

## Call for Book Chapters

### The Afterlives of British Drama and Performance:

#### Adaptation and Appropriation in 21<sup>st</sup> Century

The relationship between theatre and adaptation & appropriation has a long and evolving history. Since Ancient Greek playwrights, the site of drama has been bound up with repetition, recreation, re-presentation, revision, transition, rewriting, reinterpretation, re-telling, etc. process. In 21<sup>st</sup> century, this desire to move forward not only stimulates the afterlife of narratives but also flourishes a variety of theories and performances that appear to arouse academic interest in the field which is inclusive in the widest sense: "... inside the theatre and beyond it, in site-specific, promenade and immersive contexts, and in libraries and galleries; ... performed solo, in huge multi-company collaborations, and with no 'actor' at all; ... which are technologically sophisticated, and others with little or no mediation of this kind; ... which are highly physical, and those which place puppets amongst the human cast ..." (Babbage, 2018, p. 2\*).

This book aims to gather together new and original studies on the issues, theories, practices, and perceptions which are based on adaptation and appropriation as a concept, theory, performance, etc. that characterize British theatre in 21<sup>st</sup> century.

#### Submission Details:

Proposals should be between 500-700 words and should clearly describe the author's thesis and provide an overview of the proposed chapter's structure. Completed chapters are also welcome. All proposals/chapters should be prepared for blind review, removing any reference to the author. As a separate document, authors should provide a short CV containing contact information and relevant publications and presentations.

Please note, submitted proposals/chapters should not have been previously published nor currently be under consideration for publication elsewhere. Proposals/Chapters should follow APA 7 style. Please email questions and submissions to the editor Dr. Uğur ADA, [ugur.ada@gop.edu.tr](mailto:ugur.ada@gop.edu.tr)

#### Submission Deadlines:

Abstract/Chapter Due:	31 May 2024
Notification of Acceptance:	15 June 2024
Receiving Full Drafts of Chapters:	15 September 2024
Finalized Full Drafts of Chapters:	30 September 2024

#### About the Editor

Uğur ADA is currently working as Assistant Professor Doctor at Tokat Gaziosmanpasa University in Türkiye. His research areas focus on Contemporary British Theatre, Applied Theatre/Drama, In-Yer-Face Theatre, Theatre and Young Audience. Recent publications include *British Theatre and Young People: Theory and Performance in 21st Century* (Routledge, 'under review'), *Edward Bond: Bondian Drama and Young Audience* (2023, Vernon Press), *Eğitimde Tiyatro/Theatre in Education (TiE)* (2021, PegemAkademi), *Publications in the Field of Theatre: Bibliometric Analysis of International Theatre Studies* (2022), "What Will It Be Next?": The Process of 'Dramatic Child' in Edward Bond's *Eleven Vest* (2022), *The Representation of Time through Female Characters in Edward Bond's Play, At The Inland Sea* (2020).

#### About the Publisher

The complete manuscript is planned to be published by international publisher company which will be announced later.