COMMEDIA DELL'ARTE IN THE CONTEXT OF THE RELATIONSHIP OF MASK AND INSTAGRAM FILTERS

Assist. Prof. Ziyad GULİYEV*
Assist. Prof. Kerim Emre ÖZERDEN**

ABSTRACT

The phonomenon of gamification and character-building is constantly evolving and transforming. With the advancement of technology, narrative structures and means, individuals have expanded their ability to construct fictional universes. New stages have been created in cyberspace through the use of multimedia tools that were once used in theatre, cinema, and other areas of visual narration mediums. Social media platforms now provide individuals with the opportunity to create their own stages and express themselves in reshaped and narcissistic, ironic and critical ways. Through various filters and masks, users can rebuild themselves in digital public environments. This research draws a comparison between Commedia Dell'Arte masks and Instagram filters to analyze the theatrical effects of digital space as a stage for individuals in everyday life from a conceptual perspective.

Within the scope of the research, two hypotheses will be tested. Firstly, the technical opportunities offered by new media platforms have significant impact on the individual's ability to create their own stage. Secondly, the characteristics of comedy in the historical Commedia DellArte culture still exists in today's digital world.

Keywords: Digital Space, Mask, Play, Cybertheatre.

*İstanbul Nişantaşı University Art and Design Faculty, Department of Cinema, Radio and TV, ziyad.guliyev@nisantasi.edu.tr
ORCID: 0000-0003-0720-3698
**İstanbul Nişantaşı Univesity, Concervatory, Department of Stage and Performing Arts, kerimemre.ozerden@nisantasi.edu.tr
ORCID: 0000-0002-9247-8014

MASKE VE INSTAGRAM FILTERLERININ İLİŞKİSİ BAĞLAMINDA COMMEDIA DELL'ARTE

Dr. Öğr. Üyesi Ziyad GULİYEV*
Dr. Öğr. Üyesi Kerim Emre ÖZERDEN**

ÖZET

Oyunlaştırma ve karakter oluşturma süreci devamlı değişen bir olgudur. Teknolojik olanakların ve anlatı yapılarının, araçlarının değişimi ile bireylerin kurmaca evrenler kurma olanağı da genişlemiştir. Teknoloji ile bireylerin siber uzamda inşa ettikleri yeni oyun alanları oluşmuştur. Tiyatro, sinema ve görsel anlatının diğer alanlarında yaygın olarak kullanılan multimedya araçları web 2.0 sonrası gündelik hayata da yayılmaya başladı. Bu anlamda sosyal medya mecralarındaki anlatı olanakları insanların kendi oyun alanlarını oluşturmasın olanak sağlamış oldu. Özellikle de belirli uygulamalar bu tür teknik altyapıları ile bireyin kendi oyununu oluşturmasında, kendisinin sıradanın dışında, karakterize edilmiş, yeniden biçimlenmiş ve narsisizmle, ironi, eleştiri arasındaki bir yakıştırma ile yeniden inşa etme olanağı sunmuştur. Kullanıcılar djital ortamlardaki kamusal alanlarda kendilerini sosyal medyada bulunan farklı filtrelerle yeniden inşa etmektedir. Araştırma kapsamında da Comedia Dell Arte maskeleri ve İnstagram filtreleri arasında karşılaştırma yapılmıştır. Gündelik hayatta bireyin oyun alanı olan dijital mekân ve tiyatral etkiler kavramsal perspektiften çözümlenmiştir.

Bu araştırma kapsamında iki hipotez kanıtlamaya çalışacağız. Araştırma kapsamında yeni medya mecralarının sunduğu teknik olanaklar sonucu bireyin kendi oyun alanını yaratmada güçlü etkiler ve olanaklar sunduğu görülmektedir. Aynı zamanda, günümüz sosyal medyalarında üretilen komiğin özellikleri ile tarihi Commedia Dell' Arte kültürünün ortak özellikleri saptanmıştır.

Anahtar Kelimeler: Dijital Mekan, Maske, Oyun, Siber tiyatro.

1. INTRODUCTION

The relationship between the mask and the theatre has a tradition that began in the ancient Greek theatre and changed according to the means of narration until the digitalized theatre *(Cybertheatre)* period. The place of the mask in drama, and its function in the formation of dramatic structure, has evolved in the temporal process and changed its purpose. Masks, which served to supply the sound acoustics in the amphitheatre in ancient times (Wiles, 2004), gradually began to function as identities on the stage, bearing the characteristics of a character.

As a result of technological developments and the production of 'user-participatory' narratives in media, social media platforms have allowed each user to create their own performance area. The user of the social media platform can reach his or her followers, viewers, and fans from this cyberspace and to exhibit a certain narrative (Lonergan, 2015).

The effects of technical possibilities in multimedia tools and social media platforms on creating the individual's own stage are significant. Especially after web 2.0, the technical infrastructure in new media platforms, the possibility of narrative trigger ordinary people to produce creative content through certain filters in this sense (Hadley, 2017).

Stages have changed in the historical process due to their structure. It is suggested that the areas that the individual has chosen as a stage on a certain platform turn into a suitable stage for theatre art over time. Thus, the theatre art developed and diversified within its own boundaries behind the height between the audience and the stage. The changing political, economic, cultural, technical possibilities over time have led to a certain level of intertwining of the boundaries between the audience and the playing stage, and sometimes the boundaries

to be sharply defined. In this context, the representation of the theatrical mimesis permeates daily life. The study focuses on two issues. The first issue it focuses on will be the use of technology and multimedia tools in theatre and the second subject will be the construction of the theatrical stage in other forms in daily life with multimedia tools.

The fact that there is a traditional fourth wall phenomenon between the playing stage and the spectator distinguishes between the spectator and the player in a certain sense. However, the collapse of the 'fourth wall' phenomenon over time causes the sharp boundaries between the actor and the audience to disappear and the unity of space and time to deteriorate. The concept of the fourth wall disappears with technological phenomena and possibilities (Nelson, 1989). Thus, the hierarchy between the audience and the actor is disrupted, and the environment in which the two can exist together in a play atmosphere begins to be created.

The boundary between the stage and the spectator has disappeared and a stage appears where the player and the spectator are separated through the virtual space, where everyone can be an actor and spectator and where the phenomenon of 'participatory culture' has appeared. However, an atmosphere was built in which everyone who had access to the technical apparatus was represented rather than the representation of certain experts in the performance stage. Despite this, the theatre art has not gone beyond the purpose of conveying its own story. In this context, especially as Steve Dixon points out in his 'Digital Performance' (2007: 40):

"Theatre has always taken advantage of the superior technologies of the time to convey the visuality in the drama. The technology was initially used to create mind-boggling visual and

auditory effects, from Deuxexmachina to parade cars used by medieval guilds, from the invention of perspective painting to the mechanical tools utilised in Italian stage decorations in the sixteenth century, to the introduction of gas, then electricity, light effects, to the use of today's computers to control lighting, sound, and décor adjustments."

The use of visual and auditory tools in the theatre has kept the audience's interest in the theatre alive. Regardless of the purpose of use, the aim of visual and auditory effects is to strengthen the narration. As it is known, since the day it first appeared, the theatre art has existed as a means of communication of societies. In ancient Greece, theatrical texts described the duties of the individual as a citizen. However, we also see that theatre stages are a place of representation (Johnson, 2012).

The spaces of communication such as radio, television, video etc. have surged with the development of communication tools since the 20th century. As the number of fields augmented, the text-scene relationship turned into a text-digital relationship. For instance, photographic and video environments were utilised in the images projected on the stage with the introduction of projection machines in the theatre (Román, 2001).

It is seen that modern technologies are utilised in addition to traditional narrative techniques. As a result of the narrative construction process of these technologies in the theatre, the structural features of the contents, the theatre phenomenon itself, the boundaries between the audience and the actor, and the possibilities of representation have also been deconstructed. When we look at the issue of representation, which constitutes the most basic hypothesis of the research, the boundary between the actor and the audience has traditionally disappeared. In this new era, audiences can now produce a play content through technology. Today, technology plays a

significant role in bringing together the concepts of "imitation, action and participation in society", which are the three basic elements of theatre. Social media applications offer individuals alternative opportunities for representation, play and participation in the virtual community.

Especially considering the opportunity that social media platforms have given to individuals, a narrative in theatre is regarded as a multi-media art. In this sense, especially the concept of *'Gesamtkunstwerk',* which defines the unified work of art stated by Richard Wagner, is significant (Şener, 2008: 222). The concept of *'Gesamtkunstwerk'* refers to a work of art in which the boundaries between the arts have disappeared, and which are united, integrated and feeding each other. A narrative can be recreated through filters on Instagram from the combination of digital avatar, audience, actor, imitation, picture, meme, pastiche, irony, and many different elements. This is an indication of the hybrid nature of the arts.

2. BODY-MACHINE RELATIONSHIP AND VIRTUAL PERFORMANCES: THE STAGE OF DIGITAL SELF

It is observed that the phenomenon of the stage in the theatre disappears over time or redefines the structure of the stage itself with the combination of the relationship between the body and the machine with the narrative structures. In this sense, Fahrudin Nuno Salihbegovic's "Directing Cybertheatre" can be cited as an example of theatrical narratives built, especially in cyberspace. Artists now can produce content in different cyber stages as an alternative to traditional theatre stages. On the other hand, many artists have described traditional theatre buildings as empty, inappropriate, and out of date. Some theatre formations design the internet environment as a natural stage where they can prove the performance better to improve the relationship with the audience. As a result of the

rapid development of technologies, the narrative structure of the performances showed in digital and multimedia environments, their artistic nature and whether the content is for artistic, or entertainment purposes demonstrate the disappearance of the boundaries that define the playing stage. Besides, we witness that space has changed with the possibilities of technology and the relationship between body and space.

Today, when technology supports a 'participatory culture', individuals have regularly gained the opportunity to construct their individual narratives on their own media platforms. As a result, many social media platforms exist as a performance space, a cyberspace. Individuals use their own social media channels as a performance stage and another feature of these performances is that they are hybrid. The hybridity here represents the transfer of performative action from a specific, accustomed space to another space. In other words, the change of space also changes the nature of the performative action and the narrative form.

Another feature of digital performances is hybridity. Hybridity is the name given to living things born from parents of different races. We can explain the hybridity in digital performances as the penetration of one environment into another (Lavender, 2016). The performances we encounter in the digital age have become highly permeable between environments. The film used in the staging and the live performers are neither fully in a movie nor in a live performance, although they are complete with each other. The virtual and the real are often confused. The audience experiences both environments at the same time. This experienced magical environment is a hybrid environment. Another feature of end of the twenty-century digital staging is the use of hypermedia. Hypermedia is non-linear multimedia. It is interactive, unlike multimedia, with computer support.

As a result of the interaction that technology provides with web 2.0, a new possibility has been opened for the self to present itself. Traditionally, based on self-related studies, the self is considered as unique, individual, autonomous ego and mind as variables. In general, the self-concept is considered in relation to the individual who has a concrete body in the physical world. In digital technologies, the individual is bodiless. This situation causes the traditional perception to be reconsidered. The definition of 'digital self' refers to an individual's online identity. According to the Rosenberg (1986: 7), *if the self is 'the sum of all the feelings and thoughts a person has regarding himself'*, the digital self is the sum of all the digital information that a person created or formed on the digital platforms.

In that case, the 'digital information' created by the person can also be seen as the expression of the subconscious of the individual in a certain sense, above social consciousness, and norms. The personality trait observed in the online physical environment is presented in the online virtual environment. On the contrary, it is being rebuilt with the effect of different emotions and factors.

The ability of the digital self to present multiple selves in a simultaneous manner can be considered as its most important feature that the offline self can never imitate (Schau and Gilly, 2003: 400). Consistent with, Zhao (2005: 395) attributes four fundamental qualities to the digital self: 1) it is inner-directed, 2) it is based on narrative, 3) it can be abandoned or reverted at will, 4) it is multiple, diverse.

Zhao (2005) pointed out that while it can sometimes be exceedingly difficult or even embarrassing for an individual to reveal their emotions in the offline environment, it has been found out that individuals can more easily open themselves to the digital other in online anonymous environment. Although this does

not mean that the online environment is a platform that completely ignores the external characteristics of the person, it can be stated that this environment, and therefore the digital self, is inner-directed.

By Lifron, the self is described as protean, inspired by the Greek god of the sea, Proteus—appearing in a wide variety of forms, in reference to the variable nature of the sea. 'We', says Lifton (1993: 1), in this work, *"are turning into fluid and protean and developing a sense of self that is compatible with the constant flow of time and the inability to stand still. This state of existence is radically separated from the way it used to be, and it associates us with a constant state of discovery and personal experience."*

... *"Cyberspace becomes a new area of interaction in which users integrate with the digital environment without being exposed to the limits of the physical body and the infinite game begins, where the self is recreated with unpredictable synergy flows"* (Guya, 2015). The identities defined in this environment do not have any specific position, and these identities are short-term guests of an already fragmented culture. They can be selected, changed, or abandoned at any time; they are separated from physical reality and the body.

From the 1950s to the 1980s, Goffman worked on the structure and importance of interaction in everyday life, with concepts borrowed from dramaturgy. According to Goffman (2009), social interaction is based on the performative relationship between two parties, which is the actor and the audience, which agree on the definition of the situation. Briefly, whenever a person interacts with someone else, what he is doing is creating an image of himself on the other people in question. Actors who are on the side of the interaction can choose their own scenes and use specific scenes and costumes for the audience; behind the scenes – the place for

performing – the audience can be prepared for the roles they will play. What can be stated about Goffman's approach to the self is that he does not treat the self as an innate stable structure, but as a dynamic process that involves the presentation/staging of a particular role. To put it another way, the self is based on a kind of identity play, a different performance presented in various forms to different audiences.

Referring to the mirror theory of the self, Gooley (1964) points out that *"our view of ourselves derives from our interaction with others"*. We have a thought about ourselves based on the reactions that the other gives us when we interact with the other.

Markus and Nurius (1986) mention two types of self-perception: the now selve and the possible selves. The now self is the self that one perceives now. Selves, on the other hand, *"derive from past self-presentations and encompass future self-presentations"* (Markus and Nurus, 1986: 954).

Mark Zuckerberg's prediction of a *'single integrated identity'* for his social network Facebook – and which applies to other self-structuring practices – is being deconstructed as part of the article. The different filters offered by the stories also allow for a phenomenon of 'other' identity that the individual adopts through his or her own identity. Zuckerberg's hypothesis implies an integrated representation and presentation of both identities.

3. COMMEDIA DELL'ARTE

The theatre, the seed of which was planted in the festivals of Dionysus before Christ, has been nourished and grown and has gained its current notion. Among the concepts of comic and tragedy defined as contrasts by Poetics (BC.335-323), the first written source in the field, Comedy was considered as an imitation of the ordinary, and Tragedy as an imitation of the important. This definition of Aristotle has survived to the

present day. The images of the weeping and smiling faces, which are also considered the symbols of the theatre, represent "comedy" and "tragedy". Sevda Şener (2008) describes the difference between tragedy and comedy in her book *Dünden Bugüne Tiyatro Düşüncesi* (The Theatre Idea from Past to Present) with the following words: *"Tragedy reflects the work of people with superior qualities, comedy reflects the behaviour of defective people."* Comedy research, which has always found less space for itself than tragedy, demonstrates that comedy has been the subject of public theatre as a genre that deals with the people, the imperfect, the ordinary man, instead of focusing on the nobility and the upper class.

One of the most powerful examples of public theatre on the world art scene is the Commedia Dell'Arte, a tradition of Italian Public Theatre that influenced all of Europe between the 16th and 18th centuries. Commedia Dell'Arte, which has taken the mask away from being a carnival tradition, has turned them into characters.

Commedia Dell'Arte, which emerged in the 16th century as a reaction to the understanding of theatre belonging to the palaces and the aristocracy, is a type of improvisation-based theatre where the body actively finds its place in the narrative. It is also political for its own time. It has influenced many directors, writers, and narrative structures until today's understanding of theatre.

Commedia Dell'Arte means comedy staged by professional artists. Only artists recognized by the authorities were classified as *Commedia* players. The word *Arte* refers to the combination of dramatic arts; those who brought about this combination were those who were allowed to present performances for counts and dukes (Rudlin, 2000: 24).

Some researchers base the story of Commedia

Dell'Arte on memes, some argue that it appeared from charlatans and groups of travellers in medieval markets, while others state that it was come out because of improvisations in Roman comedies. Although its exact origins are unknown, the influence of Commedia Dell'Arte over a wide geography for many years is an inevitable fact. In Commedia Dell'Arte art, the mask is more than just an accessory; it is identified with the genre.

One of the defining elements of the Commedia Dell'Arte tradition, the mask offers an important clue that this type of narrative has carnival origin. However, Commedia Dell'Arte does not use the mask as a flamboyant ornament or to hide the actor, but for a dramatic purpose at the centre of the narrative and identifies the actors with the mask. The unmasked actors of the tradition, on the other hand, can be easily distinguished in the narrative with their stereotypical and exaggerated states, like the masked ones. The uniformity of stock characters using masks can be considered as a representation of society's alienation from itself, and at the same time it has created a common denominator in the stage language all over the European continent. This common denominator has been the strongest influence on the survival of tradition throughout the ages.

3.1. Commedia Dell'Arte Types

Commedia Dell'Arte has many types. Stock characters will be emphasized within the scope of this study. All the masks of Commedia Dell'Arte are based on four archetypes. These are the Old Ones (I Vecchi), the Servants (I Servi), the Lovers (Innamorrati), and the Warriors (I Capitani) (Fava, 2004: 129).

Commedia Dell' Arte players mostly focus on a single type and have developed themselves to internalize that type and deal with it in detail. Another material that improvisation actors can use is the notebooks called 'zibaldone', 'repertorio',

Figure 1. *Zanni, Date of Access.*

'generici' or 'squarci' in which the actors in the past wrote down their improvisations on stage (Arslan, 2019, cited from Karaboğa and Özçıtak).

The famous types in the tradition are Zannis from the Servants/Servants group; Arlecchino, Brighella and Colombina; "Pantalone" and "II Dottore" from the group of elders; "II Capitano" and "Lovers" from the group of warriors. Among these types, Colombina and Lover types, which are included in the servant's group, are unmasked, while the other types are masked.

Zanni: Zannis represents a subclass. They are obliged to serve the upper clase. Brighella, Fritellino, Beltrame, among the Zannis which are divided into two groups as first and second, are in the group of firsts. They are intelligent, utilitarian, good at work and strong communicators. Arlecchino, Mazzettino, Pulcinella are from the second group of Zanni. They are athletic, idiotic, and altruistic servants.

The first of the Zanni groups make effective use of the mind, while the second group use their bodies very well. Since the unnamed Zanni come from the villages to work in the city, their hands are positioned close to the ground. Their backs are hunched over because they are porters. The longer the nose of their masks grows, the weaker their personalities become. The mask seems like Figure 1. The Zannis is always curious, surprised at everything they see, and want to eat everything. Their insatiability and gluttony

are their dominant characteristics, and this is conveyed in exaggerated terms as a critique of the bourgeois class/urban nobility. They use their heads independently and actively like a pigeon. They are extremely popular with the audience because they are continually active and cute types.

Arlecchino: Arlecchino is a Zanni, but his name gives him character. Arrlecchino is not a poor, miserable, or underestimated type. They were reated in France in the late 16th century by Tristano Martinelli, a member of the Raccolti community (Rudlin, 2000: 94). He is not very smart, but he is agile. He has a costume made up of colorful patches. He uses a black sock that starts from the lower part of the face and goes to the top of the head, a low forehead covered with warts and a mask with small round eyes (Cinisli, 2015: 323). He always carries a stick with him as an accessory. This stick, which is used by the villagers of Bergamo to herd their cattle, is also accepted as a symbol of masculinity, but it is not used for threat against anyone (Arslan, 2019: 45).

Brighella: He is a smart, joker, shrewd servant. Brighella has more status than other zanni Arlecchino. His distinctive characteristic is that he does things under the rose, and he is insidious. He is interested in what he gets in every job. He has a strong observational ability, is a liar and cynical. He has white jacket and trousers with green stripes on the side. He moves like a cat. He

speaks melodiously. He uses a language that is a mixture of specific Bergamo and Tuscan dialects (Cinisli, 2015: 325).

Colombina: Besides not wearing a mask, she is the only female Zanni. She is Isabella's servant. While it was almost impossible to find actresses on stage in the 16th century, the presence of Colombina is important in the tradition of the period. Colombina does not have weak features like another Zannis. She is sane, thoughtful, selfless, kind, stylishly dressed, sympathetic and devoted. She is in love with Arlecchino and tries to rid him of his weaknesses. In some periods, she was characterized as sensual and overly exhibitionistic on stage, but temperate and balanced. Although she does not have a mask, her intense makeup acts as a mask.

IL Dottore: Among the characters in the content of the Commedia Dell'Arte art, he is one of the elder characters stated as "Vecchi". He has something to say about everything. His mask is a tool that excludes the cheeks, covers only the eyes, forehead, temple, and nose. He is depicted as overweight and rude. He never cannot get enough of ridiculous imitations, interrupting people, and abominable jokes (Rudlin, 2000: 121). His long monologues and verbiage provide a terrific opportunity for other players to take a break.

Pantalone: He is one of the elders of Commedia Dell'Arte. He is the ancestor of the stingy, incompatible, self-righteous types of merchants who see themselves as right in everything. He is portrayed as a scrouge, imperious, an invert, and a dangler. He often plays the role of the strict father of the girl who is one of the types of lovers. He wears a mask with bushy white eyebrows, beak-nose. He has a red costume and a black cape. He speaks by shouting. He is cruel to his servants, conservative to his children, lickspittle to IL Dottore, devious to IL Capitano, lustful to

Colombina, and tolerant of himself (Rudlin, 2000: 115).

IL Capitano: He sees himself as a perfect warrior, pretending to be a brave hero. However, when a fight is breaking out, he is the first to run away from the fight. He works for one of the elderly types. He is a dreamer, hypocrite, ostentatious, money lover. These soldiers are the ones who stand unconditionally with everyone who gives the money. It emerged from the criticism of mercenaries in Italy in those centuries. Yalçınkaya, in her article titled *'Özel Askeri Sektörün Oluşumu ve Savaşların Özelleşmesi'*, gets across the following anecdote about the mercenaries in Italy: *"Basically a private army, the condottiere is named 'hired captains' and even 'sold captains' as worthy of the bad reputation they have due to greed for money"* (2015: 254). IL Capitano is known for his upright, fingertip gait, extravagant manner, unflinched sword, loud pitch, and Spanish accent.

4. COMPARISON OF DIGITAL FACE APPLICATIONS AND COMMEDIADELL'ARTE TYPES

New definitions that are rapidly updated with digitalization, the relationship of these definitions with other concepts, the place and function of digital in the life of society offer new research areas. For example, today we can easily state that social media is not related to the socialization of the media. We can say that widely used social media platforms such as Facebook, Instagram and Snapchat have turned into self-presentation areas for people and at the same time a new type of storytelling has developed. Paslanmaz and Narmanlıoğlu *(2019: 45)* summarize this situation in the article *"Instagram Hikayelerinde Benliğin Sunumu" ("Presentation of Self on Instagram Stories: A Research About Influencers")*:

'People who have wanted to tell their stories for

thousands of years and who wanted to present their selves through stories have made us of many environments for these purposes. People who made drawings on cave walls in the Stone Age were able to tell their stories verbally, in writing, with electronic devices and digital media in recent years. Storytelling has existed in every time, but only storytelling tools have changed.'

The principles of the dramatic also change with the transformation of the means of storytelling. The rule of three unities, strictly observed in ancient Latin literature, evolved in the medieval period under the influence of the church. The Church brings the Church theatre to life to receive help from the educational function of the theatre, and these plays are known as Morality and Miracle plays. However, beyond what is intended, humorous elements are added up to the content of these plays over time. Although the Church initially had a moderate attitude toward wittiness, in the late Middle Ages it forbade any element that would provide the comedy. However, this prohibition does not fully accomplished. The spirit of Carnival comes alive, and the tradition of street theatre begins. In the tradition of street theatre, the visibility of farce, which is one of the components of the carnival spirit, goes up. The comedy is promoted not only by narration, but also by demonstration. Masks are the most visible example of the embodiment of the comedy in the Commedia Dell'Arte culture.

Beyond the function of disguise, the mask is a tool that opens space for the player to explore the possibilities of mind and body. The paradox, alienation, transformation, comic caused by duality in the mask performance and the quest in this performance process cause deceitfulness.

Rapidly developing digital tools and spaces offer new possibilities to the narrator, lead to new definitions in the field of performing arts and create new expression areas for artists. Social media platforms become new stages, and their

users' become storytellers. The software that can edit videos shot on these platforms can change the user's face or add something new to his or her face. In this current structure, where social media has turned into a scene, face effect applications undertake the task of the mask.

Within the scope of this study, the similar characteristics of Commedia dell'Arte masks with the formal characteristics of the comic created in the application of Instagram, which works with facial recognition software, one of the most used social media platforms, will be determined and no context will be sought between the humorous contents.

• **CommediaDell'Arte Types – Zanni.**

Similar Characteristics of Face Changing Applications and Commedia Dell' Arte Masks /Figure 2, 3, 4/: Unnamed Zannis are known for their long noses. The longer the nose of their mask, the more stupid the character becomes. Long nose effects, which are used to obtain funny results in face changing applications, are quite common.

Figure 2,3,4. *Zanni.*

• **CommediaDell'Arte Types – Arlecchino**

Similar Characteristics of Face Changing Applications and Commedia Dell'Arte Masks / Figure 5, 6/: The character of Arlecchino, famous for his dynamism and inexhaustible energy, is

also a zanni. He has a small, upturned nose and a warty forehead. There are also applications such as nose reduction, cheek puffing or creating warts, pimples on the face in face swapping software.
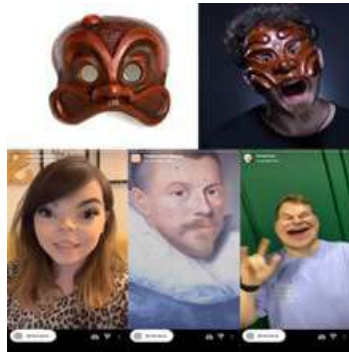

Figure 5,6. *Arlecchino.*

• **Commedia Dell'Arte Types – Pantalone.**

Similar Characteristics of Face Changing Applications and Commedia Dell'Arte Masks / Figure 7, 8/: Pantalone, who is in the old comic group of Commedia Dell'Arte types, has a hook-like nose and lush white eyebrows. On his mask, lines emphasizing his old age are drawn, -sometimes- he is depicted with a moustache. We encounter hook nose and aging effects in the form of the comic, which is obtained with applications with face changing software.

Figure 7,8. *Pantalone.*

• **Commedia Dell'Arte Types – Dottore.**

Similar Characteristics of Face Changing Applications and Commedia Dell'Arte Masks /

Figure 9, 10/: Unlike other masks, the Dottore mask is a mask that covers the forehead and nose leaving – often – the cheeks open. Dottore can be easily distinguished from other types with his nose that looks like a ball. We also come across round swollen noses in the form of comic obtained with applications with face replacement software.

Figure 9,10. *Dottore.*

• **Commedia Dell'Arte Types – Capitano.**

Similar Characteristics of Face Changing Applications and Commedia Dell'Arte Masks / Figure 11, 12/: Capitano's mask has a long nose. Capitano's hat and feather, depicted with his eyebrows and mustache, are other characteristics he has. The image of the captain is often included in face changing applications. The use of a mustache and a large type of hat reinforces the connotation of the captain.

Figure 11,12. *Capitano.*

Each society has transferred the reflections of its historical and cultural experiences to art in diverse ways. Although the meanings that societies ascribe to objects and images differ culturally, it is possible to talk about a common language at certain points. When we consider it formally, we can state that the Commedia Dell'arte masks, which affect the wide geographies of the Italian public theatre, have similar features to the outputs of applications with face changing software on Instagram and similar social media platforms. The common formal characteristics of the comic embodied by the caricatured grotesque characters of the Commedia Dell'Arte theatre and the comic that we encounter centuries later in a completely different storytelling structure prove the existence of the common denominator.

RESULT

A meaningful relationship has been created between theatre and digitalization with the rapid development of technology. The theatre began to flow out of its own field and penetrate everyday life. In this context, theatre has opened a new space for itself in digital space. In particular, the opportunities offered by social media platforms are clearly observed and expand their place in our lives. Within the scope of the research, the similarities between the mask filters in the Instagram selected as a sample and the Commedia Dell'Arte masks were determined comparatively. This proved the phenomenon of expanding the playing stage and going outside the stage.

In the Middle Ages, theatrical performances were forbidden by the clergy. Laughter is unchristian because it evokes worldly truths and pleasures. The comedy, which was not accepted by the authorities, was adopted by the public and carried to the streets. As a public space, the streets represent the daily life of the people. Commedia Dell'Arte also created the culture of folk theatre by playing on the street through their

masks. The stylistic features of the masks that make up the Commedia Dell'Arte culture are the representation of vulgarity.

Digital fields, whose boundaries are expanding with developing technologies, are widely used by the masses. Social media channels, on the other hand, are considered as new public spaces that imitate the public space dynamics of the physical world. The Instagram application, which is the subject of our study, has also become a part of daily life. The face changing feature of the Instagram application offers its users a playground. Commedia Dell'Arte masks have common features with the images in the face changing application. There is a similarity between the existence of the comedy Commedia Dell' Arte in the public sphere in the Middle Ages and the use of filters in the Instagram application, which is a digital public space. In both, the comedy created with the mask offers the individual the opportunity to represent himself in the public arena.

As a result of the research, similar characteristics between Commedia Dell'Arte types and Face changing Software Applications were identified. In this context, the equivalents of the characters Zanni, Arlecchino, Pantalone, IL. Dottore and IL. Capitano were found out. It is observed that the individual expands his own stage to the public space in the virtual environment and uses his own media, which is a part of the public space, as a play stage. As a result of the research, the placement of filters was determined to use stereotyped characters in self-representation and the process of presentation. It was figured out that face swapping applications programmed by software developers are preferred by users to convey a certain situation, reaction or to build their own narrative.

REFERENCES

Aristotle (2007). Poetics. (trans. Ismail Tunali). Ankara: Remzi Bookstore.

Arslan, G., (2019). Goldoni and Commedia Dell Arte in Italian Theatre. Ankara University Institute of Social Sciences, Unpublished Master's Thesis, Ankara.

Burston, J. (1998). Theatre Space As Virtual Place: Audio Technology, the Reconfigured Singing Body, and the Mega Musical. Popular Music, 17(2), 205-218.

Cinisli, S., (2015). Type and Costume in Commedia dell'arte Theatre, Academic Journal of Social Research, Istanbul, Asos Publications.

Dixon, S., (2007). Digital Performance: A History of New Media in Theatre, Dance, Performance Art, and Installation, Cambridge: MIT Press.

Fava, A. (2004). The Comic Mask in the Commedia dell'Arte. L'Aquila (Italian): GTE.

Hadley, B. (2017). Social Media as Theatre Stage: Aesthetics, Affordances, and Interactivities. In Theatre, social media, and Meaning Making (pp. (53; 112)' Palgrave Macmillan.

Jensen Schau, H., and Gilly, M. C. (2003). We Are What We Post? Self-Presentation in Personal Web Space. Journal of consumer research, 30(3), 385-404.

Johnson, D. (2012). Theatre and the Visual. Macmillan International Higher Education.

Lavender, A. (2016). Performance in the twenty-first century: Theatres of engagement. Routledge.

Lonergan, P. (2015). Theatre and social media. Macmillan International Higher Education.

Nelson, S. (1989). Redecorating the fourth wall: Environmental theatre today. TDR (1988-), 33(3), 72-94.

Román, D. (2001). Editor's Comment: Theatre and Visual Culture. Theatre Journal.

Rosenberg, M., (1986). Conceiving the Self. Malabar, FL: Robert E. Krieger.

Rudlin, J. (2000). Commedia dell'Arte Handbook for Gamers. (Translated by. E. İpekli Translated by Istanbul: Mitos Size Publications.

Şener, S., (2008). Dünden Bugüne Tiyatro Fikri, Dost Yayınları, Ankara.

Stainless, I. & Narmanlioglu, H. (2020). Presentation of the Self in Instagram Stories: A Study on Influencers. AJIT-e: Online Journal of Information Technologies, 10 (39), 23-51. DOI: 10.5824/ajit-e.2019.04.00.

Wiles, D. (2004). The masks of Menander: sign and meaning in Greek and Roman performance. Cambridge University Press.

Yalcinkaya, H. (2015). Formation of the Private Military Sector and Privatization of Wars. Ankara University Journal of SBF, 61 (3), 247-277.

Visual Resources

Figure 1. Zanni Date of Access: 31.01.2022. https://adobe.ly/3oiEjxi.

Figure 2. https://originalveniceshop.com/en/venetian-masks/191-black-zanni/ (Accessed: 01.05.2022).

Figure 3. https://nowjakarta.co.id/art-and-culture/arts/commedia-dell-arte-revisited-in-the-secret-of-harlequin.amp (Accessed: 01.05.2022).

Figure 4. https://www.macleans.school.nz/news/drama-students-complete-dellarte-workshop (Accessed: 01.05.2022).

Figure 5. https://www.masksvenice.com/categoria-prodotto/paper-mache/ (Accessed: 01.05.2022).

Figure 6. https://www.gaiag.it/maschere-commedia-dell-arte.html (Accessed: 01.05.2022).

Figure 7. https://www.maskmuseum.org/mask/commedia-pantalone/ (Accessed: 01.05.2022).

Figure 8. http://dipoco.altervista.org/carnevale-le-maschere-veneziane/ (Accessed: 01.05.2022).

Figure 9. https://www.commediaunmasked.com/product/commedia-delarte-leather-replica-latex-masks/ (Accessed: 01.05.2022).

Figure 10. https://www.mask-maker.com/commedia.php?name=Dottore%20I (Accessed: 01.05.2022).

Figure 11. https://learningthroughtheatre.co.uk/blog/covid-safe-masks (Accessed: 01.05.2022).

Figure 12. http://www.mask-maker.com/commedia.php?name=Capitano%20Spaveto (Accessed: 01.05.2022).