Osiris Kiadó, 2000.

GIMESI Dóra, *Háromdimenziós hősök, A kortárs bábszínházi adaptáció néhány dramaturgiai kérdése*, Színház és Filmművészeti Egyetem Doktori Iskola, Budapest, 2019.

GODA Mónika Melinda, *Báb\Játék\Művészet – A báb-lét alakzatai*, Doktori disszertáció, Eötvös Lóránd Tudományegyetem, Bölcsésztudományi Kar, Budapest, 2019.

GODA Móni, „Erőforrások/Erőforgások”, *Színház*, 2022.03.30. elérhető URL https://szinhaz.net/2022/03/30/goda-moni-erofor-r-gasok/, hozzáférés 2022.09.18.

GREGICS Enikő, „Magasan fejlett szervezetek”, *Revizor*, 2022. 03.11., elérhető URL cím: https://revizoronline.com/hu/cikk/9522/nick-dear-frankenstein-budapest-babszinhaz?fbclid=IwAR2O7FnIcZvelUjA0tDl_2DDIpXxTyZ_Gd2onurtvErAB0BWzFGm8L5S0VM, letöltés dátuma 2022.09.18

GYŐRFFY László, *Poszthumán stratégiák. Transzgresszív etika és esztétika a kortárs testábrázolásban*. Pécsi Tudományegyetem Művészeti Kar Doktori Iskola, doktori értekezés, Budapest, 2022.

HARAWAY, Donna J., *Simians, Cyborgs and Women, The Reinvention of Nature, Routledge*, New York, 1991.

HARRAWAY, Donna J. „Kiborg kiálltvány: tudomány, technika és szocialista feminizmus az 1980-as években", in: *Replika* 51-52, 2005.

HASSAN, Ihab, „Prometheus as performer: Toward a posthuman culture?", *The Georgia Review* 31, 4. sz., 1977

HELYES Georgina, „»A báb csodálatos absztrakció« – Interjú Szikszai Rémusz színész-rendezővel", *Artisbusiness*, 2025.03.05., elérhető URL cím https://www.artisbusiness.hu/hu/hireink/bab-csodalatos-absztrakcio-szikszai-remusz-interju-babszinhaz-3028/, letöltés dátuma 2025.04.02.

HOLLÓSI Zsolt, „Frankenstein démona, Beszélgetés Ellinger Edinával és Keresztes Tamással", *Revizor*, 2022.02.22.

Elérhető URL cím: https://revizoronline.com/hu/cikk/9498/beszelgetes-ellinger-edinaval-es-keresztes-tamassal, letöltés dátuma 2022.09.27.

HORVÁTH Márk, *A kiberkultúra megközelíthetetlensége és a nonhumán filozófia lehetőségei*, Savaria University Press, Szombathely, 2018.

HORVÁTH Márk, LOVÁSZ Ádám, NEMES Z.Márió, *A poszthumanizmus változatai*. Budapest: Prae, 2019

HORVÁTH Márk, LOVÁSZ Ádám, A szörny szája. Hibriditás és poszthumanitás a szörnykutatásban, A találkozások antropológiája, szerk. Lajos Veronika – Povedák István – Régi Tamás, Budapest 2017.

HORVÁTH Márk, *Az antropocén, Az ökológiai válság és a posztantropocentrikus természetkulturális viszonyok*, Prae, 2021.

HUTVÁGNER Éva, „Határesetek", in: *Art Limes* Báb-Tár 28, 6.szám, 2017, 67-73.

IBSEN, Henrik, *Peer Gynt*, frodította ÁPRILY Lajos, Elérhető URL címhttps://mek.oszk.hu/03500/03516/03516.htm, letöltés dátuma 2025. 03.31.

Idegen szavak szótára *https://idegen-szavak-szotara.hu/haute-couture-jelent%C3%A9se* , hozzáférés 2021.04.25.

KAST, Verena, „Dionüszosz", in: *Műhely* , 42. évf., 1.szám., 2019, 8-11., elérhető URL cím chrome-

extension://efaidnbmnnnibpcajpcglclefindmkaj/https://epa.oszk.hu/02900/02978/00066/pdf/EPA02978_muhely_2019_1_008-011.pdf, letöltés dátuma 2025. 04. 09.

KÁLLAI, Katalin: *A könyörület nélküli univerzum és egy hasonló*: *Alice/Svejk visszatérés/MITEM*., , elérhető URL cím https://art7.hu/szinhaz/alice-svejk-visszateres-mitem/ , letöltés dátuma 2021.04.20

KERESZTESI József, „Horror és moralitás, A Teremtmények a Katona József Színházban", *PRAE*, 2022.01.31., elérhető URL cím https://www.prae.hu/article/12612-horror-es-moralitas/, letöltés dátuma 2025.03.23.

KIERKEGARD, Sören *Vagy-vagy*, fordította DANI Tivadar, Budapest, Osiris Kiadó, 2005.

HAMMOND, Kim, „Monsters of Modernity: Frankenstein and Modern Enviromentalism", in: *Cultural Geographies*, 11.szám. 2004, 181-198, elérhető URL cím https://journals.sagepub.com/doi/epdf/10.1191/14744744004eu301oa, letöltés dátuma 2025.03.10.

KORCSMÁROS Letícia, „Miért akarunk istent játszani, ha emberként is elbukunk", *Index*, 2022. 03.07., Elérhető URL cím https://index.hu/kultur/2022/03/07/keresztes-tamas-frankenstein-budapest-banszinhaz-bemutato-ajanlo/?token=49b47417e7e83b7232e51743f53d0351, letöltés dátuma 2022.09.20.

KOVÁCS, Bea, „Trash: A ciki az új cool. Fogalommeghatározás több tételben", *Színház.net a Színház folyóirat portálja*, 2020.február. , elérhető URL cím http://szinhaz.net/2020/05/12/kovacs-bea-trash-a-ciki-az-uj-cool/, letöltés dátuma 2021.04.24.

KRÉKITS József, „Öncsonkítás vagy önkiteljesítés, A véghez viszonyuló lét Ibsen Peer Gynt című drámájában", in: *Kharón*, 23. évfolyam, 4.szám, 2019, 28-49.

KÚNOS, László, *Jegyzetek* In: Henrik IBSEN *Drámák II*, Budapest, Magvető Kiadó, 2003, 433-434.

LACHÁZI Gyula, Aranka György "az ember esmerete" a felvilágosodás antropológiájának kontextusában, 21-22. http://real.mtak.hu/83434/1/aranak.pdf, letöltés dátuma 2022.09.29.

LATOUR, Bruno, *Hibrid gondolkodás*. *Válogatott tanulmányok*, ford. Keresztes Balázs, Kun János Róbert, Kijárat Kiadó, Budapest 2021.

LATOUR, Bruno, *On actor-network theory. A few clarifications plus more than a few complications*, elérhető URL cím chrome-

extension://efaidnbmnnnibpcajpcglclefindmkaj/http://www.bruno-latour.fr/sites/default/files/P-67%20ACTOR-NETWORK.pdf, letöltés dátuma 2025.04.15.

LATOUR, Bruno, „Megbarátkozni a technikákkal”, *Performa*, 4. szám, 2016, 7., elérhető URL cím chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/http://performativitas.hu/res/latour_impresszummal.pdf, letöltés dátuma 2025.04.20.

LÁPOSI Terka, „A drámai alak és a báb-test színpadi létezése”, *DPM 40, a Magyar Drámapedagógiai Társaság periodikája*, 2. szám, 2010, 27-32.

LEHMANN Hans-Thies, *Posztdramatikus színház*, fordította Kricsfalusi Beatrix, Berecz Zsuzsa, Schein Gábor, Budapest, Balassi Kiadó, 2009.

LENGYEL András, A „szörny” antropológiája. Kosztolányi Dezső emberfelfogásának a kérdéséhez, http://adattar.vmmi.org/cikkek/18532/hid_2009_07_09_lengyel.pdf, letöltés dátuma 2022.09.20.

MATYASOVSZKI Edit, „Frankenstein – Március 11-i bemutatóra készülnek a színházban”, *Nyíregyháza Többet ad*, 2023.01.23., elérhető URL cím https://www.nyiregyhaza.hu/post/frankenstein-marcius-11-i-bemutatora-keszulnek-a-szinhazban-2023-01-23, letöltés dátuma 2025. 04.15.

MOHOLY-NAGY László – MOLNÁR Farkas – Oskar SCHLEMMER – *A Bauhaus színháza*, fordította Kemény István, Budapest, Corvina Kiadó, 1978.

NEMES Z. Márió, „Metamorfózis és technoemésztés, Ovidius és a poszthumán elméletek”, in: *Ókor, folyóirat az antik kultúráról*, 16. évf., 3.szám, 2017, 28-36.

NEMES Z. Márió**,** *Esztétika és antropológia. Az antropológiai színrevitel mint esztétikai dehumanizáció*, Eötvös Lóránd Tudományegyetem, Filozófiatudományi Doktori Iskola, Budapest, 2013.

NEMES Z.Márió, WIRÁGH András, „A halottak globálisan lovagolnak. Bevezetés a kortárs gótikus diskurzusokba”, *Helikon*, 66. évfolyam 2. szám, 2020, 145-164.

OXFORD REFERENCE, road movie, Elérhető URL cím: https://www.oxfordreference.com/display/10.1093/acref/9780199587261.001.0001/acref-9780199587261-e-0589, letöltés dátuma 2025.04.30.

PAVIS, Patrice, *Előadáselemzés*, fordította Jákfalvi Magdolna, Balassi Kiadó, Budapest, 1996

PAVIS, Patrice, „A fizikai színház, A színház fogalmának vizsgálata előadások elemzésével”, in: *Színház* , 2008. augusztus, elérhető URL cím https://szinhaz.net/2008/11/29/patrice-pavis-a-fizikai-szinhaz/ , letöltés dátuma 2025. 04.15.

SHELLEY, Mary, *Frankenstein vagy a modern Prométheusz*, ford. Göncz Árpád, elérhető URL cím https://mek.oszk.hu/02700/02735/02735.htm, letöltés dátuma 2022.09.19.

SHERWOOD, Marika, *Britain, slavery and the trade in enslaved Africans*, Elérhető URL cím https://archives.history.ac.uk/history-in-focus/Slavery/articles/sherwood.html, letöltés dátuma 2025.03.08.

WIEGAND, Chris interjúja Mark Tildesley-vel, elérhető URL c`m https://www.theguardian.com/stage/2020/apr/28/the-national-theatre-frankenstein-designer-mark-tildesley-danny-boyle, letöltés dátuma: 2025.02.16.

ZELOVICH Kornél, *A jövő energiaforrásai*, Kir. Magyar Természettudományi Társulat, Budapest, 1928.

Másodlagos irodalom

ASSMANN, Aleida, *Kulturen der Indentität, Kulturen der Verwandlung*, 2006, 25–45. Idézi NEMES Z. Márió, „Metamorfózis és technoemésztés, Ovidius és a poszthumán elméletek”, *Ókor, folyóirat az antik kultúráról*, 16. évfolyam, 3. szám, 2017, 28-36

DELEUZE, Gilles – GUATTARI Felix, *KAFKA – A kisebbségi irodalomért*, fordító Karácsonyi Judit, Qadmon Kiadó, Budapest, 2009.

MORIN, Edgar „Az ember belső megkettőződöttsége”, fordította Balogh István, in *Antropológia az ember halála után,* szerkesztette Dietmar Kamper, Christoph Wulf , Budapest, Jószöveg Műhely Kiadó, 1998, 15–27, Idézi: Nemes Z. Márió, „Ember, embertelen és ember utáni”, in *Helikon*, Irodalom- és kultúratudományi szemle, Poszthumanizmus, 4.szám, 2018, 375-393, 382.

NOVARINA, Valere, *A test fényei*, fordító Rideg Zsófia, L'Harmattan Kiadó, Budapest, 2008.

MAKONJ, Karel, *A holt anyag életre nem keltésének csodája, avagy néhány megjegyzés a tárgyszínház ürügyén*, fordító G.Kovács László. In: Od loutky k objektu. *Prazská scéna*, 2007.