

PANAY CREATION MYTH AS WORLD PICTURE IN {THE ALUNSINA NETWORK}: A DRAMATURGICAL EXPOSITION

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This essay is a dramaturgical exposition of the production [*The Alunsina Network*],¹ focusing on the conceptualized “world picture” (in the post-Heideggerian sense) of the [*The Alunsina Network*] vis-à-vis the “world picture” of the Panay creation myth on which the theatre piece is based. This essay intends to elucidate the dramaturgy of [*The Alunsina Network*]. The aim of this essay is to explain the directorial and dramaturgical decisions and theory made in the creation of the production.

This essay will be divided into three parts. The first part will be a short introduction and background on the nature of the project of [*The Alunsina Network*]. The second part will consist of some theories of myth put within the context of Heidegger's concept of the “World Picture.” The last part is a brief explanation of the Panay creation myth and the discussion of the dramaturgy of the production.

Live theatre performance is multi-layered in its creation, reception, and interpretation. In the discourse of theatre studies, we problematize the closed and complete analysis since dramaturgical writing of a specific