



CHAPTER IX

“All the World is a Stage”: Shakespeare on the Turkish Stage

E. Seda AĐLAYAN MAZANOĐLU

“[...] every staging of a play, every single staging, presents a different artistic production” (alıřlar 2009: 152).

Every staging of Shakespeare’s plays on the Turkish stage by the State Theatre, İstanbul City Theatre and private theatres has presented a distinctive, creative and constructive output. In this sense, in my article I will mainly focus on the stagings of Shakespeare’s various plays by the State Theatre in different periods. Moreover, I will provide commentary on these stagings in terms of the use of theatrical elements such as scenery, costume and lighting. I will also make references to particular stagings during the reform era, the constitutional period and the republic period and of İstanbul City Theatre while presenting the historical development of the Turkish theatre in different eras. By this means, I aim to demonstrate the variations and evolutions in staging Shakespeare on the Turkish stage especially by the State Theatre as various developments in staging techniques and stage setting have been observed.

The first stagings of Shakespeare on the Turkish stage go back to the reform era. The Armenian actors and actresses have a highly important role in the development of staging Shakespeare. *Romeo and Juliet* (1594-95), *The Merchant of Venice* (1595) and *Othello* (1604-05) were staged by Gedikpařa Theatre which was founded by Gll Agop while řark Theatre staged *Othello* (And¹ 1964: 21).

1 All the citations from the sources in Turkish have been translated by the author.

The Armenian actors who had successful performances of Shakespeare’s plays are Bedros Atamyán and Tomas Fasulyeciyan in the reform era. Fasulyeciyan played Othello (And 1964: 21), and Metin And expresses Atamyán’s accomplishment as a Shakespearean actor as follows: “The most preeminent actor of the Armenian theatre Bedros Atamyán (1849-1891) prospered particularly in parts he acted in Shakespeare’s plays, and became famous in Europe and Russia” (1972: 148). The Armenian actress Siranuş Nigosya acted Hamlet in 1910 (And 1964: 23), and in Metin And’s words, she “stood out in every kind of role; in *Hamlet* (1600-1602) she separately played both Hamlet and Ophelia, so she became the first female Hamlet of Turkey” (1972: 148). During the constitutional period, in 1914, the surgeon Cemil Topuzlu Paşa who was the mayor of İstanbul invited André Antoine from France to İstanbul to establish the ‘Darülbedayi’ which means ‘The House of Beauties’ (Nutku 1999: 72). Antoine was the founder of Théâtre Libre and the director of Odéon Theatre in Paris, and established Darülbedayi as a music and theatre school (Ay 1985). As Metin And notes, “[i]n fact, the idea of a theatre school was first suggested in the constitutional period, and Darülbedayi-i Osmani which was a conservatory was established after André Antoine was invited in 1914” (1973: 114). Darülbedayi was named ‘İstanbul City Theatre’ in 1934 (Yazgan 2012: 21). One of the students who were accepted to Darülbedayi was Muhsin Ertuğrul (Akçura 1992: 13) who is an actor and director, and contributed greatly to the Turkish theatre as the general art director of both the State Theatre and İstanbul City Theatre. Ertuğrul was also appointed as an assistant instructor at Darülbedayi (Nutku 1999: 73). Ertuğrul played Roderigo in *Othello* which was staged by Sahne-i Milliye-i Osmaniye established in 1910 and directed by Vahram Papazyan who played Othello (Ertuğrul 1989: 126). Then, he played a part in *Hamlet* which was directed by Papazyan, which turned out to be a highly influential experience for the rest of his career as an actor and a director. Ertuğrul expresses his excitement and happiness in being a part of this staging in his memoirs as follows: “Vahram Papazyan decided to return to Italy. He intended to organise a special night and stage *Hamlet* in order to supply the necessary amount of money. He gave me the part of Laertes in the play. This was the first time I was acquainted with Shakespeare’s *Hamlet*” (1989: 136). In 1911, Ertuğrul went to Paris to receive theatrical education (Nutku 1989: 35). The first play he watched in Paris was *Hamlet* where 70-year-old Mounet-Sully acted Hamlet at Comédie-Française (Akçura 1992: 12). He was so impressed by this performance that after he returned to Turkey in 1912, he established a theatre group called ‘Ertuğrul Muhsin ve Arkadaşları’ (Nutku 1969: 9-10), and staged *Hamlet* for the first time (Akçura 1992: 13). Muhsin Ertuğrul states the significance of *Hamlet* for both his theatre career and the Turkish theatre as follows:

This enthusiasm which influenced me from the very beginning turned into a great love, and was reflected in the repertoire of the State Theatre and the City Theatre which I had an opportunity to direct. İstanbul City Theatre traditionalised to start the season with a Shakespeare play for forty years. Today, Shakespeare gained a place in the repertoire of the Turkish Theatre as an essential playwright. Particularly, Hamlet had a profound importance, and he had not been replaced with another character so far. (1985)

Ertuğrul staged *Hamlet* also in the 1927-1928 theatre season during Ramadan, and the staging achieved a great success. He played the leading role and was admired by the audience (Nutku 1969: 64). Gökhan Akçura puts forth the success of the performance as he says, “*Hamlet*, which was previously staged for a few days, drew intense interest of the audience for two weeks for the first time” (1992: 17).

The developments in the Turkish theatre continued in the republic era as in 1924, ‘Musiki Muallim Mektebi’ which led to the establishment of the State Conservatory in 1936 which was founded in Ankara (Taşkan 1991: 7). Moreover, on April 17, 1940 with the Village Institutes Act, informal education started in rural areas, and the theatrical education constituted a significant part of this education. Particularly, at Hasanoğlan Village Institute in Ankara, performance lectures were given by Ankara State Conservatory instructors like Mahir Canova and Cüneyt Gökçer, and Shakespeare’s *A Midsummer Night’s Dream* (1594) and *Julius Caesar* (1599) were staged along with various plays of the western literature by the students (Şener 1998: 98-99). Metin And puts forth the significance of village institutes as he states, “[m]any valuable professional actors gained stage manners in the practices of village institutes” (1973: 121). In 1941 the first graduates of the State Conservatory needed a place to perform, hence ‘Tatbikat Sahnesi’ was established, and various plays were performed by the graduates of the conservatory between 1941 and 1947 (Nutku 1999: 88). Then, after the State Theatre and Opera was founded in 1949; and Küçük Tiyatro which had been used as a storehouse of ‘Tatbikat Sahnesi’ (Nutku 1999: 57) and Büyük Tiyatro which had been an art gallery (Nutku 1999: 89) were founded, not only the plays of the Turkish playwrights but also works from the world theatre were performed. As Sevda Şener puts it, “[i]t is obvious that Muhsin Ertuğrul valued the development of playwriting, encouraged the young playwrights, chose important classic and modern works which forced the audience to think” (1998: 103). In this sense, Shakespeare’s *Hamlet* performed in the theatre season of 1950-1951 by the

general directorate was one of these thought-provoking classic plays. The play was directed by Muhsin Ertuğrul, and Hamlet was played by Cüneyt Gökçer. In this staging, which is the first *Hamlet* staged by the State Theatre, the stage design is quite plain as the scenery emphasises the historicity of the play which gives the actors and actresses prominence. The whole action takes place in a single main scenery as all the scenes are in a platform of a castle, and a balanced scenery has been maintained by the stairs and the queen bed (Ay 1964: 39).

In the theatre season of 1951-1952, *A Midsummer Night's Dream*, which was directed by Prof. Carl Ebert and accompanied by the Presidential Symphony Orchestra as an opera by Felix Mendelssohn was used, was staged by the general directorate (Ay 1964: 39). In the introduction of the play published in *Devlet Tiyatrosu Aylık Sanat Dergisi*, the staging is described as follows: “It has not been so easy to provide the necessary poetic and dreamy atmosphere without ruining the classic tone. Yet, Prof. Carl Ebert did not have difficulty because of his extensive knowledge and experience” (Ay 1964: 41). The scenery of the forest which is behind a veil provides the fabulous atmosphere suitable for the play. The real characters and the nymphs are presented in harmony in the stage setting (Ay 41). The use of classical costume and stage design with one-piece massive scenery and very few stage property draw attention. In the upcoming years, after Muhsin Ertuğrul was appointed as the general director of the State Theatre in 1954 for the second time, he continued to stage at least one Shakespeare play every year as a custom which he had started in İstanbul City Theatre. In this regard, *Othello* and *Twelfth Night* (1600-1601) were staged (Şener 1998: 105-106). In the theatre season of 1954-1955, *Othello* was directed by Mahir Canova, and Othello was played by Nuri Altınok and Kerim Afşar while *Twelfth Night* was directed by Cüneyt Gökçer. Both plays were staged by the general directorate. The stage designs of both plays are similar as massive illustrated panels are used as scenery along with classical costume and very few stage property where the actors become prominent.

In 1951, Muhsin Ertuğrul founded a private theatre company named ‘Küçük Sahne’ in İstanbul (Taşkan 1991: 9). In the theatre season of 1954-1955, Küçük Sahne staged *Hamlet* under Muhsin Ertuğrul’s directing, and Lale Oraloğlu, Mücap Ofluoğlu, Şükran Güngör, Sadri Alışık, Kamran Yüce and Haldun Dormen took part in the play while Hamlet was played by Nur Sabuncu (Korucu 2012: 94). However, as Cengiz Korucu has also stated in his interview published in *Sahne Tiyatro ve Opera Bale Dergisi* on March 15, 2013, Haldun Dormen, who played Laertes, yet had expected to perform Hamlet, frankly expresses his disappointment in Sabuncu’s performing Hamlet in his memoirs as follows:

“Hamlet was going to be performed by a young woman named Nur Sabuncu who hadn’t done professional acting before. This got negative reactions. Hamlet was going to be performed by a woman for the first time in Turkey. And what’s more, a woman who hadn’t appeared on stage” (2013: 113).

In the period between 1960 and 1980, the unrest in the political, social and economic atmosphere of Turkey affected the cultural and artistic developments. As Őener has asserted, “[t]he playwrights have represented one of the most sensitive intellectual groups reacting to such a situation. The unrest of the seventies have affected the theatrical productions, the problems have been presented on the stage and discussed in the plays” (1998: 144). The practice of staging the plays of both the Turkish playwrights and the foreign playwrights started in the 1950s continued in this period, yet the Turkish playwrights were given much more priority. Furthermore, the developments in stage design in terms of particularly scenery gave the first signs of modernisation and progress in staging (Őener 1998: 150). Shakespeare’s *Hamlet* was staged in the theatre season of 1961-1962 and directed by Cüneyt Gökçer who also acted Hamlet for the second time. Melih Vassaf praised this staging of *Hamlet* in his column published on March 7, 1962 as he points out, “[i]f we consider *Hamlet*, which was staged on this stage a few years ago, the present staging is certainly superior in terms of scenery and costume.” In Teoman Yazgan’s words, “the great actor achieved success on an international scale in this second *Hamlet* he performed after ten years. In the reviews of those days it was agreed that Cüneyt Gökçer had matured, and completely controlled the play in the second *Hamlet*” (2012: 114).

In 1964, *Romeo and Juliet*, *The Merchant of Venice*, *Twelfth Night*, *A Midsummer Night’s Dream* and *Much Ado About Nothing* (1599) were staged by İstanbul City Theatre to celebrate Shakespeare’s 400th birthday (Őener 1998: 163). Metin And gives information on the preparations as he states, “[w]hile the preparations for the celebration of the great playwright’s 400th birthday are being made in Turkey, this celebration should not be regarded as an affection. Shakespeare has been an indispensable part of our daily lives (1964: 25). When we come to the 1970s, in 1972-1973 theatre season, *The Taming of the Shrew* (1596) was staged by Bursa State Theatre and directed by Ali Cengiz Çelenk. In terms of stage design, a main one-piece scenery at the back of the stage with almost no stage property except the benches situated on both sides of the stage and used effectively, becomes prominent along with the classical costumes.

In 1980-1981 theatre season, *King Lear* was staged by the general directorate and directed by Basil Coleman. King Lear was performed by Cüneyt Gökçer. Basil Coleman describes the content of *King Lear* as he states, “[t]he basic story of *King*

Lear is very simple. It is about an 80-year-old, determined, stubborn and old man who has decided to leave his crown and throne to his daughters” (1982). Coleman, as a director, reflects such perception about plainness also on the stage as he uses minimum scenery and emphasises the costume, and hence characterisation. In the background, he deploys one-piece scenery which is also used as an entrance door while classical costum and staging techniques are observed. Laurence Raw expresses the significance of the staging in the play as follows:

This reading was particularly significant in 1981, as it showed how anyone entrusted with the responsibility of government had to think of others rather than themselves; only then would they eradicate corruption and sustain the future of the state. By this method Coleman and Gökçer emphasized the universality of Shakespeare’s plays; he could be made to speak to audiences in different contexts in different historical periods. (2009: 14)



² 1980-1981 theatre season, a scene from *King Lear*, Cüneyt Gökçer as King Lear and Canan Tekindor as Cordelia

² The visual materials used in the article have been provided by the Archive of the General Directorate of State Theatres.

In 1986-1987 theatre season, Mge Grman’s adaptation, *Cadılar Macbeth*’i turned out to be an innovative reading and staging of Shakespeare’s *Macbeth*. Grman describes this new interpretation which is not completely different from the original text, yet has been transformed to introduce new dimensions as she says, “I have developed in terms of quality and quantity and transformed the three witches also known as ‘Macbeth’s witches’ with their small but significant roles in Shakespeare’s *Macbeth* into the protagonists of the play. They have been the spokesmen of all the conclusions I have reached about the play. They are no longer Macbeth’s witches. What is in question now is Macbeth of the witches” (1999: 109). In other words, Grman reads Shakespeare’s *Macbeth* and attributes new meanings to the play not only in the text but also on the stage, which fits in Peter Reynolds’ comment on the meanings which can be made out of Shakespeare’s plays: “Shakespeare’s plays, in particular, have always been the site of a struggle for possession of what they are, and are not, made to mean” (1999: 47). The play takes place in a cave where twenty-one witches, both male and female, stage *Macbeth*. They not only comment on the characters and events with a critical eye but also present the characters’ inner conflicts and subconsciousness. In other words, the technique of play within a play is used while the issues of political and personal power are examined (Grman 1999: 109).

In 1981-1982 theatre season, *The Merchant of Venice* was staged by İzmir State Theatre and directed by etin KroĖlu. In terms of stage setting, the use of one-piece scenery in the background which also functions as the entrance and the exit continues in the mentioned staging. The stage properties like Portia’s caskets and the desks in the trial scene, which are appropriate to the story of the play, are effectively used. The utilisation of classical costume and the characters’ priority on the stage are the remarkable features of the staging. In his column in *Cumhuriyet* on March 2, 1984 ErdoĖan Aytekin both praises and criticises various aspects of the staging: “There has been enough research on scenery and music. There are good applications in terms of dramaturgy. Yet, there are disunities in the relations among the music, scenery and the actors.”

In 1987-1988 theatre season, *The Merchant of Venice* was, this time, staged by Bursa State Theatre and directed by Euan Smith. This staging was completely different than the one in 1981-82 season in terms of stage design and use of costume. Modernisation in stage design draws the attention as there is almost no scenery, and there are not any stage properties. There are only simple and functional properties like Portia’s casket, which is only one in the staging as there are three caskets in the play, along with the table used to hold the casket. What

distinguishes this staging than the previous one is the use of modern costume as the characters go beyond their classical representations in the play and turn out to be people from daily life. The modern costumes are also very simple, which strengthens the presentation of the character; in other words, in Smith’s creation, the power of staging depends on the simplicity of the presentations of the characters in action on a bare stage.

In the 1990s, the modernisation of Shakespeare’s plays in terms of stage design with minimum scenery and stage properties continues, yet it is observed that the use of a main one-piece scenery at the back of the stage has been abandoned, and instead, dark coloured curtains or flats are made use of. The stagings of *Macbeth* in 1993-1994 and *Measure for Measure* in the theatre season of 1995-1996 by Diyarbakır State Theatre are prominent to demonstrate this particular shift in staging Shakespeare.

As we come to the 2000s, we see the use of various innovations in stage design in staging Shakespeare on the Turkish stage by the State Theatre. A modern fashion in use of lighting, costume and scenery was implemented as opposed to the stagings of the 50s and 60s where the classical scenery was appropriated in conformity with the genres and themes of the plays; and the 70s and 80s where minimum scenery and stage property were used and the acting process was more emphasised. In contemporary staging of Shakespeare’s plays, techniques and properties from diverse fields of arts are practised on. Aziz Çalışlar comments on the development of new possibilities in stage design as follows: “Along with the improvements in plastic arts, visual arts like cinema and television, or applied arts which require both functionality and aesthetics, the integration among the arts enriches theatre [...]” (2009: 12). Therefore, the application of technical devices and cinematic applications provide the directors and stage designers with freedom and multiplicity in staging Shakespeare’s plays. In this sense, *King Lear* staged by İstanbul State Theatre in 2002-2003 theatre season can be given as an example to see the first steps of use of technological devices. Following this, *Othello* staged by Antalya State Theatre in 2012-2013 theatre season; *The Tempest* staged by İzmir State Theatre in 2013-2014 theatre season; and *Hamlet* staged by İstanbul State Theatre in 2013-2014 theatre season are highly notable stagings. In *King Lear*, directed by Roxanne Rogers, “the costume pertinent to the current age” turns into “the costume of the age to which the play intends to be attached” (Çalışlar 2009: 134). In other words, the classical story of King Lear is brought to today’s world through especially the modern costume. The bare stage with no stage properties, the dark colours dominating the stage with dim lighting and the fog effects used throughout the play modernise the staging. *Othello*, directed by

Malcolm Keith Kay, is quite rich with technological devices and has turned the tragic downfall of the Moorish general into a visual feast. The two colours, red and blue are extensively used throughout the play and highlight the tragic tone. While the blue colour is used in Othello's scenes, red is associated with Iago, the evil character. zdemir Nutku describes such use of colours in staging in his following statement: "For instance, the sensational measure in comedy is provided by warm lighting, while it is maintained by dim and cold lighting in tragedy. As we have already mentioned, the red colour is the symbol of danger, blood and passion in a particular case" (2002: 373). Furthermore, the intensive use of fog effect increases the mystical atmosphere and the tension. The mirrors placed on the left side of the stage as a stage property are highly functional as they mark the scenes where Othello goes through inner conflict and tries to control his jealousy. In the report about the play by Yusuf Demir published in *Hürriyet Akdeniz*, along with the success of the premier of the play, the stage setting is highly praised: "The premier of the play which is full of love, conspiracy, murder and war occurred at Hařim İřcan Cultural Centre. There were no empty seats at the hall. The play which was staged in Antalya for the first time impressed with its spectacular scenery and costumes. The visual and audio effects were also used" (2013).



2012-2013 theatre season, a scene from *Othello*, Selim Bayraktar as Othello and Meltem Glen as Desdemona

In *The Tempest*, staged by the same director, a shady lighting is applied to provide the enchanted nature of Prospero’s island. The magical atmosphere of the play is presented through the fog effect, and the mechanical sounding and motions by the actors and actresses. What is striking about this staging is the use of projector to promote the stage design and show the scenes which cannot be presented on stage, which affirms Aziz Çalışlar’s remarks on contemporary stagings: “The current stage design is carried out by modern electro-acoustic devices, visuals like projectors and computerised methods” (2009: 97). Lastly, *Hamlet* which was directed by Işıl Kasapoğlu and performed by Bülent Emin Yarar gives a new impulse to the staging of *Hamlet*. In this solo performance, the dramatic elements turn into narrative elements (Tuna 2014: 40), and other characters like King Claudius, Gertrude, Polonius, Ophelia, Rosencrantz and Guildenstern are presented through Hamlet’s perspective and the feelings they arouse in Hamlet (Tuna 2014: 41). Moreover, the play starts with the famous “To be or not to be...” soliloquy as the order of some scenes have been changed while some scenes have been omitted in the dramatic text (Saygı 2014: 43). The scenery is as effective as acting as Hamlet discloses compassions and repulsions for the characters in a red cockleshell made from velvet. In terms of stage design and properties, various theatrical components supporting Hamlet’s solo performance and personification process are used. A red fabric is used in the scene of Polonius’ murder while Hamlet travels to England with Rosencrantz and Guildenstern, and Ophelia is drowned on a blue fabric (Saygı 2014: 43). The glove puppets representing Gertrude and Claudius are made use of to reveal Hamlet’s hatred for both of the characters. These puppets are also of significance as Işıl Kasapoğlu uses the techniques of the traditional Turkish theatre. As Metin And puts it, “[a]s to the glove puppetry, it stands on a middle ground between traditional puppetry and the imported western theatre” (1999: 50). The lighting whose brightness change according to the character Hamlet acts and the live music accompanying Hamlet’s performance throughout the play are also prominent for the staging. Thus, with an innovative arrangement of Shakespeare’s *Hamlet*, “with this play which has not lost its meaning, the playwright, the director and the actor shine like a jewel” (Saygı 2014: 43).

Finally, Shakespeare’s plays have been staged on the Turkish stage since the reform era. It is vividly understood that every period has brought various innovations, and contributed to the development of the staging of Shakespeare’s plays. It may be deduced that the massive one-piece scenery has given place to almost bare stage, and then to the stage improved by technological devices. I conclude with my wishes to celebrate many birthdays of Shakespeare and watch many stagings, both classical and modernised, on the Turkish stage.

WORKS CITED

Primary Sources

- Aytekin, Erdoğan. *Cumhuriyet* 2 Mar. 1984: 4. Devlet Tiyatroları Refik Ahmet Sevensil Tiyatro Kütüphanesi Dijital Oyun Bilgi Sistemi. <http://95.0.22.114:8088/userPandtgm/user_home_dtgm.php>. Accessed 1 Apr. 2014.
- Demir, Yusuf. *Hürriyet Akdeniz* 12 Jan. 2013. Devlet Tiyatroları Refik Ahmet Sevensil Tiyatro Kütüphanesi Dijital Oyun Bilgi Sistemi. <http://95.0.22.114:8088/userPandtgm/user_home_dtgm.php>. Accessed 4 Aug. 2014.
- Dormen, Haldun. *Anılar*. İstanbul: Yapı Kredi Yayınları, 2013.
- Ertuğrul, Muhsin. *Benden Sonra Tufan Olmasın: Anılar*. İstanbul: Dr. Nejat F. Eczacıbaşı Vakfı, 1989.
- Korucu, Cengiz. “Devlet Tiyatroları ve Edebi Kurul Üzerine Cengiz Korucu ile Söyleşi-23.” *Sahne Tiyatro ve Opera Bale Dergisi* Sept.-Oct. 2012: 90-95.
- Vassaf, Melih. “Tiyatro.” *Yelpaze* [İstanbul] 7 Mar. 1962. Devlet Tiyatroları Refik Ahmet Sevensil Tiyatro Kütüphanesi Dijital Oyun Bilgi Sistemi. <http://95.0.22.114:8088/userPandtgm/user_home_dtgm.php>. Accessed 1 Apr. 2014.

Secondary Sources

- Akçura, Gökhan. *Muhsin Ertuğrul: Doğumunun Yüüncü Yılına Armağan*. İstanbul: İstanbul Büyükşehir Belediyesi, 1992.
- And, Metin. *Tanzimat ve İstibdat Döneminde Türk Tiyatrosu (1839-1908)*. Ankara: Türkiye İş Bankası, 1972.
- _____. “Traditional Performances in Turkey.” *The Traditional Turkish Theatre*. Ed. Mevlüt Özhan. Ankara: The Republic of Turkey Ministry of Culture, 1999.
- _____. “Türkiye’de Shakespeare.” *Devlet Tiyatrosu Aylık Sanat Dergisi*. 23 Apr. 1964: 21-30. Devlet Tiyatroları Refik Ahmet Sevensil Tiyatro Kütüphanesi Dijital Oyun Bilgi Sistemi. <http://95.0.22.114:8088/userPandtgm/user_home_dtgm.php>. Accessed 4 Aug. 2014.
- _____. *50 Yılın Türk Tiyatrosu*. İstanbul: Türkiye İş Bankası, 1973.
- Ay, Lütfü. “Ankara’da Shakespeare Oyunları.” *Devlet Tiyatrosu Aylık Sanat Dergisi*. 23 Apr. 1964: 31-35. Devlet Tiyatroları Refik Ahmet Sevensil

- Tiyatro Kütüphanesi Dijital Oyun Bilgi Sistemi. <http://95.0.22.114:8088/userPandtgm/user_home_dtg.m.php>. Accessed 1 Apr. 2014.
- _____. “Darülbedayi’nin 70. Yılı.” *Şehir Tiyatrosu: Tiyatromuz 70 Yaşında*. İstanbul: Şehir Tiyatrosu, 1985.
- Coleman, Basil. “Kral Lear.” *Devlet Tiyatrosu Aylık Sanat Dergisi*. Apr. 1982. Devlet Tiyatroları Refik Ahmet Sevengil Tiyatro Kütüphanesi Dijital Oyun Bilgi Sistemi. <http://95.0.22.114:8088/userPandtgm/user_home_dtg.m.php>. Accessed 1 Apr. 2014.
- Çalışlar, Aziz. *Tiyatronun ABC’si*. İstanbul: Say Yayınları, 2009.
- Ertuğrul, Muhsin. “Hamlet Hamlet Hamlet.” *Şehir Tiyatrosu: Tiyatromuz 70 Yaşında*. İstanbul: Şehir Tiyatrosu, 1985.
- Gürman, Müge. “Shakespeare-*Macbeth* ve *Cadılar Macbeth*’i Üzerine.” *20. Yıl İstanbul Devlet Tiyatrosu: Bir Kentin Yaşamında Rol Almak*. Eds. Şule Ateş, Selen Korad Birkiye and Yetkin Dikiciler. İstanbul: Wyeth, 1999.
- Nutku, Özdemir. *Atatürk ve Cumhuriyet Tiyatrosu*. İstanbul: Özgür, 1999.
- _____. *Darülbedayi’in Elli Yılı: Darülbedayi’den Şehir Tiyatrosu’na*. Ankara, Ankara UP, 1969.
- _____. “Modern Türk Tiyatrosu’nun Ön Aşamaları.” Introduction. *Benden Sonra Tufan Olmasın: Anılar*. İstanbul: Dr. Nejat F. Eczacıbaşı Vakfı, 1989. 19-41.
- _____. *Sahne Bilgisi*. İstanbul: Kabalcı, 2002.
- Raw, Laurence. *Impressions from the Turkish Stage*. İstanbul: Mitos Boyut, 2009.
- Reynolds, Peter. *Shakespeare: Text into Performance*. London: Penguin, 1991.
- Saygı, Belgi. “İstanbul Devlet Tiyatrosu’nda *Hamlet*: Bundan Ötesi... Sessizlik.” *Yeni Tiyatro: Aylık Sahne Sanatları Dergisi* Feb. 2014: 42-43.
- Şener, Sevda. *Cumhuriyet’in 75 Yılında Türk Tiyatrosu*. İstanbul: Türkiye İş Bankası, 1998.
- Taşkan, Deniz. *Türk Tiyatrosu’na Kısa Bir Bakış*. Devlet Tiyatroları İç Eğitim Dizisi. No: A68. Ankara, 1991.
- Tuna, Erhan. “Hamlet’i Anlatmak.” *Yeni Tiyatro: Aylık Sahne Sanatları Dergisi* Feb. 2014: 40-41.
- Yazgan, Teoman. *Örnek Bir Cumhuriyet Kurumu Devlet Tiyatrosu “Tatbikat Sahnesi” ve Sonraki Yıllar*. Ankara: Evren Yayıncılık, 2012.