**Traumatic Re-enactment of new tragedy in the Frame of post-dramatic theatre**

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## Abstract

This paper figures the new principle for post-dramatic theatre in the frame of 'post-traumatic' history which will free all repressed traumas of history and community that is neglected by them, and be taken back to them with in-herent violence of their images. Mentioning reinterpretation of traumas after the mid-20th century, I focus on Judith Herman and Cathy Caruth's surveys, as the members of PTSD (post-traumatic stress disorder) studies. This group has posed new definition for traumatic dreams and memories by devising the term 'traumatic reenactment'. In this way, every moment of 'now' is the enactment of the moment of 'past'. Curing these traumas, we both urgently demand historical experience. But how we could access to a traumatic history? Reinterpretation of new tragedy as a political theatre in the frame of post-dramatic theatre will be the answer. For this purpose, with an emphasis on 'traumatic reenactment' the principle of triple communication between victim, perpetrator and witness is renovated by essential tension between spectator and actor, and the inherent distance between them. So, the entire scene becomes traumatic reenactment of a singular traumatic event which has been fixed in the specific moment of past. By reenacting the past, each actor or spectator stays in the liminal state, as a ritual performance. This moment is the moment of pure consciousness. This will be happened by transgressing the boundaries between the Real and reality, as Jacque Lacan mentioned. In this level, they will be gotten the strength of talking about what they have repressed in the past. So, in this state of con-sciousness, both spectator/ actors will make their way to the 'shared memory'.

**Keywords:** trauma, traumatic re-enactment, post dramatic theatre, political theatre, tragedy