
THE CURRENT PERCEPTION OF THE ETHICS OF THE ART OF ACTING
IN ISTANBUL

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PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Date: 02,082023

EDA ÖZDEMİR BAYIR

ABSTRACT

In this master's thesis titled "The Current Perception of The Ethics of The Art of Acting in Istanbul" various studies have been carried out to determine the relationship between the art of acting and the concept of ethics. The information obtained as a result of the research on the historical development of the Art of Acting from Ancient Greece to the present is given. As a result of the interviews with the actors living in Istanbul, using the semi-structured interview method and the literature review, the relationship between the art of acting and the concept of ethics was examined. In the interviews, the players were grouped according to their age, education and working conditions. In this thesis, it is aimed to reveal the relationship between an actor's perspective on himself, his performance, principles, profession and colleagues, in short, his art, and "ethical perception".

Despite the fact that the actors come from different backgrounds, it has been concluded that their sense of responsibility regarding the art of acting and the work discipline they have developed in the stage and theater, where they practice their profession, as well as their work and financial income, as well as a great "desire" to do their profession, provide motivation. While emphasizing the importance of education in the art of acting, it has been revealed that the master-apprentice relationship is also important and an educational structure.

The aim of the thesis has been determined as the historical process of the acting art and the professional ethical attitude of the actor by evaluating the ethical perception in acting through the actors living in Istanbul today. The bonds that the actors develop with their colleagues and other employees of the sector, even with the audience while performing their profession, and the rules that determine the boundaries of the area they create while creating themselves are examined.

It has also been found that the habits that vary according to the individuals bend the rules with the actions of the players resulting from their interactions with each other. While these rules create the ethical perceptions of the players performing the Art of Acting, it has been seen that the ethical issue as a profession is accepted by the players who step into the profession as a result of the master-apprentice relationship. While the view that education is technically beneficial gained weight, the importance of the master-apprentice relationship was emphasized.

In the context of ethics and professional ethics aimed at the beginning of the study, the ethical perception of the players was investigated by emphasizing the importance of professional responsibility, and the above results were reached considering that it would contribute to the examination of the studies to be done in the field.

Keywords: Acting Art, Ethics, Professional Ethics, Master-Apprentice

ÖZET

“İstanbul’da Oyunculuk Sanatının Güncel Etik Algısı” adlı yüksek lisans tez çalışmasında, Oyunculuk Sanatı ve etik kavramı arasındaki ilişkinin saptanması için çeşitli araştırmalar gerçekleştirilmiştir. Oyunculuk Sanatının Antik Yunan’dan günümüze tarihsel gelişimi ile ilgili araştırma sonucunda edinilen bilgilere yer verilmiştir.

İstanbul’da yaşayan oyuncularla, yarı yapılandırılmış görüşme yöntemi ile yapılan röportajların ve literatür taramalarının sonucunda, oyunculuk sanatı ve etik kavramı ilişkisi irdelenmiştir. Yapılan röportajlarda, oyuncular yaşlarına, eğitimlerine ve çalışma koşullarına göre ayrılarak gruplandırılmıştır. Bu tez çalışmasında, bir oyuncunun kendine, performansına, prensiplerine, mesleğine ve meslektaşlarına, özetle sanatına bakış açısının, “etik algı” ile ilişkisini ortaya çıkarmayı amaçlamıştır. Oyuncuların farklı kökenlerden gelmesine rağmen oyunculuk sanatına ilişkin sorumluluk bilinçlerinin ve mesleklerini uyguladıkları alan olan sahnede, tiyatroda, geliştirdikleri iş disiplini, çalışma, maddi gelirin yanı sıra mesleklerini yapmaya büyük bir “istek” duymalarının motivasyon sağladığı kanısına varılmıştır. Oyunculuk sanatında eğitimin önemi vurgulanırken, usta-çırak ilişkisinin de önemi ve eğitici bir yapı olduğu ortaya çıkmıştır.

Tezin amacı günümüzde İstanbul’da yaşayan oyuncular üzerinden, oyunculukta etik algısı değerlendirilerek, oyunculuk sanatının tarihsel süreci ve oyuncunun mesleki etik tavrının araştırılması olarak belirlenmiştir. Oyuncuların mesleklerini icra ederken meslektaşları ve sektörün diğer çalışanlarıyla, hatta seyircisiyle gelişen bağları, kendilerini var ederken yarattıkları alanda, sınırlarını belirleyen kuralları irdelenmiştir. Bireylere göre değişkenlik gösteren alışkanlıkların, oyuncuların birbiriyle etkileşimlerinden ileri gelen eylemleriyle, kuralları esnettiğine de

rastlanılmıştır. Bu kurallar, Oyunculuk Sanatını icra eden oyuncuların etik algılarını oluştururken, mesleki olarak etik meselesinin de, mesleğe adım atan oyuncular tarafından daha çok usta-çırak ilişkisi sonucu kabul edildiği görülmüştür. Eğitimin teknik olarak faydalı olduğu görüşü ağırlık kazanırken, usta-çırak ilişkisinin önemi vurgulanmıştır.

Çalışmaya başlarken hedeflenen etik ve mesleki etik bağlamında, oyuncuların etik algısı, mesleki anlamda sorumluluğun önemi vurgulanarak araştırılmış ve alanda yapılacak çalışmaların incelenmesine yönelik, katkı sağlayacağı düşünülerek yukarıdaki sonuçlara ulaşılmıştır.

Anahtar kelimeler: Oyunculuk Sanatı, Etik , Mesleki Etik, Usta-Çırak

PREFACE

I understand; While playing games with the curiosity of discovering my soul, the Art of Acting has become my lifestyle. While my first step on stage was at an early age, the mistakes I made have been my best way of learning. Actors in the theater teams I work with; In every step I took, my masters tried to convey their knowledge, warnings and criticisms about what to do, what not to do and what not to do, as they themselves learned from their masters. These unwritten rules have been handed down from generation to generation and have been a lesson for those working behind the scenes and on the stage. Although the path and journey chosen by each actor is different, ethical perception has become a common language of those who perform the art of acting. The transmission of these rules also varied according to the people and the way of teaching. As someone who lives in a master-apprentice relationship who tries to motivate the work with a harsh language, almost by beating him up or lovingly, appreciating and trying to motivate him, I decided to get an education and learn the truth of this business. When I graduated from Yeditepe University Theater Department, I had the right to enter the theaters of the Institution, which is a diploma requirement. I still continue to work in a theater after I worked as a student and later in two big institution theaters. While unwritten rules continue to have an effect on employees, like a tradition, written rules also manifest themselves as contracts. It is applied, it is not applied, but there are sanctions. Why did I say it is applied and not applied? I can give an example with an incident that I witnessed. "Arriving 1 hour before the start of the theater play and completing preparations" is not only an unwritten rule but has also become a standard clause in contracts now. The actor arrives early, checks the accessories and costume. If everything is in order, they

ensure that any necessary props are placed on the stage. If something is missing, they take the initiative to complete their preparation. They may chat with their colleagues or rest, and when the play begins, they take their position backstage, ready to perform. Not adhering to this rule can disrupt the actor's preparations and may also cause unease among their teammates. The situation can lead to tension because there might be an audience who has purchased their tickets and may have been waiting for hours. A sense of responsibility arises, causing anxiety.

If an actor is late, it will be noted in the "endgame report" by the stage manager, and a verbal warning will be given the first time. Next time, they will be asked for an explanation. Depending on the response, they may receive a warning with a numbered and dated document. In the 3rd stage, salary deduction or suspension can even lead to termination of the employment contract. However, I have witnessed that these warnings can vary based on personal "closeness" in communication or the consideration of positive/negative actions associated with the individual. Consequently, rules can be flexible or applied rigidly and unfairly in some cases. Generally, contract players are more susceptible to these rules, while established actors may not face significant problems.

Facing such situations and witnessing cases of unfairness or excessive justifications has piqued my curiosity to investigate the implementation of rules, learn about the experiences of colleagues working in different theater communities and principles, and understand how rules impact them and whether they abide by them. It is not merely about providing a single example but an ongoing questioning of all written and unwritten rules throughout my research and professional career. The influence of this questioning, starting from the query, "Am I alone?" reflects on how I examine,

accept, or reject certain aspects, what seems logical, and what doesn't. Hence, I am eager to explore the impact on my colleagues, their sense of responsibility, and their perceptions of sanctions, questioning the factors that bring about variations and fostering a reevaluation of these rules. The art of acting is an ongoing learning process, encompassing both written and unwritten rules, transmitted from generation to generation through mentorship and formal education in schools. Throughout one's life, an actor's journey of learning never truly ends. This profession, which revolves around human beings entirely, can only be continued by those who perceive life under the influence of the ever-changing, evolving world and strive to portray that "individual" on the stage in their own perceived manner.

While practicing my profession and earning a living as a professional actor, I have never abandoned the role of a student, and I do not intend to do so. I know that if I quit learning halfway, my profession will also leave me behind. During my educational years, I faced a significant setback due to a severe illness and the subsequent loss of my beloved mother. In that challenging period, I had two choices: to give up or to persist in the struggle and finish what I had started. It was precisely at that moment that my advisor, Dr. Faculty Member Zafer A. Akşit, reached out, alleviating what I considered difficulties and providing me with alternative perspectives that allowed me to see multiple options and directed my thesis. I am grateful to him for his guidance.

During my undergraduate and thesis process, Prof. Dr. Metin Balay has encouraged me to question everything related to the art of acting and search for answers. His guidance has been invaluable. In the later stages of my thesis process, Assoc. Prof. Dr. Seta Kürkçüoğlu shed light on crucial points that I couldn't see, and her serene voice and understanding lifted me up once again. I sincerely thank her for her support.

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Throughout my life and during my thesis process, my wife Gültekin Bayır has been supportive, sharing my experiences and providing unwavering spiritual support. I am grateful to my family, my sister Birgül Bağır, Yasemin Bağır, Aylin Bağır, and Berna Özdemir, and Çilem Güler Aslan for being with me every step of the way and boosting my motivation.

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“To my mother Hülya Özdemir, who brought me into existence with her mind,
soul, love and courage.”

TABLE OF CONTENTS

PLAGIARISM	i
ABSTRACT.....	ii
ÖZET	iv
TABLE OF CONTENTS.....	xii
INTRODUCTION	1
1. ETHIC.....	2
1.1. What Is Ethics?	2
1.2. Types of Ethics	4
1.2.1. Descriptive Ethics	4
1.2.2. Normative Ethics	5
1.2.3. Meta Ethics	6
1.3. Professional Ethics.....	6
1.3.1. Accuracy and Reliability	8
1.3.2. Producing Perfect Products and Services	9
1.3.3. Respecting Labor	9
1.3.4. Compliance with Consumer Rights	9
1.3.5. Responsibility Consciousness.....	10
1.3.6. Equal Treatment in Service	10
1.4. Morally Negative Attitudes and Behaviors	11
1.5. Ethical Theories-Historical Development of Ethics Chronologically....	12
1.5.1. Ancient Ethical Theories	12
1.5.2. Medieval Ethical Theories	13
1.5.3. Modern Age Ethical Theories.....	13
2. THE ART OF ACTING AND THE HISTORICAL PROCESS	14
2.1. The Origin Of The Theater.....	14
2.1.1. The Art of Acting in Ancient Greece	18

2.1.2. The Art of Acting in Rome	19
2.1.3 Acting Art in the Middle Ages	20
2.1.4. Medieval Italian Theater	21
2.1.5. English Theater	21
2.1.6. French Theater	22
2.1.7. German Theater	22
2.1.8. Russian Theater	23
2.2. Actors and Ethical Relationship	23
3. PERCEPTION OF ACTING ETHICS INTERVIEW DATA.....	35
3.1. Approaches of the actors to the text	36
3.2. Rehearsal, Game Day Preparations (Disciplines)	39
3.3. Relationships and forms of communication in actors	45
3.4. Do you have a ritual that you think brings luck?.....	51
3.5. Players' motivation and post-game actions	53
3.6. Actor and Audience Interaction on Stage.....	60
3.7. The actor in rehearsal and on stage, the actor's relationship with the director.....	66
3.8. Actor's Choice on Stage, According to the Conditions	77
3.9. Stage, Unexpected Problems and the Actor	81
3.10. Actors' Perspective on Profession and Colleagues.....	89
3.11. Different Conditions of Corporate Theater and Private Theater Actors ...	96
3.12. Actor Labor and Preferences	100
3.13. Ethics in Acting	107
4. CONCLUSION.....	121
REFERENCES	133

INTRODUCTION

The framework of this thesis has been established to examine the "Acting Ethics Perception" issue by conducting an evaluation through actors living in Istanbul and conducting a literature review on the concept of ethics and topics related to the art of acting.

In this thesis, the aim is to conduct research on the concept of ethics, its historical process and development, its relevance to acting, and especially what ethics means in terms of professional ethics, as well as the position of ethics in acting and the similarities and differences with professional ethics. The study is intended to consist of three main parts.



In the first part, a review of the concepts of ethics and professional ethics will be conducted, with a focus on professional ethics, which will take a prominent place in this study.

The second part will attempt to address the art of acting, which has evolved from Ancient Greece to the present day, and the ethical issues related to the acting profession.

In the third part, by comparing the responses from interviews with actors and exploring their professional perception on acting ethics, both the common and different perspectives of actors on acting ethics will be examined. This will include their views on stage, themselves, colleagues, and the audience from a professional ethics standpoint.

1. ETHIC

1.1. What Is Ethics?

The concept of ethics which is denoted by the words in Greek ethike (ethos = morals), in Latin ethika, in English ethics, in French ethique, in German ethik, is used as moral philosophy, explores the essence and foundations of the moral by addressing the problems of human behavior in his/her personal and social life. It is a branch of philosophy that poses questions such as “What is good?” or “What should we do?” (Akarsu, 1974, p. 68)

“Although there are many definitions on the concept of morality in different sources, it can be briefly explained as follows: “A set of principles or rules that guide us in our attitudes and behaviors”. When the concept of morality is looked at from this aspect, it shows people what to do and what not to do, what is good or bad, in all areas of their lives. In another sense, morality is the behaviors and actions that emerge in people's relations with each other or with the state and that people are asked to do. (Özdemir, 2009, p. 304)

In short, morals are “standards for how we should think about or behave towards others, or how others should think and act about us. In other words, they are the moral principles that individuals choose consciously and guide them in their own behavior and actions in their daily lives.” (Kapu, 2009, p. 58)

Although we use the words ethics and morality interchangeably in our daily lives and are thought to mean the same thing, they have different meanings in philosophy and it is important to make a distinction. Ethics is the concept of right and wrong behavior, while morality is its application. According to Billington, “not moral but ethical principles; It is more correct to talk about a moral rather than ethical behavior.” Ethics is about the values a person wants to express in a particular situation, while morality is the way they put them into

practice. It can be said that the relationship between ethics and morality is like the relationship between goal and purpose. In summary, ethics is about the principles of human behavior, and morality is about the application of these principles in a situation that may vary according to individuals. (Billington, 2011, p. 46-47)

If we summarize the basic distinction between ethics and morality; Morality appears as a state of belief, value, norm, command, prohibition that enters the life of a person, group, people, social class, nation, cultural environment in a certain period and directs their actions. In this respect, "morality" is in our life in all its forms. At the historical, individual and societal level, it is necessarily encountered. According to Özlem, it is known that there is "a Christian morality, an Islamic morality, a Jewish morality, a Confucian morality, a Buddhist morality". Similarly, "humanistic ethics, an ethics of tolerance, an ethics of duty" are also seen.

Likewise, it is also encountered that there is "an aristocratic morality, a bourgeois morality, a slave morality" and it is said appropriately. In addition, "business ethics, professional ethics (medical ethics, commercial ethics, banking ethics, etc.) and in addition to all these, science ethics" can be added. When we look at the concept of ethics, "One of the first determinations to be made when faced with a multiplicity of morals may be that the values, norms, beliefs and thoughts on which all these various morals are based remain relative, and in short, the relativity of moral principles." (Özlem, 2004, p. 17-18)

When we look at the ethics and moral philosophy, it can be concluded that thinking about human values and being the right person as a result of right behaviors are of great importance among people, in family, business and professional life. The concept of morality shapes the understanding of values historically and culturally by taking them from the individual and the group. The concept of ethics can be said to mean measuring and thinking about existing moral values and norms. However, to mention an important point, morality can vary historically and

culturally, and accordingly, ethical concepts and norms have to be re-interpreted. According to Cevizci;

“As a human being, an individual coexisting with others in the social order, a person lives the moral life personally and embodies the moral principles and values of the society he lives in through his actions. But when he starts to think about the meaning of the values he is trying to put into practice, he researches what the moral concepts he uses really are and what they mean. When he starts discussing the elements of morality and conveying what he thinks and feels about similar issues to others, it means that he has passed the normal level of morality and has entered the path of ethics.” (Cevizci, 2002, p. 4)

From this point of view, we can say that morals and morality are a historical situation, a certain practice, and ethics is the conceptual state of the practice in question. According to this, “every individual has, and should have, a concrete moral life that he has shaped to some extent. There must be moral values, ideals that are inevitably carried or embodied in this life.” Ethics or moral philosophy, on the other hand, is the discipline of philosophy that tends to this phenomenon. In other words, where morality is the practice of action, ethics must be the theory of action.” (Cevizci, 2002, p. 5)

1.2. Types of Ethics

There are three different levels of research in ethics and moral philosophy. These are descriptive ethics, normative ethics, and meta ethics (Cevizci, 2002, p. 6).

1.2.1. Descriptive Ethics

The first of these types of ethics is descriptive ethics, “with the application of a scientific approach to morality”. (Cevizci, 2002, p. 6) Accordingly, it defines the scientific approach in the field of ethics. Instead of declaring norms or setting rules, it observes human action,

describes the results of these actions, and provides its application to the field of morality by describing them scientifically. Thus, descriptive ethics consists of the conclusions drawn from proven thoughts and actions about people's moral views or beliefs. In the context of morality and moral action, it is concerned with the thoughts and actions that have been, have become a phenomenon by being proven, instead of what should be or a value. It tries to express sociological or psychological facts about our moral beliefs. The example that Cevizci evaluated in the context of pleasure is as follows;

“For example, in the context of pleasure, psychology only explains what pleasure is, what kind of experience and what kind of experience it is. But it never says anything about whether pleasure in itself is good or bad. For this is a philosophical question, not a scientific one.” (Cevizci, 2002, p. 6).

1.2.2. Normative Ethics

Normative ethics constitutes an important type of descriptive ethics, moral philosophy.

Cevizci explained as follows;

“Description, classification, and explanation, while important not only for science but also for ethics, are not sufficient. Because what is understood with ethics gives information to people about what is right and wrong, what is good and bad, what to do and what not to do in certain situations, what goals they have to pursue in life, and how they should live their lives. Normative ethics is that establishes norms and regulative principles for people's moral actions.” (Cevizci, 2002, p. 7)

Normative ethics not only “guides” people, but also provides norms for them to use. (Cevizci, 2002, 7).

1.2.3. Meta Ethics

Meta ethic is expressed as a contemporary approach, analytical and critical ethics in moral philosophy. Expresses the attitude and approach of analytical philosophy in the field of ethics by making use of the logical analysis and concept analysis method of the language (Cevizci, 2002, p. 9). According to Cevizci, meta ethics talks about the moral judgments that normative ethics has put. Analyzes the concepts in the judgments, examines the meanings, qualities and situations of the judgments with these concepts. (Cevizci, 2002, pp. 10-11) Therefore, meta ethics is a discourse above ethics by putting forward propositions about morality and moral life. "Metaethics analyzes and analyzes moral systems, their first principles of moral judgment or rather propositions and moral concepts as primitive terms of ethics." (Cevizci, 2002, p. 10)

1.3. Professional Ethics

Various professions have emerged as a result of working in line with the needs of people, mastering certain areas and operating. In order to belong to a professional group, it is necessary to obtain a document showing that it is sufficient to do the job related to the determined job by receiving education and training related to the chosen field. In our country, people who have graduated from the department related to the chosen field of a profession, namely the university, receive a "diploma" and have a document that proves their competency when they start a job. Educational institutions who work under the Ministry of Labor or the Ministry of National Education and who graduate from these courses receive certificates. A group of people, regardless of any institution, reach the source where that profession is practiced, learn and perform the work to be done with the "master-apprentice" relationship, and are referred to as "ranker". In order to be able to do a job, it is important to be prone to doing that job, to develop skills, as well as to be knowledgeable, experienced and to know and

apply the moral rules of that job. In this regard, Temel and Göksel strongly state the following; “Regardless of the circumstances, whether the rules regarding professional ethics are acquired through the so-called ranker or schooled ways, they are the virtues that must be acquired and brought in the process of acquiring the professional infrastructure.” (Temel, Göksel, 2019, p. 152)

According to Kuçuradi, the definition of professional ethics is as follows; “It can be defined as the rules of behavior that must be followed, especially in professions directly related to human beings. One of the most important aspects of professional ethics is that individuals working in the same profession, wherever they are in the world, must act in accordance with these codes of conduct.” (Kuçuradi, 1988, p. 21)

Morality rules form the value judgments that are valid for a specific individual, group, or society, and since moral rules can vary from person to person, from group to group, and ultimately from one society to another, they do not have universal validity. However, Professional ethics, especially in professions that involve direct interaction with people, encompasses the behavioral rules that should be followed. Therefore, it is crucial for individuals practicing a profession to adhere to the ethical rules of that profession. Ethical rules hold particular significance in professions that inherently involve interaction with people. Furthermore, an important characteristic of professional ethics is that individuals practicing the same profession anywhere in the world are obliged to follow the established behavioral rules. In other words, professional ethics is universal, emphasizing that individuals performing the same profession should adhere to the same ethical standards, even if they are in different geographical locations. Thus, professional ethics draws attention to a critical element that ensures the dignity, credibility, and provision of services in line with ethical values within professions. The compliance of professional groups with ethical rules plays a vital role in preserving their personal reputation, and most importantly, gaining the trust of

society. Kuçuradi's view on different moral understandings among diverse societies is based on the idea of individuals' values, such as honesty and fairness, which should be considered as norms concerning individuals, while ethical values like love and understanding should have universal qualities. According to this perspective, it is possible for different societies to develop different morality understandings based on the individuals within those societies.

When the principles of professional ethics are mentioned, principles such as "Accuracy and Reliability, Producing Perfect Products and Services, Respecting Labor, Compliance with Consumer Rights, Awareness of Responsibility, Equal Behavior in Service" come to mind. (Temel, Göksel, 2019, pp. 153-165)

1.3.1. Accuracy and Reliability

The principle of accuracy and reliability stipulates that the professional moral principle of the person belonging to that profession must be “correct and reliable”, regardless of the profession being practiced (Temel, Göksel, 2019, p. 153). Regardless of his profession, whether he is a doctor, an academic, a plumber or a barber, it is important to be accurate and reliable with his profession information. They should feel responsible in terms of trust towards their customers in the exchange of information and services with the people they are in contact with. According to the example given by Temel and Göksel; “A doctor will lose confidence by damaging the accuracy of the treatment, with false information about treatment, for unsuitable reasons or to benefit his patient.” (Temel, Göksel, 2019, p. 154). These and similar behaviors mean that the principle of accuracy is not fulfilled. Reliability and accuracy are the guiding principles that advise professionals to fulfill their responsibilities towards them. (Temel, Göksel, 2019, 154).

1.3.2. Producing Perfect Products and Services

Customers, whom we can call “the interlocutors”, expect a quality and perfect product from the quality product and service presentations of the professionals. The customer hopes that the product he/she pays for will receive a good service without doubting its health and perfection. Accordingly, "customer satisfaction" should be taken as a basis, and there is an expectation of behavior in accordance with professional ethics and ethical principles by ensuring a flawless, high quality production for the continuation of the works in a continuous manner. (Temel, Göksel, 2019, p. 155)

1.3.3. Respecting Labor

“It emerges as a result of a serious effort and time wasted, by producing anything, a good, and presenting it to the customer's service and consumption, in the works that human beings do by revealing their production skills and using their body and then their minds.” As a result, it is one of the principles of professional ethics to respect productions that are the product of sincere labor and effort. (Temel, Göksel, 2019, p. 156)

1.3.4. Compliance with Consumer Rights

Big structures in the market are trying to reach the masses and increase their sales, provided that they fuel their consumption demands, “with their advertising” campaigns “with large resources” (Temel, Göksel, 2019, p. 158). On the other hand, it can only be confronted by being knowledgeable, researching the facts, acting consciously and, if necessary, organized. If certain correct values are observed while buying and selling goods and services, and the consumer is valued as "human", they will display the right attitude in terms of moral principles and their rights will be respected by providing services without deception. (Temel, Göksel, 2019, 158).

1.3.5. Responsibility Consciousness

“A Professional is a valuable asset that means more than just an individual practicing a profession” (Temel, Göksel, 2019, p. 159). The individual should do the job in the best possible way, regardless of his profession, should evaluate himself on the basis of the value he will see when he is a buyer as well as in the part of the service provider, develop himself visually, and raise the level of the society in which he lives. So it is necessary to have an awareness of business ethics. However, indicating the difficulty of making moral decisions in personal problems, Temel et al. states that this is more difficult in companies. They state that the company manager's rules such as "this is the job" "do what the boss says" in line with her own moral framework and desire do not go beyond covering up wrong. (Temel, Göksel, 2019, p. 161) With a sense of responsibility, the individual will learn professional knowledge, and then work ethic will be gained by stimuli and professionally knowledgeable people.

“As the reflection of this morality, while doing his job, he will meticulously fulfill his loyalty to higher officials, on the one hand, will try to fulfill the responsibility he has taken seriously, on the other hand, he will bear the pain of how he will offer quality goods and services to those who will benefit from the goods or services he produces.” (Temel, Göksel, 2019, p. 160).

There are two types of responsibilities, first of all, which includes being more experienced and accountable to superiors, and then trying to do a job by taking responsibility.

Consciousness of responsibility is a concept that ensures the creation of these values as well as the need to comply with professional and ethical values. (Temel, Göksel, 2019, p. 161)

1.3.6. Equal Treatment in Service

Behavior that will be shown from the professional worker working in production to the customer who will be the buyer of the product is one of the important elements of professional ethics. For this reason, “... whether it is the sale of a good or product or the use

of a service, it should act at an equal distance within the framework of human values, without seeing one of its customers as superior to the other.” (Temel, Göksel, 2019, p. 164).

1.4.Morally Negative Attitudes and Behaviors

When looked at from a sociological perspective, in a societal context, an individual's positive attitudes and behaviors are defined as being morally good, while individuals exhibiting and continuing to display negative attitudes and behaviors are described as morally bad. In this regard, Temel and Göksel provide the following explanation: "The source of these negative behaviors is the value judgments of the society to which one belongs. This means that some of the negative moral behaviors listed here may have universal qualities, while others may only be valid for communities sharing common beliefs. Negative attitudes and behaviors, when recognized and abandoned, complement the positive attitudes and behaviors considered as morally good." (Temel, Göksel, 2019, p. 90).

The main headings of these negative attitudes and behaviors are as follows: "Telling Lies, Being Arrogant, Flattery, Envy and Selfishness, Cheating, Embezzlement, and Theft, Showing Anger and Applying Violence (Physical Violence, Verbal Violence, Questioning Social Relationships, Economic Violence, Sexual Violence), Stinginess and Extravagance, Cowardice, Favoritism, and Discrimination, Bribery, Embezzlement, Exploitation, Negligence in Duty and Misuse of Authority, Physical Harassment, and Mobbing, Gossiping, Harmful Habits" (Temel, Göksel, 2019, pp. 92-128).

In conclusion, the moral evaluation of the opinions and behaviors mentioned in the headings (e.g., selfishness, cowardice) may vary from society to society, and the ethical values in the business world and personal life may also be evaluated at different levels. However, in business ethics, behaviors that are acceptable generally align with positive values. In the business world, behaviors like selfishness and cowardice are usually evaluated negatively and

considered unacceptable. Business ethics is based on positive values such as honesty, responsibility, respect, and justice, and negative behaviors in the workplace can harm employees' ethical values and positive working environment. In general terms, business ethics, according to Temel and Göksel, can be expressed as "the application of general moral rules in business life." It is also defined as "a set of behavioral rules that go beyond mere compliance with laws and regulations, guiding people in making choices in line with the opportunities provided by the economy and the business world" (Temel, Göksel, 2019, p. 129).

1.5. Ethical Theories-Historical Development of Ethics Chronologically

According to Tunalı, the beginning date of ethics is not exactly known. However, it is assumed to have existed since ancient times. Researchers have encountered philosophical ethics in the way of living of societies in ancient philosophies. All religions that inform people about their way of life are "ethical systems" for their purposes. It is divided into three important periods as "Ancient Ethical Theories, Medieval Ethical Theories and Modern Ethical Theories". (Tunalılar, 2010, p. 6) The History of Ethics as a process differs from society to society, from time to time according to the effects of economic, political and social dynamics.

1.5.1. Ancient Ethical Theories

According to Socrates' understanding of ethics, since the aim of ethical philosophy is accepted as achieving happiness, his philosophy is "a teleological ethics". "Diogenes, a thinker who challenged ethical values and lived with the belief that people should lead a simple life, is a defender of the "Ignorance" ethics. In this understanding, the aim is to enjoy life, to be happy." (Tunalılar, 2010, p. 7)

1.5.2. Medieval Ethical Theories

In this period, it is seen that the non-theological views were abandoned, “religion and clergy” showed their existence, and radical changes were experienced in the existing understandings. (Tunalılar, 2010, p. 8).

1.5.3. Modern Age Ethical Theories

In addition to the utilitarian ethics, “It is stated that the Ethics of Freedom is another important ethical theory of this period, and it is expressed as the independence of the will of all rational beings.” (Tunalılar, 2010, p. 10)

2. THE ART OF ACTING AND THE HISTORICAL PROCESS

2.1. The Origin Of The Theater

Historians looking for evidence on the origin of the art of acting by researching historical facts are researching the origin of theater while reaching assumptions about rituals from findings depicted on cave walls dating back 30,000 years. 19th century towards the end of the year, interest in the theater and its origin was growing, and anthropologists under Sir James Frazer began their research on primitive societies with great curiosity about the origin of theatre. In this sense, they follow the similar processes of the communities that still exist and evaluate this as a proof. In this process, which is known to have developed from mythology and rituals, people living in primitive ages continue their lives that nature cannot explain with science, their search for existence in this direction, by attributing them to supernatural, divine and magical powers. By acquiring certain means of attaining divine power, stereotyped movements and sounds transform themselves into "rituals" in which they convey their knowledge and customs, with demonstrations that include elements that develop from imitation and imitation, and which become ceremonial over time.

Since these primitive peoples cannot make sense of natural events, they repeat these ceremonies with celebrations in their rituals, night, day, seasonal cycles, in short, the arrival of spring, which is repeated in a certain order, to ensure the continuation of the fertile period. While a reflection of the life they live is seen in rituals, it is entertaining by praising a victory in the hunt, a war, a supernatural power, the past of the society, a hero, and it gives "pleasure" with the mastery of those who play. The shows are performed more like rituals and the spectator, that is, the audience, is considered a supernatural power. These rituals turn into myths and stories over time, and the development of the "dramatic essence" begins to emerge with the personification of these supernatural events and myth characters. Over time, rituals

that were changed or abandoned began to be played as "drama" in their plain form, purging from their ceremonial connections, and "theatre" emerged. (Brockett, 2000, pp. 15-17)

While trying to combine the myths and ritual types, Joseph Campbell focuses on three related concepts with the knowledge he gained from most of them. "Pleasure (food, shelter, sexuality, and parenthood), power (direction to conquer, consume, or glorify oneself or tribe), and finally duty (gods, to the morals and values of the tribe or society). These concerns work together to ensure the growth of food and children, victory over enemies, and the validation and integration of the individual's worldview with society. " Therefore, researchers argue that "ritual will be related to theatre". Because, albeit in different forms, it is seen that all the elements of rites are present in the theatre. Theater and ritual show great similarity in terms of the basic elements they use such as "music, dance, speech, masks, costumes, actors, audience and stage". As there is no speech and dialogue, it is often stated that the human voice, mask and costume are typical accessories. According to the information obtained by the researchers, it is seen that a special group "consisting of seers, elders, and priests" and that supervises the fixed "demonstrations" as a result of the repetition of the rituals under strict supervision by them. As a result, the existence of "skilled and disciplined" players is mentioned. (Brockett, 2000, p. 18)

Developing from rituals, it is seen that the emergence of the theater and its similarities, by giving an example, today, the person of the "director", the "elders and priests", who first assumed a supervisory role, formed a functional structure. Although the stage as a place is located inside closed buildings, in that period, a private area was used in the open air, in the middle of a circle surrounded by the audience, or separated by "painted fabrics" or "screens made of tree bark". The spectator, on the other hand, surrounds three sides and takes his place

in the viewing area to watch sitting or standing. Regarding the use of stage, it is also stated that there are groups that go to perform in different regions, which we refer to as “touring” today, in fixed or different places of representation in a single area “while returning from the town to the sea, from the sea to the town”. At this point, Brockett and anthropologists argue that many rituals are a part of theatrical history, considering the difference between theater and ritual as a part of theatrical history, possibly because of our function of that event, our relationship with it. depending on our perception”. To express the defended concept with proof, they state that today's religious ceremonies, sports, national events, political and theatrical performances can be distinguished because they belong to "our own culture". However, it is probable that all of these events that constitute and reflect our culture will be perceived by someone from a different culture as either theatrical or tribal ritual types, in fact, it is viewed with a distinction that is questioned in the perception of the observer, and the accuracy of the theater is ensured in a meaningful and realistic way through its relation to ritual. (Brockett, 2000, p.19)

“The history of the theater is presented to a certain extent as evidence of humanity's changing observation of itself and the world.” (Brockett, 2000, p. 19) As a result of the researches of anthropologists, since the first age, man has been questioning the world, the universe, society, God, natural events, and asking questions about the causality of his actions and against events, seeking the peace of eternal order despite the unbearableness of the mind's confusion. “They create concepts from their search for God, the universe, society, and their relations with themselves, and by shaping these understandings, they create their religion, science, social and political institutions, and arts. Theater reflects the beliefs of its age on people and their place in society and the universe in every period.” (Brockett, 2000, p. 19) With its questions about humanity, theater reflects truth and reality. Therefore, the only integrity that can show this theatrical reality can be realized through ritual. “Over time, the

secular element in drama and theater, the growth of humanity's faith in its own powers, goes through the same processes, leaving ritual that still serves religious purposes.” (Brockett, 2000, p. 19)

While mentioning the relation between the theater and ritual, it would not be wrong to state that the responsibilities of the first period actor and today's actor towards the society he lives in and the ethical understanding that constitutes these responsibilities are also similar, and that they have changed with the effect of the changing age. In the early days, it is obvious that there are some concerns, expectations and teachings, such as the victory of God or gods, in a sense, within religious beliefs, through their relationship with the society in which they live, and the struggle with nature. The obligations and ethical perception of the theater actor, which is based on all these, are affected by the industrial developments between countries, borders, political and geographical cultures, even societies, and differ. On the other hand, the magic and beauty of the theater is due to the fact that theater has a universal definition and form of acting, despite all the differences and art. Asking questions about the definition of theater, what makes this art immortal, and humankind's play and imitation since the stone age, Nutku says "first, the human's longing for the unknown, the sacred and mysterious, mixed with fear, and the other instinctive tendency to be beyond himself" (Nutku, 2001). , p. 15) drew attention to two main reasons. He states that it comes from the attitude that primitive people take with regard to the source that provides their vital needs, the actions, feelings and thoughts that keep them alive, produce and develop them. Collectively, the games became regular in time and rituals took place, and the magic from the relationship between nature and man, clothes, masks, dance and mysterious sounds bring artistic expression that is beyond the natural. According to Nutku, the task of the theater is "to get people excited while thinking in

their entirety at every moment, to enable them to see themselves in someone else's life."

(Nutku, 2001, p. 15)

According to Nutku, he emphasizes that the theater is again a "place of magic" today, as it brings "those ceremonies" lost a long time ago to the people who are floundering in the chaotic order of our age. He wants to support this with the idea that he sees the theater as a place of magic in Shaw's "Why to the Puritans": "The penalized masses of this place of magic involuntarily carry out the destruction of self-seeking."

The reflection of life is shown in "magical harmony" to the audience by holding a mirror, and magic is to give the necessity of life with theatrical reality. Theatrical reality is that many artists live together, work together and reach a harmonious artistic result. (Nutku, 2001, p. 18)

2.1.1. The Art of Acting in Ancient Greece

In ancient Greece, acting as a profession was born from religious ceremonies, poetry gained a certain form and measure, and tragedy and comedy emerged by turning into art by leaving religious ceremonies, and having a great wealth in the field of culture and art, in Athens, where the authors and It is seen that the players are supported and developed. (Şener, 2006, p. 27). Aristotle's book "Poetics", the first product of systematic thought about the art of acting, contains very important information about Theater, writers, tragedy and comedy in Ancient Greece. In this period when acting became a professional job, while the actors of tragedy represented the "noble one" (Aristotle, 2003, p. 25) with their good voices, loudness and emotional expressions, Aristotle, "phallos" (Aristotle, 2003, p. 25).) is an imitation of an inferior person (Aristotle, 2003, p. 25). In fact, on where the comedy actors got their name from and how they were seen by the society they lived in, Aristotle said, "They called the neighborhoods surrounding the cities komas, whereas the Athenians called them demos, and the comedy actors got their name not from the verb komazein, but from the fact that they were

expelled from the city with contempt and wandering from one home to another. they say".
(Aristoteles, 2003, p. 25).

2.1.2. The Art of Acting in Rome

When we look at the Roman Theater, it is seen that it was influenced and even imitated by the Ancient Greek Theater in art and literature, but unlike the Ancient Greece, it is seen that they carried out a more functional process away from pretentiousness. As in Ancient Greece, festivities are also encountered in the Roman Theatre, where social events are tried to be explained through art, and "expensive public performances of traveling actors" (Brockett, 2000, p. .77) seems to have done. While Horatius's "Ars Poetics" (Brockett, 2000, p.77) contains information about the "educational function and formal order" (Brockett, 2000, p.77) about the Roman Theater, it is considered to be the most important work of the period. It is seen that there is a distinction between plays and thus actors in the Roman Theatre, and it is stated that while the actors of "drama with rules" (Brockett, 2000, p.77) are men, the mime players are women. Mime plays (like juggler, somersault pigeon, tightrope dancers, dancers) were considered inferior to drama games with rules, and their actors were not respected by society. Considering the social position of the actors, the majority of them are slaves, but it is seen that they can rise to nobility when their talents and wealth are taken into account. (Brockett, 2000, p.77) When we look at the Roman theater, it is seen that the theater is shaped according to the institutional structure of the state, it is made an intermediary for the dissemination of beliefs and activities other than the official ideology of the state are restricted. In addition to the topics of daily relations, "core values" are discussed. According to Şener; "In comedy, ridiculous coincidences, mistakes, minor flaws are handled in an entertaining way. What is expected from the theater is that it gives pleasure and educates in terms of morality. In Rome, the theater began to degenerate and lost its power when it became no more than a vulgar and vulgar means of entertainment." (Şener, 2003, p. 87) Prohibitions

arise in the theater due to reasons such as making fun of gods, Christianity, rituals, and morally hurting church priests by mimes containing sexuality and nudity during the festivities on pagan gods. (Brockett, 2000, p. 81) While the acceptance of Christianity as the only religion in the 4th century Roman period led to the introduction of these prohibitions, the collapse of the theater, which is now shown as "immorality" by the church, is taking place. (Brockett, 2000, p. 81)

2.1.3 Acting Art in the Middle Ages

In this period, which will last until the collapse of the Western Roman Empire and the beginning of the Renaissance, it is seen that the Middle Ages began in European history. It is mentioned that at the beginning of the Middle Ages, mime players decreased and the groups that remained together were able to perform as much as they found an audience by being mobile. According to Brockett; "These were mostly and most likely storytellers, sycophants, tumblers, jugglers, rope hogs, and adept animal showrunners." (Brockett, 2000, p. 99) While religious games continued only in churches, in the 11th century, theater was used to teach the gospel, the stories of the saints, and the moral rules; is being used to educate the public. The performances made only in the church and by the priests cause it to take place in the garden in terms of space in the plays "Mystery and Miracle" (Brockett, 2000, p. 109), and it is seen that the non-priests started to play while leaving the church. Towards the end of the Middle Ages, the emergence of theater from the church is seen among the "state, church and people" (Brockett, 2000, p. 109) due to economic and political reasons. It is seen that with the expansion of the cities, the increase in the number of tradesmen, the need for an institution to control the business owners, workers, earnings and other needs, caused the establishment of guilds. Brockett describes this period in which the balance of power has changed as follows; "The development of these institutions collapsed the feudalism. Thus kings and princes had a say in feudalism, and modern Europe began to take shape." (Brockett, 2000, p. 109)

2.1.4. Medieval Italian Theater

The theater, which got rid of the pressure of the church in the 15-16 th century, with the Renaissance, the crowding of the society in big cities, the change and development of value judgments, and the increase in the desire to reach, question and obtain information, a humanist perspective emerges. This point of view also affects the writers and artists of the period. Renaissance writers and critics defended the theater against the accusations of the church, arguing that it was important in terms of its educational and instructive feature. Commedia Del Arte is one of the first examples of professional theater that emerged in this period. It is a People's Theater that uses the use of masks and plays with texts that are limited in terms of subject but suitable for improvisation, making use of comedies that revolve around "love, intrigue, hiding and misunderstandings". It is known that they sometimes played written texts in the palace. In the Renaissance Italian Theatre, what is expected from acting is to be staged in a flamboyant, effective and realistic way. (Brockett, 2000, pp. 160-161)

2.1.5. English Theater

The 16th century English Theater is also known as the Elizabethan Theatre, but Shakespeare is the most important writer of all time. While Shakespeare earns high incomes as a writer, he also gets a share of the theater's shareholding. Acting, on the other hand, is professionally performed, but although it earns money and feeds, it cannot be respected due to the pressure of the government. While the theater is accused of immorality, it is closed and opened from time to time. Epidemics are sometimes cited as the cause of these closures. Despite these, it is also known that there are companies and players supported by the palace and its surroundings. Looking at the British theater, the professionalization of the actors determines their "professional level" since they take part in so many plays during the year in the theater they entered as students. Brockett talks about the existence of 4 classes in this regard. These were "leading actors, second-rate actors, third-rate actors, cameos." (Brockett, 2000, p. 308).

2.1.6. French Theater

17th century It is seen that the permanent settlement of theater companies in France was subject to the permission of the king and they were not allowed to settle in France until the early days. While the contracts are made for a few years in theaters, it is seen that the actors behave in an organized manner and earn profits and shares from the plays, depending on the size or type of their roles. While the art of acting is a prestigious job, it is also exposed to negative moral and religious criticism, and it is seen that actors play in plays by taking a "stage name". (Brockett, 2000, p. 223) In the classical period, in the 17th century in France, companies and traveling theaters played on the streets and in the market places, apart from the theater buildings. Moliere is seen as a successful writer in the comedy genre, apart from his contemporaries, and the actors worked professionally in this period, earning money from the theater and making a living. (Brockett, 2000, p. 237). At the beginning of the 19th century, while the increase in the number of spectators was achieved by well-known or leading-role actors, a "star artist" system was formed and actors were assigned according to the "professional qualification-classification" system. (Brockett, 2000, p. 401)

2.1.7. German Theater

In 18th century Germany, "realistic acting" dominated the art of acting, and the large number of spectators led the actors to develop in terms of education. Inadequate conditions are seen as a big problem in theaters and Brockett, concluding that the actors are better than the variety actors even though they are uneducated, states that "the aristocratic class and churchmen despise professional theater". (Brockett, 2000, p. 353) Theater owners expect the actor to be disciplined, punctual and to fulfill the necessary rules during the rehearsals of the play. The realism expected in the venue and costume from the games is also expected from the actors. (Brockett, 2000, p. 365)

2.1.8. Russian Theater

In the 19th century after the Renaissance Classical Period, the art of acting preserves its professional process, and although it is seen that "high quality standards" and "prestigious theaters" are supported by the state in Russia, the number of second-class traveling theater companies is high. The "professional qualification-classification system" continues to function on the actors, and the details of the private lives of the actors, including the time they spend in the theater (play, rehearsal), are under strict control by the state. (Brockett, 2000, p. 410) In the 19th century Western Theatre, the search for a "method" begins with Stanislavski against exaggerated, ostentatious plays and stereotypes. (Brockett, 2000, p.505).

2.2. Actors and Ethical Relationship

Throughout history, the ethical relationship of acting shows a complex development. The ethical issue of acting from Ancient Greece to the present has been a constant problem. Antik The assumption of morality about actors is seen in Greek, and the existence of religious ceremonies shows that there is a certain ethics. On the study disciplines, it is learned that the choir was highly valued in the 5th century, they were disciplined with a strict "diet and exercise" practice, and they received "special treatment". (Brockett, 2000, p. 38) In Ancient Rome, actors are questioned morally and shown as the source of all kinds of rudeness. The judges who buy the games inspect the games before they are played and apply "censorship" if necessary. (Brockett, 2000, p. 70) When it comes to the Middle Ages, although it is seen that the actors are excommunicated by the church, acting will still arise from the church. Making use of the power of the theater, the church, which plays the parts of the Bible with the priests and presents them to the public, performs religious plays. As a result of this, it is seen that "exemplary" and "morality" plays are derived, and a theater that overflows from the church to the streets with this powerful genre. When it comes to the Renaissance period, the theater,

being under the influence of the kingdom, receives the support of the palace, but reflects only the thoughts of the palace and the nobility in its plays. The prominent theater company of the period, Commedia Dell'arte, is treated as second class. Theaters are subject to permission to play in the cities they go to perform their shows. In the Shakespeare period, although the court's attitude towards professional actors was positive compared to local governments, it is known that there was an authoritarian pressure. During Elizabeth's accession to the throne, the nobility patronized the theatres. Brockett expresses his point of view on the players who are not supported by the nobles as follows; "Players who were not recruited by a noble were treated as vagrants or swindlers and were severely punished." (Brockett, 2000, p. 177). In the same period, the importance of the master-apprentice relationship emerges as theater groups are expanded. The master actor takes his boys with him to raise them, although it is not certain, it is stated that these children play the roles of young women. (Brockett, 2000, p. 179). While the pressure of politics has been influential on the theaters, it is seen that women have been restricted and prevented from appearing on the stage throughout history. While the "first step of the reform movements" in the 19th century theater was taken in the German Theatre, the plays continue to be censored. (Brockett, 2000, p. 498). Looking at the 19th century from a general perspective, it focuses on basic social facts and considers industrialization and urbanization to be an important turning point in human history. In the 19th century, when realism began to dominate, there were radical changes in people's world of thought, but innovations and developments were observed in science and art. Şener explains this change and transformation as follows;

“...The problems caused by industrialization and capitalism affected art, and a realistic movement emerged. Realism brought innovations in writing, staging and acting. On the stage, current realities were reflected as they were with their external appearances, resemblance to the sensory was observed in the details. Social

problems were discussed, the drama of the oppressed person under environmental conditions was kept alive. While the facts were being reflected, the artist tried to remain as neutral as a scientist and to explain the underlying causes of the problems in the light of new views in biology, sociology and psychology.” (Şener, 2003, p. 89).

In the end of 19th century, wars, scientific and technological developments, which deeply affect the world and therefore people, show themselves in many fields as well as in the fields of art and affect the theater as well. It is seen that systematic methods in the field of theater education have accelerated. It is seen that Stanislavski, who created a "system" by examining every step of the actor in search of a method in acting, established the ethics of the actor and the stage while forming the foundations of the Contemporary Theatre. Cevher summarizes the "system" principles and Stanislavski's expectation from a player as follows:

“

- 1- The player's body and voice must be carefully trained to meet all demands.
- 2- The actor should be trained in stage techniques in order not to leave the impression on the audience that he is conveying the character he created with any stage trick.
- 3- The actor must be a skilled observer of the truth, as he will form his role based on his reality.
- 4- The actor must find an internal reason for everything done on stage. In doing so, he relies partly on his 'magical if' (that is, if I were to encounter such a situation, he says, I would do such and such) and his 'emotional memory' (that is, the actor's linking the unfamiliar dramatic situation to any similar emotion from his own life).
- 5- If the player is not going to play himself, he should analyze the text meticulously and work on the 'detailed situations' given in the text. The actor should not identify the character's motives in each scene, throughout the play, and in relation to other

roles. The primary 'target' of the character becomes the role's 'vehicle line' around which everything revolves.

- 6- On the stage, the actor must focus his attention on every moment of the flowing action by dissolving towards the result moment by moment. Such concentration will lead to the illusion of the first time and will guide the player in meeting the artistic demands of the game by suppressing his ego.
- 7- The player must fight to master his grasp and skill.” (Ergün-Cevher et al., 2017, p. 31-32).

According to Stanislavski, by examining the changes that physical action and psychology create in the soul of the actor in his body, he explains what kind of path the actor should follow by trying to determine the relationship between the actor and the role on the stage with the "mind, will and emotion" that he defines as the "power source". In his book "An Actor Prepares", Stanislavski states his expectation from the acting method and the actor as follows.

“Our aim is not only to recreate the life of the human spirit, but also to express it in a beautiful, artistic way. An actor must first live his role internally and then give shape to that life externally. I draw particular attention to the dependence of the body on the spirit, the supreme importance of this dependence in our art school. In order to describe an extraordinarily subtle, often subconscious experience, it is necessary to have the control of an extremely emotional, perfectly prepared vocal and body apparatus. This device must be ready to instantly and completely recreate the tiniest intangible emotions with complete precision and accuracy. That is why our type of actor has to work harder than anyone else, both on his inner equipment, which creates the spirit of the role, and on his body, because of the need to fully reveal the creative results of his enthusiasms.” (Stanislavski, 1996, p. 30-31).

While the search for methods continues in the West, the "Ottoman Theater" established by Güllü Agop in the Tanzimat Period in our country will be considered the first "National Theatre". (And, 2014, p. 74). Güllü Agop, who had difficulties in finding actors to work in his theater, was experiencing difficulties as a result of the reactions of the audience during the play and the problems that arose. In cases such as the audience making noise for some reason, for example, not reacting to a part of the piece about "religious" values, or not being able to see the stage because of another female audience's hat, in cases such as the stop of the play and the arrival of the police with growing events, the theater's " " appears to have resulted in its temporary closure. And about these closures; He states the influence of the government by saying, "The government either closed the theater or issued regulations from time to time in order to prevent such events." (And, 2014, pp. 69,70). Based on this, the Supreme Court of Appeals, which was considered to be equivalent to the Council of State, was determined by the Supreme Council of the period called "Meclis-i Vala-yı Ahkam-ı Adliye", a regulation was prepared for the audience and they were not allowed to enter the theater with "guns, sticks, umbrellas, sticks", It is known that a decision has been made that they are not allowed to be admitted in any situation, and that they are punished for acts that will cause outrage. It is seen that there is another non-smoking section in the theater hall, since smoking is allowed, and it is stated that the audience coming with their children will be held responsible for the noise or "outrage" made by their children. It is stated that, apart from the behaviors that will cause the plays to be stopped, those who have fun between the curtains, on the "roads and fences leading to the lodges", and those who do not comply with the rules of etiquette will also be punished, and that instructive sanctions on theater etiquette are tried to be applied to the audience. (And, 2014, p. 70). And mentions that Güllü Agop had problems with the actors as well as the negativities experienced with the audience. It is mentioned that the players fight

among themselves, and in the games that will last until late in the evening if necessary, the players who object to this, do not want to work, and disrupt or fail to fulfill their duties. It is also mentioned that there are actors who do not show loyalty to the stage manager and director in Güllü Agop's theater and want to work in other theater groups without permission. It is seen that Güllü Agop opened its doors to Turkish writers and actors by founding the "Ottoman Theatre" and making announcements for "actors" apart from its own actors. It is known that Muslim players and players speaking different regional languages come from different communities. In addition to these difficulties, it is clearly stated that the inability to find a play written in Turkish, the lack of education among the actresses and actors, on the other hand, the pressure of the administration and the criticism of the public negatively affect the theater. As a result of these difficulties, it is seen that Güllü Agop prepared a draft contract between the theater and the actors, upon the establishment of a clean order in the theater. (And, 2014, p. 74).

While the foundations of Contemporary Theater were being laid in our country, it is seen that Muhsin Ertuğrul started a great period in theater, examining the people who performed this art in the past, and establishing regular rules on the situations that need to be changed on the stage and business ethics. Tuncay states the difficulty of this process as follows; "It was not easy for these order standards, which we accept to be very natural today, to settle in our theatre. Equal effort and effort has been made to establish the do's and don'ts behind the scenes; We learn that certain resistances are encountered and that they are overcome over time, patiently and without compromise." (Tuncay, 2010, p. 116-117) Tuncay lists the rules determined by Muhsin Ertuğrul as "backstage ethics" as follows:

- "Absolute silence in the backstage during the game
- Strict adherence to timing and aesthetic criteria determined in rehearsals. Do not exceed the limits, do not break.

- Not to deviate from the robe outside of the determined dimensions of the role.
- Before, during and after the game, not allowing anyone other than the officials to go behind the scenes, enter the dressing rooms, watch the preparations of the actors, the backstage bustle, and disrupt their concentration.
- Not to give rise to fights, frictions, and unpretentious behavior in an environment where everyone in charge is excited and tense.
- Not to eat, drink, smoke in the backstage and dressing rooms.
- Do not act to prevent others from performing their duties.
- Coming to the theater on time, completing the pre-game preparations, make-up on time.
- To review his costume, equipment and accessories he will use.
- To take your place in the determined area in order to make the entree on time and properly.
- It is necessary not to throw away the equipment, costumes and accessories used after the representation, not to lose them, not to make a mess.
- Not to disturb the concentration and morale of co-stars with unnecessary actions and vicious behaviors.
- Not to make jokes on stage and behind the scenes, not to play roles, to forget memorization and not to skip, not to disrupt the flow by making wrong practices.
- Not making unnecessary crowds by wandering around the backstage when it's not a role.
- Behaving carefully, attentively, respectfully, away from whims, in a cold-blooded backstage manners.
- Taking care of your health.
- Not going on stage by drinking or using drugs.

- It is not to mix with the audience without taking off your stage costume and removing your make-up. Do not attend the cocktail. Not to behave negatively among the audience.
- Regular rehearsals, not forgetting gestures and words; To know and meticulously implement what is incumbent in order not to hinder the execution of duties such as assistant director, stage manager, prompter, etc., and not to waste time.
- Refraining from behavior that would be considered disrespectful to the art of theater, regular cooperation and hard work on stage and behind the scenes.
- Not to bring his private life to a level that will negatively affect his backstage working order and professional dignity.” (Tuncay, 2010, pp. 83-84).

Emphasizing the importance of disciplinary principles in the Art of Acting, Ertuğrul's 11th article of the 16-point stage regulation, which is included in the regulations that are still being used in State Theaters and subsidized institutions today, is mainly aimed at actors. Tuncay lists these 11 items as follows:

“1 - Every artist working under the administration of Darülbedayi will come to the theater every day, whether they have duties during rehearsals and performances or not, and sign the register.

2 - The directorate deducts a fine from those who are not present at the appointed rehearsal time even though they have a role.

3 - The directorate shall fine those who are not present at the appointed rehearsal time even though they have a role in the representations suddenly and regardless of the illness that will be fixed by the medical report.

4 - On performance days and nights, every artist with a role should be present at the theater one hour before the curtain opens. They should sign to confirm their arrival.

5 - On performance days and nights, the artists should be in their costumes and makeup 15 minutes before the start of the play. They should be on stage when the play begins.

6 - When the Decors are changed between the acts, no san'atkar will be on the stage, except those whose duties are narrow before and after the second bell.

7 - The ones who will be present during curtain intervals while the set is being changed are as follows: Director and assistant, machinist and assistant, stage manager, prop master and assistant, electrician and assistant, set designer and assistant, curtain operator. No one else should be present.

8 - Eating, drinking, and smoking are prohibited during rehearsals. Non-performing artists cannot go on stage even if they have consumed alcohol on performance nights. It is not allowed for non-performing artists to be in the dressing room during performance breaks.

9 - Talking and behaving casually, except for the play and assigned duties, is strictly prohibited on stage during rehearsals and performances (silent scenes).

10 - No artist can accept guests to the stage and in his room.

11- Artistic ladies and gentlemen who have a role in the representations will receive the accessories they need on the stage from the accessories officer personally before the first bell.” (Tuncay, 2012, p.p. 126-127).

Muhsin Ertuğrul, who has an important place in the Turkish Theater to reach a contemporary level with his practices, sets the limit on both the actor and the institution in terms of professional ethics. Tuncay expresses this struggle of Muhsin Ertuğrul as follows; “...Muhsin Ertuğrul has gravitated towards practices that combine the honor of an art branch to which he

dedicates his life, with his personal dignity; He reacted harshly to his art or to the principles that he was meticulous to glorify the art life by making criticisms from the bureaucracy, the press or any environment a personal problem.” (Tuncay, 2012, p. 101). It is seen that Muhsin Ertuğrul made an important contribution to the shaping of the ethical rules that have survived to the present day, by keeping the perception of responsibility and discipline in the forefront while performing the actor's job, and putting the actor into action with respect and love, first of all to himself and then to all the individuals he works with. Tuncay states his thoughts on Ertuğrul's expectation from the Art of Acting to "perform its functions" as follows; “The expansion of the theatre; It focuses on the education of theater artists, the protection and protection of theater and theater actors, and providing an environment of freedom that will enable the art of theater to work and live.” (Tuncay, 2012, p. 107). It is seen that with the realization of an acting art that completes its function, it always hopes that theater workers will reach "material and moral dignity" in Turkey as well as in the rest of the world, and their efforts are for this purpose. As a result, in the development process of Turkish Theatre, it is seen that the awareness of responsibility and discipline in many fields, especially the art of acting, the audience and education, began to be gained directly, naturally and indirectly. In his announcement dated 24.09.1948, which was typed on a paper titled "Turkish Republic State Conservatory Practice Stage", in which he emphasized that the Art of Acting had a sacred value and that the theater had a sacred value, Tuncay conveys his explanations about the actor-discipline relationship, the audience, education, love of art and etiquette rules to be followed in theatre:

“To friends who have transitioned from School to Theater, from Student to Artist:
Art is a process of creation, and an artist is a creator. Every act of creation is a product of pain, just like the suffering of a mother giving birth to a child. In the art

of acting, the process of creation begins with rehearsals. While rehearsing and repeating the same scene over and over, but unable to achieve the creation, the artist experiences great anguish. It is not enough for them to sit in rehearsals, cross their legs, and be indifferent to this pain; furthermore, talking and making noise that hinders the creative process puts the working artist in a predicament. It is highly beneficial for artists to sit and watch each other during rehearsals. However, if they engage in talking, laughing, and getting up during rehearsals as is customary, then what is beneficial for themselves will be harmful to their colleagues on stage and, especially, to our profession and art. In this respect, I urge the artists and aspiring artists to pay special attention to the following elements: One minute before rehearsal starts, everyone should be seated and follow silently until the rehearsal is over. Reading books and newspapers or knitting should be avoided. They should try to sit separately, and if possible, carry a pen and notebook to take notes on useful points during rehearsals. They should not leave or change places until the rehearsal is finished. While rehearsing, those with a role should remain on stage and wait in their seats. Just as paying audiences silently and attentively watch the performance, we, as artists, should adhere to the ethical rules of the theater during rehearsals. Our art is the "art of acting," the most sacred art in the world. Theater is the temple of this sacredness. We must approach this art with respect and seriousness befitting a temple. To those who cannot fully see themselves as slaves of this art, I advise to seek another profession that might make them richer more easily while they still have the chance. Those who do not consider themselves wholly devoted to this art cannot progress in this field. And I cannot live in a place where this approach is not practiced. Muhsin Ertuğrul.” (Tuncay, 2012, pp. 129-130).

Due to its architecture, the stage area, which is wide and large, is a place where precautions should be taken and attention should be paid because it is dark or semi-dark, causing various occupational accidents. It is important for the health of the employees and for the healthy functioning of the theater that all the staff working behind the scenes follow certain rules. Muhsin Ertuğrul, who laid the foundations of the Turkish Theater with the strict regulations regarding the actors and the Art of Acting, taking the functioning system of the Western Theater as an example, expects high discipline, compliance with ethical values, and respect from the Art of Acting and actors performing this profession in the instructions, regulations and announcements he prepared. It expects the same understanding, value and belief that is necessary to continuously improve the Turkish Theatre, not only from the actors and backstage staff, but also from the audience.

3. PERCEPTION OF ACTING ETHICS INTERVIEW DATA

In this thesis study, 30 actors living and working in Istanbul were interviewed in relation to the thesis title. For the interview, the questions prepared with the semi-structured interview method were directed to the actors. The players were asked to answer the questions with audio and video. In accordance with the law on personal data protection, interviews were conducted with the actors who gave their consent to the recording of their images and voices. While interviewing the actors who accepted these interviews, it was seen that there were some who did not accept them for various reasons. With these questions, the ethical perception of the players living in Istanbul in 2021, which has not been studied before, was investigated. While doing this research, the actors were evaluated by dividing them into 3 groups according to their age group, education level (regular or schooled), working conditions - taking part in institutions or private theaters. Accordingly, the players;

- Senior Players aged 51-75, in Group 1,
- Senior Players aged 36-50 are in Group 2,
- Young Players aged 20-35 are specified in Group 3.

According to the education level of the actors, they will be evaluated as “Schooled / School Educated Actors” (O.), “Self Educated Actors (A.)”, and according to the theater they work as “Actors (F) who work in the Institution Theater” and “Actors (P) who work in the Private Theater”. .

The same questions were asked to all of the actors, and in the answers given according to their equipment, education and experiences in the theaters they worked, it was seen that although

similar or close to each other sentences were expressed according to age groups, these sentences also contained differences.

The players were started by asking their names and ages. When their educational status was asked, responses were received for participation in formal education, course, work-shop covering certain time intervals, in addition to public school conservatory, private university theater department and university graduation in different branches. For a certain short period of time, by taking part in institution theaters or establishing a master-apprentice relationship in a private theater, their education and working lives are intricately preserved until today. It is seen that almost all of the actors have camera acting experience. In this context, the study questions will be evaluated within the grouped format to focus on ethics.

3.1. Approaches of the actors to the text

When the actors were offered to play in a play, their approach to the text about the text in which the play was written was evaluated and answered with the following questions.

- What do you do first when you see a text? How do you approach the text?
- How do you think important parts of the text are revealed?

In the 1st group;

Schooled-Corporate Employees pointed out that with a straight reading, first of all, they looked at what the text tells, that the subtext was important, that the playwrights were able to distinguish the language of the playwrights “anymore”, and that the common denominator of

their relations with the other characters was also important by pursuing the emotion of the play character.

EmployeesPrivate Theaters , which is educated in school , stated that they started with a straight reading first, evaluated the text in line with the director's request, and made the text into sentences suitable for their own language. They stated that they researched the history of the author, the works he wrote, and the period in detail.

Self taught actors-Corporate Employees stated that they gave importance to character analysis by first doing a straight reading, and, unlike the others, they narrowed their focus even more, since they had reached a certain point in experience and in the profession, and evaluated the writer's point of view on “women”.

It is stated that Self taught actors -Private Theater Employees can move forward with the character, its associations, the integrity of the story, the character he is working with, benefit from looking for the character's speech style and style, and approach the text by making researches according to the importance of the fiction in the story.

In the 2nd group;

It has been observed that the Schooled-Corporate Employees choose to approach the text by starting with reading, reaching their characters through repetitions, the story and other characters, and then proceeding on the stage and with the director.

Schooled -Employees of the Private Theater stated that they started with reading and approached the text by emphasizing the importance of approaches to other characters and their conflicts.

It has been observed that Self taught-Private Theater Staff stated that they care about the integrity of the story and that their characters are exciting, and that they approach the text by making use of method acting, with the director's clarification to the story and character.

In the 3rd group;

Schooled-Institutiuon Theater Employee pointed out that they focused on their roles, read, researched the author, researched the socio-political situations of the period and benefited from dramaturgy, and that they could then proceed with the director. He stated that in the institution, the dramaturg could be an element that is missing and complements the places that the actor cannot see.

It has been observed that Schooled -Employees of the Private Theater approach the text by constantly reading, asking questions to their characters, and making use of dramaturgy. It has been observed that the Self taught-Private Theater Staff approached the text with the contribution of the director by emphasizing the characteristics of their own characters with a straight reading and taking into account the sentences spoken by the other actor characters, provided that they do it more than once.

As a result, junior and senior actors first perform a straight reading several times or more when the theatrical text is presented to them. At the point where they started to work on their

own roles, it was concluded that they both started to prepare by rote and started to find traces of their characters with a dramaturgical study.

Schooled actors learned the method in dramaturgy lessons in their education life, but the ironic actors also stated that they had this knowledge through the courses they attended and the special training they learned. Although the same situation is valid for senior players, it is seen that the master-apprentice relationship is dominant. It is seen that they have developed an approach habitually, with the information they received from their masters on stage and behind the stage.

It has been seen that only the senior players differ from the younger players in the freedom to choose the plays and roles they want, regardless of whether they are from school educated or self taught.

3.2. Rehearsal, Game Day Preparations (Disciplines)

The following questions were asked to the actors about their preparations for rehearsal and game day, their preparations on the stage as they entered the building, and their answers were received.

- What do you do first when you go to the theater for rehearsal?
- What do you do first when you go to the theater for a play?
- What do you do before going to a rehearsal, how do you prepare?
- How do you prepare and what do you do when you go on stage in the play?

In the 1st group;

Schooled -Employees of the Institution Theater stated that even if they did not receive the text, they started to study, read and work in some way, and their discipline and sense of responsibility as an institution employee were different. He emphasized the importance of meeting, communicating and keeping in touch if there are new actors who come to the rehearsal by going half or an hour before the rehearsal, drinking tea/coffee. On the day of the play, he stated that, taking into account the traffic conditions of Istanbul, he went to the theater 3 hours early, prepared the make-up table in the backstage, and although he prepared the costume and accessory for the play, they still checked the accessories he would use, and they played the game after completing all the preparations.

Schooled -Employees of the Private Theater continued by stating that when they went to the rehearsal, they had to work on the text, if any, by eating, drinking and chatting with other actors. They stated that if there are physical activities, they warm up by doing sound-body exercises. On the day of the game, they stated that in order not to experience any physical problems when they enter the backstage and leave their belongings on the stage, they do the eating-drinking part hours ago, then they check the stage, costume, decor, light and prepare for the play.

Self taught-Institution Theater Employees stated that they attach importance to silence in their daily preparations before and after the rehearsal, that this should be preserved during the rehearsals as well, that everyone should not talk too much, that the thoughts should be conveyed after the rehearsal, and that this will encourage the actor to produce better. They stated that they always did sports in order to be conditioned during their plays, that the arrival at the theater started early with excitement, and that they showed a positive stress by emphasizing the need for silence, but without reflecting it on the other actors. It was seen that

before the play began, they checked and prepared everything related to the costume, accessories, decor, and stage. They stated that 10 minutes before the play, behind the scenes, they lit candles on the stage to commemorate their masters and colleagues, whom they referred to as "brother-sister-sister", who died in their institution, and then they went on stage.

Self-Taught - Private Theater Employees stated that before going to the rehearsal, they only prepare for the rehearsal without getting tired by taking care of their daily work, that they go 2-3 hours before the determined rehearsal time, that they do certain studies to prepare themselves physically, exercise and even spiritually, and that they read their texts over and over again. They emphasized that a collective work with their friends was very pleasing and that they played in rehearsals and plays with this excitement. They stated that they went to the theater 2-3 hours early on the day of the play and checked their costumes, accessories and jewelry. They stated that they repeated their lines before the play, practiced them and, if necessary, hung papers on the wall with the entry and exit points and who they were before or after.

Group 2,

Schooled -Employees of the Institution Theater stated that they were disciplined in their daily lives before the rehearsal, that they woke up early, did their physical activities, voice-breath body exercises, started their internal preparations for the play, memorized, and even practiced mutual memorization with their fellow actors in the theater in the later rehearsal periods.

While the first reading rehearsals took place with the director and the whole team, later on, when they rehearsed on stage, they stated that they memorized their memorization with the mise-en-scene. When they went to the theater for the play, going 1-2 hours before the play, greeting their fellow actors, drinking tea and coffee, creating a sincere atmosphere by talking

about their daily lives, and having conversations to get to know each other off-stage were observed as positive forms of communication. Then they went backstage, prepared their belongings, checked their costumes and accessories, if any, and completed their preliminary preparations such as hair and make-up. They stated that when there was a little time before the play started, they retreated to a quiet corner and left themselves to concentrate on the play, and that they prepared for the play as a whole by going through their memorization in their heads and placing this state in their souls and bodies.

Schooled -Employees of the Private Theater said that before going to rehearsal, they read the play to be worked on, did a desk study in which they tried to understand the relationships and motivations of the character, and then prepared internally and physically. They also stated that they repaired their emotional state, were high energy, happy, and prepared by taking care of their appearance and clothes. Then, when they entered the building, leaving aside the daily life's pursuits, they said that they preferred to have a hot drink, observe the environment, try to listen, be alone with themselves, observe their minds, try to belong to the rehearsal, have conversations about the play with their fellow actors, share the information and ideas they found on behalf of the play. While some of them did vocal-body exercises before starting rehearsal, the other part stated that although they did it more frequently during school, they continued to do it less in their professional life, and that doing it in the company of fellow actors affected them negatively, in a way that it took away their focus of attention. They also emphasized that meditation and stretching practices are actually important, although they do not always do them. In this context, they tried to draw attention to the fact that the closer the actor gets to the "present moment" and the state of "being here", the more he/she can adapt to the act of acting.

The Self-Taught - Private Theater Employees stated that before going to the rehearsal, they are in search for the role they will work for, emphasizing the importance of even an accessory that will reveal their emotions and be useful, and that they think about it, perhaps buying clothes and accessories, and making preparations. They stated that when they arrive at the theater, they go early, they always stay aside for half an hour or so in silence or by drinking coffee, being alone, focusing on the moment they are going to work, not talking to anyone, and getting closer to the character they want to portray. On the day of the theater, they stated that they came 1 or 2 hours before the play and went backstage. While some actors waited for the time of the play by exerting little effort and talking less, some actors stated that they even stopped eating hours before the play so that nothing would change in their body and they would not feel uncomfortable during the play. They stated that they put on their costumes, checked their accessories - since they had previously worked as theater managers, technical supervisors, assistants - and checked the stage, the decor, their friends, and whether there was anything missing.

Group 3,

Schooled - Institution Theater Employees, some of the actors, paid attention to their sleeping hours, nutrition and health the night before in order not to get sick; others emphasized the importance of coming to the rehearsal ready for the rehearsal and stated that they read the script many times, did voice-body exercises, that this was a way to communicate well with the director, to show that they were ready for the play, and that they made personal preparations. They also stated that this was another way of saying to their fellow actors "I am here, ready for the creative process with you". When they went to the theater for rehearsal, they stated that they arrived one hour earlier than the scheduled time, that they drank tea or coffee to relieve their tiredness, that they did voice opening, body relaxation exercises and even yoga and pilates that day, and that they chatted with their fellow actors when they met. It

would not be wrong to think that they prioritize drinking tea and coffee before starting rehearsal, like most actors, in order to relieve the stress of daily life and to be more sincere and comfortable in the rehearsal that starts soon. When they went to the theater for the play, they stated that they did voice-body exercises, looked at the stage before the play, applied make-up, checked costumes and accessories, and went through the play and memorized their lines from beginning to end. Some of the actors stated that they choose a certain music for a play and listen to that song before each play because they think that it completes their spiritual preparation and makes them feel positive, and that they go on stage after rehearsing the scenes with dance music collectively and after their preparations are over.

Schooled - Private Theater Employees stated that they pay attention to their sleeping hours before going to the rehearsal, they do voice-body exercises, some of them work on their texts at home, while others stated that they do not work at home, that this is what the rehearsal is for, and that they leave their text work to the rehearsal. Emphasizing the importance of going to rehearsal a few hours ahead of time and starting on time, they stated that it is important to spend time with fellow actors, to break away from daily life, to have tea and chat while waiting at the theater, and to come to a common energy. They stated that they did warm-up exercises with voice-body exercises 1 hour before the start of the play, stopped eating and drinking, made the last checks of their costumes and accessories, and were completely ready when the 3rd bell rang.

As a result, the senior actors stated that they definitely obtained, read and researched the script before the start of the play, and that their awareness of discipline and responsibility as employees of the institution developed more, while the young actors stated that they came a few hours before rehearsals and plays, completed backstage preparations, and checked their

accessories and costumes. In institutional theaters, the dramaturg comes to rehearsals, whereas in private theaters this task is undertaken by the actors and the director. It was observed that while the employees of the Institution, who were trained in the field, self-taught actors emphasized the importance of silence and that it was important not to be heard from every head, the young actors developed a relationship based on communication and asking questions. Although all actors stated the importance of vocal body exercises, it was concluded that schooled institution and schooled private theater employees also included sports such as meditation and yoga in their working lives. It was observed that senior actors memorized their roles without stepping on the stage, whereas young actors practiced these exercises on stage, with *mise-en-scene*. While it was stated that the senior actors revise their memorization even before the play and hang the entrance and exit parts on a wall that the audience cannot see as a reminder, it was observed that the schooled and young actors need silence or concentration. Looking at all the actors, it can be concluded that during the rehearsal and performance period, they started working with excitement and were together with great enthusiasm.

3.3. Relationships and forms of communication in actors

The following questions were posed to the actors in order to reveal their preferred ways of relating and communicating with their colleagues and theater service providers in the field they work in, on and off the stage.

- How do you think relationships should be in the theater? What is your preferred relationship model with your colleagues, technical team, management and staff?
- How do you relate to your castmates?

In the 1st group

Schooled - Institutional Employee Players emphasized that no one has to like each other and that they should perform their work with respect. In addition to this, they emphasized that they do not approve of the fact that the accessory maker does not remove the decor when needed, and that the decorator does not help someone else with the work, even if they accept that this is a matter of discipline, and that they should take ownership of the work, and that problems can be solved if respect is shown. They stated that they establish a sincere communication with their co-stars, that they do not evaluate people by looking at their private lives, behaviors and actions, that they are not a problematic actor, and that they do long-term work because they approach the events with their frank and solution-oriented attitudes. They said that their communication with their fellow actors on stage was based entirely on their role models. Although they take part in plays that last for long seasons, they have stated that they are not treated with respect, and that they can withdraw from the play when they believe that they cannot get along. One actor stated that it is an official institution and that relations should be official and distant.

Schooled - Private Theater Employees The actors emphasized the importance of being sincere and honest. Without making a classification, they stated that the relationship with an actor, a technician, a manager or a lighting technician is the same. They stated that the theater is a whole, that everyone should do their job in the best way possible, and that what the actor does on the stage is as valuable as the work of the lighting designer, the decorator, and the box office clerk who sells tickets. Therefore, they stated that all employees behave in the same sincere and honest manner. They also stated that the type of relationship they establish with their co-stars may vary according to the play, that in a two-person play, the bond established should be stronger, and that in crowded plays, they establish a bond with the

attitude brought by all the actors. They stated that if there is a situation where they disagree, they can warn them about the mise-en-scene or action, and that there is no harm in warning them in order for the work to go correctly, underlining the importance of talking.

Self taught-Institution Theater Employees stated that it is important to be human, to behave humanely in a mutual way, that everyone does not necessarily have to be friends with each other, but one should be in good faith no matter what, and that one only has to get along in good faith. Another group stated that nothing should turn into an obligation, that there is no such thing as being "obligatorily sympathetic" and that one should only do what is required by the profession. Emphasizing the importance of respecting the profession, they stated that they take care not to establish special relationships, that they have only recently been trying to establish proper and healthy work in their institutions, that they attach importance to rights and law, and that they establish a relationship by giving everyone their rights. Some of the participants stated that they always make eye contact with their co-stars on stage, that they have indispensable things to do, and that the part they specifically choose and do not make eye contact with may be related to the character of the role. Offstage, they stated that they share the text, their concerns, their happiness, and if their motivation is low or high, they inform them about it and warn them. Some stated that they established a healthy and proper relationship. Giving an example from their last play, they stated that they did not have much of a relationship with their partner, that this did not bother them, and emphasized the importance of fulfilling their duties on stage and not disrespecting the play.

Self-Taught - Private Theater Employees evaluated the relationships in the theater from the perspective of teammates, teammates and teammates by approaching the relationships in the theater from the concept of play, and stated that the type of relationship they prefer, that they see themselves as a part of that team, should be within the framework of love and respect.

Some emphasized the importance of mutual love. They stated that the fact that the actors they have met in their long years of stage life call and ask for them is the result of this mutual love and understanding. Another group stated that relations in the theatre should be on an equal level, that actors of theatre origin are obvious on the set of a movie or TV series, that they do not behave arrogantly, but that they may come under the name of actors and behave arrogantly towards non-actors, that they are right in this, that this is not a hierarchical arrogance. They stated that in the past, there was no difference between the theater owner and the staff, between the lead actor and the actor playing a small role, that they ate at the same restaurant, traveled by the same bus, stayed at the same hotel, acted together on tours, and that theater was not a team work, but a team work. They expressed that they were very supportive of their relationship with their co-stars, comparing the theater to a tennis match, saying that it was enjoyable to watch two masters play. They also stated that if the actor they encountered was a beginner, they did not tell the audience about it.

Group 2;

Schooled - Employees of the Institution Theater felt the need to explain that they were looking for sincerity and warmth, that this sincerity consisted of a sincerity within certain criteria, within certain limits, and that it was related to the good work, the harmony of the team and the management. They stated that it was important to be sincere with their role-mates, and that as a result, they would be sincere and sincere, without complexes and with natural attitudes. Another group mentioned that sincerity arising from friendship can negatively affect and disrupt the work. They also mentioned that opposite attitudes would lead to the same result, that it was necessary to maintain a balance, and emphasized the importance of being disciplined and focusing only on work. They stated that they started off by

establishing good relationships with their co-stars on and off stage, but over time they could become distant, and that "intolerance" could lead to personal conflicts.

Even if Schooled -Employees of the Private Theater do not agree with the well-known saying "no one has to love each other, but they should respect each other", the actors stated that respect is important in this job, and that they look for a measured sincerity in order to avoid negative events that occur when differences in life views, ego problems, and not only the other party's but also their own egos clash. Therefore, they stated that it would be healthy for me to exhibit a humanitarian attitude in my relations with colleagues and all laborers in the theater and to behave without ego. They stated that they look for sincerity in their co-stars on stage, act frankly, try to get to know that person and evaluate them within the framework of friendship.

Self-Taught - Private Theater Employees emphasized the importance of sincerity and being human and stated that relationships and meetings can be limited, but this can also be within the framework of sincerity. They emphasized that a theater worker is not a person who stands one meter high on the stage and exists there with his ego or only with his labor, that he is a whole with his technical team, decorator, lighting crew, as well as his employees down to the tea boy, and that it is important to respect them.

Group 3;

Schooled - Employees of the Institution Theater stated that they do not know how things work in private theaters, and that while they prefer to establish a level, leveled and distant relationship with the staff and officers, they would prefer a more sincere, sincere and entertaining relationship with their colleagues. Another group stated that they do not like to

establish what they call an intimate communication style with the staff, technical team or fellow actors, and that distant behavior is the right way to behave, and that sometimes they can even get along better with the technical team. Another group stated that the theater is a collective work, that even though they are conservatory graduates, they see it as a family because it comes from the master-apprentice relationship, that they call the people in the management as brothers and sisters, and their colleagues as master-apprentice, and that they prefer a professional and sincere relationship. With their role-mates, they talked about sincere, caring approaches based on getting to know the person, developing their creativity and creating space for them to relax. They also stated that the important thing is sincerity to serve the stage and being close enough to have fun, and that it is necessary to act professionally to do things right on stage.

Schooled - Private Theater Employees stated that they are there to do their jobs as in every profession, that they are there to do their jobs, that it should be primarily within the framework of respect, that there should be no distinctions based on subordinate-superior relations, or as a leading role, extra, technical, that they are looking for human elements, since they tell people to people in a human way, and that since they are doing a complex job, it is necessary to establish good relationships, pointing out that one cannot exist without the other. They stated that they are not in a profession chosen out of necessity and that they establish good, moderate relationships both on and behind the stage.

As a result, all actors emphasized that it is important to have respectful relations with each other and with all employees, within the framework of love and respect, but even if they do not like each other, respect is important for the smooth and healthy progress of the work.

3.4. Do you have a ritual that you think brings luck?

The actors were asked if they have a ritual that they think brings luck when they go on stage or in general.

Group 1;

One of the Schooled -Employees of the Instutution Theater said that he did not have any rituals or actions that he repeated, and talked about the actions he saw in other actors' friends, and although they talked about those who pulled their ears once, made a kissing gesture and hit the board, and prayed, they said that they said the same prayers only in one play, without going on stage. They claimed that they did this because they could not understand the character of the play and were not in a position to stand firmly on their feet. Another actor stated that he went on stage by saying "Godspeed!".

Schooled - Private Theater Worker The actors stated that they did not have such beliefs, but that they saw this in their fellow actors, and that there were those who kissed and pulled their ears, hit the board 3 times 6 times, and sent kisses to the stage decor. Nowadays, they stated that two actors raise their arms and hit each other with their hands by saying "high five", pat each other on the back and energize each other in this way, which they call "new fashion".

Self taught-Instutituton Theater Employees stated that they do this by loving the whole scene, praying, and that they are believers. They stated that praying brings luck and that although it has nothing to do with fear, they never look at the audience before the play, that other actors somehow look from behind the curtain, that they accept this is normal, but that they do not do it themselves. They also stated that 10 minutes before the start of the play, they light candles

at the edge of the stage where no one can see them, that they do it for the deceased masters, brothers and sisters, and that they burn sage to take away the bad energy of the stage.

Self-Taught - Private Theater Employees talked about the rituals they learned from their masters, which they said were also practiced by the young people after them, such as tapping the board on the side of the stage three times and praying before the play, and saying that everything went smoothly when they went on stage. Another group stated that they love the stage, that they close their eyes and breathe in the air of the space and think about it. They also gave examples such as small trinkets, souvenirs, wearing a watch belonging to a deceased family member and using an item belonging to a deceased relative, believing that it would bring them luck. It is also seen that they stated that they see the rituals they perform from their masters and that they do it to feel like they are like them.

In Group 2

While the Schooled - Employees of the Institution Theater said that they did not have a ritual and that it was just to be silent and withdraw before the game, it is also seen that there are some who have a ritual but do not want to say what kind of action they perform.

Schooled - Private Theater Employee Actors clearly state that they do not have a ritual, although they do not have a ritual, they say that they take deep breaths and pray when they feel nervous.

Self-Taught - Private Theater Employees stated that they prayed by talking about the picture they keep with them before going to the play. They talk about their rituals such as looking at the audience from behind the curtain, listening to the audience, listening to the conversation about where they came from and the play they came to.

In Group 3

Schooled - Employees of the Institution Theater stated that they generally do not have any rituals, and that the only rituals they perform before a game are choosing and listening to music specific to that game, or perhaps going into seclusion.

Schooled -Employees of the Private Theater stated that they do not have a ritual, and that there is no need for such actions when they are sure of the work done, when they know that they have fully fulfilled their preparations. Others stated that they have rituals and that they do this by going to the center of the stage when the curtain is closed and putting their hands on the floor so that the energy of the stage passes to themselves and their energy passes to the stage.

As a result, it was observed that the actors generally engaged in actions before the play, such as praying and repeating certain movements. We can say that these actions, which senior actors do before the play by lighting candles and remembering their masters and deceased colleagues, and which they do as a habit from their masters, can also be considered rituals in young actors by listening to music, retreating into silence, closing in on themselves, and practicing concentration. We can assume that the actors perform these rituals because they think that it may be an action related to their confidence in themselves, their work, their motivation, and that it will bring luck.

3.5. Players' motivation and post-game actions

We asked the following questions to the actors, expecting answers about how they step on stage with motivation, even when their motivation is low, so that it does not affect their play on stage, and how they continue their lives after the play is played and finished.

- What do you do to increase your motivation when you go on stage on a day when your motivation is low? Is there a special practice you do?
- What do you do after the game is over?

Participants in Group 1

Schooled - Employees of the Institution Theater stated that performing in a play is already a situation that increases motivation, and that they pay attention to the saying "man is the mirror of man" and that if they are low, they can also affect their friends on stage. They even added that they play their best when they are sleep deprived and nervous, and that nervousness causes them to defend themselves and perform better. At the end of the play, as they stripped off their costumes and wiped off their make-up, they expressed the peace of returning to themselves from the role person. They stated that they got on their buses and went home feeling joyful, and that they sometimes met their friends outside, but that it was very tiring. 700 people stated that 1400 eyes were on them, that they always had to be in high energy to complete the play because that energy was on them, and that they felt as if they were getting out from under a big burden when they returned to themselves. They stated that this energy created a high adrenaline rush and that they could not fall asleep immediately even when they went home, and that this continued until late in the day with efforts such as completing unfinished work.

Schooled -Employees of the Private Theater pointed out that their motivation would not be low, on the contrary, their motivation would be high because they went to the theater to do

what they love to do, and that they would be physically tired only if they were on tour, but that their motivation would be high despite this. They stated that doing otherwise would be unfair to the audience, that showing low motivation can only be called arrogance, and that it is disrespectful. After the play was over, they stated that they could rest for a while to let their sweat cool down, take care of their waiting guests, and listen to praise and criticism about the play. They also stated that if there was a problem with the game, they could gather and have a meeting about it.

Self taught-Instituton Theater Employees stated that if their motivation was low, they would shut themselves in their rooms before the play and try to get into character. They stated that the audience also affected them a lot, and that applause could raise the energy on stage and turn them into a different character, with a discourse such as "in a psychology that demands applause", mentioning that it is an egocentric job. In addition, by comparing professions, they tried to explain that it is an egocentric job with the example that a banker or a cashier working in a supermarket does not do the same job as them, does not turn into another character and does not expect applause for the packaged product they give. After the play, some of them packed their belongings and stayed backstage to think for a while. They stated that the institution had a functioning, that the services were waiting to drop them off at their homes, that the actors who had finished their work left the backstage to catch up and went home or out for a drink. Giving an example from the past, they stated that their older brothers and sisters used to make them wait for the service, have a drink backstage, calm down to suppress their adrenaline, and then leave. Another group stated that, unlike their fellow actors, they left the theater as soon as possible. They stated that just as they arrive long before the play, they leave immediately after it ends.

Self-Taught - Private Theater Employees increased their motivation by seeing people they liked, watching their favorite songs or movie episodes, taking walks in nature, another actor stated that they were not low at all, one actor who was low stated that he made an effort to raise his friend's motivation, and another actor stated that he already felt good and was high. After the end of the play, they stated that they stayed backstage, tried to digest the play, got ready, tidied up, stayed for a while, said "get well soon" to each other after the play, and on the other hand, questioned why they said that they were not sick and why they criticized them from time to time. Afterwards, they would gather and hug each other with joy, and if there was a place to sit nearby, they would spend time chatting.

Participants in Group 2

Schooled -Employees of the Institution Theater stated that they revised their scenes and words before the play and tried to increase their energy physically, with body exercises and by warming up. On the other hand, some of them stated that this can happen, that they act, that they spend their time on stage acting in a role within a role. After the play, they took off their costumes, wiped off their make-up if they had any, got ready and went home. They stated that they mostly spent time in the theater between matinee soirees. They also stated that even if they went home after the play, they could not fall asleep immediately because of the high adrenaline.

Schooled -Employees of the Private Theater stated that if their motivation is low on the day of a play, it can be low, it does not have to be high at all times, and it does not mean that they will play badly. Another group stated that each actor may have his/her own methods, and that

when he/she feels low motivation, he/she exercises, jumps a few times, and balances his/her energy more or less. On the other hand, another group stated that they get ready after the play, meet with the guests in the audience and have a chat, and that they live after the play as they feel comfortable at that moment, and that these are not things that can be formulated.

Self-Taught - Private Theater Employees working in a private theater stated that the motivation that should be there comes spontaneously as soon as they enter the stage, that if there is a problem, they leave it out, and that the important thing is to focus on the motivation of the role identities they assume. An actor who lost his grandfather and stated that he worked as a meddah in the village where he lived, stated that even when he left this world, his smile gave him strength and kept his motivation high. After the end of the play, they cleaned off their make-up if they had any, took off their costumes, took a shower if they were in the theater, chatted with the guests waiting in the foyer and had dinner, and some of them went home and went to sleep.

In Group 3

Schooled -Employees of the Institution Theater stated that listening to music, dancing, exercising before the play, although not always, jumping and accelerating blood flow provide motivation from the inside out and the outside in. Another actor emphasized the importance of putting their personal life aside before going on stage and doing what the role requires, otherwise it is unfair to the audience. After the end of the play, they felt a spiritual relief of happiness, their energy was too high to collapse, and they also expressed this as adrenaline. As the technical crew started to tidy up the stage, they said get well soon, took off their costumes and hung them up in an orderly manner, left their belongings where necessary,

chatted with their guests or the audience, drank a cup of tea at the theater café, calmed down and went home or to another place to sit with their friends. They emphasized that when the play ends and they return to their daily lives, it is important to quickly transition from a state of high adrenaline to a state of calmness, and that this is an important point in order to protect the mental and mental health of the actors.

Schooled -Employees of the Private Theater stated that the motivation of doing the work they want to do is very high, that there is no special practice they do, that they are in the high energy of devoting the most important 2 hours of 24 hours to the stage, but that after the play is over, when they return to their lives off the stage, it decreases to a normal level. It was also observed that there were some people who brought their motivation to the desired level by listening to music and sometimes preferring to talk to their friends. They stated that they put their belongings back in their places, took off their costumes, got dressed and left the backstage with a sense of duty after the play. If the play went well, they stated that they chatted outside, went home and rested, and if they thought there was a problem, they criticized it and worked to correct it.

As a result, it was observed that the senior actors assumed that performing in the play was already a motivating situation and performed at a high level, whereas the younger actors mostly realized this through exercise. On the other hand, the senior actors working in private and institutional theaters did motivational work by meeting with their loved ones, having good conversations, listening to music and turning inward before the play. After the end of the play, we can say that all the actors, after a short chat with their guests or the audience in the foyer, if any, went home, but they did not sleep for hours, and we can say that this is due to the high adrenaline levels.

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3.6. Actor and Audience Interaction on Stage

The following question was asked to the actors in order to understand how they were affected by the positive and negative events they experienced with their colleagues during their time in the theater and how they felt and how they did their job when they appeared on stage in front of the audience.

- In any play (in your x play), have you experienced an event that you call positive or negative in your relations with your co-star and how did it affect you on stage?

In Group 1

Schooled -Employees of the Institution Theater talked about their experiences on the stage, the moment when they forgot their friend's words in a duo scene, the moment when they

tripped and in another play, they said that they were taking medication due to illness and although they used their energy to the fullest, they skipped the stage and missed the entrance. In both cases, the manifestation of this event, which lasted for a few seconds on stage, was that it felt like years had passed, and when he missed the entree, his partner said sentences about the missed scene and saved the situation. In both incidents, they stated how important it was to trust and be trusted by their friends on stage and to take initiative. In another experience, a banner that was unfurled on the stage during the play got stuck before it even came down, but since it was a text that had to be read by the audience, the incident was resolved when the actor waiting in the anteroom rushed to the stage and corrected it. However, the director and the management warned the actor at the end of the play and thanked him for his contribution to the healthy continuation of the play, even though he had to ask for a defense because he was involved in something that was not his duty. From the actor's point of view, this incident was considered sad and ironic.

Schooled -Employees of the Private Theater stated that the fact that two actors who are balanced in a play, who know each other, get a good reaction in the matter of reaction to the effect on the stage, is a good result of the positive reception of the audience. They stated that the low performance of the actor opposite them or his/her inability to pull off the role, even if he/she works with the actors or the director, has negative effects when that balance cannot be established. Although they do not know whether overworking or underworking can also have an effect, they stated that an actor must somehow show himself on stage. They also stated that they saw friends who deliberately sabotaged the play, by making unnecessary mise-en-scenes, adding unnecessary words, using a sweary, slang sentence with the expectation of getting only a laugh and a reaction, not giving the right line to the other friend, not hanging on to the play, and that they could warn them backstage after the play. No matter how angry they got

during the play, no matter how much they wanted to react, they continued without disrupting the play, but they stated that they gave warnings afterwards.

Self taught-Institutuon Theater Employees stated that even though they had a big fight with their co-stars between the matinee and the soiree on the grounds that they harmed the play, they continued with the words "good games, good applause, good luck, we are not friends anymore, we are role players, you will not do those movements that do not belong to the play". The actor stated that the moment he enters the stage, everything is over, he does his job, he can act ruthlessly for the health of the play if necessary, he is disciplined, he thinks that he is not very popular because of this, and that he questions whether we do not love those who do their job properly. She stated that she does her job with great motivation and without mixing her emotions. Others stated that when there was a mistake on stage, they warned the other actor with small signs, glances, positive criticism.

Self-Taught - Private Theater Employees stated that their friend, with whom they played opposite each other, would laugh and applaud at the end of the scene, which rose to a crescendo, but that the other actor started to forget his memorization after a while. He stated that although he worked hard in the following plays, he never did as he worked with the director, and that he did his other plays properly and sabotaged them, especially for the parts played with him, despite his efforts to remind him on stage. The actor, who did not know what to do on the stage when the words did not come, stated that he was upset and tried to play his role without showing it to the audience, and then he could find a solution by memorizing the words of the other actor and saying "you wanted to say that, didn't you, didn't you want to say that". Another senior actor stated that he did not experience negative events, that he did not do anything that he would call negative and that it was not done to him, and

that even if something like that happened, "I would feel sorry for the children, it would not affect me on stage". Another actor mentioned that he was an enviable actor and tried to overcome the problems that arose by trying to overcome them with his intelligence, stating that even if there was a dispute, it was between the actors and did not reflect on the characters played.

Participants in the 2nd Group

Schooled -Employees of the Institution Theater claimed that he did not have big arguments with other actors stated that he was solution-oriented, that he did not make a big deal out of what happened and escalate his arguments, that the presence of bad looks on the stage was unfair to the audience, and that he would not want to empathize and watch such an actor himself. In another play he witnessed, he stated that he saw actors who were badly affected as a result of a fight that broke out, that they showed it on stage and that it ended with a play that did not go well. Another actor stated that although it was an event he did not like, he witnessed many experiences that resulted in resentment. He said that he tried to intervene in some way, but patience only goes so far, and argued that it was right not to reflect it to the audience. Another actor received the news that his fellow actor had committed a murder 10 minutes before the play. Expressing that he was shocked, the actor stated that he felt that he could not do anything on the stage, but that the stage was a magical place, that the energy was different, that his energy did not drop during the play, and that when the play ended and he went backstage, he continued to face real life.

Schooled -Employees of the Private Theater, while talking about a play that he did not know or understand why, the actor stated that he could not get a play from his friends on the stage. He also stated that he was not aware of how he was seen by the audience, but that he was very

surprised, while another actor claimed that he had experienced positive and negative events, that negative events took away his enthusiasm to play, and that he tried to ignore them.

Self-Taught - Private Theater Employees, who played the role of a lover in the play and stated that they presented a very good show when they were in a lover relationship in their private life, stated that the scenes were played more dull and cold after the separation in their private life and that they were even warned by the director. Another actor stated that when he was sharing the same stage with another well-known actor friend, he asked for a soda before the play, claiming that he was capricious. When her partner, who said that she would not go on stage if her soda did not arrive, insisted the same for chocolate in another play, she had to warn him, but this time she stated that she was not spoken to for 4 plays and that he sabotaged her by only saying her words without acting on stage. When the actor was asked how he felt on stage, he said that 4 days never ended, that it felt like 4 years and that he felt under pressure.

In Group 3

Schooled -Employees of the Institution Theater stated that their communication with their partner in their private life was problematic, the actor stated that they reflected their tensions in rehearsals, but when the play was performed, they worked professionally. Some of the actors stated that before the play started, they had an argument with their friend on the stage, then their energy on the stage was a little low, they had justified and unjustified questions in their minds at that moment, but the sentences memorized by the play were spilled out of their mouths, and they went out professionally and finished the play. In terms of the reflection on the audience, even though he had the idea that they would not understand such events on

stage, he did not hide the fact that he doubted whether they understood. Another actor stated with surprise that he had experienced many positive and negative events, but that he could not forget the day when he lost his actor brother's mother when he was young, that despite the pain he felt, he was very affected when he went on stage, that his motivation dropped, and that he did not know how he played on stage that day.

Self taught-Instituton Theater Employees stated that the two actors, who played the story of two actors who loved each other on stage but played an unattainable love story, reflected on their private lives during the play and that they experienced it one-on-one. As time progressed, she described their struggle not to bring the fights they had in their private lives to the stage as "it was difficult". When she started working on this role, she identified herself with her role in the story by seeing an impossible person in front of her, and she stated that this situation motivated her for the play. Some stated that they experienced positive events on stage in order to complement each other or to accomplish certain situations. Another actor thought that it would be right to go and talk to his friend with whom he had a tension, even though he was upset and angry because they were going to be on stage soon, and they shook hands, came to an agreement and performed their play without any problems. They emphasized that in order to feel good on stage and to appear in front of the audience without any problems, it is important to reach a point of compromise by talking.

As a result, the actors gave examples of positive or negative events, and it was seen that they made changes in the direction, lyrics and acting in order to be funny or to attract more attention. It was observed that they tried to overcome this by improvising, making up words that did not exist, without revealing it to the audience, and that after the scene was over, they felt sad, thought, felt themselves under pressure, talked and worked on the scenes that went

wrong. Even though the senior actors working in the institutional theater stated that there was no room for such disruptions, it was observed that they experienced this and were warned with an official language. However, in the case of private theater employees and young actors, this warning was given verbally, and if they did not correct it, they could be replaced by another actor.

3.7. The actor in rehearsal and on stage, the actor's relationship with the director.

The actors were expected to answer the following questions in order to understand the way they followed while working during the rehearsal period, what they added to themselves after the relationship they established with the director and the effect of the audience on them.

- Well, if you compare your performance during the rehearsal and staging periods of a play, how would you evaluate your development in the play? Do you think you are better in rehearsal or in the play?

- How would you position your relationship and communication with the director during rehearsal? Have you had an event that you call an interesting experience for you?

In Group 1

Schooled -Employees of the Institution Theater stated that at first they looked at the text, and during that development period, with the contribution of the actor, they realized that there were actually many things they misunderstood. They stated that their roles, which they read and tried to shape during rehearsal, turned out to be a completely different character during the play until the last day, even in the 40th play after the first plays, they witnessed that they changed and developed and took on a different character. They stated that some of the actors would go over the places where the audience reacted, for example where the audience laughed, and that they saw that the audience did not laugh, that there was a mathematics to

this, and that they could provide the reaction by preferring to "say it with understanding".

They explained that it is necessary to make an effort to repeat the part that received a reaction in the previous scene in the same way. Others stated that one should be present at the rehearsal and study what and how to act in the play, but that sometimes there are actors who come without memorizing their lines or memorize them late, and that they may experience problems with this. The actor stated that he started to show himself in the rehearsals, that he did not prefer to be present in the plays, and that he was aware that he had to show his material to his fellow actor so that the other actor would know what he was going to do and contribute to the other actor's ability to take action. He stated that he starts with high, exaggerated plays, understands and digests that event, subject, movement and then cuts them down, minimizes them and expects the other actors to do the same. He wanted to talk about an interesting event he had experienced, he stated with surprise that in a play he worked on, his partner spoke in a low voice for 2 months, and when he had difficulty in hearing recently and asked him, he said "I will play loudly in the play". She stated that this situation caused her to question herself and that she could not help thinking that she would only play for the audience with a partner she was not sure what to do and could not trust. In their relationship with the director, they stated that they always asked the question "why am I doing this?", that they avoided creating a play that they did not know why they were doing it, and that they might not have understood the metaphor in the director's mind. Arguing that everything they do should have a purpose, the actors stated that they should be able to get along with the director, explain what they have in mind and show the director the play they understand.

Schooled -Employees of the Private Theater notices that another colleague on the stage, whom he also directs, is not acting in the rehearsal and asks why he is only showing his memorization and not acting, and the actor states that he will act at the time of the play, but

not now. However, even though he tries to explain what the other actors should do, or how the mise-en-scene should be, and that they should know and decide whether it will change or not, it is futile, the actor does not do what he is told. When the day of the play came, they stated that they had done meaningless things on stage that did not fit the flow of the play. As for himself, after this unpleasant experience, he stated that he loves rehearsals, that he brings out whatever material he has and that he is open to the director to build a structure from that material, that he does not want to work with different actors in rehearsals and different actors in the play, underlining the meaning and importance of rehearsals. He tried to express the importance of rehearsals for the development of the actor-role by presenting a logical equation such as "If there was no need for rehearsals, everyone would do their memorization, come on stage and show a play according to their minds, why would there be a need for a director then". In general, they stated that they get along well with the directors, that if they have a contradictory idea, they can solve it by talking, that the work does not belong only to them or the director, but to everyone who plays in the play and that it should be realized in an ensemble.

Self taught-Institution Theater Employees stated that they slowly search for the character in rehearsal, if they think they have found it and realize that they are wrong, they search for it again, in the plays where another actor catches it, they definitely appreciate it, the moments that they cannot think of in rehearsal, that they think serve the play, they continue after they go on stage. They pointed out that they can find something new in every play, that they think that they need to improve the role, the play and the character every time, and that they strive to do so. They tried to point out that since they perform the plays in institutional theaters in large numbers, it is also a precaution to prevent the risk of boredom. However, they pointed out that in rehearsal, the role goes on a plane and reaches its highest point, sometimes it fails

to catch up and stays at a level in the middle, maybe it does not develop much, and that it can be very related to the cast, or it can be related to their own moods, the character, the play, and many other factors. Another group stated that not only for themselves, but also for the other actors, they should grow step by step during the rehearsal period, and that they should complete their development in the 1st reading rehearsal, 2nd stage rehearsal where they stand up on the stage, 3rd general rehearsal, then the first play they call "premiere" and all the plays to be played, and complete their development in all of them and go on by improving on them. They tried to express that it is not like a TV series or a movie, that it is reborn every day as an organic structure, that sometimes it is said from the heart and sometimes only from the mind, that although the same thing is said every day, it is not said from the same place. While expressing their relationship with the director, they stated that they are submissive to the end, taking into account the existence of good directors and bad directors as well as good actors and bad actors. They stated that when they come to a point of conflict, they report it, because they value human conditions, for example, they can object to a director who wants to work 12 hours, because when they look at it as 12 hours both physically and mentally, it is an exaggeration to work 24 hours. Another actor stated in his experience that he respected the director very much, and that he objected offstage when something was happening that changed the course of the play, otherwise he would not play with the given directive, and that he made logical negotiations to convince him.

Self-Taught - Private Theater Employees referring to the fact that the search and development are important in rehearsals, but the play has a very magical atmosphere, stated that they are in more discovery and perform better when they meet with the audience, with the analogy of "rehearsal is training, play is a match". They stated that they see the director as the chief of the team, that it is important to understand him/her correctly, that they are afraid of not

understanding, that they respect him/her, that they inform the director when they have requests and when they receive positive feedback, they make that play, they are in harmony, they can get along. One actor stated that the director asked him to use the letter "r" at the end of the word like "coming, going", that he objected to this, that Turkish is not a language that is read and spoken as it is written, that he had practiced his profession by objecting to this for years, and that he left by suggesting that they work with another actor if they wanted to.

Schooled - Private Theater Employees notices that another colleague on the stage, whom he/she also directs, is not acting in the rehearsal and asks why he is only showing his memorization and not acting, and the actor states that he will act at the time of the play, but not now. However, even though he tries to explain what the other actors should do, or how the mise-en-scene should be, and that they should know and decide whether it will change or not, it is futile, the actor does not do what he is told. When the day of the play came, they stated that they had done meaningless things on stage that did not fit the flow of the play. As for himself, after this unpleasant experience, he stated that he loves rehearsals, that he brings out whatever material he has and that he is open to the director to build a structure from that material, that he does not want to work with different actors in rehearsals and different actors in the play, underlining the meaning and importance of rehearsals. He tried to express the importance of rehearsals for the development of the actor-role by presenting a logical equation such as "If there was no need for rehearsals, everyone would do their memorization, come on stage and show a play according to their minds, why would there be a need for a director then". In general, they stated that they get along well with the directors, that if they have a contradictory idea, they can solve it by talking, that the work does not belong only to them or the director, but to everyone who plays in the play and that it should be realized in an ensemble.

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In Group 2

Schooled -Employees of the Institution Theater expressed the process of creativity by likening it to the process from a fetus to a baby, from a baby to a child, from a child to an adult. They stated that the rehearsal is a process of unlimited experimentation, and when the play meets the audience, the actors start to cook, they start the play all over again, which they said they were ready for at the premiere, and that meeting with the audience makes them feel better in the play. They stated that they act according to the structure of the director, and if the director is a professional who does his job professionally and does not treat anyone with privileges, they open all their doors and show their talents. If it is someone they are just

getting to know, they stated that they try to examine and understand him/her, pay attention to his/her talent, discipline, whether he/she treats everyone equally or whether he/she favors someone to compete within the team. According to another group, "some directors unfortunately bring their own character traits to the rehearsal" and express their negative and positive experiences. They stated that a director they worked with did not communicate with them and their fellow actors, that they went through a difficult and unhappy process, and that they experienced negative events not only in the field they worked in, but also during the rehearsal period, on stage, on the streets, and when they came home, they were constantly burdened by them. They stated that the theater profession is not like banking, that they only do their job at the bank, leave their work at work and do not come home like them, and that what happens on stage is reflected in their moods and bodies as negativity. They stated that the effects of this work, which they do entirely with their emotions, are reflected in their whole lives, saying "just as your life motivation increases more when you are happy and successful, rehearsal processes, rehearsal processes that are very bloody, unfortunately do not leave motivation". For example, as a result of the positive attitudes of another director who understands team spirit, they stated that they worked well, laughed and got along, the actors got along very well, had fun, and even a text they did not like, they did very well.

Schooled -Employees of the Private Theater said about rehearsals and stage performances that "the rehearsal process is the process of searching for that character, we always try differently". They stated that they try things in rehearsal, that they create roles in their minds while reading the text, then they enter the rehearsal, that they can change the existing plays in their minds with the directive from the director, and then they can change their own plays with the reaction of the actor in front of them. Another group stated that the staging period is like a process in which what happens in rehearsal is scored in a certain way, but the play is a

living process, and that there is something they play while they are playing the play, without calling it development or non-development, and that sometimes they can reveal their different playful sides. They said that rehearsal is a process of experimentation, a process of finding the truth, like a puppet, the mathematics are drawn, that is, if the director does not leave anything to the actor, if the director gives the direction without giving the opportunity, we can only do what he wants, and as a result, we will have a premiere. But that role starts to develop after the director leaves and continues to develop. Describing an experience he had with the director during the rehearsal, the actor stated that he worked as a director's assistant as well as an actor in the institution where he worked, that they were stuck in a scene, that he made a suggestion by taking refuge in his role as a director's assistant, but that he was surprised when the director said "very good idea, you can do it in your own project" and that he watched with surprise. A group of people stated that they sometimes disagreed with the director, that they had different approaches, that they tried whatever the director wanted, but even though there were times when they did not feel comfortable with it, they still fulfilled it in a way that the director appreciated. In general, the actors stated that if they trusted the director, they fully surrendered themselves.

Self-Taught - Private Theater Employees stated that their performance in the play was better than in rehearsal and that they could shape themselves according to the audience. They stated that they are not the kind of actors who do the same things in the play as they do in rehearsals, and that they are ready for plays that can change and transform according to the reaction of the audience. In their relationship with the director, they stated that spending time outside the theater, which can be called special, can affect them and that they do not approve of it. In their search for the character, they stated that they should keep their distance with the awareness that "there is someone who sheds light, that they should follow the light on the path

he illuminates, that they are actors and he is the director". Another actor stated that the writer's task ends at the last point of the text, the director's task begins, and what he wants from himself is important. A director he worked with was criticized for his inconsistent behavior, asking whether he had read the play or not, and for a direction that came without even reading the text.

In Group 3

Schooled -Employees of the Institution Theater stated that rehearsals were a creative process, that they were boring and decreased performance when they were spread over long periods of time, but that they reinforced what they had learned in technical terms, that their performance in the play was high and that they almost regained the excitement of starting the play in the first periods of rehearsal, that meeting with the audience improved them, and that they felt better in the play compared to rehearsal. They stated that they expect a playwright who trusts the director, who is ready to accept the instructions he gives, who understands his duties, the play he will work on, who will convey it well, who knows what he wants. Regarding the directors they had worked with before, they were frustrated and stated that they had rehearsed in the plays that were removed, and that they reacted to the director who suddenly wanted the play they had worked on for 1.5 months to be performed with silence and movements.

Considering that they were doing an emotional work under human conditions, the actors who encountered a director who came to the rehearsal without the etiquette of greetings such as "hello, good morning" tried to express that they were in trouble of working with someone who lacked communication.

Emphasizing that rehearsal is rehearsing, , practicing, the Schooled -Employees of the Private Theater highlighted that rehearsal is a process of happiness and excitement for some and a painful process of searching in the process of creation for others. They stated that they felt better in the play because they chose their best inventions from the rehearsal and played them. They stated that they chose to be sincere, moderate and get along well with the director, because this would be reflected on the stage and thus on the audience, that they had respect mixed with fear, and that they always behaved like students.

As a result, it has been observed that senior actors from schools, institutions and private theaters have completed the rehearsal period, character-role search, finding, error and development processes, and that they feel meaningful and good when they meet with the audience, but even after 10s of plays, they experience that the play changes and transforms. It was observed that young actors who stated that they had the same experiences experienced that prolonged rehearsals were boring, claiming that it decreased performance. In general, it was seen that meeting the audience ready for the play, rather than rehearsing, gave the actors pleasure. Although the actors took care to establish a sincere and understanding relationship with the director, it is noteworthy that while the senior actors left themselves to the director, the younger actors felt that the directors did not act fairly, and when the senior actors encountered a contrary idea, they solved the problem by talking, while the younger actors had to deal with sentences that would put pressure on them by the director. While senior actors are able to question the play and the character, young actors are confronted with directives by the director, which can be described as fear and respect mixed with fear.

3.8. Actor's Choice on Stage, According to the Conditions

With the changing world, the definition of the player in the game has changed and its value has increased. Accordingly, the actor's being on stage under all circumstances has changed from an obligation to a choice that depends on the actor's decision and the dramatic event he/she is experiencing. While in the past it was indisputable, today it can vary from actor to actor or according to the situation and conditions the actor is experiencing. With the following question, the actors are asked about their preferences in case they experience a similar situation and an answer is sought.

- Would you go on stage under any condition, positive or negative? How would it affect you?

In Group 1

Schooled -Employees of the Institution Theater stated that they took the stage under all conditions, whether positive or negative. As an example of this, although the female actor had specified the date of her wedding, it was forgotten by the administration, and the play date was already published in the monthly program for the next day, and that play was performed without objection. The actress stated that she could not forget the bitterness in her heart and that it was a special day for her, but even though she was sad, she went on stage and performed. In another example, an actor who lost a relative who passed away stated that he was very sad and went on stage, forgot about his grief at that moment, and then went back to his grief after leaving the stage. He stated that the stage has a healing power and is a world that makes you forget everything. Another actor, who lost his father, stated that he buried the body with his hands and went on stage on the same day, that he could not control his tears when he heard the word "father" in the line of the play, but that he continued to act. When he

looks back, it is obvious that he is surprised by what he has experienced and questions himself.

Schooled -Employees of the Private Theater stated that they would go on stage under any circumstances and that it did not matter. The actor whose father passed away stated that he went on stage on the same day, that it was good for him to act, and that his only concern on stage was that he had problems with his voice due to lack of sleep and crying, and whether or not his voice would come out on stage. The actor stated that they went on stage even when they were very ill, and that they were hospitalized towards the end of a play despite falling and breaking their wrists, and that the next day they performed on stage with a cast on.

Self taught-Instituton Theater Employees, who stated that he lost his father in '93, said that he was young at the time and went on stage, that he did not feel well, that he even went to the funeral ceremony 3 days later, that some people heal themselves on stage and experience their sorrows there, and that he does not know whether he would be able to do it if such a thing happened to him now. The actor stated that for 5 days after the death, his friends and elders on the stage motivated him, encouraged him to work on the comedy play by saying "You can do it". On the other hand, he stated that his mother did not come to the funeral after this incident, that she did not speak to him for 1 year because she preferred the stage, that his relatives found it strange, and that they did not understand that he was on stage due to his profession. The actor underlined that it is more normalized today compared to previous years and that it is more known. It was also observed that the ancients (his masters) said "The curtain never closes", that the stages were closed due to the pandemic, and that he was questioning whether this was a good thing or not. Another actor stated that he said no, that he would not go on

stage, and that he declared to his organization that when such a day comes, you don't even need to call me, I will not go on stage.

Self-Taught - Private Theater Employees stated that they came from such a tradition, that such a structure existed in our theater, that they were raised in this way, rightly or wrongly, and that those who came after them would also be raised in this way due to the master-apprentice relationship. They emphasized the importance of respect for the audience by stating that they were injured on stage and continued the play, that they performed on stage without even attending the funeral even if their parents' relatives died, that they performed without canceling the play even if there were few spectators, and that they were different from others.

In Group 2

Although it is seen that the actors working in the Schooled -Employees of the Institution Theater are aware of the fact that the curtain should not be closed as much as they can, they stated that they are between tradition and reality, and that if they have to go on stage in the face of a painful news, maybe they will go on stage. Referring to other professions, they made justified reproaches by saying that they would not go on stage with an attitude of certainty because they too have the right to experience their pain in a meaningful way. They stated that events such as being injured on stage, going on strike and closing the curtain when necessary, in which they seek their rights, have happened to them, and that some of them do not know because they have not experienced a painful experience such as death.

Although the Schooled - Private Theater Employees stated that they would act according to the severity of the negativity and the situation they experienced, they also stated that they would go on stage except in case of the death of a relative. One actor stated that he

had been on stage before despite losing his father, that he would go on stage if he faced a similar situation again, and that the stage has a healing power for both the actor and the audience.

Self-Taught - Private Theater Employees stated that they would not go on stage in unfavorable situations, that they had previously fulfilled their duties and performed their plays in cases such as illness of themselves and their relatives, but in case of death, they went on stage due to the pressure of the theater owner and their friends, but that they would not go on stage in the future if they faced such an event. They stated that theater actors are human beings, that they do this job with their emotions, and that they cannot ignore them.

In Group 3

Schooled - Institutional Theater Employees, some of them stated that they would definitely go on stage under all circumstances, some of them stated that they had never experienced such a thing but would still go on stage, and some of them stated that they would never go on stage in case of illness or death.

Schooled -Employees of the Private Theater stated that they would not go on stage due to human and emotional intensity, reminding the word of art that "tells human to human in a human way", according to a group of people who argue that they should go on stage under all adverse conditions due to their profession.

Self-Taught - Private Theater Employees stated that they go on stage in every positive and negative condition, that the measure of negativity will vary depending on what it is, that there is no need to call this professionalism or to sanctify the profession, that they are human beings and that they will not go on stage under harsh conditions. However, in defense of not going

on stage, they also stated that there are those who have been injured in the play, for example, with a twisted knee, and have endured to the end in tears.

As a result, it was seen that while the senior school-institutional staff actors would go on stage in all positive and negative conditions, the actors of the educated-institutional staff actors stated that they would definitely not go on stage in the face of such an event or that they would review this situation. Although it is seen that the saying "the curtain does not close" from their masters, colleagues and older sisters is still valid, they have witnessed that the curtain has been closed due to fights and illnesses. In Group 2, school-private theater employees stated that whether they could go on stage or not could change depending on the adversity and conditions, and they mentioned that being on stage has the power to heal pain. Young actors, on the other hand, generally argued that they were doing a "human" oriented job, and therefore, they could not go on stage with their emotionally depressed moods.

3.9. Stage, Unexpected Problems and the Actor

Answers were sought through the following questions in order to reach the actors' perspectives on their work, the director, their colleagues and the events in the plays they accepted or rejected due to the conditions.

- Have you ever had to work in a play against your will, what was your attitude and reaction to the director or employer?
- When you went on stage, did you encounter a change or lack of an accessory or decor you used? What was the effect on you and your co-star on the stage?
- Have you ever been in a play that you felt was not rehearsed enough? How did it affect you?

- In the plays you took part in, were there any cast changes while the staging was going on, what were the effects on you? What is your perspective on such events?

In Group 1

Schooled -Employees of the Institution Theater stated that with the awareness of taking part in the Institutional Theater, they accepted this from the beginning (acting in the given plays) and that they loved and internalized their roles and plays, another actor from the same institution stated that he suffered from this situation and experienced events that he had to struggle with and took the stage in plays that he had to act in. It can be concluded that the answer "no" when they were asked whether they had acted in a play that they thought was not adequately rehearsed in terms of décor, costumes or accessories on the stage means that what was required to be presented technically was complete. They stated that they acted in a play in which the actors were changed and that they did not encounter a situation that affected their acting on stage. An actor who works in a private theater, even though he is affiliated with an institution, stated that he acted in a play that was not rehearsed sufficiently, that they saved the scenes by doing improvisational plays with actors who did not even have complete memorization, that the audience was aware, but they laughed and had fun, and that the play was terminated even though it had premiered. They also mentioned that rehearsals were rehearsed when actors were changed and that the process could be prolonged.

Schooled -Employees of the Private Theater stated that they had more chances to choose than to be selected because they were in private theaters and that there were plays that were terminated due to the direction, dramaturgy and performance of the actors. They stated that although they check costumes, accessories and everything on the stage before the play starts,

they may encounter a deficiency and there are funny moments. They stated that they took part in plays that were not sufficiently rehearsed, that there were plays in which memorization, dramaturgy, mise-en-scène, the audience did not understand, and they were not satisfied with it, but at the last minute another actor was called in and took part. They stated that they do not like changing actors, that it is valuable to continue the play with the people you started with, to continue with people who have lived through the same period, and that they do not blame their friends because there is no salary for 12 months in the private theater environment.

Self Taught-Institution Theater Employees stated that in the first years they played out of obligation, young actors did not have much say, and were even punished if they objected. They emphasized that they did not know what to do in case of deficiencies and glitches on the stage, that they felt as if "the world had stopped", that they checked everything many times, that it was not right to be awake on the stage and to do things out of place, and that it could be used in case of a glitch. They stated that it could not be the actor's decision whether the rehearsal was sufficient or insufficient and that they would rely on the director's decision. He stated that while the staging was going on, the actors were changed, and even when his friend who was in the same play left the play due to military service, he prepared and replaced him in 3 days due to his command of the play, and that there were places where his friends were uneasy, but not him. Stating that there were no actor changes, but that she was the actor whose play was removed the most, the female artist stated that many plays were removed due to political reasons, conservative audience pressure, and one play was removed due to personal reasons in certain periods when the artistic director was always changed. Stating that she always achieved a certain level, that there were plays that did not, because theater is such an art, the artist stated that due to a change of management in the theater in 99, the play was

removed, pointing to the responsible person, the events that happened to her, and the reflection of her struggle on the process with the following words.

In her own words "The old Muhsin Ertuğrul Theater was demolished in the same way, I always give this example. The day after that tea house was demolished, the inner workings of the city theaters were also demolished.", she expressed her stance as both an actress and a woman director for years, whose plays were removed, as follows. "All those old relationships, old habits, traditions and customs are important things. They are never empty. I'm not discussing it to save time, but these traditions have a great importance in the profession. This is the same in the West. This is the case everywhere in the world. Everywhere in the world it is said that Hamlet brings bad luck. If you go to Budapest, they say the same thing. Theater people are the same everywhere in the world. They are the same organism. There was a change of administration at that time. A person who compromised with the government, "O" (the name is in the records, it is not included in the article in order to avoid the right of reply), became the director of the city theater. He has obviously accumulated a lot of anger against me. Men usually don't like me. I guess they see me as a rival. I don't have many problems with women. I prefer not to have any. But men see me as a rival or they don't like to see such women. Those who take to the streets to talk about submissive women, women's freedom, women's rights, when women demand their rights, they suddenly take out their claws. There is a very developed movement in the world right now, the 'mee too' movement. All female actors who have been harassed or mobbed are exposing what has been done to them. They have remained silent until today. But women actors will not be silent anymore. That year, 2009, I thought I would never be able to do the theater profession and it took me almost 2 years to recover. It is because of my strong character. I experienced a very heavy mobbing in the theater, by that person. In those years, mobbing was not even talked about. I filed a

lawsuit and fought hard, and finally won my case legally. Ayşegül Şamlıoğlu became the general art director. I think she didn't even stay for a year. She left after a year and I continued to do my job after 2 years. But it was a heavy process. I wish no female actress would go through this. Today, there are such pressures on women actors, some men and directors are being exposed in the profession, and they have taken it upon themselves to use this profession to touch women's bodies and cause problems for women in their own fields. I will never allow this. I don't want anyone to allow it either. Today, there is a little more sensitivity. Society has also become more aware of this issue. I think it is debatable to what extent, but it is a miracle that society has even gotten here. These areas should never be allowed."

Self-Taught - Private Theater Employees stated that they work in all plays with love, as well as the actor who expressed that he/she would not work if he/she did not like it with a diametrically opposite idea, and the actor who felt that he/she could not do the role and demanded a role change to play a different character in the play due to moral pressure can also be mentioned. The actor stated that when the door used on the stage got stuck, he finally opened the door by improvising, trying to buy time with words, and that the decor shook and even the actors were afraid that it would collapse on them, and that it was a memory that they remembered the joy of saving the stage.

In Group 2

Schooled -Employees of the Institution Theater emphasized that they took part in the play even though they did not want to for certain reasons, that financial anxiety was high, that they felt in tight situations, and that the position they held in the institutional theater was important depending on what they were doing. While they stated that they were contracted and worried about being fired, that the permanent staff had the right to do so or that they could get over it by taking a report, it was observed that they were hesitant to disclose this and that they

wanted to continue unregistered. On the other hand, they stated that they try to look at the positive side and try to control themselves internally within the existing conditions. Stating that they perform costume and accessory checks before the play, the actors state that they reduce the risk of unexpected disruptions on stage. In addition to the actors who stated that they did not want to talk about taking part in plays that were not adequately rehearsed, the actors also stated that they were unsure of themselves, that they could be absorbed in watching the play without knowing what to do, and that their bodies ached after the play. In addition to the fact that it was a different experience, it was also observed that the change of actors while the play was in progress caused memorization and searching for habits on the stage, while on the other hand, with the power of being a team, it provided a better working environment in cooperation with the new actor.

Schooled - Private Theater Employees, As the Institutional Theater Employees , it has been observed that the actors working in the Private Theater work in certain plays even though they do not want to, due to financial concerns. They stated that they were subjected to mobbing, that they accepted despite the injustices, that they questioned their profession and the words of their masters, such as "being a good person", and that they worked without joy. They stated that they encountered events such as changes in props and décor on the stage, and that although they sometimes overlooked their own energies and emotional states, the theater has a mathematics, and that if they are aware of this, the scene that fails can be overcome with skill and intelligence. They stated that the change of venue, playing outdoors or being on tour can cause disruptions in the scenes, and that they continue the play as much as they can. Apart from the actors who stated that they acted in a play that was not sufficiently rehearsed, they stated that they said "rehearsals are always insufficient for me", referring to their perfectionist side. The actors who were seen to have taken part in plays with substitutions, while looking at

this as a richness on the one hand, on the other hand, they stated that it can affect the play and the actor in a different way than usual, likening it to throwing a different color into a finished painting after a while.

Self-Taught - Private Theater Employees had to work in a play they did not want to work in, problems with the management, not liking the role they were given, prolonged rehearsal process, unhappiness and inability to be productive were the reasons why they left. Regarding the disruptions they experienced on stage regarding accessories and costumes, they explained that they saved them by improvising. They stated that they took part in plays that were not sufficiently rehearsed, that the opportunities may be inadequate, that the performance on stage may rise and fall inappropriately, and that this felt like "betraying oneself". They stated that they acted in plays where the actors were changed while the staging was in progress, and that this was sometimes due to ethical issues and sometimes due to accidents.

In Group 3

Schooled -Employees of the Institution Theater stated that they did not have the luxury to say "no" to a play they did not want, to earn money, because they worked in the institutional theater, that they could not distinguish between plays, and that they tried to remain professional despite being mobbed. When we asked them how this made them feel, they mentioned that they became very unhappy, cursing their choice of this job, asking questions such as why this job, why did I go to school, regrets, question marks in their minds, and questioning their profession. They gave examples of actors who did not have problems with the decor and accessories when they went on stage, but they had serious accidents by falling over the unlocked chest while the play was in progress, they did not check before the play, and they played with accessories that did not exist as if they did. They stated that they had adequate rehearsals for the plays performed in the institutional theater. The actors who stated

that they acted in plays in which the actors were changed stated that they were worn out due to the prolonged rehearsals.

Schooled -Employees of the Private Theater stated that they work with pleasure and joy, except for one actor who reluctantly agrees to work in order to earn money. Regarding the problem with the decor and accessories on the stage, they stated that the gun did not explode when it was supposed to explode, so all the actors on the stage were surprised when the actor who was supposed to die was surprised and the audience, who was expected to be sad, laughed. One actor stated that they liked such setbacks, that they provided adrenaline, increased their energy and that this was what kept them alive. They also stated that they usually saved the scene with improvisation. The actor who stated that he acted in a play that was not rehearsed enough, learned that they were going to play the next day and got angry because he forgot his line on stage, and said that he said his lines by crying.

Self-Taught - Private Theater Employees who had to work in a play that she did not want to, stated that she did not quit halfway due to his work ethics, that he waited for the season to end, and that he left by finding a replacement. They stated that they consider setbacks on the stage as normal, that they finish with improvisation without making the audience feel it, and that they get extra excited. They stated that events such as the change of actors did not affect them; in fact, it motivated them positively, and that they easily adapted to the new actor.

As a result, it has been observed that the actors working in the institutional theater accept to act in the assigned plays when they first enter the institution, that young actors have no right to object, and that technically equipped equipment such as décor, lighting, costumes, accessories, tailor, sound system are presented as a great blessing to the actors. While it was

observed that adequate rehearsals were taken in the institution, it was observed that the rehearsal process could be prolonged in private theaters due to financial difficulties, etc., and that inadequately rehearsed plays opened the curtain without adequate rehearsal because stage rent was paid. Again, private theater employees are seen to be freer in choosing plays compared to institutional employees. In Group 2, it has been observed that the contracted actors who are school-institution employees are afraid of being fired when they do not accept a play because they are not permanent employees, they have financial concerns and feel trapped, but they still continue to work. Looking at all the actors, it would be possible to say that when there is a change of actors for various reasons, apart from rehearsing again, they try to get used to the new actor's voice, emotions and the way he/she portrays the character. It was observed that the disruptions and tension on the stage provided the actors with adrenaline and increased their energy.

3.10. Actors' Perspective on Profession and Colleagues

In order to examine the actors' perspectives on themselves, their colleagues and the theater, the following questions were asked.

- Does the actors' competition with each other contribute to the play? Do you have positive or negative experiences?
- When you look at the theater from the outside, it is seen that the actors are in free and comfortable working conditions, do you think so?
- Is the existence of a caste system unfair to the audience?
- How do you view the sacralization of acting?

Participants in the 1st Group

Schooled -Employees of the Instutution Theater stated that if they compete in a positive way, they are able to raise the game, and that they need to work by overcoming problems such as doing better and doing justice to the role in a good way. They explained that while they were playing the play, another actor would make meaningless facial expressions and gestures in order to be funny or to look like they were giving a play, the actor would criticize himself/herself and develop thoughts such as "I wonder if I am not playing well so that my friend who attracts the attention of the audience can do funny things". They stated that the actors can see what is happening around them from 180°, and that their performance can drop when they see what their other friend is doing. They stated that it is natural to entertain the audience and make them laugh in the part of the theater seen from the outside, and that they themselves have a lot of fun and laugh. But it is actually the result that comes after a great difficulty. They stated that they serve until midnight during the rehearsals made while preparing for the stage, during the process, the actor's role extraction, research, the inability to spare time for friends and family in this process, and the time period when people outside the profession have fun, spare time for themselves and their families. They stated that they do not think that the caste system is unfair. They stated that acting is a sacred profession, that they respect it very much, that it is another world and that they feel good and qualified there. They added that it is not correct to call it sacred, maybe that is how they learned it. Considering the idea that holiness belongs to the creator, they also stated that work and discipline are important.

Schooled - Private Theater Employees stated that they do not approve of competition, that if they are going to compete, they should compete with themselves, and that they

especially encounter competition in comedy plays and that the actors disrupt the structure of the play. They stated that the actors work hard but they do not see it that way. They stated that their point of view on the caste system is that it would not be unfair provided that both actors have the same characteristics. Stating that there is no such thing as being sanctified, the actor stated that this job is no different from the job of a driver, a captain or a doctor, and that they choose a job and a profession primarily to earn money and sustain their lives.

Self Taught-Instituton Theater Employees stated that competition on stage does not contribute, that he sees it as a negative experience, that it is not a free market economy, that it is not a situation based on competition, and that "there is no competition on stage".

Expressing that they have a very abnormal working system, the actors stated that they spend an exhausting rehearsal period of 2-3 months, and that it is spent in research and discipline. They stated that it was unfair to play with intention, that equal environments should be prepared for both actors, and that working hours should be organized equally. As for holiness, they stated that there is no such thing, that even the doctor who performs brain surgery does not find himself that holy, and that they think it is a very weak behavior to add holiness to everything, that it is not an ordinary profession, but it is not holy either.

Self-Taught - Private Theater Employees expressed that competition is necessary in every environment, that team friendship is holistic, that it is necessary to compete with a love that supports friends, the text and the existence of the theater, and that while being a competitor, it is also helpful. They stated that they are not as they are seen from the outside, that they work on vacation days, that they can perform their plays under difficult conditions when they go on tours, that the country, the actor, the director and the writer are not free. They stated that the caste system is not unfair, it is not given to different characters, it is given to actors with the

same characteristics, and that it is even a situation that relaxes the actors. One actor argued that he was against the caste system and that it was unfair to wait for the day and time when the other actor could not play. In terms of the sacralization of acting, they stated that there is a situation that is transmitted from generation to generation, that they are in the same places as other people, but different, while on the other hand, they stated that working, performing well and being recognized are sacred. Another actor stated that there is only one sacred, not the places, but what is done there is sacred, but acting should not be sacralized.

In the 2nd Group

Schooled -Employees of the Institution Theater stated that if there is going to be competition, it should be in a positive way and in a way to serve the play, that they have positive and negative experiences about it, and that if there is competition, they are in a situation to protect their place, to protect their word, to be vigilant on the stage. They stated that there is a fine line between memorizing my lines before everyone else and getting a lot of applause, and that the less complexity, the better the play will be. Although the theater is seen as fun from the outside, the actors stated that they work hard in the process, that it is a disciplined job with rules, that the payments for their work are enough to support their lives and that they struggle with the living conditions. Of course, they added that it was also motivating and liberating. They also stated that the caste system is not unfair, that it serves the audience, and that it is only possible for actors to earn income from their additional jobs outside the theater. Coming from a traditionalist background, they stated that they were taught this when they started the theater, but that it should not be sanctified like all other professions.

Self-Taught - Private Theater Employees stated that competition can bring out hardworking and intelligent actors when viewed through the play, but if "backstage" starts, it can turn into gossip, backbiting and undermining each other rather than competition. It is debatable

whether it is true, but they mentioned that discourses such as "I will get more applause" can be a positive example. They emphasized that it is very important not only to look free and comfortable from the outside, but also to really be so, and that this is an important element that will serve the creative process on stage. They questioned to what extent it is healthy to work hard, to play many plays, to have the memorized lines of the plays they have performed in their minds for years, to have their brains constantly working, and explained that it is a difficult profession. They pointed out that the caste system serves the audience, that they have to continue the play even if they get sick, and that the expectations of the audience who comes only because there is a famous actor will not be met in the next play. They stated that no profession should be sacralized, that they know that artists should be different because of the relevance of art to the creation process, that there are politicians who work 1 meter above the ground, and that they should not be sacralized.

In Group 3

Schooled -Employees of the Institution Theater stated that they do not approve of competition, that it should be individual and introverted, that it reflects negatively on the audience on stage, that it harms the play, and that it is important to pass within the team and to discover oneself. They stated that they do a fun job from the outside, so the audience also has fun, but that they do this without going outside a certain discipline, that they can look well-groomed, fancy, cool, that this can be misleading, but that they overcome long and laborious rehearsals. They pointed out that the caste system can be an enrichment for the audience, that actors with similar characteristics working on the same play are on the stage with the same regime, and that the fact that only one of them is a famous name actor will increase the demand to watch. They stated that it is meaningless to sacralize acting, that they do their jobs like any other profession, that they fulfill the requirements of the profession like a banker or a doctor.

Schooled -Employees of the Private Theater stated that they find competition unethical, as it does not serve the play and the actor, and as it is a team work, the return is harmful and unethical. When looking at the theater, they stated that they sacrifice many things in order to bring everything to a level that looks beautiful and fun, that their working and rehearsal hours are very long, that their conditions are sometimes comfortable and sometimes difficult, and that they are actually themselves, not their world that looks colorful. They also underlined that the characters they play can affect their psychology and that sometimes they do not get the reward for their tired bodies and hard work. They stated that it would not be unfair to the audience to watch a cast play, that if they had the opportunity, they could watch it with two people and get a different taste, and that they would also have the opportunity to make comparisons. They stated that acting and the efforts made are sacred, but that they do not sacralize the profession, and that the duty of an actor is to look, see, experience, feel and convey.

Self-Taught - Private Theater Employees stated that they do not like competition, that it is a team work, and that if it is necessary to compete, it should only be themselves, while one actor stated that competition would help them work harder and increase their energy. They stated that the work is not as easy as it looks from the outside, that it requires serious labor, sacrifices, sleepless nights, serious work, and that it is a disciplined job where rules must be respected. Although they stated that the caste system was born out of necessity due to doing different jobs and that they found it professional if done correctly, one actor stated that he opposed the caste system in terms of continuity and integrity. They responded to the sanctification of acting as work ethics, stating that they do not sanctify anything, that the work done is of course valuable, that their masters said that it can be done with "40 percent talent

and 60 percent work", and that they think that people sanctify it because they see the hard part.

As a result, it was observed that all the actors emphasized that if the competition is positive, it will contribute to the actor and the play, and that it is important for the actor to try to do better and do justice to his/her role in a good way. However, it was observed that negative rivalry did not serve the actors and the play by making various jokes, stealing plays, making meaningless gestures in a way that would destroy the other actor's scene. It was observed that the actors objected to being seen from the outside as free and fun, in comfortable working conditions. Of course, behind the plays that entertain, educate and teach, it has been observed that the actors do disciplined work, research the play, the author in depth, the socio-economic and political conditions of the period in which the play takes place, the authors of the period, their lives, the structure of the characters they will play, their physical and mental structures, and that they sacrifice spending time with their families and friends for all these efforts, including memorization. It has been observed that while schooled actors carry out their theoretical and technical research, it has also been seen that actors with training benefit from these teachings and are well-equipped. When asked about the sacredness of acting, they emphasized that although it is not an ordinary profession, it is only a "profession" like other professions, and it was observed that they started to question the concept of "sacred". Senior actors, on the other hand, emphasized that it is sacred. It was observed that they stated that this came from their masters and teachers, that this was how they saw it from their masters, and that a traditionalist structure was dominant and that it was a teaching passed down from generation to generation. It was observed that the caste system serves the audience and is a useful system for the actors to do additional work or in cases such as illness. A senior actor,

an employee of the organization, disagreed with this and argued that the actor should play the role himself/herself.

3.11. Different Conditions of Corporate Theater and Private Theater Actors

The following questions were asked in order to get an answer to how Theater Actors view similar or different conditions in the structure they work in.

- What do you think is the most significant difference between an actor working in a private theater and an institutional theater?

Group 1

Schooled -Employees of the Institution Theater said that there is no difference in the actor, there is a difference in the institution, while another actor said that the stage, decor and costume conditions are provided in full in the institutional theater, but that the actor is the most important thing, recalling the saying he heard from his master, Müşfik Kenter, known to all actors, "Once you have acted, no one looks at the decor or costume". They stated that there is a budget shortage in private theaters, sometimes they can perform plays that are below the belt, but in institutional theaters, plays that freely express opinions cannot be performed, but they see that the private theater can undertake this and they respect it.

Schooled - Private Theater Employees stated that this difference is hope, that they entered these institutions under the auspices of the state with high hopes when they were in school, and that they either continued unsatisfactorily, retired with disappointments or left the

profession. Although they relax with the feeling of securing their future when entering the institution, their old ambitions and ideals do not remain, they are forced to work in plays they do not want to, and they know that they have no right to object. They can of course object when they reach a certain age, but in their youth, they were forced to work with directors, plays and casts they did not want. As for the private theater, he stated that they have to be good and well-equipped, and that no one (theater owners) will give a job to someone who they think will not be useful and who has not developed himself/herself. He emphasized that they knew that they could not sell tickets if they did not do a good job, that the actor was bad, and that this would spread from word of mouth, so in order to work in a private theater, you have to be a good actor. They stated that if you are not good in private theater, the play that plays for a season may end and you wait for a while and enter a new play, but in the institutional theater, you will definitely play in another play, but you do not have a choice.

Self-Taught-Institution Theater Employees stated that it may vary according to the conditions and teams, their thoughts vary, but in general, the sense of authenticity is more intense in small theaters (Private Theater) and they see authentic relationships. Another actor stated that it is just a payday.

Self-Taught - Private Theater Employees stated that there is a huge difference between acting in a paid theater, that is, in a corporate theater, and acting in a private theater, that they think about money and work, and that the actor is the one who works in both. In general, they stated that in private theater, they especially choose plays that their target audience will adopt, that they can make a box office, and that they prefer plays that can survive with few people. They stated that the pie to be shared is very small and the competition is very big, that continuity is almost non-existent except for certain people, that they work on a play-by-play basis, that it is

not clear how long it will last and how long the income will be generated from the play. They stated that no one knows how long the play will continue even if it stays in the same theater, so it is very different. On the other hand, they stated that subsidized theaters provide comfort and conformity for the actors and offer great opportunities. They stated that they know that there are great veteran actors who have not experienced this, but in general, for the actor, especially in permanent structures that receive staff from the state, to maintain the situation, to know that they will survive even if they do not have a play, they have seen very different lives, and they think that the two structures are very different from each other. They also emphasized that there is a need for an arrangement that will ensure the equal distribution of income to all private theaters.

In Group 2

Schooled -Employees of the Institution Theater emphasized the difference in insurance and salary as a comfort and free space. They stated that in the Private Theater, decor, costumes, accessories are made in limited areas, they do their own hair and make-up, they have to be good at acting as well as worrying about whether the tickets are sold or not. In the institutional theater, on the other hand, they stated that there are units that undertake all the work mentioned, and the only thing left to do is to work on the role to a great extent.

Schooled -Employees of the Private Theater ,first of all, pointed out that private theater actors have to take care of everything, rather than just acting, in terms of wages, that is, financial income.

Self-Taught - Private Theater Employees stated that the employees of the institution are comfortable, there is a salary difference, one is robotic and one is a veteran.

In the 3rd Group

Although Schooled -Employees of the Institution Theater stated salary and insurance as the first priority, they also pointed out that there are no deficiencies in terms of decor, costumes and accessories in the institutional theater, but in the private theater, it is difficult to do so, and that the actors should take care of their own work.

In addition to the assurance of salary and insurance, the actors working in the Schooled -Employees of the Private Theater stated that the mindset of being a civil servant prevails, the existence of official procedures, verbal declaration for procedures such as leave, etc. in the private theater, while in the institution, it is done in writing or with a report. They stated that being a civil servant in the institutional theater puts the actors in a routine, loses their excitement, and that both sides have advantageous and disadvantageous opportunities.

Self-Taught - Private Theater Employees pointed out that they saw the differences between the actors working in private theaters in terms of adherence to the hierarchy, the rules of the profession and the theater, and that there is a much greater seriousness about their work in people who have worked in institutional theaters. The most obvious difference is that one side (the private theater) is more stressful, whereas in the private theater it is the arrival of the next play.

As a result, it was observed that young actors stated that the biggest difference between Institutional Theaters and Private Theaters was salary and insurance, while senior actors in Group 1 stated that there was no difference between the actors based on the actors, and actors

in Group 2 evaluated both salary, insurance and actors and acting. The actors working in the institutional theater also stated that they had a period of working in private theaters or as far as they knew from their friends working there, as a result, it would not be wrong to conclude that the opportunities and comfort offered by the institutional theater cannot be offered by the private theater, and that more arduous processes are experienced for this. About institutional theaters, the actors stated that they are supported by the state or municipality, that they have units responsible for décor, costumes, lighting and accessories, and that there are hairdressers and tailors available during the play, whereas these opportunities of private theaters are limited and require financial resources. In this respect, it has been observed that in state-funded institutions, plays that freely express opinions cannot be performed as in private theaters. While private theaters are concerned about renting a stage, ticket sales and box office, it has been observed that the institutional theater does not have such concerns and offers comfort to the actors. It can be said that hierarchy is dominant in institutional theaters, and since it is an official place, the official language is valid, whereas in private theaters, it can be said that verbal warnings develop in a more voluntary atmosphere arising from a relationship such as brother and sister.

3.12. Actor Labor and Preferences

The following questions were asked and answers were sought in order to examine the actor's observance of his/her rights in his/her works.

- Do you think it is ethical not to have the name and photograph of the new actor on the poster due to a change of actor in a play, what are your thoughts on this issue?

- Did you receive an offer for a TV series that would offer good conditions while the play you were performing in was still in progress? If no, would you consider such an offer? What is your opinion on this subject?

- Do you prefer to work with an agent? How does it affect your work? Does he/she communicate with you and the script and the producers in the right way? Can you give some information?

In Group 1

Schooled -Employees of the Institution Theater stated that they did not find it ethical not to have their name on the poster with a change of actors, that the poster should be changed, that it should have their name or photo (in touring theaters, the poster can also be preferred with a photo), and that they would want this. Another actor was not even aware of such a situation and could not give an opinion. They stated that when they were offered a TV series while the staging was going on, they accepted it without interrupting their main duties. However, they also stated that they were dismissed from the series because they had plays, because an actor's priority was theater, or because it did not fit the schedule. One actor stated that since he played the lead role, the series production made the program according to him and that there was no problem. The actor stated that he could work with a good manager, noting that he was not famous and that he was not worked with, whereas he believed that a good manager should take an actor who is not well known and make him shine. The other actor stated that after years of finding a job without an agent through his own connections and becoming known (famous) in the TV series sector, he worked with a young, dynamic and dynamic agent who works with famous names and fits his conditions.

Self Taught-Institutuon Theater Employees stated that it was a great injustice to the actor in the play, that it was unethical, but that they saw that it was because of the conditions. The actor who stated that he received a TV series offer very recently while his play was being staged, stated that he did not accept it, that it coincided with the general rehearsals of the new play (it was not important for him), but if it came from a theater play, it might stay in his mind. The other actor stated that he had a play, that he was offered a TV series by a quality production company, that the TV series was also watched and was a hit, but that he never accepted it and that he would not forgive anyone who accepted it in such a situation. When asked if they would like to work with an agent, they said "absolutely yes" and stated that everyone should do what they know how to do, that they should not be interested in anything other than the play and the script, and that they should work with an agent who would handle the business, money and negotiations and be a companion.

Schooled -Employees of the Private Theater stated that even if there is a change of actors, the name should be changed on the poster, this is done immediately in the theaters where they work, it is easy now, it is not like it used to be. He stated that he did not accept the TV series offer while his play was in progress, that he worked if they accepted his play schedule, and that once the schedule clashed, he voluntarily went in search of a cast member for his role in the theater. The actor stated that he started working with an agent because he did not know the market and anyone from the market, that theater actors used to be respected and given priority, but now they do not want to work when they say they have a theater play.

Self-Taught - Private Theater Employees stated that they found it unethical not to include the name of the changed play on the poster, that it was a shame to the actors and the audience, and that it is now easy to change the name of the actor who is not playing and to print it on the

poster. They stated that they rejected the offer of a TV series that would offer better conditions while the staging was going on in order not to disrupt their work in the theater, that they loved being on stage and theater very much, and that they could accept offers that did not disrupt their work. They stated that the concept of management is not developed in Turkey, that they have managers, and that they even share the work they find with the manager. One actor stated that in fact, the casting agency usually calls itself an agent, that the real agent should be the one who takes care of the actor's life, that the actor who is busy with the play and the script should know the rent, the bills, the accounting, and should be the one who even deals with the lawyer.

In the 2nd Group

Schooled -Employees of the Institution Theater stated that the new actor should definitely be on the poster, that he/she made a lot of effort, and that it would be unethical not to include him/her. The actors stated that they do not receive offers when there is a play they are involved in, that they can work wherever the priority is or that their work in the theater can be the priority. Stating that they do not work with an agent, they stated that they would work with one if they did and that it would add value to the brand value.

Schooled -Employees of the Private Theater, One of the actors stated that the actor's name should be on the posters and brochures, and that it is unethical if it is not, and that the concept of ethics can change according to the conditions and circumstances. He stated that the actor who played in his plays left when he was offered a TV series, that they did not print the name of the actor who replaced him for a while with his permission, because they had 1000 posters and brochures made in the name of the former actor, and that they had financial difficulties

while making private theater, and emphasized the importance of only being intentional here. They either rejected incoming TV series offers because their priority was theater, or they stated that their plays were their priority. One actor stated that he accepted the offer, and in time, as the two jobs overlapped, he found a replacement for himself in the theater. On the issue of management, besides the actor who did not have much information, others stated that this work is not done correctly in Turkey, that famous actors are given a chance or that they are asked to attend the invitation of those who claim to do this work under the name of agency, to chat and gossip, but that there is no time for this.

While the Self-Taught - Private Theater Employees who did not find it ethical not to include the name of the changed actor on the poster stated that such incidents can happen on tours, they also stated ironically that there is no need for this anymore, that a solution has been found, and that it is no longer written except for the director and the name of the play. They ironically stated that they were offered a TV series while their plays were still in progress, that they stated that their priority was theater, and that the production staff, who loved theater and theater actors very much, did not accept this. They stated that they had experienced working with an agent, that they could handle their work on their own, that it was useful in terms of budget and conditions, but that they did not work with them.

Group 3

Schooled -Employees of the Institution Theater stated that it was unethical not to include the name of the new actor on the poster or brochure due to a change of actors, that whoever made the effort should be included, and that what could not be done due to financial concerns is now easy and doable. The actors who stated that they did not take part in the TV series offer

while the play they were performing was still in progress, stated that their priority was theater, and that if it was in a private theater, maybe they could accept it if it would not force their friends. Except for one actor who did not work with an agent, all of them stated that working with an agent would be beneficial and that they were positive because they would communicate with the producer and agency and discuss the budget.

Schooled -Employees of the Private Theater stated that they found it unethical that the new actor's name was not included on the poster due to a change of actors, and even that the voice used in a play belonged to the old actor and was not changed, and that the audience noticed this and could not make sense of the play. They stated that if they were offered a TV series while they were acting in a play, they could accept it without disrupting the play, that an actor was offered the show, accepted it, and that the play times were respected. The actor who said "Everyone has to work with an agent" stated that almost everyone in Istanbul has to work, and that it is necessary in order to get news about the work. Other actors emphasized that they work with an agent, that it is a system based on relationships, but that they still need to take steps themselves.

Self-Taught - Private Theater Employees stated that it is unethical for a new actor to come in after a change of actors and not be listed on the poster, that it can be easily revised, and that it is unfair to both the actor and the audience.

They stated that they did not receive a series offer while their plays were in progress, that if they did, they would act in a way that would not put the theater they work for and their friends in a difficult situation, and that it was contrary to the team spirit. Emphasizing the importance

of working with an agent, they stated that the sector has great difficulties and that they can only overcome these difficulties with an agent.

As a result, it was observed that all the actors argued that it was unethical not to include the new player's name on the poster due to a change of actor in a game. It was seen that it is first of all a sign of respect for the actors to mention the names of everyone who contributed, so the necessary changes should be made. While such problems were not encountered in institutional theaters, both actors and owners of private theaters stated that they could not change the posters-brochures with the information of the former actor due to lack of financial means, time or the fact that they were printed in large numbers before. However, it was observed that although they argued that it was unethical, they were able to act according to the circumstances and that there was a discrepancy between what they argued and what they did. For actors, their priorities are always theater plays. While it is provided in their contracts that they can do another job without interrupting their main duties in institutional theaters, it has been observed that senior actors comply with this without even needing a contract, compared to young actors. While some of the actors stated that they could accept incoming TV series and film offers as long as the schedule of the theater plays was respected, it was learned that the young actors also defended this idea, but the production companies, who stated that they could not make a program according to them because they already had a theater play, did not want to work with the actor. We can say that senior private and institutional theater employees, who used to be respected for their theater background when making an offer to a theater actor, are now young actors who state that even the offer is withdrawn if they play in the theater. Although it was observed that young actors wanted to work with an agent but were not preferred because they were not famous, experienced and senior actors argued that they should work with an agent. As explained by the actors, the

definition of an agent is misunderstood in our country and what is usually done is equivalent to the work done by casting agencies abroad. In fact, it was emphasized that the role of an agent should be to know the actor well, respond to his/her requests, take care of his/her life, take care of the actor's private life, organize it, take care of his/her bills, rent, accounting, and even take care of his/her legal affairs if necessary. It was argued that there should be a person who can be a bridge between the actors and the producer, who can talk about money.

3.13. Ethics in Acting

The following question was asked to the actors in order to learn the concept of Ethics in Acting and its place in their professional lives.

- What does "ethics in acting" mean to you? What is its place in your professional life?

In Group 1

Schooled -Employees of the Institution Theater stated that ethics is what the person is, and that "being an actor is not ethical". Another actor pointed out that it is necessary to treat everyone with love and respect and said, "If we treat ourselves ethically, we will treat the theater ethically".

Since Self Taught-Institution Theater Employees stated that ethics is the summary of everything with its rules, disciplines, choices and behaviors, that it is unbending, unbendable, unbearable, that it has no measure, and that ethics is ethics. They stated that there is such a thing as professional ethics, and that one should not rise above it, bleed it, scratch it. He stated

that he is a person who tries to be ethical not only in acting but also in life, but that there are certain rules on stage, that he is a traditionalist who blindly adheres to them, that he respects his fellow actors, that he emphasized again that ethics are important in acting and that it is necessary to explain this especially to young people.

Schooled -Employees of the Private Theatersstated that they do not look at the issue only as actors, that everyone can be an actor, but it is difficult to be a "theater actor", and that ethical values can increase when you become a theater actor. Based on Stanislavski's words "love art in yourself, not yourself in art.", he stated that it is only the actor who does this job for the purpose of showing himself by thinking only of his own existence on the stage, thinking that he is himself. He stated that the one who throws away his costumes after leaving the play is only an actor, the one who comes to the theater and does not check the decor, accessories and belongings, the one who does not turn off the light or fix the chair when leaving the backstage is only an actor. However, when he started to do these things, to help his friends, to deal with the problems of the theater, to improve himself, to collect and hang up his costumes, to fix the place when leaving the backstage, to turn off the electricity, he stated that he started to become a "theater person". She stated that this is when her ethical values started to develop. He stated that a person who remains only an actor and whose mind does not work (like a theater actor) starts to feed on his arrogance, and that he thinks that a person who feeds on his arrogance has no ethics or morals.

Self-Taught - Private Theater Employees stated that they were committed to their ethics. They explained ethics with the expressions that ethics means to be ruleful to the theater, respectful, moral, respectful to the game, respectful to fellow actors. They stated that it requires being careful even when arguing, because they see eye to eye on the stage, and even if there is an

argument, it is a place where there is no resentment. They stated that ethics cannot be explained in one sentence, for example, there are written rules in medicine, but not in acting, and therefore everyone has their own ethics. Stating that ethics is a very broad concept, and that it is in an important place, the actor stated that he is in a very managerial position and therefore he never says "I am an actor". From this point of view, he stated that it is acting to glorify what you are, to wear even the smallest task that falls on you, and that sustainability is important no matter what. On the contrary, he emphasized that the unethical part is to draw your own plan, your own path as an actor, to ignore everything else, to use and exploit the whole system, the crew, the creation process, the text, the stage, the hall, the seats to the fullest for your own account, and not to look back. Another actor, who brought a different point of view, said that "the actor has no morals, the actor is immoral, not in the sense of being dirty, but the character has morals". Here he explained with an example. "I mean, as an actor, you may not enter a hall full of people in your underwear at a birthday party, but the character you play does. It is not immoral for you to go to bed with someone before marriage, but if you are playing the daughter of a religious family, it is immoral for her. Character has morals. The actor has no morals. The morality of the actor concerns us only in relation to his/her profession. I mean, is he at the rehearsal or the play at the time he promised? Is he on the set when he should be? Does he treat his other teammates right? We have a ridiculous clause in contracts. He will make the maximum effort to do his role to the best of his ability. Are you crazy? I'm not going to do it? I'm going to play badly? Even if you tell me to do badly, I'll do well. Even if I'm at loggerheads with you, even if you don't give me my money, I'll play well. So the morality of the actor is questioned here. Does he show the proper effort to his work? Does he respect the people in the team? Does he adapt to the conditions?" The actor states that his ethics concern him no matter what he does to himself in private life, but

his behavior when he comes to the theater. He stated that actor ethics should be questioned in their approaches to acting.

In Group 2

Schooled -Employees of the Institution Theater reiterated a phrase they say every March 27, World Theater Day, saying that ethics in acting is not forgetting to be human: "If fascism does not create its own fascism in this free space while struggling with the structure, this is what ethics is." Another actor emphasized that ethics and morality are necessary in every sense and that it is necessary to be pampered, to be comfortable, to be pampered and comfortable within a certain ethical framework, without being despotic. Another actor stated that although he sometimes experiences the conflict of this, ethics occupies a large place in him, that he is happy that he still believes in it, that he sees that there are fellow actors and directors who are unaware of this, that he sees that they are in different places, and that the difference between them and him is "ethics".

Schooled -Employees of the Private Theater stated ethics as being moral, being moral as an individual, respecting and valuing. They expressed in harsh sentences that those who do things that hurt, hurt and break the people around them in a professional sense lack many ethical rules, lack philosophy, their perspective on the world, and that they walk by sucking the blood of others. They emphasized the importance of respect and the need to be respectful even if there is no love. Another actor explained respect as knowing how to stand up for what is right in daily life and being respectful to oneself and one's surroundings.

Self-Taught - Private Theater Employees underlined the importance of respect by stating that a person who has no ethics in his/her own life would not have any in the theater or in his/her professional life.

In Group 3

For the actors working in the Schooled - Institutional Theater Employees, ethics in acting is to maintain discipline, to love each other, to stay in communication on the stage and to be as a whole, and to continue the rules they received from their teachers. They stated that they have written and unwritten rules, but the unwritten rules are more, but also as a product of their own moral values, lifestyle, past and future.

Schooled -Employees of the Private Theater, ethics means respecting, doing one's job, being deeper, knowing one's limits. They stated that when they see someone older than themselves, when they are faced with attitudes that are full of insults, full of ego, acting cool, and belittling their dreams, they feel sad and express them as "strange".

Self-Taught - Private Theater Employees stated that the place of morality in their professional lives is very important, that it expresses respect for the work done and human values, and that morality is important not only in acting but also in all areas of life and human relations. In addition, they stated that the ethics of an actor can be related to his/her professional life, coming to rehearsal on time and treating his/her friends correctly. They stated that the actor's ethics are questionable in their acting approaches.

In conclusion, it would not be wrong to say that the general response of the actors to the questions about ethics and its place in their professional lives was "respect". It was seen that they defined it as respect, love, being human, being a good person. "Actor-theater actor" is a person who is expected to behave respectfully and lovingly towards the concept of professional ethics, which they view as respect for work, people and labor, from coming to rehearsal on time, to the care he/she shows to his/her belongings, including costumes and accessories, and to everyone who works in the field he/she works in, from the lighting man to his/her employees. The Senior Actors emphasized that it is important to be a theatre-maker, that a person who acts selfishly and is only interested in these jobs for show can only be called an "actor", but a person who follows the rules, is disciplined, organized and does what needs to be done in the theatre with a sense of duty can only be a "theatre-maker", and that a person who is only an "actor" will be fed with arrogance by not working and will not have ethical morals. In Group 2, it was observed that the School Institution employee actors emphasized discipline, loving each other, being in communication on stage, being whole, continuing what they received from their teachers, that there are written and unwritten rules, but unwritten rules are more common, and that they consider their own moral value, lifestyle, past and future as a whole. It has been observed that the employees of the Institution, who are from the Regimental Institution, stated that ethics is the summary of everything with its rules, discipline, choices and behaviors, and that it cannot be measured and that this should be explained especially to young people. However, despite this, it has been observed that the young actors are aware of this information, that they have been taught by their teachers and the masters they work with, that they are sufficiently distant in their human relations backstage and on stage, that they establish relationships within the framework of respect and love, and that they are committed to discipline, tradition and custom due to their work. It has been observed that although they are in love and respect, they work in a moral way, and that

older actors do not see this, and that they encounter glances that they describe as egoistic, cool and condescending, and that they express their sadness. It has been observed that the senior private theater employees questioned professional values from a different perspective, stating that the morality of the actor should be questioned in approaches related to acting. Therefore, behaving ethically, respectfully, lovingly, obeying the rules, being disciplined, taking part in the profession in an ethical manner was seen as a moral stance towards oneself and the theatre.

In summary, theater acting, which offers training options for acquiring knowledge and equipment from a traditionalist structure, preserving its essence, albeit by changing and transforming as required by the age, is a job done willingly, far from being forced and obliged as a profession. Although the revival of theater in our country coincides with the Republican period, the master-apprentice relationship has contributed to the training of well-equipped actors with a conservative education pattern under the leadership of competent people in the profession. Today, in order to become a theater actor, schools, relevant departments of universities and courses provide theater and acting training. In addition, in an already established theater, we can also see actors who start working in a different unit if necessary (as assistants, ushers, costumers) or even to play a small role in the play and start working, so to speak, cook with master actors on stage, train or receive non-formal education. We can say that the way theaters and schools function according to their communities can be a determining factor in how individuals behave as actors. It would not be wrong to say that the actors' years of education continue in the theater where they work, that they both play in the play and gain new experience at every moment, and that the learning never ends. There are

written and unwritten rules that have been going on since the day the theater was born. They are heard, known, obeyed, spoken... Actors develop and combine their professional lives with this knowledge they learn from their masters and teachers backstage and on stage. Questions about the unwritten rules were also presented to the actors. In the answers received, in line with their personal choices, it was tried to provide information about their habits, disciplines, morals, in short, their understanding of ethics.

As a result of the interviews with the actors, consisting of 3 groups according to their ages, school graduates and graduates, the opinions of the actors about ethics and professional ethics were evaluated. If we look at the concept of ethics through basic moral principles in line with the answers given, it will be possible to see the values, principles and behaviors that determine how things should be done.

For actors working in institutional theaters, their roles are determined by the artistic management or together with the director to be worked with, while for private theater employees, the decision is made with the theater owner or the director they want to work with, and the actor is determined by the exam-selection system. When the actors receive the plays they will work on, they first read them a few times and start working on their own roles, then on other roles, making inferences from the words spoken to their characters. They work on the character, his/her connotations, the integrity of the story, reaching the character they are working with, looking for the character's way of speaking and style, researching according to the importance of the fiction in the story and approaching the text. Then, through the issue that the director wants to tell, they approach the text and the character in the way they decide and ensure integrity. During the rehearsals, the actor, who moves forward according to the warnings of the director who points out the important parts of the text, tries to wear the

language of the text in accordance with his own mouth, like a piece of clothing. During this period, the actor researches the play, the author and the period in which it was written as a whole, making use of dramaturgy. Actors utilize method and method acting in their approach to the text. Before going to rehearsal, actors who prefer a healthy start, pay attention to their sleep, nutrition, exercise and prepare for the intense rehearsal period. Stating that they always go to the theater two to three hours earlier, the actors say that they have learned this from their masters and teachers and that they do this due to the uncertainty of the city's traffic and weather conditions. They state that when they enter the theater building, their energy is high, they drink tea and coffee, chat with their friends, try to meet and mingle when there is a new person they do not know, and start the rehearsal by preparing a warm and friendly environment. Since the actors are already acquainted in one way or another, either from school or from different theaters, with the awareness of acting together on stage, it is seen that they mingle a little more quickly and establish a sincere friendship, but it is also seen that they support the distant form of intimacy. They are aware that it would be beneficial to approach each other, the technical team, the management and the staff in a respectful manner, perhaps without necessarily liking each other, but by being respectful, through a sincere relationship, frankly speaking, talking and solution-oriented initiatives. Since the team will spend more time together in rehearsals and on stage, it is obvious that they have established a close relationship. While the actors go to the rehearsal by reading and working on their texts, the reading rehearsals are spent at the table with the director, analyzing the text. In institutional theaters, the dramaturg also takes part in that rehearsal. From the moment the rehearsal begins, while the role is being worked out, the actors state that they acquire and dress in costumes and accessories that will help them in the process, while in institutional theaters, they can also obtain these needs from the units. It is observed that they warm up by doing voice-body exercises before rehearsals, and that they also do this before the play, whereas

senior actors used to do it regularly, but now they do it from time to time. The technical team that deals with decor, costumes, accessories, lighting, sound-music is contracted or permanent in institutional theaters, whereas in private theaters they can exist with limited conditions.

Since the actors working in private theaters even make their own décor, it is seen that they start their preparations after checking these on stage during rehearsals and the play.

Sometimes the actor has to take care of his/her own costume, do his/her make-up, hair, beard, and after he/she is done with his/her work, he/she straightens and folds his/her clothes and returns them back in an organized and complete manner. The actor who goes to the theater on the day of the play, is there a few hours in advance, drinks tea and coffee with his/her friends, has a chat about the play or the play, and then prepares his/her make-up materials, if any, backstage and starts preparing to serve the play. The actor checks his/her costumes, checks his/her accessories, if any, and returns to his/her backstage to put on his/her costumes after making sure that he/she is in place where he/she should be on the stage. Actors avoid anything that might make them feel physically and mentally uncomfortable on stage. Before the play, if they have experienced a distressing or upsetting event, they leave it outside the moment they enter the door, and physically, they follow the rules such as not eating, not drinking too much, not consuming alcohol, not smoking backstage, which are also included in the contract in institutional theaters. About 10 minutes before the game, some players retreated backstage to get away from people, to listen to themselves, to go over their memorization one last time, to concentrate, while others stated that they performed various rituals. They do certain thoughts and movements that they have seen from their masters or that they have gotten used to from their experiences and that they think are good for them when they go out to play. They give examples such as praying, lighting candles behind the curtain or backstage in order to commemorate their deceased brother, sister and colleagues, tapping the board 3-6 times and blowing kisses, listening to music, burning sage because it eliminates bad energy,

energizing with a pat on the back, which is more common in young people, and energizing by touching each other's arm with their hand. There are actors who do not do any of these things, but they do it for reasons such as feeling safe, believing that it brings luck, to complete what is lacking in them, not to forget the rote and to play on stage without any mistakes and problems, unrelated to fear. In addition to actors who state that going to the play is already motivation, that they go to the theater with love and high energy, they also try to increase their motivation by getting quiet on the day of the play, trying to turn inward, seeing people they love, listening to music, dancing, exercising, warming up, jumping and accelerating blood flow. After the end of the play, it is possible to talk about actors who stay backstage for a long time, wait for their sweat to cool down, pick up their belongings, whatever is scattered backstage, straighten the chair, turn off the lamp and leave, as well as actors who get dressed as soon as possible and leave backstage. The actors talk about chatting with the guests or the audience waiting in the foyer, maybe having a drink, if the play didn't go well, criticizing with their fellow actors, their adrenaline is high and they can't sleep even if they go home. The actor may experience critical situations in front of the audience due to a positive or negative event on the stage. This can be due to events such as forgetting a memorized line, being tripped up, or anger arising from a quarrel reflecting on a fellow actor on stage. The actor can save the scene, the play, and his/her fellow actor by improvising without revealing it to the audience, perhaps by making sentences that are unrelated to the text but without disturbing the integrity of the story. In institutional theaters, there is no room for such mistakes, but penal action can be taken. In their relations with the director, the actors state that they are subject to the director, that they respect him/her, and that they try to reach an agreement by talking and asking when they are not convinced about the play or the character. In general, it is observed that rehearsal is a creative period when actors are searching for their characters and what kind of a world they will exist in, and that their performances are better and higher

during the play period when they meet with the audience. With the changing age, the perspective on acting and theater has also changed, and the situation of being on stage in all positive and negative conditions has been replaced by the suitability of the actor to the conditions. Although the words of their masters and teachers, "You will be on stage even if your father dies" is a cliché, it is actually an indication that the acting profession is an important and priceless value. If one's most precious possession is one's family, the example given wants to emphasize the importance of being on stage even at the cost of losing them, and how important the stage and the audience are. Actors have played on stage even in unfavorable conditions, and we can see that they will reconsider their opinion, especially when the experience of senior actors is available. Younger actors either have not yet had such an experience or would not go on stage even if they did, while some of the senior actors in Group 2 also expressed resentment about this issue. While the actors say that this is a profession like any other profession, they emphasize that it is valuable and that it is not an ordinary profession. It would not be wrong to say that while the positive aspects of the actors' competition with each other and their actions to support each other in order to make the play better are welcomed, it would not be wrong to say that the meaningless actions of those who work selfishly, only for the sake of their own well-being, on the stage, up to the point of stealing roles, to make the audience laugh are not welcome. In addition to this, it is not overlooked that senior actors consider it disrespectful to say that actors should not compete. When the theater is viewed from the outside, it is thought that the actors have a free, fun and enjoyable job because of the way they move freely after all their work is done and their self-confident stance is reflected. The actors enjoy the result of their work and accept that it is a fun job. However, they also explain that unfortunately the process does not work psychologically and physically as they think it does. In the rehearsals and plays, they try to explain that they sacrifice their loved ones, family and friends, and entertainment in their

efforts to create spaces to identify with the character they are going to be, by managing a large number of people together. They express this with humility. In addition to the majority stating that theaters working with the caste system can only offer richness to the audience, it is also emphasized by senior actors that each actor should do his/her job sustainably. It is seen that the idea of sanctification of acting starts with the word "sacred" and senior actors question what is sacred, and come to the conclusion that there is only one sacred thing, and that the desire, effort and belief shown for the work done can be sacred. Young actors and senior actors in Group 2 state that it is not sacred, it is a profession like any other profession. They also state that they learned the sacredness of the theater in this way, that they heard it from their masters, and the importance of being disciplined and working. The most obvious difference between actors working in institutional and private theaters is stated by the young actors as salary, insurance and guaranteed work, while the senior actors state that an actor is an actor and that an actor is an actor. Younger actors are more likely to emphasize the importance of work and financial concerns, and the importance of being able to do their job under healthy conditions in the conditions of the country. The actors argue that it is unethical not to include the name or photo of the new actor on the play poster after rehearsal, and that the name of everyone who contributed should be written. While they are still working on a play, when they are offered a series that offers better conditions, they state their priorities if it does not conflict with the dates of the play and they fulfill these conditions only if they are accepted. In institutional theaters, they accept with written permission from the theater, provided that it does not interfere with their main duties. Stating that the management system works incorrectly in our country, that they already work with famous names, they state that they want to start somewhere and that working with a manager would be a factor that would affect their work in a positive sense. Regarding ethics and professional ethics, the actors say that ethics is what one is, and they evaluate the actors in terms of respect and love for people

and behavior in the theater, in the context of ethics and morality. They emphasize the need to follow their principles as a guide on how to do things by paying attention to their actions, movements and attitudes as they enter the door of the theater building, in all their actions they perform on stage and behind the stage, to people, objects, duties, on stage and behind the stage. When they express that they have heard phrases such as "good people" and "good morals" from their teachers and masters, it can be concluded that they have no doubt that an actor who already possesses these qualities will do his job well. As a result of all that has been said, Ethics, first of all, requires respect, love, discipline, adherence to certain rules and values when making decisions and practicing in the process, and taking action. In their relationships with each other and with their profession, actors work in love within the framework of respect on the basis of their communication styles.

4. CONCLUSION

Ethics has always been problematic in the art of acting since the existence of the theatre. Even though acting became a professional job in ancient Greece, actors continued to be ostracized by the society. In Rome, where morally questioned, censorship and control is high, the art of acting is shown as the source of rudeness. In the Middle Ages, which had a bigoted and oppressive structure, the players were seen as low-class, non-social and vulgar beings, and were excommunicated by the church. Despite this, the way the church chose to teach the Bible to the people it saw as ignorant was theater again. The plays reached the audience by being played by the priests, but in time, they left the church administration and passed into the hands of the people. It was seen that the players who took the place of the priests in the games were determined and supported by the craftsmen's lodges, by taking them under their protection and providing space. In the Middle Ages, which is called the dark age, the balance of power changed and the order was shaped, as a result of which the theater techniques were developed and new stage places were sought, while the art of acting succeeded in reaching the crowds. In Shakespeare's period, the art of acting could not be respected due to the pressure of the power, the actors tried to survive under the auspices of the rich and nobles and only by reflecting their value judgments and thoughts. While the art of acting after the Renaissance Classic period continues to protect its professional process, this time it continues to be both supported and oppressed by the state in Russia.

As of the 19th century, the search for a method began with the Western theater. While determining the boundaries of how the player should follow, studies on principles and behavior have been made. The art of acting, which has survived to the present day, has been shaped by the ethical rules formed as a result of these studies.

The history of the theater discussed in this study is in the 2nd Chapter, and in the 1st Chapter, information about the meaning of the concept of ethics in the context of understanding the professional ethics of the theater is given.

In our country, if we look at the art of acting in terms of ethics and professional ethics, it is seen that ethical rules have emerged as a result of needs in the fields where Muhsin Ertuğrul and all designers and technical staff, who are artists and theater workers, interact. In this direction, the problems experienced are transformed into written rules and put into practice. Accordingly, "Backstage Ethics" is created by Muhsin Ertuğrul.

In this study, "The Art of Acting" was examined through interviews with actors on "ethics and professional ethics", based on the title of "Ethics Perception of Acting in Istanbul 2021".

While society determines its rules within itself, ethics primarily enables people to make choices in their own life, then to determine moral limits and develop business ethics on the work they do for their needs. As for today, we see that the effects of ethics and professional ethics are clearly drawn on the art of acting, and they take place in contracts legally. The rules set by private and subsidized theaters are perceived as pressure by the actors. In the conducted interviews, it is prominently observed that actors, just like in their private lives, have a strong desire to be more liberated in their choice of plays and expressing their opinions on stage. The actor fundamentally knows what is included in the basic 'dos and don'ts' list of the acting profession that they willingly choose in connection with themselves and their profession, and they execute their profession based on their own truths and teachings. The actor's sense of responsibility towards their work, their colleagues with whom they share this profession, and the audience is discussed as the variables of ethical perception. As a result of the research, the opinions of the players about ethics and professional ethics were evaluated as a result of interviews with the actors, consisting of 3 groups according to their age, who are school graduates and sarcastic. As a result, the importance of the behavior that will be exhibited

behind the scenes and on it should be shaped on the basis of respect in relations with actors/artists, technical team, directors, and executives has emerged. It has been observed that while playing a game, the players can exhibit different attitudes about memorization according to their origins. It has been seen that while the master players accept the game they want in choosing a game, the young players have to accept the given game. Players are similar in their preparations on game day. However, it is concluded that while the senior players are aware of their sense of responsibility, other players take care to be disciplined.

It has been observed that the perception of the players is similar in terms of playing the games in the face of any negative situation (illness, injury, etc.). Convinced that the word "the curtain won't close" they heard from their masters is no longer valid, young actors stated that their profession is like other professions and that they cannot play games if they encounter the loss (death) of a relative. It was seen that they questioned this situation, claiming that this situation is heavy humanely and psychologically, with the thoughts that the effort to be persuaded to play through pressure is unethical. From an institutional perspective, the decisions concerning actors' personal excuses or difficult situations arise as a result of the rules, discipline, and sense of responsibility instilled during their training in the field of acting. Even during the education process, students are cautioned by their instructors to focus solely on their lessons and avoid working outside of school. In the professional working environment, actors must maintain a balance of mutual responsibility and burden between the institutions they work for or private theaters they are affiliated with. Muhsin Ertuğrul, who has played a significant role in shaping Turkish Theater and emphasized the importance of professional integrity throughout his life, expressed the fundamental truth about this matter in an article published in Temaşa Magazine. Tuncay summarized it as follows:

"The development of a nation in the field of civilization is synonymous with its cultural advancement. Theater acts as a compass guiding society in the right

direction and serves as a thermometer measuring a country's cultural level. It elevates its instructive and educational qualities. It holds a much higher position in society compared to schools that provide education and training to specific age groups because theater can address people of all ages and education levels. It instills in individuals the joy of life and the desire to work. It helps maintain the emotional balance of individuals. Theater is an indispensable necessity for a civilized individual and a society composed of civilized individuals." (Tuncay, 2010, p. 106)

Muhsin Ertuğrul, in the interest of the dignity of the theater profession, fought against the authorities of his time and resigned in response to actions that would not benefit the theater's reputation, out of professional pride and a deep love and understanding of the arts. While defending theater and its actors against the authorities, he also tried to establish a balance by regulating discipline and rules within the acting profession. Ertuğrul always emphasized the responsibility of actors towards their audience and the importance of maintaining professional standards. Tuncay expresses this value that Ertuğrul attributed to his profession and expected from all those involved in the profession with the following words: "The theater is a great artistic event presented to the audience collectively. Each task performed here has its sacredness and importance. If any task is not done on time and in a complete manner, it will harm the intended impact of the play during the performance." (Tuncay, 2010, p. 118). From a socio-economic perspective, during his time, Muhsin Ertuğrul did not see a respected perspective and action towards the art of acting from neither the public nor the authorities of that period. Therefore, he expected this respect primarily from the actors to elevate theater to a respectable level. In his statements, he depicted theater and art as a "sanctuary" in terms of work ethics, repeatedly emphasizing the need for the curtain never to be closed. In various anecdotes, magazines, and books where he is referenced, his life and memories are presented

as sources by actors, their families, and friends. Through one such piece of writing, we can understand Ertuğrul's expectations, as he defended the dedication of actors not to bring their health problems onto the stage, pushing their limits. This is evident in Selahaddin Küçük's recollection about Kemal Küçük, the famous actor of the City Theatres, who continued to perform on stage despite having a terminal illness. Tuncay shares the memory as follows:

"Kemal Küçük had problems with his lungs, and he would occasionally fall ill with fever and bedridden. On those days, he was playing the role of Neşati Efendi, a lengthy character, in Musahipzade Celal's play 'Bir Kavuk Devrildi.' One night, he struggled to finish the performance. The next day, he was bedridden with a high fever and couldn't possibly perform that night. The situation was reported to Muhsin Ertuğrul, and everyone was waiting for his response. The response came in the form of a small note written in Ertuğrul's own handwriting. Word for word, it read: 'Kemal, the theater is a sanctuary, and none of us can disrespect it. Besides, remember that 'Moliere' died on stage. You are no less than him.' On that night, Kemal Küçük gathered all his strength, played the role, and performed. Yet, Muhsin Ertuğrul was truly a compassionate person who wouldn't even hurt an ant. He cared about all his friends' health and troubles, and he would go the extra mile to help them. But, as I said, there was no compromise when it came to theater. The same Muhsin Ertuğrul, on April 22, 1936, lifted Kemal Küçük from his bed at his home in Istanbul and carried him down the stairs in his arms, placing him in his car. He then carried him in his arms again to his bed in the house in Çamlıca, where Kemal Küçük's condition was worsening. On April 23, 1936, Kemal Küçük took his last breath in Muhsin Ertuğrul's arms." (Tuncay, 2010, p. 122).

Stepping onto the stage is an opportunity for the actor to fulfill their professional responsibilities, realize their own potential, and engage in a meaningful experience with the audience. However, as seen in the example of Kemal Küçük, there arises the dilemma of whether theater is more important than human life. In the end, after Kemal Küçük's passing, another actor must have taken over the role. In this regard, if possible, having an understudy for each role can ensure that the show goes on, at least until the actor's health issues are resolved. However, this issue is undoubtedly a budget matter and providing understudies remains at the discretion of institutions (or private theaters).

The three indispensable elements of the art of acting are the art piece, which is the play, the artist, who is the actor, and the receiver, which is the audience. While each element alone may not hold much meaning, their relationship, interaction, and their collective unity give them significance. The most distinguishing feature of theater from other art forms is its portrayal as a rehearsal for life. The convergence of action with the audience's present moment, both intellectual and practical, and its incorporation of various artistic disciplines further enhance its importance. The actor, the play's script, and the audience are inseparable components of theater. Without them, theater cannot be imagined. As it moves and transforms within itself, theater sets itself apart from other arts, highlighting its uniqueness. The actor assumes a distinct position separate from other professions while bringing about change and transformation within the realm of theater. Parker explains the responsibility of theater through the audience as follows:

"The theatrical event aims to give the audience an experience by presenting an artificial reality in a convincing manner through the relationship of real time and space. In many artistic works, the responsibility of giving an experience lies deeper in the function, but in theater, it directly shows the experience, so it must be

controlled by the audience both emotionally and logically. This control naturally moves beyond the work's own coherent structure and relies on data from various sciences." (Paker, 2008, p.18)

Theater incorporates all elements of visual arts. Acting, stage design, music, dance, costume design, and lighting design come together from various disciplines, while benefiting from fields such as sociology, psychology, history, philology, natural sciences, and more. For an actor, the journey begins with their dedication to the profession during the training process and turns into a never-ending curiosity and exploration through the characters they portray. Once on stage, the actor embodies the character they portray, but when the play ends, they leave behind the character's traits and return to being themselves. In contrast, individuals in other professions, such as a grocer, a shopkeeper, or a bakery owner, differ in their concerns, which are more focused on aesthetics rather than professional attributes. For instance, a grocer only needs the apples they sell to be fresh and from a certain region, without the need to explain the specific minerals in the soil where they were grown or the socio-geographical knowledge of the producer. They don't have the time or necessity to turn their products into a show or to explain every detail to their customers. Therefore, they don't require a complex education encompassing various disciplines. Theater and the art of acting aim to provide creative expression and an aesthetic experience, while commercial businesses and their employees generally focus on profitability, customer satisfaction, and gaining a competitive advantage. In acting, artists focus on the perception and expression of emotions, meanings, and aesthetic values, seeking to express their inner creativity and engage with the audience. They prioritize and value aesthetic values, originality, freedom of expression, and creativity. In summary, theater employs all elements of visual arts and draws from various disciplines. Actors embark on a journey of curiosity and exploration through their roles. While actors focus on creativity and expressing their inner selves in acting, commercial businesses

prioritize financial success, customer satisfaction, and competitive advantage. The artist often takes risks, deals with uncertainties, and shows a tendency towards innovation and experimentation. On the other hand, commercial enterprises take strategic decisions with minimal risk to ensure a certain return, through planning and market analysis. Although art and other professions may share some seemingly similar characteristics, they are fundamentally different from each other. The greatest distinction that sets the art of acting apart from other professions is the live performance on stage during theater. During training, the phrase "theater is the art of final steps" is continuously emphasized by educators. In theater, each performance is a recreation, even if the same text is used as a medium. On stage, there is no room for repetition or correction, requiring strength, determination, discipline, and a unique professional responsibility. The experience demands power, decisiveness, and discipline while bringing forth unparalleled professional accountability. When an actor delivers a realistic performance on stage or screen, it is evident that they make efforts to fulfill certain ethical responsibilities. Ethical considerations in acting include handling character manipulation, representation of race and gender, the appropriate use of stereotypes, and scenes involving violence. For example, cultural diversity and representation have become crucial in modern times. An actor must accurately represent characters from various cultures and societies, as portraying a stereotypical character in a comedic or clichéd manner can lead to ethical issues. To sum up, the art of acting requires an actor to be innovative, daring, and disciplined, distinct from other professions. The live performance aspect of theater sets it apart as a unique experience. Actors understand their ethical responsibilities in portraying characters and must approach cultural diversity and representation with sensitivity.

In order to better understand the professional structure of theater and to highlight the differences more clearly, questions have been prepared for three groups: actors working in school - institutional theater, actors working in school - private theater, and actors working in

amateur - private theater, both related to ethics and the professional structure. Based on the evaluation of the answers: Although there are similarities in the opinions of the players that the competition will be beneficial when done in a positive way, it has been concluded that a negative competitive struggle on the stage harms the game. It has been observed that there is an inequality in the earnings of the actors between the subsidized theaters and those working in private theaters. Actors working in paid theaters affiliated with state institutions continue their profession in a regular and salaried system. However, this time, it was seen that they also exhibited the games directed by the power in an area limited by contracts. On the other hand, in private theaters, it has been seen that plays with "words" are performed, as well as performing works that will generate profits. Although working in television and digital environments brings good profits for actors working in state and private theaters, it has been concluded that fulfilling their ongoing primary duties in the theater is their priority. It has been observed that the sanctions of the contracts they are bound affect the players in a way that creates pressure.

It is observed that actors perform various rituals before going on stage, such as repeating a set of specific movements, praying, gathering energy, or becoming introspective and quiet. These rituals can have multiple reasons:

1. The expectation that the upcoming performance will be as successful as a previous one in which the actor delivered a good performance and received a positive response from the audience.
2. To reduce the stress associated with performing live on stage or to boost confidence and motivation in a play where the actor may feel they haven't prepared enough.
3. Using rituals to balance their energy and focus on the character they are portraying during the performance.

4. Rituals can help actors establish connections with their fellow performers on stage. Therefore, they may use rituals to improve harmony and support each other during their collaborative work.
5. Rituals help actors honor their personal processes and better prepare for their performances.

Some actors believe that performing these rituals enhances their performance and brings them luck. Conversely, they may experience a lack of motivation and encounter unexpected mishaps on stage if they don't perform these rituals. However, it is important to note that some actors may mistakenly associate these rituals with Obsessive-Compulsive Disorder (OCD), a mental health condition characterized by recurring thoughts (obsessions) and repetitive behaviors (compulsions) used to suppress those thoughts. The rituals of theater actors, aimed at bringing luck and providing motivation, may bear some resemblance to OCD symptoms, but they differ significantly in terms of purpose. Theater actors perform rituals to prepare for their performance and deliver a better show. In conclusion, it is evident that rituals serving the play and the actors contribute professionally, as they can influence the audience's experience based on the quality of the performance. During a performance, when there are mishaps on stage such as missing an entrance, speaking lines too early, or forgetting lines, actors display similar behaviors to help each other, fill in the gaps, and rescue the play. In institutional theaters, where such mishaps occur, actors receive an official warning, whereas in private theaters, they are orally warned. It has been concluded that the sanction creates a serious pressure not only in paid theaters but also in private theaters, as the actor may cause termination of employment if he continues his negative behaviors. These sanctions may result in written pleadings, reports being held, and may result in a warning, fine or no further work with the player.

Of course, rituals are actually related to the original motivations of the players. In this context, although it does not have a direct relationship with professional ethics, since it provides high motivation and contributes to the mood of the players, data were obtained by asking questions about the subject.

For actors, "professional ethics" is the first thing that comes to mind, with respect, love and good people, but it has been observed that they have developed a sense of responsibility towards the "Art of Acting", unlike other professions, by following the rules in their field of work, their expectations from each other, business discipline, being willing to work. In the conducted interviews, although positive and beautiful sentences are used, it is actually concluded that everyone expects their own "ethics" to be universal. However, ethical responsibility is about adhering to clear and definite agreements on what constitutes appropriate and respectful behavior in a particular field or profession. Its purpose is to guarantee the correct performance of actions by those responsible and ensure the well-being of everyone involved in the practice. However, the unchanging common dilemma of actors who have practiced the Art of Acting from ancient times to the present day is the paradox of being part of and critiquing the same social class they feed from. While they criticize the existing system and the attitude of the privileged class, they still present their art or productions to the same class for approval and largely continue with the financial support of the same segment.

This thesis study, focusing on the targeted ethics and professional ethics context, has provided a detailed analysis by examining the principles of ethics and functional ethics, the historical process of the Art of Acting, and interview data with actors living in Istanbul, with a particular focus on professional ethics issues. Through this study, the ethical dimension of the Art of Acting has been scrutinized, contributing to a better understanding, and it has been

concluded that ethical rules have eroded over the course of history. Accordingly, it has been emphasized that ethics should be given greater importance in future studies in this field. Moreover, enhancing ethical awareness and establishing ethical standards in the field of Acting can significantly contribute to a better understanding of responsibilities for both artists and society. Additionally, this study serves as a resource for researchers, theatre professionals, and academics interested in the Art of Acting, aiding artists in balancing their relationships with society and emphasizing the significance of their profession. As a result, actors can strengthen their ethical relations with society while using the power of art in an ethical manner to create positive impacts.

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