

## PERFORMATIVE NARRATIVES IN CONTEMPORARY GERMAN EXPERIMENTAL THEATRE: INTERMEDIALITY, TRANSDISCURSIVITY, PSYCHOLOGISM

Yuhan N. L.

### INTRODUCTION

Contemporary German experimental theatre reflects the complex transformations of the socio-cultural context it portrays, as well as the continuous search for new forms and modes of expression. One of the defining features of this theatrical process is performative narration, which merges various forms, media, and styles to create multilayered and interactive images that challenge traditional notions of theatre as a linear and monologic art form. At the core of these innovative approaches lie the concepts of intermediality, transdiscursivity, and psychologism, which serve as essential tools for rethinking conventional theatrical norms and depicting human consciousness.

The relevance of studying performative narratives in contemporary German experimental theatre is determined by several factors. Firstly, theatre in Germany, as one of the primary cultural practices, is no longer confined to the traditional stage but actively integrates various forms of art and media, creating new opportunities for expression and perception<sup>1</sup>. Intermediality becomes a key characteristic of contemporary theatrical practices, where sound, visual, and textual elements intertwine, creating a complex and multifaceted performative space<sup>2</sup>.

Secondly, contemporary theatre shifts from simple storytelling to more complex transdiscursive practices, where various social, political,

---

<sup>1</sup> See: Yuhan N. Besonderheiten des Psychologismus der intermedialen performativen Erzählungen des deutschen Experimentaltheaters Rimini Protokoll. *Вчені записки Таврійського національного університету імені В. І. Вернадського. Серія: Філологія. Журналістика*. 2024. Т. 35 (74), № 6. С. 219-227 DOI: <https://doi.org/10.32782/2710-4656/2024.6/36>; Yuhan N. Die Intermedialität des deutschen experimentellen Theaters Rimini Protokoll als Antwort auf die Existenziellen Herausforderungen der Gegenwart. *Збірник матеріалів наукової конференції «Лінгволітературознавчі студії»*. Львів: Львівський національний університет імені Івана Франка, 2024. С. 178-183.

<sup>2</sup> This thesis is substantiated in the programmatic works of Hans-Thies Lehmann. (Lehmann H.-T. *Postdramatic Theatre*. Routledge, 2006. P. 134-144), Philip Auslander (Auslander P. *Liveness: Performance in a Mediatized Culture*. 3rd Ed. Taylor & Francis, 2022. P. 80-151), Erika Fischer-Lichte (Fischer-Lichte E. *The Transformative Power of Performance: A New Aesthetics*. Routledge, 2008. P. 161-180), Shannon Jackson (Jackson S. *Social Works: Performing Art, Supporting Publics*. First Ed. Routledge, 2011. P. 104-141).

psychological, and cultural contexts are explored. This not only allows for the examination of the relationships between the text and its interpretations but also takes into account the interaction between different subjective realities that emerge within the framework of the theatrical performance<sup>3</sup>.

Thirdly, psychologism, which serves as an important element of experimental theatre, contributes to a deeper understanding of the internal conflicts, emotional states, and psychological mechanisms of the characters.<sup>4</sup> This allows for the creation of scenes where the inner world of the characters becomes just as important as the external events.

Thus, contemporary German experimental theatre, through performative narratives, not only tells stories but also actively shapes new ways of perceiving reality, interacting with media, and integrating psychological aspects into theatrical forms.

**The goal** of this chapter of the collective monograph is to analyze performative narratives in contemporary German experimental theatre (Rimini Protokoll, «Theatre of the Anthropocene») through the lens of intermediality, transdiscursivity, and psychologism. The study will examine the key features of these concepts, their interrelationship, and their role in shaping new theatrical strategies and forms.

*The objectives* of the research are as follows:

1. To define the core principles of intermediality in the context of contemporary theatre.
2. To investigate transdiscursive processes in theatrical performances that challenge genre and style boundaries.
3. To explore the role of psychologism in theatrical practices as a method for analyzing the inner world of characters.

---

<sup>3</sup> This thesis is substantiated in the programmatic works of Hans-Thies Lehmann (Lehmann H.-T. *Postdramatic Theatre*. Routledge, 2006. P. 85), Erika Fischer-Lichte (Fischer-Lichte E. *The Transformative Power of Performance: A New Aesthetics*. Routledge, 2008. P. 33), Roland Barthes (Barthes R. *Image, Music, Text*. Hill and Wang. Fontana Press, 1977. P. 98), Jacques Derrida (Derrida J. *Writing and Difference*. University of Chicago Press, 1978. P. 220).

<sup>4</sup> Contemporary theatre scholars and psychologists consider psychologism to be a key element of experimental theatre. It allows for a deeper exploration of the internal conflicts and emotional states of characters. This contributes to the creation of scenes where the inner world of the characters becomes as important as the external events (Поргубна Ю. О. Психологічний театр як культурний феномен ХХ століття : дипломна робота бакалавра. Одеський національний університет ім. І. І. Мечникова. Одеса, 2023. 50 с.; Дергач М. Плейбек-театр у системі соціалізації та ресоціалізації особистості. *Вісник Київського національного університету імені Тараса Шевченка. Серія Психологія*. 2018. № 2 (9) Р. 17-20. DOI: [https://doi.org/10.17721/BSP.2018.2\(9\)](https://doi.org/10.17721/BSP.2018.2(9)); Садова І.В. Програма «Психологічний театр як інтерактивний метод профілактики відхилень в особистісному розвитку та поведінці учнів». Чернігів, 2021. 57 с. URL: [https://psychologdcpp.in.ua/wp-content/uploads/2021/09/III-місце-Чернігів-програма-Садова.pdf?utm\\_source=chatgpt.com](https://psychologdcpp.in.ua/wp-content/uploads/2021/09/III-місце-Чернігів-програма-Садова.pdf?utm_source=chatgpt.com) (date of application: 11.02.2025)).

4. To analyze specific theatrical projects and performances that vividly illustrate performative narratives in contemporary German experimental theatre.

The research aims not only to provide a theoretical analysis but also to offer practical application of the proposed approaches in the examination of specific theatrical examples, which will help broaden the understanding of the contemporary theatrical process in Germany.

### **1. Intermediality, Transdiscursivity, Psychologism as Key Characteristics of Contemporary German Experimental Theatre**

In contemporary German experimental theatre, there is an active search for new forms of performative narration that combine different art forms, expand the boundaries of traditional dramaturgy, and reveal the deep psychological dimensions of human consciousness. In this context, intermediality, transdiscursivity, and psychologism become key characteristics of the theatrical creation process.

**Intermediality** in contemporary German theatre is a phenomenon that reflects the interaction of different media within the theatrical art of Germany. It involves the use of various communication tools (video, digital technologies, multimedia installations, music, interactive elements) combined with traditional theatrical forms.

The renowned theatre scholar Philip Auslander observed in his research: «Theatre can no longer exist in isolation from other media: it becomes an integrated part of a broader media landscape, where video, music, film, and digital technologies merge»<sup>5</sup>. This same state of affairs in contemporary German theatre is also noted by Erika Fischer-Lichte: «Contemporary theatre is no longer limited to the dramatic text alone: its main feature is performativity, which arises in the interaction between the physical, visual, and acoustic aspects»<sup>6</sup>.

Among the key aspects of intermediality in contemporary German theatre, the following can be highlighted:

1. *Combination of different art forms.* Contemporary productions actively integrate cinema, animation, photography, music, and literature, creating hybrid theatrical forms.

2. *Digitalization of theatre.* The use of visual projections, VR and AR technologies, and interactive media by directors in their performances allows for an expanded theatrical space and creates a sense of presence.

---

<sup>5</sup> Auslander P. Liveness: Performance in a Mediatized Culture. P. 91.

<sup>6</sup> Fischer-Lichte E. *The Transformative Power of Performance: A New Aesthetics*. P. 173.

3. *Blurring boundaries between the stage and audience areas.* In many contemporary productions, the audience is not just a spectator but becomes a participant in the action through interactive means.

4. *Polyvariativity of the narrative.* German directors often employ nonlinear dramaturgy in their practice, where the plot can develop differently depending on the audience's choices. In this case, the audience not only actively participates in the performance but becomes a full-fledged co-author or participant in immersive theatre.

5. *Critical rethinking of traditional plots.* Some German theatre platforms (e.g., Volksbühne and Schaubühne) actively experiment with classical plays, modernizing them through multimedia elements.

6. *Influence of performance and postdramatic theatre.* Contemporary German theatre increasingly moves away from the artistic-aesthetic principles of traditional dramaturgy, favoring fragmentation, improvisation, and documentary realism.

Among the examples of intermediality in contemporary German theatre, the most famous are the theatrical works of Frank Castorf (Volksbühne), known for his unique approach to using video and multilayered narratives; Thomas Ostermeier (Schaubühne), who combines documentary materials with theatrical aesthetics; and the theatre group Rimini Protokoll, which exemplifies the synergy of interactive and documentary theatre, actively incorporating computer and audiovisual technologies, among others.

Thus, intermediality in contemporary German theatre is not just the addition of new technologies to classical interpretations of plays, but a profound transformation of theatrical aesthetics, altering the roles of the actor, director, and even the audience itself.

Contemporary German experimental theatre is a dynamic field where various artistic, social, and media discourses intertwine. One of the main characteristics of such a creative platform is **transdiscursivity** – the ability to transcend traditional theatrical expression and combine elements from other forms of art, science, social criticism, and new media. According to Roland Barthes, «Contemporary theatre is not a reflection of reality, but a multiplicity of discourses that open new pathways for its construction and understanding»<sup>7</sup>.

Transdiscursivity is a phenomenon that involves the interpenetration and blending of different discourses (languages, sign systems, narrative models, etc.) within the theatrical space. The multiplicity of discourses in contemporary performances was declared by Jacques Derrida: «Performance

---

<sup>7</sup> Barthes R. *Image, Music, Text*. P. 98.

becomes an event that is not merely enacted on stage, but occurs in the interaction between different discourses, subjectivities, and interpretations»<sup>8</sup>.

In contemporary German experimental theatre, this is manifested through:

1. *Combination of artistic practices*: Theatre integrates elements of cinema, performance, media art, contemporary music, and digital technologies.

2. *Incorporation of socio-political themes*: Plays and performances include documentary materials, real testimonies, and scientific research.

3. *Multimodality of expression*: The texts of performances are formed through the montage of fragments from literary works, journalism, internet content, and improvisations.

Thus, the transdiscursivity of contemporary performative narratives leads to the conclusion that «theatre ceases to be a means of conveying a singular truth and instead becomes a place where different realities and perspectives intersect, changing depending on the context of performance and perception» (Erika Fischer-Lichte)<sup>9</sup>.

Transdiscursivity holds great significance for contemporary theatre. Firstly, the deconstruction of traditional genres and the blending of discourses expand the boundaries of theatre, making it more flexible and adaptable to the realities of the modern world. Secondly, it facilitates the activation of the audience: performances often demand not passive observation, but participation, reflection, and interaction. This is aptly emphasized in his renowned monograph on postdramatic theatre by German scholar Hans-Thies Lehmann: «*Postdramatic theatre is no longer aimed at presenting a completed narrative, but instead opens up space for a multiplicity of meanings and experiences that are formed in the process of interaction between the actor, the text, and the audience*»<sup>10</sup>. Finally, thirdly, transdiscursivity generates a sense of globalism and inclusivity: the use of various cultural codes and interdisciplinary approaches makes performances universal and accessible to a wide audience.

Thus, transdiscursivity in German experimental theatre not only expands aesthetic possibilities but also creates a new model of theatre – flexible, interactive, and multi-genre – that responds to the social, technological, and cultural challenges of modernity.

Contemporary German experimental theatre has become a platform for exploring deep psychological states, internal conflicts, and social reflection. One of its key characteristics is *psychological realism* – a focus on the

---

<sup>8</sup> Derrida J. *Writing and Difference*. University of Chicago Press, P. 220.

<sup>9</sup> Fischer-Lichte E. *The Transformative Power of Performance: A New Aesthetics*. P. 33.

<sup>10</sup> Lehmann H.-T. *Postdramatic Theatre*. P. 85.

complex inner world of characters, atypical forms of emotional expression, and experimental approaches to revealing the human psyche.

There are many definitions of the term «artistic psychological realism». In our study, we rely on the definition provided by Ukrainian researcher of contemporary dramaturgy N. Veselovska: «Artistic psychological realism is the complete, detailed, and profound depiction of a literary character's inner life, accompanied by the portrayal of the dynamics of their feelings, emotions, thoughts, and experiences as an obligatory narrative element»<sup>11</sup>.

Psychological realism in contemporary experimental theatre combines a deep analysis of the inner experiences of characters, the exploration of the subconscious, traumatic experiences, and existential crises; it employs non-standard theatrical forms to reflect psychological processes (such as improvisation, interactivity, and performative techniques), while expanding the traditional understanding of theatrical action by incorporating elements of psychoanalysis, dreams, and fragmented narratives. Undoubtedly, artistic psychological realism has a significant impact on the audience and the theatrical aesthetic. Viewers do not simply observe the characters, but experience their complex emotional struggles alongside them, thereby intensifying the emotional perception of the performance.

Contemporary German theatre presents unconventional forms of interaction: actors often break the «fourth wall», provoking personal reflection in the audience. The shift from traditional conflict to the exploration of psychological states through streams of consciousness, fragments of dialogue, and non-verbal signs demonstrates a fundamental change in dramaturgy in the modern stage of theatre development.

Thus, psychological realism in German experimental theatre is not only about delving into the inner world of characters but also exploring the mental states of modern individuals. Through new theatrical forms, directors create performances that not only tell stories but also transmit profound psychological processes, prompting the audience to experience them on a personal level.

***Rimini Protokoll*** is a theatrical group founded in 2000 in Berlin by three experimental artists: Helgard Haug, Daniel Wetzell, and Stefan Kaegi<sup>12</sup>. They became well-known in Europe for their unconventional and, at first glance, non-theatrical productions. Focusing on documentary theatre, Rimini Protokoll often invites non-professionals (doctors, politicians, migrants, arms manufacturers, police officers, etc.) to the stage, who share their own

---

<sup>11</sup> Веселовська Н. В. Психологізм української драматургії XXI століття: дис. ... канд. філол. наук : 10.01.06 / Житомирський державний педагогічний університет імені Івана Франка. Житомир, 2016. С. 36.

<sup>12</sup> Rimini Protokoll. URL: <https://www.rimini-protokoll.de/website/en/projects> (date of application: 11.02.2025).

life experiences. This approach brings their projects closer to documentary filmmaking and creates a sense of direct contact with reality for the audience<sup>13</sup>.

The documentary style of Rimini Protokoll has already been the subject of several conceptual academic works. The documentary aspects of this theatre have been studied by M. Dreyse, F. Malzacher, and E. Ringler-Pasku<sup>14</sup>. In F.-J. Deiters' study, a comprehensive review of the work of Rimini Protokoll over several decades is presented, with the group being characterized in the study as the «theatre of everyday life»<sup>15</sup>. In the anthology dedicated to the theatrical platform, the authors explore various productions and scripts of the theatre from the perspective of space organization and cartography (T. Brejcek, M. Hamilton), the «biographies» of objects, goods, and people. They also analyze allusions and reminiscences to famous political treatises (F. Schössler, J. Birgfeld), as well as strategies of play, the use of technical devices and gadgets (D. Barnett, T. Festens, G. Martens, N. Theisen, W. Gard, M. Mumford). Based on an analysis of the Rimini Protokoll production «Black Tie» (2008), J. Birgfeld raises the relevant and complex question about the dichotomy, or even antagonism, between the so-called «dramatic» and postdramatic theatres<sup>16</sup>. J. Shannon, using an interdisciplinary approach to the forms, goals, and history of innovative social practices in his study of performances, based on the analysis of several Rimini Protokoll shows, identified current political and aesthetic discourses and provided a practical understanding of social practice<sup>17</sup>.

---

<sup>13</sup> Birgfeld J. Black Tie. Ein Monodrama, oder: Deliterarisierung des Theaters? *Rimini Protokoll Close-Up: Lektüren*. Herausgegeben von J. Birgfeld, U. Garde und M. Mumford. 1. Auflage. Wehrhahn Verlag Hannover, 2015. S. 36-56; Yuhan N. Between Documentary (Verbatim) and Experimental Theater: Poetic Features of the Genre of Modern Biographical Drama (Based on Comparative Analysis). *The 1st International Scientific and Practical Conference «Modern Knowledge: Research and Discoveries» (May, 19–20, 2023; Vancouver, Canada)*. Vancouver: SPC «InterConf». A. T. International, 2023. P. 179-197; Dobrolyubskaya Y., Semko Y., Tytar O., Yuhan N., Byedakova S. Art as a Tool for Socio cultural transformation: a Case Study in the Context of Contemporary social Change. *Synesis*. 2024. Vol. 16. № 1. P. 445-460.

<sup>14</sup> Dreyse M. Spezialisten in eigener Sache. *Forum Modernes Theater*, Bd. 2004, № 19/1. S. 27-42; Dreyse M., Malzacher F. Experten des Alltags. Das Theater von Rimini Protokoll. Berlin: Alexander Verlag, 2007. 232 S.; Ringler-Pascu E. Rimini Protokoll Performance Prometheus in Athen Rimini Protokoll's Performance Prometheus in Athens. *DramArt*. 2014. № 3. P. 46-60.

<sup>15</sup> Deiters F.-J. «Vielleicht ‚Ins Licht rücken‘? Oder ‚Türen öffnen‘». Rimini Protokolls Theater des Alltags. Neues Welttheater? *Philologische Studien und Quellen*. Berlin: Erich Schmidt Verlag GmbH & Co. KG, 2022. C. 21-54.

<sup>16</sup> Rimini Protokoll Close-Up: Lektüren. Herausgegeben von J. Birgfeld, U. Garde und M. Mumford. 1. Auflage. Wehrhahn Verlag Hannover, 2015. 323 S.

<sup>17</sup> Jackson S. *Social Works: Performing Art, Supporting Publics*. P. 144-181.

In our several studies, we explored the features of intermediality<sup>18</sup> and the representation of existential challenges in the productions of this German theater platform<sup>19</sup>. By investigating the psychological aspects of individual performative narratives in Rimini Protokoll, we concluded that its specificity lies in a unique approach that allows viewers to deeply immerse themselves in their own experiences and confront personal and social issues. As «collective participation enhances the psychological impact, creating a sense of solidarity and temporary community, which is especially noticeable in projects on urgent social topics, such as migration and national identity. Audiovisual effects and game elements help create a «mirror» for self-awareness, as viewers begin to recognize the subjectivity of perception and the influence of their social environment on their thoughts and actions».<sup>20</sup> The performances of this experimental platform address global issues such as war, migration, and political differences, which are highlighted through the lens of individual stories and through active interaction with the audience. Interactive elements (VR/AR, audio guides with GPS navigation, tablets, interactive scenery and installations, quests, and immersive principles) create a sense of involvement and immersion in the ambiguous issues of contemporary postdramatic plays. «The intermediality of Rimini Protokoll is not just an artistic technique, but a way of exploring and communicating the existential themes of modernity»<sup>21</sup>. In this part of the collective monograph, we build upon the conclusions made earlier, expanding the context and examining intermediality and psychological aspects in synergistic unity with transdisciplinarity.

Another experimental German theatre, the Berlin-based «Theatre of the Anthropocene», is currently an important experimental platform for rethinking the interaction between humans and nature, integrating ecological and psychological aspects into stage interpretations. The theatrical productions of this theatre offer new responses and performative solutions to the complex ecological issues of our time, influencing the emotional perception of audiences and contributing to the formation of new models of ecological consciousness in society.

---

<sup>18</sup> Yuhan N. Besonderheiten des Psychologismus der intermedialen performativen Erzählungen des deutschen Experimentalthaters Rimini Protokoll. C. 219-227.

<sup>19</sup> Yuhan N. Die Intermedialität des deutschen experimentellen Theaters Rimini Protokoll als Antwort auf die Existenziellen Herausforderungen der Gegenwart. C. 178-183.

<sup>20</sup> Yuhan N. Besonderheiten des Psychologismus der intermedialen performativen Erzählungen des deutschen Experimentalthaters Rimini Protokoll. C. 219.

<sup>21</sup> Yuhan N. Die Intermedialität des deutschen experimentellen Theaters Rimini Protokoll als Antwort auf die Existenziellen Herausforderungen der Gegenwart. C. 178.



To date, there have not been many substantial literary and theatre studies dedicated to the Berlin «Theatre of the Anthropocene». Margaretha Affenzeller, in a brief review, presented the work of this new experimental theatre and defined its place and significance for society: «The goal is to make the knowledge about our planet, its ecosystem, and the consequences of our actions tangible and perceptible. This is the meaning and purpose of the «Theatre of the Anthropocene»<sup>22</sup>. Sabina Wilke, in her work, analyzes the term «Anthropocene» as a critical concept and analytical idea within the context of theatre and theatre studies, basing her conclusions on the «Theatre of the Anthropocene». In her study, she raises the question of how diverse themes (such as humans becoming animals, objects, and catastrophic gifts) can be understood in light of the cultural concept of the Anthropocene as disparate yet still consecutive events within the realm of theatre. «Beyond character, plot, place, anagnorisis, peripeteia, catharsis, the relationship between catastrophe and mimesis, as well as the idea of compassion versus alienation, forms of representation emerge that can be presented in a new light through Anthropocene thought»<sup>23</sup>.

In our paper «Ecocide as an Existential Crisis of Humanity in Contemporary German-Speaking and Ukrainian Drama», we examine ecocide as a metaphor for human irresponsibility through several examples (including a play from the «Theatre of the Anthropocene»). In the works of Ukrainian and German-speaking playwrights, the ecological catastrophe symbolizes the loss of harmony between humanity and nature, raising questions about the meaning of existence and moral responsibility to future generations<sup>24</sup>. Another one of our scholarly studies focuses on examining the specificity of the psychological approach in the performative narratives of the «Theatre of the Anthropocene». This innovative theatrical platform, through intermediality and cutting-edge technologies (VR, AR, scientific visualizations), immerses the audience in ecological issues on both a physical and emotional level. The use of archetypes and symbols encourages

---

<sup>22</sup> Affenzeller M. Kompostmoderne: Das «Theater des Anthropozäns» kommt. *Der Standard*. URL: <https://www.derstandard.at/story/2000115060382/kompostmoderne-das-theater-des-anthropozan-kommt> (date of application: 11.02.2025).

<sup>23</sup> Wilke S. Theater im Anthropozän. Neue Spielformen für ein neues Zeitalter? *Anthropozäne Literatur. Environmental Humanities* / Dürbeck G., Probst S., Schaub C. (eds.). Berlin: J. B. Metzler. Heidelberg, 2022. Vol. 1. P. 243. DOI: [https://doi.org/10.1007/978-3-662-63899-6\\_13](https://doi.org/10.1007/978-3-662-63899-6_13)

<sup>24</sup> Yuhan N. Ecocide as an Existential Crisis of Humanity in Contemporary German-Speaking and Ukrainian Drama. *Матеріали Міжрегіонального науково-методичного online-семінару викладачів та здобувачів вищої освіти «Лінгводидактичні та філологічні студії в умовах викликів сьогодення»*. Житомир: Поліський національний університет, 2025. С. 33-38.

a profound emotional response, catharsis, and the reevaluation of personal and collective anxieties about the future of the planet.<sup>25</sup>

Thus, it can be concluded that aspects such as intermediality, psychological realism, and transdiscursivity in the German experimental theatre platforms Rimini Protokoll and the «Theatre of the Anthropocene» in Berlin, explored in creative synergy, have not been the subject of separate scholarly investigations. Therefore, this section of the monograph presents scientific novelty.

The research is based on an interdisciplinary approach that combines theoretical analysis of theatrical practices and empirical study of specific productions within contemporary German experimental theatre. The main methodological approaches include: *hermeneutic analysis* – the interpretation of texts and stage decisions revealing the mechanisms of performative narration; *structuralist and semiotic analysis* – the study of the sign systems in theatre (language, gesture, space, visual effects); *discursive analysis* – examining the interaction of different discourses in theatre through the lens of transdiscursivity; and *a psychoanalytic approach* – identifying the psychological mechanisms used in theatrical performances.

The chosen methodology allows for a comprehensive examination of the phenomenon of performative narration in German experimental theatre, determining their structural and semantic features, as well as tracing the interaction of intermediality, transdiscursivity, and psychological realism in theatrical practices.

## **2. The Voice of Reality: The Transformation of Documentary Theatre in the Practices of Rimini Protokoll**

The theatrical group Rimini Protokoll is one of the most influential formations in contemporary German experimental theatre, working within the genre of «documentary performance». It transforms the stage into a research space, where the voice of reality resonates through the inclusion of non-professional actors (experts from real life), interactivity, and multimedia technologies. In doing so, Rimini Protokoll transforms traditional documentary theatre by integrating performative, intermedial, and transdisciplinary strategies.

Classical German documentary theatre emphasized political engagement and the recreation of real events (e.g., E. Piscator, B. Brecht, and «Verbatim

---

<sup>25</sup> Yuhan N. Berliner *Intermediales «Theater des Anthropozäns»: Ökologische Herausforderungen und psychologische Dimensionen szenischer Interpretationen. Вчені записки Таврійського національного університету імені В. І. Вернадського. Серія: Філологія. Журналістика*. 2025. Т. 36 (75), № 1. С. 198-219.

theatre»)<sup>26</sup>. The new format of documentary performance is distinguished by its departure from traditional acting in favor of «reality experts» (individuals with real-life experience in the theme of the performance). It brings contemporary media onto the theatrical stage, expanding the spatial scope; and cultivates the hybridity of genres – combining theatre, sociology, video art, and gamification.

The main artistic principles of Rimini Protokoll are tied to the transformation of theatrical reality through «experts». Amateur actors take the place of professional ones: their personal experiences become the foundation of the dramaturgy, and the performances transform into a «theatrical laboratory» that documents social phenomena in real-time. Additional characteristics of Rimini Protokoll include interactivity and audience participation: the audience is not merely a passive observer, but an active participant in the events; the group's performances are staged in unconventional spaces (on the street, in cemeteries, offices, apartments, warehouses, trailers, etc.). For instance, in the performance «Remote X», the audience is given headphones and follows instructions they hear within an urban space, experiencing a personalized journey. The intermediality and digital technologies of such theatrical performances require the active use of multimedia (projections, VR, mobile apps), blending the physical and virtual space. For example, «Situation Rooms» is an interactive performance where each viewer receives a tablet and becomes part of a global military-political conflict.

Let us provide a few examples.

The «*Situation Rooms*» project<sup>27</sup> is one of the most striking examples of the intermedial approach of Rimini Protokoll, where the integration of various media technologies creates a unique, almost cinematic experience of participation for each viewer. In this performance, created in 2013, important political and social themes related to war, globalization, and armed conflicts are explored. It can be seen as a synthesis of theater, documentary film, virtual reality, and interactive installation, which together create a multi-layered narrative.

«*Situation Rooms*» is a kind of «theater of weapons», where the audience is invited to confront the history and everyday lives of 20 real

---

<sup>26</sup> Головненко А. Коли документ і мистецтво єдині. *Український тиждень*. 2018, 27 серп. URL: [https://tyzhden.ua/koly-dokument-i-mystetstvo-iedyni/?utm\\_source=chatgpt.com](https://tyzhden.ua/koly-dokument-i-mystetstvo-iedyni/?utm_source=chatgpt.com) (date of application: 11.02.2025); Інноваційний напрям: документальний театр. *Миколаївський обласний центр народної творчості*. 2019, 17 жовтн. URL: <https://ocnt.com.ua/innovacijnij-napryam-dokumentalnij-teatr/> (date of application: 11.02.2025).

<sup>27</sup> Situation Rooms – A multiplayer video piece. By Haug / Kaegi / Wetzel. *Rimini Protokoll*. URL: <https://www.rimini-protokoll.de/website/en/project/situation-rooms> (date of application: 11.02.2025).

people whose fates are connected to the theme of weapons and wars. Participants include those who have directly encountered armed conflicts, as well as those with indirect involvement: a Syrian refugee, a German weapons manufacturer, an Israeli soldier, a Syrian surgeon, a Mexican drug trafficker, a human rights lawyer, and others. All of them play themselves. Each story is unique and reflects the complexity of the influence of weapons on the lives of ordinary people.

The performance does not unfold on a traditional stage but rather in a closed labyrinth-like space that resembles a network of rooms and corridors. The set imitates real places and objects related to war and conflict themes: negotiation rooms, hospital offices, weapons storages, homes, etc. This space is organized like a museum or exhibition, and the audience acts as both a visitor and a participant. Each viewer is given a tablet and headphones through which they receive voice instructions and videos. These devices become guides and «extended eyes» for the audience, directing them from one room to another, from one story to the next.

The audience moves along pre-set paths. During the process, they switch between roles, «trying on» the fates of others: for example, they may observe an operation after a wound or be present at political negotiations. As a result, the viewer begins to perceive reality through the eyes of those who have been caught up in processes of violence and armed confrontation. Some scenes use elements of virtual reality and projections that create a feeling of presence in different parts of the world, whether it is a battlefield or a secret meeting in the office of a weapons manufacturer. It is not full VR, but the interaction with the tablet and space creates an effect of «augmented reality».

Each story is presented in a documentary style – told from the perspective of real people and as close as possible to their personal perceptions. This combination of theatrical presence and documentary testimony breaks the boundary between fact and fiction. Rimini Protokoll creates not just an artistic image, but a powerful media-narrative experience: viewers move from one point of view to another, confronting the sharp contrast of perceptions. For example, in one room they may hear the monologue of a Syrian refugee about his escape from the conflict zone, and then move to the room of a German weapons engineer discussing technological progress and the «moral neutrality» of his work. This transition forces the audience to see the issue from multiple angles and think about the personal responsibility of each individual for global conflicts.

Intermediality in «Situation Rooms» also lies in the fact that the audience is forced not just to observe but to literally «live» certain episodes, even if they are outside their comfort zone. Observing from within creates a

powerful sense of presence and emotional involvement, and the alternation of different points of view and spaces opens new meanings and raises complex moral questions and reflections.

The audience becomes part of a complex narrative, where each new route is not just a physical movement but a personal experience. Rimini Protokoll uses various media tools to immerse the audience in the scenario and allow them to feel what it means to be part of these stories. Thanks to this format, the audience is not just passive observers, but active participants.

From this, it can be concluded that «Situation Rooms» is an outstanding example of intermedial theater, where various media techniques not only complement the theatrical action but actually create it. Here, theater transforms into an immersive space: each media tool helps to make it deeper and more complex. Together with audiovisual and interactive technologies, Rimini Protokoll present the audience with a difficult choice and force them to personally realize and empathize. The audience feels simultaneously close to the characters and distant from them, symbolizing the alienation and social isolation inevitable in the context of globalization and militarization of the world.

The «Situation Rooms» project shows how intermedial methods can become a powerful tool in theater, capable of rethinking traditional forms of interaction with the audience. It is not just a performance, but a true media and ethical laboratory, where viewers gain a unique opportunity to experience other people's stories on a personal level, step beyond their own reality, and look at the world around them in a new way.

The psychological aspect of the performance is manifested through the deeply personal stories of the participants, which involve the audience in an emotionally intense experience. Each participant represents their unique point of view, allowing the audience to empathize with the characters and reflect on their fates. Through interactive interaction, a sense of presence is created, where the audience not only observes but also feels the tension, fear, hope, or even alienation inherent in the characters. This format promotes deep empathy and an understanding of complex moral dilemmas.

Furthermore, the frequent change of roles and perspectives forces the audience to constantly adapt to new information and reconsider their point of view. This enhances the sense of involvement, making the process not only informative but psychologically transformative.

The transdiscursivity of the performance lies in the combination of different modes of narration – documentary, theatrical, game-based, and multimedia. Here, theater merges with social research, journalism, political analysis, and digital technologies, creating a new type of narrative that goes beyond traditional stage action.

The audience is simultaneously an observer, participant, and researcher, switching between different media layers of reality. This emphasizes the multiplicity of interpretations and perspectives, offering a more comprehensive perception of the theme. As a result, «Situation Rooms» becomes not only an artistic but also an analytical tool, allowing viewers to comprehend the complex interconnections of the global world.

The «Situation Rooms» project demonstrates how intermedial methods can become a powerful tool in theater, capable of rethinking traditional forms of interaction with the audience. It is not just a performance, but a true media and ethical laboratory, where the audience is given a unique opportunity to experience others' stories on a personal level, step outside their own reality, and see the world around them from a new perspective. Thanks to the psychological aspects and transdiscursivity, the performance creates a multi-layered space for reflection, forcing the audience to not only immerse themselves in others' stories but also reconsider their own views on global conflicts and human responsibility.

«Remote X»<sup>28</sup> is another outstanding example of intermediality by Rimini Protokoll, where the boundaries between theater, urban exploration, and digital technologies are blurred, creating a unique experience that immerses the audience into the urban environment. The performance is a series of events where viewers, guided through headphones, move through different urban spaces, observing the city through the eyes of an «external» voice – that of artificial intelligence. Each city where «Remote X» is performed (from Berlin to Beijing and Tokyo) becomes a living stage, and its residents and architecture turn into «scenery».

«Remote X» is a performance journey, or as it is sometimes called, an «audio journey» through the city. The audience – a small group of people – becomes participants in a walk along a predetermined route, organized in the format of a guided tour. But instead of a traditional guide, they are led by a voice in their headphones. This voice belongs to artificial intelligence and has an intonation that can be described as neutral, almost robotic. This voice gives instructions to the participants, guides them to different urban locations, and encourages interaction with the surroundings. It also asks questions and reflects on concepts of identity, free will, and the perception of the city.

Each route is carefully developed depending on the characteristics of the city. This allows the performance to be adapted to the local environment and include iconic urban landmarks and unique perspectives. The audience receives headphones through which they hear the voice

---

<sup>28</sup> Remote X. By Stefan Kaegi, Jörg Karrenbauer. *Rimini Protokoll*. URL: <https://www.rimini-protokoll.de/website/en/project/remote-x> (date of application: 11.02.2025).

commands. GPS technology may be used in the routes to determine the group's location and adjust the instructions accordingly. Along with the artificial intelligence voice, sound effects and music play in the headphones, adding drama and immersing the participants in a surreal, almost cinematic space. This sound design emphasizes the themes of isolation and the technological influence on perception.

The «Remote X» project demonstrates intermediality through the combination of digital technologies, theatrical storytelling, and the urban environment as a stage. This project integrates three main media components: audio instructions, the real urban environment, and the collective experience of the participants.

In «Remote X», the entire city becomes a theatrical space, and every corner, street noise, and random passerby turns into a theatrical element. For example, on one route in Munich, a group of participants might stop at an intersection, and the voice in their headphones comments on the passersby, describing their actions with philosophical detachment. This creates a unique effect, where familiar elements of urban life start to be perceived as part of the theatrical action.

The voice in the headphones acts as a director, guiding the viewers and «managing» their perception of space. This voice can ask personal questions to each participant (for example, «Do you feel like part of the crowd?» or «Have you ever wondered how you look from the outside?»), provoking personal reflections on life in society.

Although «Remote X» is a group experience, its structure forces participants to become acutely aware of their individuality and perceive the environment from the position of an «observer». The voice of artificial intelligence reflects on themes related to alienation, technological control, and simulation, often creating a paradox: participants move as a unified group, yet each experiences the event individually.

«Remote X» does not merely use technology for artistic effect; it incorporates it as a means of philosophical inquiry. The program poses questions about free will, artificial intelligence, human identity, and social conditioning. Participants are invited to feel part of a controlled system, symbolized by the voice of the «artificial intelligence» – it seems to watch over them, guide them, and tell them where to stop and where to look. This creates a sense of control and dependence on technology, providing food for thought about how technology affects human lives.

In «Remote X», intermediality becomes a tool for enhanced perception. The project creates a new type of audience – the audience-participant – who ceases to be a passive observer and becomes part of the performance. Since the audience moves through real city streets, it becomes difficult to

determine where the theater ends and everyday life begins. This leads to the «blurring of boundaries», where theatrical action intrudes on reality, and ordinary life transforms into an element of the theatrical performance. Even though participants move as a group, the voice directs their attention to their internal thoughts and how they perceive themselves in the crowd. This emphasizes the paradox: they are together, yet simultaneously isolated from each other – each experiences the event individually, outside of the group. In «Remote X», the audience encounters a new perception of urban space. Cities become theatrical sets that can be interpreted in a new way. At the same time, the audience remains in both everyday reality and an artificially created situation, raising questions of identity, privacy, technology, and social conditioning.

One can conclude that «Remote X» shows how intermediality can create a unique experience where theater becomes a form of investigative art that immerses the viewer in philosophical questions through the synthesis of media technologies and the real world. Rimini Protokoll breaks down the traditional boundaries between stage and audience, turning the city into a living theater where each participant becomes both an observer and an actor. From the perspective of intermediality, «Remote X» demonstrates how technology, the urban landscape, and the presence of the audience can combine to create a new type of theatrical experience that makes one reflect on free will, social control, and the place of humans in a digital society.

The psychological aspect of the performance manifests in its ability to immerse the audience in a state of reflection and self-analysis. The project provokes a sense of duality: on one hand, the individual is in a real urban space; on the other, their perception of this space becomes artificially constructed under the influence of voice commands. This causes an internal conflict between the usual perception of the surrounding world and the new, performance-driven perspective. The audience faces questions of identity, social roles, and personal choice, which makes the experience of the performance deeply personal and emotionally charged.

The transdiscursivity of «Remote X» lies in the blending of various discourses – theatrical, philosophical, technological, and social. The project simultaneously analyzes the impact of technology on society, raises issues of urbanism, and alters the way humans interact with the city. The urban environment becomes not just a backdrop, but a full participant in the performance, and the audience becomes both the object of influence and the subject of their own investigation. This crossing of discourses blurs the lines between art, social science, and personal experience, creating a unique form of theatrical research.



«Remote X» not only uses technology for artistic effect but also engages it as a means of philosophical inquiry. The program raises questions about free will, artificial intelligence, human identity, and social conditioning. Participants are invited to feel part of a controlled system symbolized by the voice of artificial intelligence – it seems to watch over them, guide them, and tell them where to stop and where to look. This creates a sense of control and dependence on technology, providing food for thought about how technology impacts human lives.

In «Remote X», intermediality becomes a means of expanded perception. The project creates a new type of audience – the audience-participant – who ceases to be a passive observer and becomes part of the performance. Since the audience moves through real urban streets, it becomes difficult to determine where theater ends and everyday life begins. This generates a «blurring of boundaries», where theatrical action intrudes into reality, and ordinary life turns into an element of the theatrical performance.

The project «*Home Visit Europe*»<sup>29</sup> is another unique example of intermediality by Rimini Protokoll, where the group not only breaks the traditional boundaries of theatrical space but also moves the action into private spaces – into people’s homes. Created in 2015, this performance explores questions of European identity, belonging, and political borders through the direct interaction of spectators with each other in the setting of a private home. The performance is a blend of theatrical performance, discussion club, media experiment, and sociological research.

«Home Visit Europe» is not just a theatrical performance but a collective experience that immerses participants in the context of European values, national identity, and the political structure of Europe. The performance is organized as a meeting of approximately 15 – 20 participants in the living room of a local resident, whose home temporarily transforms into a space for discussion, reflection, and even debate. The main questions posed to active viewers are: What does it mean to be European? How do participants see their place in the European community? How do their personal beliefs relate to the political and cultural realities of Europe? These questions are presented through interactive play techniques, questions, and situations, creating multi-layered interaction.

The intermedial approach in this project is manifested through the combination of theater, play, digital and media technologies, as well as collective engagement.

---

<sup>29</sup> Home Visit Europe. By Helgard Haug, Stefan Kaegi, Daniel Wetzel. *Rimini Protokoll*. URL: <https://www.rimini-protokoll.de/website/en/project/hausbesuch-europa> (date of application: 11.02.2025).

One of the unique features of the performance is the use of personal space as a theatrical setting. Here, the home of one of the participants does not merely provide a place for the action – it becomes an active part of the performance. The interior of the home, family photographs, furniture, and the overall setting give the performance a personal and intimate character. Upon entering this personal space, participants experience the influence of their physical surroundings, which adds immersion and intensifies the emotional connection to what is happening.

Since the home belongs to one of the participants, each performance is unique, and the personal space is transformed into a «theater», bringing an additional dimension of closeness and trust. Participants do not feel as if they are in a theater hall, but rather in a space that is already filled with personal meanings. Areas of the home, such as the living room, kitchen, or dining room, become performance zones where various episodes unfold. This allows the organizers to use the architecture and domestic environment to structure the action.

Rimini Protokoll incorporates elements of play and interactive tasks into such performances, helping spectators open up and express their opinions (for example, quizzes, voting simulations, and election exercises, question cards, and tasks that are carried out individually or discussed in groups). These play techniques make everyone a participant in the discussion, engaging them as individuals, rather than passive observers.

The project may also use video materials, showing scenes from the life of Europe, interviews with people from different countries, or images of iconic European locations. This adds another layer of perception, allowing participants to see their role in the global context. Participants may be offered tablets to answer questions or enter their data into digital forms. This data is then displayed on the screen or compiled into general statistics, visualizing the opinions of the group and creating a «portrait» of their views.

By using interactive technologies, collective discussions, and play, «Home Visit Europe» allows participants to see their beliefs reflected in the collective mirror, visually presenting how different people may perceive the same values and political concepts in different ways. As a result of the blending of media elements (video, tablets, digital statistics) and personal interaction in an intimate home setting, Rimini Protokoll creates a unique theatrical form where the audience does not just observe but becomes a creator of meaning.

Thus, «Home Visit Europe» demonstrates how intermediality in contemporary theater can serve as a means of engaging viewers in current political and cultural dialogue. By combining personal space, digital technologies, and game formats, Rimini Protokoll turns every home into a

symbolic «European Union», where participants have the opportunity to personally experience the idea of unity in diversity.

«Video Walk through Venice»<sup>30</sup> is an interactive theatrical quest by Rimini Protokoll, where the group uses elements of cinema, theater, and performance to create a unique «dialogical» journey through urban space. Participants receive an iPod with pre-recorded video content and embark on a walk through Venice, following instructions and actions synchronized with the video footage. In the end, participants not only visit landmarks but also immerse themselves in a parallel dimension of «virtual» Venice, creating a dual perception – they simultaneously see both the real urban life and another, «screen» version of the same city.

The project was designed with the idea of creating a unique quest in which each participant finds themselves in the position of both spectator and hero of the plot simultaneously. The «Video Walk» is aimed not only at exploring Venice as a tourist center but also at rethinking how people perceive and interact with the urban environment. The plot of the quest, built around actions, is accompanied by personal stories, sound effects, and scenes that enhance the perception of the city. As a result, each participant looks at the city and its inhabitants from a new angle – as if they were props in an interactive performance.

The project demonstrates intermediality through the combination of various media layers, technologies, and live space. One of the main aspects of intermediality involves video as a «virtual guide».

The foundation of the «Video Walk» is pre-recorded video content uploaded to the iPod. Participants follow a route, watching the video that shows the same streets, canals, and squares they are walking through. However, events in the video may differ from reality: it could show a different time period, people, and scenes that do not match the current setting. This creates the sensation of «overlaying» two realities – virtual and real.

Often, the video footage shows one scene, while participants experience something entirely different around them. This creates a dual perception effect, intensifying the feeling of traveling in a parallel reality. As participants follow the video recordings, they view the city through the eyes of fictional characters or even inhabitants of the past. This effect makes the city feel more «alive» and resembles a cinematic experience.

Another aspect of intermediality can be described as the interaction of active spectators with the city as a theatrical stage. As with many of Rimini Protokoll's projects, the city becomes an active participant in the performance. Venice, as the location for the performance, serves not just as a

---

<sup>30</sup> The Walks. By Haug / Kaegi / Puschke / Wetzel. Rimini Protokoll. URL: <https://www.rimini-protokoll.de/website/en/project/the-walks> (date of application: 11.02.2025).

backdrop but transforms into a stage space, where tourists, locals, and random passersby unknowingly become part of the action.

Every corner of Venice, every square or narrow canal becomes part of the theatrical action. For example, participants might walk across a bridge, following a video that shows a scene of meeting or parting, which can evoke strong emotional involvement. Sometimes, the video shows people who are not present in reality, or conversely, participants see those who are not in the footage. This prompts reflection on time, the transient nature of life, and creates a sense of nostalgia and intrigue.

The project requires participants to follow the instructions in the video carefully. However, there are moments when reality may intervene: sudden noise, changing weather conditions, or passersby can create discrepancies with the video sequence, adding a layer of surprise. This slight sensation of desynchronization between the video and reality creates the effect of «double presence», where participants are simultaneously present in two times and spaces. This asynchrony makes people think about the connection between past and present, time and space. Participants sometimes have to improvise, reacting to what is happening around them, which adds an element of unpredictability to the experience and transforms it into a live performance.

The headphones with audio accompaniment help participants immerse themselves in a unique sound environment that complements the visual impressions. Voice instructions, music, and atmospheric noises set the mood and enhance the perception of the video. Music and sound create the illusion that participants are not just looking at the city but «experiencing» it. For example, the sounds of water intensify the feeling of being in a Venetian canal, while the sounds of footsteps, possibly synchronized with the participant's own steps, create the effect of being present in the frame. Although participants follow the same route, each experiences it differently, adjusting their pace and perspective to their own feelings. This allows each person to live their own «Venetian story».

«Video Walk through Venice» makes one think about the boundary between reality and fiction, personal perception of space and time. The themes of the project include:

1. *Memory and the past*: Venice, a city with a rich history, becomes a symbol of memory, and the quest itself turns into a reflection on how the past overlaps with the present.

2. *Personal perception of space*: Each scene of the quest is unique and makes participants think about how they perceive space, how it affects them, and how their perspective on familiar things can change.

3. *Illusory perception*: The project, combining two realities (video and real surroundings), shows how perception can be illusory and subjective and encourages participants to reflect on the thin line between the real and the imagined.

«Video Walk through Venice» is a perfect example of how intermediality can create a layered perception. The interaction of real and virtual layers makes participants reflect on the boundaries of perception and how technology and media create a new reality.

Through video, sounds, and interactive actions, participants experience an experience that feels cinematic, as if they have become characters in a film. This makes the performance both personal and artistic. The performance allows participants to exist in two worlds, which prompts reflection on the nature of time and space, as well as how often perception becomes subjective. The synchronization effect with the video makes people feel «here and now», intensifying personal experiences and triggering emotional responses to the surroundings.

Thus, «Video Walk through Venice» by Rimini Protokoll is an experience that cannot be obtained in a traditional theater. Intermediality here allows the virtual and real worlds to merge, creating a new type of perception where the city and technology interact, evoking a sense of presence and engagement. As a result, the project becomes not just a «tour», but a contemplation of urban space, history, and, ultimately, the perception of oneself in that space.

In the performance «100% City»<sup>31</sup> (2008 – present), the Rimini Protokoll theater group creates a unique performative portrait of cities using statistically selected residents. The performance reveals key features of psychological depth and transdisciplinarity, which make it an important phenomenon in contemporary theater.

Psychologism in this performance is realized through the personal stories of the participants, which reflect a wide range of emotions, values, and life experiences. The audience gains access to the authentic feelings and reflections of the characters, creating a deep immersion into the reality of urban life. Since the participants represent various social groups, the performance demonstrates the complexity of the human psyche and its interaction with the social context.

Another important aspect is the effect of self-reflection: participants not only share their own stories but also interact with each other, reacting to the collective experience. This creates a mirror effect in which the audience can recognize themselves or find new perspectives on society.

---

<sup>31</sup> 100% City. A Statistical Chain Reaction. *Rimini Protokoll*. URL: <https://www.rimini-protokoll.de/webseite/en/projects/100-stadt-7-1> (date of application: 11.02.2025).

Transdisciplinarity in «100% City» manifests through the combination of various forms of discourse – theatrical, sociological, documentary, and personal. The performance goes beyond traditional theatrical narrative, as its foundation lies in real people and their stories without editing or adaptation to the artistic concept.

Each participant is a bearer of their own life narrative, which becomes part of the general voice of society in the performance. Thus, «100% City» turns into a kind of living social snapshot, allowing the analysis of societal trends, conflicts, and dynamics of change.

Furthermore, this project functions on the boundary between theater and sociology, offering a new format of documentary theater – performative sociology. This allows combining artistic and scientific approaches, creating a unique experience for both the audience and the participants.

Thus, «100% City» is an example of how theater can be not only a form of artistic self-expression but also a tool for investigating society. Through psychologism, the performance opens the inner world of a person, while transdisciplinarity unites personal stories into a broader social context. This approach makes «100% City» a unique phenomenon in contemporary theater, breaking through traditional genre boundaries and forcing the audience to reconsider their place in society.

In the performance «Truck Tracks Ruhr» (2016)<sup>32</sup>, the Rimini Protokoll theater group creates a unique interaction between theater, urban space, and audio narratives. The performance reveals key features of psychological depth and transdisciplinarity, making it an important phenomenon in contemporary theater.

Psychologism in this performance is expressed through deeply personal stories of urban dwellers, which the audience listens to during a special bus journey. Each audio narrative opens up the inner world of the person, their experiences, memories, and connection to the urban space. This creates an emotional immersion effect, where the audience not only listens to the stories but also simultaneously observes the places connected to them, enhancing their psychological impact. Another important aspect is the interaction between individual and collective experiences: through personal stories, broader societal trends are revealed, and the audience becomes a participant in this reflection. As a result, the performance operates at the intersection of documentary theater and empathic experience.

Transdisciplinarity in «Truck Tracks Ruhr» is realized through the integration of various types of narratives – theatrical, urban, audio, and social. The performance breaks traditional boundaries between the stage and

---

<sup>32</sup> Truck Tracks Ruhr – The Compilation. Eine Videoinstallation von Rimini Protokoll. *Rimini Protokoll*. URL: <https://www.trucktracksruhr.de> (date of application: 11.02.2025).

the audience, offering an active experience of traveling through the city instead of passive viewing.

The combination of the real urban landscape with audio narratives alters the perception of space. Familiar places appear in a new light, as their stories give them new meanings. Thus, the performance demonstrates how performative strategies can affect the perception of reality, creating a layered effect of the urban space.

Moreover, this project goes beyond traditional theater, transforming the bus into a mobile stage and the city into a set design. This approach blurs the boundaries between art and everyday life, making «Truck Tracks Ruhr» a special form of performative exploration of space.

«Truck Tracks Ruhr» is an example of how theater can change the perception of a city and the personal experience within it. Through psychologism, the performance opens the inner world of urban dwellers, while transdisciplinarity connects personal stories with the real urban space. This approach makes «Truck Tracks Ruhr» a unique phenomenon in contemporary theater, not just documenting reality but actively interacting with it and changing its perception.

The influence and significance of the practices of Rimini Protokoll on contemporary society can be defined as follows:

1. *Political and social significance:* Their performances raise current global issues – from climate to war and migration.

2. *Expanding the boundaries of traditional theater:* Influence on new formats (VR theaters, online performances).

3. *Changing the role of the audience:* Theater is no longer just a place of observation, but becomes an active space of participation and co-creation.

Rimini Protokoll transforms documentary theater into a tool for understanding reality, where the boundaries between art, sociology, and digital technologies are blurred. They create a new form of performative narration, where theater becomes not only a reflection of the world but also a way of exploring and changing it.

### **3. Climate Challenges of Modernity and German Experimental Theater**

The concern of humanity about the state of the environment, especially manifested in the late 20th century due to severe natural and technogenic disasters, and exacerbated by the realization that each new stage of scientific and technological progress inevitably has negative consequences that can ultimately raise the question of humanity's survival, led to the emergence of a special field of literature – ecocriticism and, consequently, the formation of a new branch of literary studies – ecocriticism.

Literary ecocriticism, according to Cheryll Glotfelty, is the study of literary works in the context of the natural environment<sup>33</sup>. With the emergence of works by William Rueckert and Patrick Murphy in the second half of the 20th century,<sup>34</sup> eco-studies as interdisciplinary projects began to develop actively. Despite discrepancies in definitions and different national approaches<sup>35</sup> to the development of the concept of ecocriticism<sup>36</sup>, in recent decades, ecocritical studies have been enriched by a significant number of works that offer readings of literary works from an environmentalist perspective, expanding the boundaries and reaching the level of ecopsychology.<sup>37</sup> Today, eco-studies establish an ecocentric type of ecological consciousness as a system of worldviews characterized by: 1) an orientation toward ecological reasonableness and the absence of opposition between humans and nature; 2) the perception of natural objects as full-fledged subjects, partners of humans in interaction<sup>38</sup>. The ecocentric type of consciousness implies a fundamental shift in the worldview, where humans must abandon the notion of themselves as the «center» of nature and instead be guided by the principle of ecological reasonableness<sup>39</sup>.

In European literary studies, this research direction began to develop actively after the establishment of the European Association for the Study of Literature, Culture, and Environment in 2004. In Germany, Hubert Zapf, drawing on predecessors such as Gregory Bateson (1973) and Peter Finke (1995), developed the model of «literature as cultural ecology», which not only demonstrates analogies between literary texts and ecological structures but also views literature as an ecological (restorative, regenerative) force

---

<sup>33</sup> Glotfelty C. Introduction. *The Ecocriticism Reader: Landmarks in Literary Ecology* / H. Fromm [eds.]. Athens and London : University of Georgia Press, 1996. P. XVIII.

<sup>34</sup> Rueckert W. Literature and Ecology: An Experiment in Ecocriticism. *Iowa Review*. 1978. Vol. 9. № 1. P. 62-86; Murphy P. *Ecocritical Explorations in Literary and Cultural Studies: Fences, Boundaries, and Fields*. Plymouth : Lexington Books, 2010. 230 p.

<sup>35</sup> Сухенко І. Екокритичні орієнтири на сучасному етапі літературознавчих досліджень: проблема визначення. *Актуальні проблеми та перспективи дослідження літератури зарубіжних країн*. Сімферополь : Кримський Архів, 2011. С. 259-265.

<sup>36</sup> Goodbody A. Deutscher Ecocriticism heute: ökologisch orientierte Impulse in den Geisteswissenschaften [Unpublished paper given at the Université de Caen Normandie in February 2020, with revisions in January 2021]. URL: [https://agoodbody.online/files/Deutscher%20Ecocriticism%20heute%20\(Vortrag%20Caen\).pdf](https://agoodbody.online/files/Deutscher%20Ecocriticism%20heute%20(Vortrag%20Caen).pdf) (date of application: 11.02.2025); Бондарева О. Драматургічний дискурс війни в опиті українських «котятчих» сюжетів: екокрітика, ментальні матриці, «кототерапія», тотемний код. *International security studios: managerial, economic, technical, legal, environmental, informative and psychological aspects. International collective monograph*. Publisher: Georgian Aviation University. Tbilisi, Georgia, 2023. P. 200-204.

<sup>37</sup> Davis J. What is Ecopsychology? [treeoflifecounseling.life, 2013](http://www.treeoflifecounseling.life/essays/ecopsychology.html). URL: <http://www.treeoflifecounseling.life/essays/ecopsychology.html> (date of application: 11.02.2025).

<sup>38</sup> Пйиньх І. *Environmental Ethics*. Moscow–Berlin: DirectMEDIA, 2014. 529 p.

<sup>39</sup> Ільиньх І. *Environmental Ethics*.



within the cultural system.<sup>40</sup> According to Professor A. Goodbody, ecologically oriented literary studies in Germany have made a significant contribution to the study of the Anthropocene, to the discussion about the future in eco-catastrophe narratives, and they aim to enrich the English-speaking discourse by clarifying and further developing theoretical approaches, primarily through extensive interdisciplinarity<sup>41</sup>. Despite the fact that in recent decades a number of fundamental German-language ecocritical scientific works have been published<sup>42</sup>, a conference was held in 2023, and in 2024, a special issue of a virtual journal<sup>43</sup> was dedicated to literary ecocriticism, contemporary German-language dramaturgy has not yet become the subject of systematic study within this paradigm, including from

---

<sup>40</sup> Zapf H. *Literatur als kulturelle Ökologie: Zur kulturellen Funktion imaginativer Texte an Beispielen des amerikanischen Romans*. Tübingen: Niemeyer, 2002. 247 S. (Konzepte der Sprach- und Literaturwissenschaft, 63, Band 63); Zapf H. *Kulturökologie und Literatur: Beiträge zu einem transdisziplinären Paradigma der Literaturwissenschaft*. Heidelberg: Winter, 2008. 357 S.

<sup>41</sup> Goodbody A. *Deutscher Ecocriticism heute: ökologisch orientierte Impulse in den Geisteswissenschaften*.

<sup>42</sup> Bühler B. *Ecocriticism. Grundlagen-Theorien-Interpretationen*. J. B. Metzler Stuttgart, 2016. XI, 218 S. DOI: <https://doi.org/10.1007/978-3-476-05489-0>; Wilke S. *Postkolonialer Ecocriticism. Handbuch Postkolonialismus und Literatur* / Göttische, D., Dunker, A., Dürbeck, G. (eds). Stuttgart : J. B. Metzler, 2017. S. 210-212. DOI: [https://doi.org/10.1007/978-3-476-05386-2\\_43](https://doi.org/10.1007/978-3-476-05386-2_43); *Ökologischer Wandel in der deutschsprachigen Literatur des 20. und 21. Jahrhunderts. Neue Ansätze und Perspektiven* / Dürbeck G., Kanz C., Zschachlitz R. (Herausgegeben). Berlin: Peter Lang, 2018. 300 S.; Bosco L. *Anthropozän und Klimawandel in der zeitgenössischen deutschen Literatur: Ilija Trojanows EisTau*, in Gina Gioia (a cura di). *Luci e ombre del cambiamento climatico. Atti della Conferenza*. Pisa, ETS, 2019. S. 253-272; Antonopoulou A. *Ökokritische Aspekte in der griechischen Literatur: Einführende Betrachtungen. Anthropogene Klima- und Umweltkrisen: Griechisch-deutsche Beiträge zu Ecocriticism und Environmental Humanities* / M. Albrecht, A. Antonopoulou (Ed.). Bielefeld: transcript Verlag, 2022. S. 17-38. DOI: <https://doi.org/10.1515/9783839462980-002>; *Deutschsprachiges Nature Writing von Goethe bis zur Gegenwart: Kontroversen, Positionen, Perspektiven* / Dürbeck G., Kanz C. (Herausgegeben). Berlin, Heidelberg : J. B. Metzler, 2021. X, 347 S. DOI: <https://doi.org/10.1007/978-3-662-62213-1>; *Anthropozäne Literatur: Poetiken – Themen – Lektüren* / Dürbeck, G., Probst S., Christoph S. (Herausgegeben). Berlin, Heidelberg: J.B. Metzler, 2022. 260 S. DOI: <https://doi.org/10.1007/978-3-662-63899-6>; *Welche Natur? Und welche Literatur? Traditionen, Wandlungen und Perspektiven des Nature Writing* / Hoorn T. van, Fischer L. (Herausgegeben). Berlin, Heidelberg : J. B. Metzler, 2023. VIII, 250 S. DOI: <https://doi.org/10.1007/978-3-662-67799-5>; Emig R. *John Clare – Romantiker und Ecocritic? Romantische Ökologien. Neue Romantikforschung* / Borgards, R., Middelhoff, F., Thums, B. (eds). Berlin, Heidelberg: J. B. Metzler, 2023. Vol. 4. S. 249-262. DOI: [https://doi.org/10.1007/978-3-662-67186-3\\_12](https://doi.org/10.1007/978-3-662-67186-3_12).

<sup>43</sup> Die Konferenz: Theater/Drama/Theatertext und Klimakrise, Konferenz an der Universität Łódź, 8. Nov. 2023. *Gegenwartsdramatik*. URL: <https://www.gegenwartsdramatik.com/post/theater-drama-theatertext-und-klimakrise-konferenz-an-der-universität-lódź-oktober-2023> (date of application: 11.02.2025); DIMAG (Digitales Magazin der Germanistik) *Literatur und Ökologie*, 2024. Ausgabe 1 URL: [https://www.academia.edu/121116370/Klimawandel\\_und\\_Gegenwartsliteratur](https://www.academia.edu/121116370/Klimawandel_und_Gegenwartsliteratur) (date of application: 11.02.2025).

the perspective of the interpretive application of current psychological ideas and concepts.

Undoubtedly, ecocritical discourse is becoming increasingly relevant in contemporary world dramaturgy, including in German-language theater. One of the functions of modern theater is to organize a creative space for collective reflection and discussion of pressing social issues related to global ecological crises, which lead to ecocide (climate change, deforestation, pollution, and destruction of ecosystems), as well as the alienation of humans from their natural habitat. Experimental interactive productions and theatrical performances, where the audience also becomes active participants (e.g., ecocritical projects such as the «Theatre of the Anthropocene» («Theater des Anthropozän»), «Berliner Ensemble», Rimini Protokoll), draw public attention to ecological and environmental ethics issues, contribute to the activation of social movements advocating against ecocide and in support of environmental protection. We see that ecocritical themes in contemporary dramaturgy and theater are very relevant.

The play «Welt-Klimakonferenz» (2014)<sup>44</sup> by Rimini Protokoll is a unique example of combining theatre, documentary performance, and political simulation. The theatre space is transformed into the setting of international climate negotiations, where the audience members act as delegates. By interacting with multimedia technologies, they participate in interactive votes, watch video projections, and review analytical materials, creating an effect of total immersion. The use of scientifically-based data on climate change, statistics, and scientific reports gives the event the status of not just a performance but a socially significant experiment.

This form of theatre blurs the boundaries between the audience and performers, art and scientific discourse. The depth of the project is expressed through the immersion effect: participants feel responsible for the decisions they make, which encourages reflection. The psychological aspect also plays a crucial role – audience members are forced to act within the framework of a given role, even if the position of the country or organization they represent contradicts their personal beliefs. The group dynamics of the negotiations create tension, as participants form coalitions, debate, and search for compromises, modeling the real mechanisms of decision-making in international politics.

The project goes beyond traditional theatrical discourse by integrating political, scientific, and media discourse. It not only reproduces the mechanisms of international organizations but also analyzes them, turning

---

<sup>44</sup> Welt-Klimakonferenz. Von Helgard Haug / Stefan Kaegi / Daniel Wetzels. *Rimini Protokoll*. URL: <https://www.rimini-protokoll.de/website/de/project/welt-klimakonferenz> (date of application: 11.02.2025).

the theatrical space into a platform for exploring global issues. The use of scientific data (analytics, tables, charts, graphs, diagrams) makes the performance not only an artistic statement but also a kind of scientific investigation that echoes journalistic inquiries and media reports.

«Weltklimakonferenz» demonstrates how theatre can be not only an aesthetic but also an analytical tool that expands the boundaries of art, politics, science, and media. The performance forces the audience to not just observe but actively participate in the decision-making process, fostering critical thinking and a deeper awareness of contemporary global challenges.

The Anthropocene marks a new geological epoch in which human activity has become the primary factor of changes on the planet, provoking ecological disasters and threatening the future of civilization<sup>45</sup>. In Germany, theatre has become an important tool for reflecting on this issue. It uses art as a form of ecological activism. Contemporary productions not only inform but also engage the audience in reflection, demonstrating the consequences of ecocide through interactive and experimental formats.

Ecocide in theatrical performances is presented not just as the destruction of nature, but as a fundamental threat to human identity, morality, and the existence of future generations. German Anthropocene theatre addresses key motifs, including climate change, depicted through images of large-scale disasters, the loss of biodiversity as a symbol of the world's disharmony, and issues of responsibility and guilt, which present moral challenges to society.

By combining theatre with science, technology, and ecological research, artists create a space for dialogue about the planet's future. Interactive discussions, involving the audience in the formation of ecological scenarios, and the use of multimedia solutions make theatre not only an artistic expression but also a platform for interdisciplinary analysis of the ecological crisis.

At the same time, artists face a challenge: how to convey the scale and invisibility of ecological threats while preserving artistic expressiveness? How to avoid excessive didacticism, leaving room for interpretation? How to influence the audience in a way that motivates action, rather than

---

<sup>45</sup> Crutzen P.J., Stoermer E.F. The Anthropocene (2000). Paul J. Crutzen and the Anthropocene: A New Epoch in Earth's History. The Anthropocene: Politik – Economics – Society – Science / Benner S., Lax G., Crutzen P.J., Pöschl U., Lelieveld J., Brauch H.G. (eds), vol 1. Springer, Cham, 2021. P. 19-21. DOI: [https://doi.org/10.1007/978-3-030-82202-6\\_2](https://doi.org/10.1007/978-3-030-82202-6_2); Archer D. *The Long Thaw: How Humans Are Changing the Next 100,000 Years of Earth's Climate*. Princeton University Press, 2016. 200 p.; Chakrabarty D. The Climate of History: Four Theses. *Critical Inquiry*. 2009. Vol. 35. № 2 Winter. P. 197-211. DOI: <https://doi.org/10.1086/596640>; McNeill J. R., Engelke P. The Great Acceleration: An Environmental History of the Anthropocene Since 1945. 1st ed. Belknap Press: An Imprint of Harvard University Press, 2016. 288 p.; Kolbert E. *The Sixth Extinction: An Unnatural History*. Henry Holt and Company, 2014 p. 336 c.

provoking emotional exhaustion? Theatre uses emotional impact as a means of activating ecological responsibility, creating productions that compel the audience to feel the urgency of the problem.

Despite the local context, Anthropocene theatre integrates into the global discussion on the ecological crisis, emphasizing the need for global responsibility. German theatre projects demonstrate that art can be not only an aesthetic phenomenon but also a powerful means of cultural resistance to ecocide. The combination of art, science, and ethical reflection turns it into an instrument for social awareness and change.

**The Theater of the Anthropocene (Theater des Anthropozän)**<sup>46</sup> in Berlin is an innovative platform that brings together artists, scientists, and the public to explore the interaction between humans and nature in the Anthropocene era. It was founded in Berlin in 2020 by prominent figures in German science and culture – Prof. Dr.-Ing. Dr. Sabine Kunst, Prof. Dr. Antje Boetius, and Dr. Frank M. Raddatz.

This theater integrates science, art, and civil society to investigate the ecological and social challenges of the Anthropocene through intermedial performances. As stated by the founders on the Theater's guest page, their work follows the principle of Alexander von Humboldt, who believed that «only the indissoluble connection between humans and nature, consisting of knowledge and experience, compassion and emotions, can serve as the foundation of a sustainable civilization».<sup>47</sup> Its productions highlight the ecological and social challenges of the present, using an interdisciplinary approach to create emotionally engaging and informative performances.

The play «*Advocates of Nature*» («*Anwälte der Natur*»)<sup>48</sup>, staged by the Theater of the Anthropocene (Ramba Zamba Theater, Berlin; Landestheater Tübingen; Deutsches SchauSpielHaus Hamburg, December 1 and 4, 2022, with further performances in 2023 and 2024), explores the concept of granting legal rights to nature, raising questions about humanity's ethical and legal responsibility toward the environment.

Directed by the Theater of the Anthropocene's team in collaboration with various artists and scientists, the production blends theatrical performance with documentary materials, incorporating real court cases and expert interviews to create a sense of authenticity. The use of multimedia

---

<sup>46</sup> Theater des Anthropozän. URL: <https://theater-des-anthropozän.de> (date of application: 11.02.2025).

<sup>47</sup> Theater. *Theater des Anthropozän*. URL: <https://theater-des-anthropozän.de/das-theater/> (date of application: 11.02.2025).

<sup>48</sup> Anwälte der Natur. *Deutsches SchauSpielHaus Hamburg*. URL: <https://schauspielhaus.de/stuecke/anwaelte-der-natur> (date of application: 11.02.2025); Anwälte der Natur. Regie: Frank Raddatz. 2022–2023. *Rambazamba-theater*. <https://rambazamba-theater.de/de/inszenierungen/anwaelte-der-natur> (date of application: 11.02.2025); Anwälte der Natur. *Theater des Anthropozän*. URL: <https://theater-des-anthropozän.de/spielplan/> (date of application: 11.02.2025).

installations and musical accompaniment enhances the emotional impact, immersing the audience in the ecosystem they are called upon to «defend». The play encourages reflection on how legally recognizing nature's rights could contribute to the preservation of biodiversity and ecosystems.

Going beyond traditional theater, «Advocates of Nature» merges art, science, and legal discourse, making it a powerful tool for environmental education and activism. It exemplifies contemporary theatrical art by integrating intermediality, psychological depth, and transdisciplinary discourse to explore the complex relationship between humans and nature.

The production combines various media and artistic forms, creating a multi-layered experience for the audience. Video projections, sound installations, and interactive elements transport viewers into the ecosystem they are advocating for. This media integration not only enriches the visual and auditory aspects of the performance but also highlights the complexity and multidimensionality of ecological issues.

The play utilizes documentary footage, soundscapes, digital simulations, and interactive components to construct a dynamic theatrical space where spectators actively engage with the performance. Projections of landscapes, climate data, and images of ecological disasters continuously transform the stage, presenting both local and global challenges. The sound design – juxtaposing natural sounds like wind, glacier movements, and animal calls with urban noise – reinforces the balance between nature and human activity. Digital interfaces, including real scientific data, climate change graphs, and interactive platforms, encourage audience participation in understanding environmental issues. This innovative intermedial structure allows the theater not only to tell a story but also to create an immersive environment where spectators feel like part of the ecosystem they are examining.

At its core, the play delves into the inner world of its characters – advocates of nature – through personal narratives, emotional monologues, and direct audience interaction. These elements reveal their motivations, doubts, and hopes, enabling viewers to emotionally connect with the weight of environmental responsibility. The production fosters a deeper personal understanding of ecological issues by making spectators feel the moral dilemma of defending nature.

A key psychological aspect of «Advocates of Nature» is the audience's emotional experience as they assume the role of nature's advocates. The play does not simply discuss climate change – it compels viewers to confront moral questions firsthand. Many performers – often scientists, lawyers, and activists playing themselves – share personal and professional stories related to the ecological crisis. This fosters empathy, allowing the audience to identify with real individuals fighting for nature.

Spectators are also invited to make decisions on environmental protection, such as supporting a ban on deforestation or advocating for the legalization of alternative energy sources. These interactive choices reinforce the theme of responsibility, urging individuals to align personal values with global environmental concerns. The production employs psychological techniques to evoke emotions like anxiety, loss, and hope, making the theatrical experience profoundly impactful. This psychological depth not only strengthens the emotional connection to ecological issues but also fosters a sense of personal responsibility in environmental decision-making.

«Advocates of Nature» transcends conventional theatrical storytelling by integrating scientific data, legal perspectives, and artistic expression. Featuring experts in ecology, law, and sociology, the play serves as a platform for interdisciplinary dialogue, encouraging audiences not only to observe but also to engage in discussions about urgent environmental challenges.

More than just a performance, «Advocates of Nature» is a performative investigation at the intersection of art, science, law, activism, and environmental policy. Its primary discourse is legal: audience members act as advocates in a symbolic trial where nature is the plaintiff, mirroring real court cases in which states and corporations are held accountable for environmental crimes. The scientific discourse is reinforced by the use of real climate models, statistical data, and future scenario simulations, lending credibility to the production and making it part of the broader public environmental discourse.

Regarding civic activism, the play involves real environmental activists and lawyers, who discuss pressing issues with the audience and call for action, expanding its influence beyond the theater and mobilizing society toward ecological initiatives. In essence, the play's transdisciplinary approach merges art, science, and politics into a single communicative platform, fostering critical thinking and public engagement.

«Advocates of Nature» demonstrates how contemporary theater can extend beyond entertainment, transforming into a space for societal reflection. By combining intermediality, psychological depth, and transdisciplinary methods, this production is not just a play – it is a vital component of environmental activism, capable of shifting perspectives and inspiring real-world action.

«*The Circus of Trees*» («*Der Zirkus der Bäume*»)<sup>49</sup> by the Anthropocene Theater (TUM Freising; Theater Aufbau Kreuzberg, Berlin, September 11,

---

<sup>49</sup> Zirkus der Bäume. Multimediale Inszenierung über die zukünftige Rolle der Bäume in der Stadt vom Theater des Anthropozän. *Theater Aufbau Kreuzberg*. URL: <https://www.tak-berlin.org/zirkus-der-baume> (date of application: 11.02.2025).

2024; further performances in October 2024) is a unique production that combines elements of urban ecology, theatrical art, and scientific approaches to raise awareness of the importance of trees in cities. The performance focuses on the ecological role of green spaces and their interaction with the urban environment, particularly in the context of shaping sustainable cities of the future. Using puppet theater, music, and video, the performance creates a captivating circus atmosphere in which trees take center stage, emphasizing their charm and significance for the ecosystem. The play aims to increase awareness of the ecological role of trees in urban environments and encourage a more responsible attitude toward nature.

The intermediality of this production is manifested through the combination of various artistic and scientific forms. The use of video materials, scientific interludes, and interactive elements allows the audience to immerse themselves in the fairy-tale-like atmosphere of the performance, where nature interacts with the urban space. This intermediality not only enhances the visual and emotional impact but also provides a deeper understanding of ecological issues through both scientific and artistic perspectives.

«The Circus of Trees» unfolds at the intersection of scientific research, artistic performance, and ecological philosophy. The main focus is on the multilayered perception of the forest as a complex ecosystem that functions according to principles of interaction, communication, and balance. The audience is offered an audiovisual immersion: the stage is filled with video projections that create the illusion of being in a forest. Macro photography of trees, root systems, nutrient migration, and photosynthesis processes showcase the «invisible» ecological processes. One of the directors' most intriguing artistic choices is the use of bioacoustic elements in the performative narrative: real forest sounds (rustling leaves, underground fungal communication, cracking branches due to temperature changes) are played on stage. This creates the effect of a living nature presence within the theatrical space.

Interactive technologies – such as sensory devices – allow the audience to engage with digital projections. For instance, when they touch panels on stage, the root network «comes to life», symbolizing the exchange of information between trees through mycorrhizal fungi. Thus, intermediality in this performance serves not only an artistic purpose but also an educational one, allowing the audience to gain a deeper understanding of trees and their interactions.

The psychological depth of the performance is revealed through the portrayal of trees. They serve as both natural objects and symbols of ecological responsibility. Through acting and puppetry, the audience

experiences emotional moments that create a psychological connection with the trees and their role in modern cities. A tree is not just a part of nature; it becomes an actor that directly interacts with people, symbolizing the importance of sustainable development and harmony between nature and urban spaces.

The central psychological effect of the performance is the expansion of the audience's identity, allowing them to perceive themselves as part of the forest ecosystem. Through the trees' personalized monologues, the performance fosters a new level of empathy for nature and emotional engagement. In the «Circus», trees are not merely objects of observation but characters telling their own stories: they share memories of storms they have endured, describe their feelings as the seasons change, and speak of their connections with neighboring trees through their roots. This contributes to the development of ecological compassion, making people perceive trees as equal beings.

The directors invite the audience to participate in a sensory experiment – sensory immersion. The spectators close their eyes and imagine themselves as a tree: their pulse synchronizes with audio waves that imitate the biorhythms of the forest. This creates a unique experience of perceiving an «alternative» form of existence. In the final part of the performance, the sounds of nature are replaced by industrial noise, evoking anxiety and highlighting the fragility of ecosystems under human influence. The contrast between nature and urbanization becomes palpable. Overall, the psychological aspect of the performance leads to the formation of a new type of emotional connection between humans and nature, prompting a reevaluation of one's attitude toward the environment.

The transdiscursive nature of «The Circus of Trees» is reflected in the synergy of art and science. The performance not only tells stories about trees but also integrates scientific data on their ecological role in urban environments. Through scientific interludes and interactive elements, the audience is not only observing but also actively engaging in discussions about sustainable urban planning and ecological practices.

«The Circus of Trees» transcends traditional theater, transforming into an interdisciplinary platform that merges art, ecology, and philosophy. On the ecological discourse level, the performance is based on real scientific research (for example, the works of Peter Wohlleben on the «secret life of trees»), which is integrated into the artistic structure through monologues, documentary inserts, and interactive experiments. From a philosophical perspective, the authors raise profound questions: Do trees have consciousness? Is there a «social» interaction between them? Can we change



our attitude toward nature by shifting our perception? This creates a space for reflection that extends beyond art and touches on deeper ethical issues.

In the finale, the audience is invited to join concrete ecological initiatives (tree planting, preserving old forests, participating in biodiversity protection projects). The civic activism within this performance turns theater into not only a space for emotional and intellectual reflection but also a tool for real change. The transdiscursive approach of «The Circus of Trees» lies in its ability to unite art, science, and ecological activism, transforming theater into a mechanism for social impact.

«The Circus of Trees» is more than just a performance; it is a performative experiment that compels the audience not only to watch but to feel, think, and act. Its intermediality creates a profound immersive effect, making the stage a living forest. The psychological depth helps the audience reevaluate their relationship with nature, fostering empathy for the forest. The transdiscursive approach turns the performance into a space for interdisciplinary dialogue between art, science, and ecological ethics. «The Circus of Trees» does not just tell a story about nature – it changes the way it is perceived, shaping a new ecological consciousness in its audience.

«*Anthropos Tyrann (Ödipus)*»<sup>50</sup> is a contemporary reinterpretation of Sophocles' classic tragedy «Oedipus», exploring the ecological and social crises of the Anthropocene through elements of drama and scientific discourse (Volksbühne Berlin; Societätstheater Dresden, February 19, 2021; further performances in 2021). This performative narrative was created by the Anthropocene Theater in collaboration with Volksbühne Berlin. The production blends ancient Greek tragedy with pressing themes of ecology, human responsibility, and choice, resonating deeply in the context of contemporary challenges. The play highlights the parallels between ancient tragedy and modern ecological dilemmas, urging a reconsideration of humanity's role in the world.

The ecological discourse of the performance addresses crucial issues such as the environmental crisis and humanity's role in its emergence. Through the lens of Greek tragedy, where fate and personal choice are central themes, this production raises essential questions: What role does humanity play in environmental changes? Can we alter our destiny? The integration of scientific data on the Anthropocene presents the classical story as a metaphor for the current ecological situation.

Intermediality in the production is expressed through the combination of theatrical and scientific elements. A 360-degree streaming theatrical

---

<sup>50</sup> *Anthropos Tyrann (Ödipus)* von Alexander Eisenach nach Sophokles. *Volksbühne Berlin*. URL: <https://www.aufderbuehne.de/index.php/berlin/volksbuehne/2819-anthropos-tyrann-oedipus> (date of application: 11.02.2025).

experiment creates an interactive and immersive experience, allowing viewers to become not just witnesses but active participants in the unfolding tragedy. The use of modern technologies for visualization and interactivity establishes a new level of audience engagement, transforming theater into an experience that literally surrounds the spectators from all sides.

«Anthropos Tyrann (Ödipus)» employs the classical plot of ancient tragedy while integrating contemporary artistic and discursive practices. The text/creative work exists at the intersection of literary, theatrical, visual, and multimedia spaces, fostering dialogue between diverse cultural elements. The fusion of terminology, imagery, and stylistic techniques from the ancient Greek context (Ödipus) and modern discourse (Anthropos Tyrann) creates a multilayered artistic field. This interplay of different media and temporal layers renews classical archetypes, making them accessible and relevant to today's audience.

Intermediality here is expressed through the reconfiguration of the classical image of the tragic hero using contemporary symbols, visualization methods, and narrative structures. This enables an intertextual reading, where the audience can compare original mythological motifs with modern cultural contexts.

The psychological depth of this performance is revealed through an in-depth exploration of the characters' inner worlds, particularly that of the central figure, Oedipus. The characters are not only participants in the tragedy but also symbols of human destiny, constantly confronting the consequences of their own choices and the unforeseen threats of the Anthropocene. This approach underscores the importance of moral choice – each of us may be complicit in the contemporary ecological catastrophe without even realizing it.

Oedipus is depicted not only as a symbol of tragic fate but also as a bearer of internal psychological conflicts. His inner struggle between consciousness and subconscious impulses, his realization of personal flaws, and his relentless pursuit of truth shape the narrative. Given that the myth of Oedipus forms the basis for the psychoanalytic concept of the «Oedipus complex», the production enriches the classical story with profound psychological reflections. The hero's internal conflict is perceived as a dialogue between subconscious desires and conscious aspirations, leading to a dramatic rupture and the formation of a new, self-aware identity through pain and suffering.

The psychological dimension highlights the process of self-analysis and inner transformation that the protagonist undergoes when confronted with the inescapable truth about himself. This internal journey is not just the unfolding of tragedy but a complex process of introspection, revealing the depth of human psychology and its capacity for change.

The transdiscursive nature of the performance manifests in the fusion of classical theatrical art with scientific knowledge about the Anthropocene, the environmental crisis, and human responsibility. The play does not merely tell a story but actively engages audiences in discussions of global issues through interactive elements and an experimental format, fostering the blending of different types of knowledge and experiences.

Transdiscursivity in the work is evident in its continuous dialogue between various cultural, historical, and theoretical codes. «Anthropos Tyrann (Ödipus)» does not confine itself to a single narrative or genre context but constantly shifts between classical mythological motifs, contemporary political rhetoric, philosophical reflections, and psychological portraits. The production actively references a range of texts and discourses – from ancient tragedy to modern theories of power, identity, and psychoanalysis. This multidiscursive approach allows audiences to construct their own network of associations and interpretations, as each layer of the text opens new connections with cultural and historical heritage.

The transdiscursivity of this performative narrative demonstrates its ability to transcend the boundaries of traditional genre categories. It is simultaneously dramatic, symbolic, philosophical, and even political, making it open to numerous interpretations. This effect is achieved through the constant shifting of contexts and the engagement with different sign systems that interact with one another.

The Anthropocene Theater's «Anthropos Tyrann (Ödipus)» is a striking example of how classical theater can be reimagined through the lens of contemporary ecological and social issues. This production is not merely a theatrical exploration of Oedipus' tragedy; it is also a timely call to reconsider our role in the environmental crisis, urging audiences to reflect on choice and responsibility in the context of the Anthropocene.

«*Requiem for a Forest*» («*Requiem für einen Wald*»)<sup>51</sup> (Tieranatomisches Theater, Berlin; Ulrichskirche, Halle; other locations, March 7, 2020; subsequent performances in 2020 and 2021) is a powerful theatrical exploration of an ecological tragedy, combining emotional depth, scientific analysis, and artistic expression through intermediality, psychological nuance, and transdiscursivity. «Requiem for a Forest» serves as an emotional farewell to lost ecosystems, particularly ancient forests that are disappearing due to human activity. The creators raise urgent issues such as biodiversity loss, deforestation, and the significance of forests for both the planet and culture. This production urges audiences not only to mourn

---

<sup>51</sup> Requiem für einen Wald. *Theater des Anthropozän*. URL: <https://theater-des-anthropozän.de/requiem-fuer-einen-wald/> (date of application: 11.02.2025).

the destruction of forests but also to take action to prevent further devastation of natural resources.

The performance integrates classical music with theatrical action, creating a multi-layered experience for the audience. The requiem, performed by musicians, intertwines with scientific lectures and video art that illustrate the process of forest degradation. Visual effects, light installations, and projections recreate the various stages of a forest's life – from flourishing to destruction. This integrative approach enriches the audience's perception, adding depth and emotional resonance to the performance.

The title «Requiem» immediately evokes associations with the musical genre, particularly with liturgical and ritual forms of mourning. In combination with «for a Forest», it establishes a dialogue between classical musical tradition and contemporary ecological concerns. The text incorporates elements of poetry, musical motifs, visual imagery, and even audiovisual components, creating a multi-layered artistic space.

The theatrical-performative narration can be envisioned as a labyrinth of excerpts from literary texts and musical compositions. In particular, passages from the «Edda» (13th century), Heiner Müller's «Hydra» (1972), a text by A. Cheng from «The King of Trees» (1985), Richard Powers' «The Overstory» (2018), H. Boëtius' «Weltenbaum» (2020), and Franz Schubert's lyrical song «Wanderer's Night Song» («Wanderers Nachtlied») (1816, set to a poem by Goethe) are included and presented for reflection. These texts – spanning from antiquity to the present – are unified by the idea of the forest as a mythological space and an ecological entity that, on the one hand, grants life and, on the other, can bring about human destruction.

As the work actively exists at the intersection of traditional genre categories –poetic, musical, dramatic, and even documentary – it not only reconstructs classical themes of mourning but also renews them through the lens of contemporary ecological issues, opening new avenues for interpretation.

The forest in this production functions both as a natural entity and as a symbol of numerous cultural and religious notions, which acquire new resonance through intermediality. The combination of imagery from different media creates a bridge between traditional literature, music, and contemporary visual culture, enriching the perception of individual elements as well as the work as a whole.

«Requiem for a Forest» deeply explores the emotional states of both the characters and the audience, drawing attention to biodiversity loss due to deforestation. The forest becomes not only a symbol of nature but also an emotional burden that humanity carries as a consequence of its treatment of the environment. The characters and spectators undergo the process of loss, witnessing the destruction of an ecosystem caused by

human activity. This psychological depth helps cultivate a more sensitive awareness of ecological problems.

«Requiem for a Forest» functions as a kind of lament, in which the scale of ecological perception constantly shifts – from an individual's emotional response to a collective mourning for a part of humanity's natural essence. In this work, the forest takes on the qualities of a living organism, whose loss is felt on both personal and collective levels, evoking sorrow, anxiety, and guilt. The text reveals the inner world of the protagonist or the lyrical, who confronts a crisis of values and losses accompanying the ecological catastrophe. Through the symbolism of the forest, the author invites the audience into an intense introspection, where nature becomes a mirror of one's inner experiences, conflicts, and transformations. The requiem motif contributes to the reconstruction of the archetype of mourning, inherent both in farewell rituals and in the psychological process of accepting loss. This allows an exploration of how collective and personal memory intertwine with the processes of restoration and inner healing.

«Requiem for a Forest» integrates different fields of knowledge, including scientific data on forest ecosystems and cultural aspects of forests, creating a platform for dialogue between art, science, and society. The performance addresses ecological issues through interactive elements and scientific lectures, providing not only an artistic experience but also a means of raising awareness about the real threats posed by environmental degradation. The involvement of scientists in the production enables the presentation of accurate facts, statistics, and projections on biodiversity loss, transforming theatrical art into a tool for education and civic activism.

The performative requiem is executed at the intersection of and through the interaction of various discursive systems. Firstly, the work serves as a bridge between literary, musical, religious, and ecological discourses. It integrates the classical tradition of the requiem, associated with rituals of remembrance, with contemporary challenges of environmental conservation, forming a new political and ethical context. However, «Requiem for a Forest» does not limit itself to a single discursive level. The text incorporates scientific facts about forest degradation, philosophical reflections on humanity's place in the ecosystem, political critiques of environmental policies, and religious-symbolic motifs that reflect traditions of memory and mourning. This transdiscursive approach opens space for multiple interpretations, allowing the audience to construct their own network of meanings.

Through transdiscursivity, the work challenges established boundaries between different genres and styles. It demonstrates that contemporary literature can function both as a ritual and a political manifesto and that

classical forms can serve as a platform for discussing the most pressing issues of today, such as the ecological crisis and the degradation of natural landscapes.

«Requiem for a Forest» is a striking example of how contemporary theater can unite emotional depth, scientific analysis, and an interdisciplinary approach to reflect on global ecological problems. Through intermedial techniques, psychological impact, and transdiscursivity, the performance not only speaks of the loss of forests but also calls for action, compelling audiences to reconsider their role in preserving natural resources.

Thus, the work becomes a kind of manifesto of contemporary concerns, merging aesthetic, psychological, and political elements into a cohesive artistic message aimed at contemplating loss and the possibilities of renewal – both of the natural environment and the human inner world.

We can conclude that the «Anthropocene Theater» in Berlin creates unique theatrical projects at the intersection of art, science, and activism. Each production seeks to rethink humanity's role in the world, draw attention to ecological issues, and encourage audiences to take action. This theater stands out for its interactivity (engaging the audience in discussions), scientific context (its productions are based on current data and research), and aesthetic expressiveness (impressive visual and sound effects enhance the ecological message).

## CONCLUSIONS

Contemporary German experimental theatre demonstrates new possibilities for performative narratives based on intermediality, transdisciplinarity, and deep psychological exploration. These processes allow contemporary theatre venues not only to expand their boundaries but also to form new ways of communication with the audience, encouraging reflection and critical thinking on the problems and challenges of contemporary reality.

The mission of the German experimental theatre group Rimini Protokoll has been to rethink the documentary genre by using «experts of reality» instead of professional actors, incorporating wide interactive elements, multimedia, and unconventional theatrical narratives. They create hybrid performances that combine theatre, sociology, interactive games, and extensive use of gadgets and digital technologies (AR, VR, iPods, mobile apps, personalized instructions, etc.), inviting the audience to actively participate.

Rimini Protokoll's performances («Situation Rooms», «Remote X», «Home Visit Europe», «Video Walk Through Venice», «100% City», and «Truck Tracks Ruhr») demonstrate how modern German experimental theatres transform the performative process into an exploration of the social

and psychological aspects of urban life. They erase the boundaries between theatre, documentary art, and sociology, creating new (interactive, immersive) forms of interaction between the audience, actors, and the hypothetical theatrical space. Through this approach, theatre becomes not only a space for observation, thought, and empathy, but also for active participation and co-creation.

Rimini Protokoll's practices also significantly expand the boundaries of traditional theatre, influencing new theatrical formats. Specifically, VR theatres and online performances allow a wider and more diverse audience to engage with the performative experience. They actively explore political, social, and cultural themes, making their performances not only artistic but also important social tools for rethinking reality.

Thus, Rimini Protokoll offers a new form of theatre, where genres, technologies, and scientific disciplines (sociology, political science, ecology, social psychology and pedagogy, philosophy, journalism, etc.) are intertwined, and where theatre does not merely reflect the world but actively interacts with it, changing our perspective on reality and our role in the process.

Contemporary ecocriticism in theatre, particularly in the works of Rimini Protokoll («Climate Conference»), demonstrates the important role of art in highlighting global ecological issues, particularly climate change and ecocide. Using interactive formats, multimedia technologies, and scientific data, these performances invite the audience to actively participate in understanding pressing ecological challenges. Such performances transcend the traditional theatrical experience, becoming platforms for collective reflection, where theatre becomes a tool for exploring and changing societal perceptions of the interaction between humans and nature.

Projects of the Anthropocene Theatre («Advocates of Nature», «The Circus of Trees», «Anthropos Tyrann (Ödipus)», «Requiem for a Forest») raise both ecological and ethical questions about humanity's responsibility for preserving the planet. They show how art can become a powerful tool for cultural activism, motivating the audience to think deeply and take action. By combining emotional impact, scientific concepts, and technologies, theatre becomes an essential means for global discussion of ecological crises and contributes to the development of awareness about the need for responsibility for the future of our planet.

The «Anthropocene Theatre» is not just an ecological theatre but an interactive laboratory platform, where the relationship between humans and nature is explored through the combination of intermedial means, psychological involvement, and interdisciplinary discourse. Intermediality allows for an immersive engagement with ecological issues through visual,

sound, and interactive technologies. Psychological exploration heightens the personal sense of responsibility of the audience for natural processes. Transdisciplinarity opens up theatre as a space for real social change. Thus, each performance turns theatre into a mechanism for ecological action, extending beyond the stage and involving scientists, lawyers, politicians, and the broader public in discussion.

From the above, we can conclude that modern German experimental theatre, particularly the projects of Rimini Protokoll and the «Anthropocene Theatre», demonstrate new approaches to theatrical art through the integration of intermediality, psychological depth, and transdisciplinarity. Rimini Protokoll's performances, using cutting-edge technologies and interactive forms, blur the lines between theatre and reality, involving the audience in the active creation of the artistic event. The «Anthropocene Theatre», on the other hand, focuses on ecological and ethical issues, emphasizing the relationship between humans and nature. Through the use of multimedia technologies and intermediality, these theatres create new forms of dialogue with the audience, allowing a deeper understanding of current social and ecological challenges.

Future research perspectives include further study of the intersection of theatrical practices with technologies, ecological issues, and social transformations, which will help expand the understanding of theatre's role as a powerful tool for societal change.

## **ABSTRACT**

This section of the collective monograph is dedicated to analyzing the features of intermediality, transdiscursivity, and psychological depth in the performative narratives of contemporary German experimental theatre (Rimini Protokoll, «Theatre of the Anthropocene»). We conclude that the mission of the Rimini Protokoll theatre group is to rethink the documentary genre by using «reality experts» instead of professional actors, with a broad inclusion of interactivity, multimedia, and unconventional theatrical narratives. It creates hybrid performances that combine theatre, sociology, interactive games, and extensively use gadgets and digital technologies (AR, VR, iPod, mobile apps, personalized instructions, etc.), involving the audience in active participation. In this study, the «Theatre of the Anthropocene» is viewed not only as ecological theatre but also as an interactive laboratory space that explores the relationship between humans and nature through a blend of intermedial techniques, psychological engagement, and interdisciplinary discourse. Its intermediality enables immersion in ecological issues through visual, auditory, and interactive technologies. Transdiscursivity positions the theatre as a platform for real



social change. Psychological depth heightens the personal sense of responsibility the audience feels for natural processes. In this way, each performance transforms the theatre into a mechanism for ecological action, extending beyond the stage and involving scientists, lawyers, politicians, and the broader public in discussions.

### Bibliography

1. Affenzeller M. Kompostmoderne: Das «Theater des Anthropozäns» kommt. *Der Standard*. URL: <https://www.derstandard.at/story/2000115060382/kompostmoderne-das-theater-des-anthropozäns-kommt> (date of application: 11.02.2025).
2. *Anthropos Tyrann (Ödipus)* von Alexander Eisenach nach Sophokles. *Volksbühne Berlin*. URL: <https://www.aufderbuehne.de/index.php/berlin/volksbuehne/2819-anthropos-tyrann-oedipus> (date of application: 11.02.2025).
3. *Anthropozäne Literatur: Poetiken – Themen – Lektüren* / Dürbeck, G., Probst S., Christoph S. (Herausgegeben). Berlin, Heidelberg: J B. Metzler, 2022. 260 S. DOI: <https://doi.org/10.1007/978-3-662-63899-6>
4. Antonopoulou A. Ökokritische Aspekte in der griechischen Literatur: Einführende Betrachtungen. *Anthropogene Klima- und Umweltkrisen: Griechisch-deutsche Beiträge zu Ecocriticism und Environmental Humanities* / M. Albrecht, A. Antonopoulou (Ed.). Bielefeld: transcript Verlag, 2022. S. 17-38. DOI: <https://doi.org/10.1515/9783839462980-002>.
5. *Anwälte der Natur. Deutsches Schauspielhaus Hamburg*. URL: <https://schauspielhaus.de/stuecke/anwaelte-der-natur> (date of application: 11.02.2025).
6. *Anwälte der Natur*. Regie: Frank Raddatz. 2022–2023. *Rambazamba-theater*. <https://rambazamba-theater.de/de/inszenierungen/anwaelte-der-natur> (date of application: 11.02.2025).
7. *Anwälte der Natur. Theater des Anthropozän*. URL: <https://theater-des-anthropozän.de/spielplan/> (date of application: 11.02.2025).
8. Archer D. *The Long Thaw: How Humans Are Changing the Next 100,000 Years of Earth's Climate*. Princeton University Press, 2016. 200 p.
9. Auslander P. *Liveness: Performance in a Mediatized Culture*. 3rd Ed. Taylor & Francis, 2022. 230 p.
10. Barthes R. *Image, Music, Text*. Hill and Wang. Fontana Press, 1977. 220 p.
11. Birgfeld J. *Black Tie. Ein Monodrama, oder: Deliterarisierung des Theaters? Rimini Protokoll Close-Up: Lektüren*. Herausgegeben von J. Birgfeld, U. Garde und M. Mumford. 1. Auflage. Wehrhahn Verlag Hannover, 2015. S. 36-56.

12. Bosco L. Anthropozän und Klimawandel in der zeitgenössischen deutschen Literatur: Ilija Trojanows EisTau, in Gina Gioia (a cura di). *Luci e ombre del cambiamento climatico. Atti della Conferenza*. Pisa, ETS, 2019. S. 253-272.
13. Bühler B. Ecocriticism. Grundlagen-Theorien-Interpretationen. Stuttgart: J. B. Metzler, 2016. XI, 218 S. DOI: <https://doi.org/10.1007/978-3-476-05489-0>
14. Chakrabarty D. The Climate of History: Four Theses. *Critical Inquiry*. 2009. Vol. 35. № 2 Winter. P. 197-211. DOI: <https://doi.org/10.1086/596640>
15. Crutzen P.J., Stoermer E.F. The Anthropocene (2000). Paul J. Crutzen and the Anthropocene: A New Epoch in Earth's History. The Anthropocene: Politik – Economics – Society – Science / Benner S., Lax G., Crutzen P.J., Pöschl U., Lelieveld J., Brauch H.G. (eds), vol 1. Springer, Cham, 2021. P. 19-21. DOI: [https://doi.org/10.1007/978-3-030-82202-6\\_2](https://doi.org/10.1007/978-3-030-82202-6_2)
16. Davis J. What is Ecopsychology? [treeoflifecounseling.life](http://www.treeoflifecounseling.life/essays/ecopsychology.html), 2013. URL: <http://www.treeoflifecounseling.life/essays/ecopsychology.html> (date of application: 11.02.2025).
17. Deiters F.-J. «Vielleicht ‚Ins Licht rücken‘? Oder ‚Türen öffnen‘». Rimini Protokolls Theater des Alltags. Neues Welttheater? *Philologische Studien und Quellen*. Berlin: Erich Schmidt Verlag GmbH & Co. KG, 2022. C. 21-54.
18. Derrida J. *Writing and Difference*. University of Chicago Press, 1978. 362 p.
19. Deutschsprachiges Nature Writing von Goethe bis zur Gegenwart: Kontroversen, Positionen, Perspektiven / Dürbeck G., Kanz C. (Herausgegeben). Berlin, Heidelberg: J. B. Metzler, 2021. X, 347 S. DOI: <https://doi.org/10.1007/978-3-662-62213-1>
20. Die Konferenz: Theater/Drama/Theatertext und Klimakrise, Konferenz an der Universität Łódź, 8. Nov. 2023. Gegenwartsdramatik. URL: <https://www.gegenwartsdramatik.com/post/theater-drama-theatertext-und-klimakrise-konferenz-an-der-universität-lódź-oktober-2023> (date of application: 11.02.2025).
21. DIMAG (Digitales Magazin der Germanistik) Literatur und Ökologie, 2024. Ausgabe 1 URL: [https://www.academia.edu/121116370/Klimawandel\\_und\\_Gegenwartsliteratur](https://www.academia.edu/121116370/Klimawandel_und_Gegenwartsliteratur) (date of application: 11.02.2025).
22. Dobrolyubska Y., Semko Y., Tytar O., Yuhan N., Byedakova S. Art as a Tool for Socio cultural transformation: a Case Study in the Context of Contemporary social Change. *Synesis*. 2024. Vol. 16. № 1. P. 445-460.
23. Dresse M., Malzacher F. Experten des Alltags. Das Theater von Rimini Protokoll. Berlin: Alexander Verlag, 2007. 232 S.

24. Dreyse M. Spezialisten in eigener Sache. *Forum Modernes Theater*, Bd. 2004. № 19/1. S. 27-42.
25. Fischer-Lichte E. *The Transformative Power of Performance: A New Aesthetics*. Routledge, 2008. 240 p.
26. Emig R. *John Clare – Romantiker und Ecocritic?* Romantische Ökologien. Neue Romantikforschung / Borgards, R., Middelhoff, F., Thums, B. (eds). Berlin, Heidelberg: J. B. Metzler, 2023. Vol. 4. S. 249-262. DOI: [https://doi.org/10.1007/978-3-662-67186-3\\_12](https://doi.org/10.1007/978-3-662-67186-3_12)
27. Glotfelty C. Introduction. *The Ecocriticism Reader: Landmarks in Literary Ecology* / H. Fromm [eds.]. Athens and London : University of Georgia Press, 1996. 415 p.
28. Goodbody A. Deutscher Ecocriticism heute: ökologisch orientierte Impulse in den Geisteswissenschaften [Unpublished paper given at the Université de Caen Normandie in February 2020, with revisions in January 2021]. URL: [https://agoodbody.online/files/Deutscher%20Ecocriticism%20heute%20\(Vortrag%20Caen\).pdf](https://agoodbody.online/files/Deutscher%20Ecocriticism%20heute%20(Vortrag%20Caen).pdf) (date of application: 11.02.2025).
29. Home Visit Europe. By Helgard Haug, Stefan Kaegi, Daniel Wetzel. *Rimini Protokoll*. URL: <https://www.rimini-protokoll.de/website/en/project/hausbesuch-europa> (date of application: 11.02.2025).
30. Ilyinykh I. *Environmental Ethics*. Moscow – Berlin: DirectMEDIA, 2014. 529 p.
31. Jackson S. *Social Works: Performing Art, Supporting Publics*. First Ed. Routledge, 2011. 310 p.
32. Kolbert E. *The Sixth Extinction: An Unnatural History*. Henry Holt and Company, 2014 p. 336 c.
33. Lehmann H.-T. *Postdramatic Theatre*. Routledge, 2006. 224 p.
34. McNeill J. R., Engelke P. *The Great Acceleration: An Environmental History of the Anthropocene Since 1945*. 1st ed. Belknap Press: An Imprint of Harvard University Press, 2016. 288 p.
35. Murphy P. *Ecocritical Explorations in Literary and Cultural Studies: Fences, Boundaries, and Fields*. Plymouth : Lexington Books, 2010. 230 p.
36. 100% City. A Statistical Chain Reaction. *Rimini Protokoll*. URL: <https://www.rimini-protokoll.de/website/en/projects/100-stadt-7-1> (date of application: 11.02.2025).
37. Ökologischer Wandel in der deutschsprachigen Literatur des 20. und 21. Jahrhunderts. Neue Ansätze und Perspektiven / Dürbeck G., Kanz C., Zschachlitz R. (Herausgegeben). Berlin: Peter Lang, 2018. 300 S.
38. Remote X. By Stefan Kaegi, Jörg Karrenbauer. *Rimini Protokoll*. URL: <https://www.rimini-protokoll.de/website/en/project/remote-x> (date of application: 11.02.2025).

39. Requiem für einen Wald. *Theater des Anthropozän*. URL: <https://theater-des-anthropozän.de/requiem-fuer-einen-wald/> (date of application: 11.02.2025).

40. Reuckert, W. Literature and Ecology: An Experiment in Ecocriticism. *Iowa Review*. 1978. Vol. 9. № 1. P. 62-86.

41. Rimini Protokoll Close-Up: Lektüren. Herausgegeben von J. Birgfeld, U. Garde und M. Mumford. 1. Auflage. Wehrhahn Verlag Hannover, 2015. 323 S.

42. Rimini Protokoll. URL: <https://www.rimini-protokoll.de/website/en/projects> (date of application: 11.02.2025).

43. Ringler-Pascu E. Rimini Protokoll Performance Prometheus in Athen Rimini Protokoll's Performance Prometheus in Athens. *DramArt*. 2014. № 3. P. 46-60.

44. Situation Rooms – A multiplayer video piece. By Haug / Kaegi / Wetzel. *Rimini Protokoll*. URL: <https://www.rimini-protokoll.de/website/en/project/situation-rooms> (date of application: 11.02.2025).

45. The Walks. By Haug / Kaegi / Puschke / Wetzel. *Rimini Protokoll*. URL: <https://www.rimini-protokoll.de/website/en/project/the-walks> (date of application: 11.02.2025).

46. Theater des Anthropozän. URL: <https://theater-des-anthropozän.de> (date of application: 11.02.2025).

47. Theater. *Theater des Anthropozän*. URL: <https://theater-des-anthropozän.de/das-theater/> (date of application: 11.02.2025).

48. Truck Tracks Ruhr – The Compilation. Eine Videoinstallation von Rimini Protokoll. *Rimini Protokoll*. URL: <https://www.trucktracksruhr.de> (date of application: 11.02.2025).

49. Welche Natur? Und welche Literatur? Traditionen, Wandlungen und Perspektiven des Nature Writing / Hoorn T. van, Fischer L. (Herausgegeben). Berlin, Heidelberg: J. B. Metzler, 2023. VIII, 250 S. DOI: <https://doi.org/10.1007/978-3-662-67799-5>

50. Welt-Klimakonferenz. Von Helgard Haug / Stefan Kaegi / Daniel Wetzel. *Rimini Protokoll*. URL: <https://www.rimini-protokoll.de/website/de/project/welt-klimakonferenz> (date of application: 11.02.2025).

51. Wilke S. Postkolonialer Ecocriticism. *Handbuch Postkolonialismus und Literatur* / Götsche, D., Dunker, A., Dürbeck, G. (eds). Stuttgart: J. B. Metzler, 2017. S. 210-212. DOI: [https://doi.org/10.1007/978-3-476-05386-2\\_43](https://doi.org/10.1007/978-3-476-05386-2_43).

52. Wilke S. Theater im Anthropozän. Neue Spielformen für ein neues Zeitalter? *Anthropozäne Literatur. Environmental Humanities* / Dürbeck G., Probst S., Schaub C. (eds.). Berlin, Heidelberg: J. B. Metzler, 2022. Vol. 1. P. 243–259. [https://doi.org/10.1007/978-3-662-63899-6\\_13](https://doi.org/10.1007/978-3-662-63899-6_13)

53. Yuhan N. Berliner Intermediales «Theater des Anthropozäns»: Ökologische Herausforderungen und psychologische Dimensionen szenischer Interpretationen. *Вчені записки Таврійського національного університету імені В. І. Вернадського. Серія: Філологія. Журналістика*. 2025. Т. 36 (75). № 1. С. 198-219.

54. Yuhan N. Besonderheiten des Psychologismus der intermedialen performativen Erzählungen des deutschen Experimentaltheaters Rimini Protokoll. *Вчені записки Таврійського національного університету імені В. І. Вернадського. Серія: Філологія. Журналістика*. 2024. Т. 35 (74). № 6. С. 219-227. DOI: <https://doi.org/10.32782/2710-4656/2024.6/36>; [https://philol.vernadskyjournals.in.ua/journals/2024/6\\_2024/38.pdf](https://philol.vernadskyjournals.in.ua/journals/2024/6_2024/38.pdf)

55. Yuhan N. Between Documentary (Verbatim) and Experimental Theater: Poetic Features of the Genre of Modern Biographical Drama (Based on Comparative Analysis). *The 1st International Scientific and Practical Conference «Modern Knowledge: Research and Discoveries» (May, 19–20, 2023; Vancouver, Canada)*. Vancouver: SPC «InterConf». A. T. International, 2023. P. 179-197.

56. Yuhan N. Die Intermedialität des deutschen experimentellen Theaters Rimini Protokoll als Antwort auf sie Existenziellen Herausforderungen der Gegenwart. *Збірник матеріалів наукової конференції «Лінгволітературознавчі студії»*. Львів: Львівський нац. університет імені Івана Франка, 2024. С. 178-183.

57. Yuhan N. Ecocide as an Existential Crisis of Humanity in Contemporary German-Speaking and Ukrainian Drama. *Матеріали Між-регіонального науково-методичного online-семінару викладачів та здобувачів вищої освіти «Лінгводидактичні та філологічні студії в умовах викликів сьогодення»*. Житомир: Поліський національний університет, 2025. С. 33-38.

58. Zapf H. Kulturökologie und Literatur: Beiträge zu einem transdisziplinären Paradigma der Literaturwissenschaft. Heidelberg: Winter, 2008. 357 S.

59. Zapf H. Literatur als kulturelle Ökologie: Zur kulturellen Funktion imaginativer Texte an Beispielen des amerikanischen Romans. Tübingen: Niemeyer, 2002. 247 p. (Konzepte der Sprach- und Literaturwissenschaft, 63, Band 63).

60. Zirkus der Bäume. Multimediale Inszenierung über die zukünftige Rolle der Bäume in der Stadt vom Theater des Anthropozän. *Theater Aufbau Kreuzberg*. URL: <https://www.tak-berlin.org/zirkus-der-baume> (date of application: 11.02.2025).

61. Бондарева О. Драматургічний дискурс війни в оптиці українських «котячих» сюжетів: екокритика, ментальні матриці,

«кототерапія», тотемний код. *International security studios: managerial, economic, technical, legal, environmental, informative and psychological aspects. International collective monograph*. Publisher: Georgian Aviation University. Tbilisi, Georgia, 2023. P. 200-204.

62. Веселовська Н. В. Психологізм української драматургії ХХІ століття: дис. ... канд. філол. наук : 10.01.06 / Житомирський державний педагогічний університет імені Івана Франка. Житомир, 2016. 186 с.

63. Головненко А. Коли документ і мистецтво єдині. *Український тиждень*. 2018, 27 серп. URL: [https://tyzhden.ua/koly-dokument-i-mystetstvo-iedyni/?utm\\_source=chatgpt.com](https://tyzhden.ua/koly-dokument-i-mystetstvo-iedyni/?utm_source=chatgpt.com) (date of application: 11.02.2025).

64. Дергач М. Плейбек-театр у системі соціалізації та ресоціалізації особистості. *Вісник Київського національного університету імені Тараса Шевченка. Серія Психологія*. 2018. № 2 (9) P. 17-20. DOI: [https://doi.org/10.17721/BSP.2018.2\(9\)](https://doi.org/10.17721/BSP.2018.2(9))

65. Інноваційний напрям: документальний театр. *Миколаївський обласний центр народної творчості*. 2019, 17 жовтн. URL: <https://ocnt.com.ua/innovacijnij-napryam-dokumentalnij-teatr/> (date of application: 11.02.2025).

66. Сухенко І. Екокритичні орієнтири на сучасному етапі літературознавчих досліджень: проблема визначення. *Актуальні проблеми та перспективи дослідження літератури зарубіжних країн*. Сімферополь : Кримський Архів, 2011. С. 259-265.

67. Погребна Ю. О. Психологічний театр як культурний феномен ХХ століття : дипломна робота бакалавра. Одеський національний університет ім. І. І. Мечникова. Одеса, 2023. 50 с.

68. Садова І.В. Програма «Психологічний театр як інтерактивний метод профілактики відхилень в особистісному розвитку та поведінці учнів». Чернівці, 2021. 57 с. URL: [https://psychologdcpp.in.ua/wp-content/uploads/2021/09/III-місце-Чернівці-програма-Садова.pdf?utm\\_source=chatgpt.com](https://psychologdcpp.in.ua/wp-content/uploads/2021/09/III-місце-Чернівці-програма-Садова.pdf?utm_source=chatgpt.com) (date of application: 11.02.2025).

#### **Information about the author:**

**Yuhan Nataliia Leonidivna,**

Doctor of Philological Sciences, Associate Professor,

Professor at the Department of Literary Studies,

Eastern Philology, and Translation,

Head of the Department of Romano-Germanic Philology

Luhansk Taras Shevchenko National University

3, Ivan Bank Str., Poltava, 36000, Ukraine