Heeding Susan Sontag's judgement that "[t]he trial is preeminently a theatrical form", [1] scholarly literature has already examined the performative dimension of judicial proceedings – an aspect particularly manifest in cases involving transitional justice, e.g. the trials for crimes against humanity held in Nuremberg (1945-46) and Jerusalem (1961) and the apartheid-related hearings of the South African Truth and Reconciliation Commission. [2] Previous studies, however, have been mostly non-quantitative and, despite the structural affinity between theatre and trials, have not exploited the wealth of computational tools developed for drama analysis.

In this experimental contribution, we take a first step in this direction by constructing a programmable corpus of genocide transcripts based on the architecture of DraCor, an open platform for the research on drama. [3] As our case studies, we choose the criminal tribunals for the former Yugoslavia (ICTY) and Rwanda (ICTR), which have shaped international justice by establishing important precedents in prosecuting more than 250 individuals for genocide, crimes against humanity, and war crimes. [4]

Our pipeline involves scraping transcripts from official records, converting them into DraCor-compatible TEI-XML files through the *ezdrama* tool, [5] and mounting them inside a local Dockerized instance of the DraCor platform. [6] Thanks to this procedure, we are able to extract various textual metrics via API and compare them with those found in samples of dramatic texts, with the aim of identifying common patterns and significant departures between dramatic texts and trial transcripts (understood as a specific 'literary genre' with its own formulas and conventions). At the same time, we attempt a comparative examination of the cases' theatrical features, which is expected to uncover insights into the distinctive challenges, legal strategies, and cultural dynamics that influenced the proceedings on each occasion.
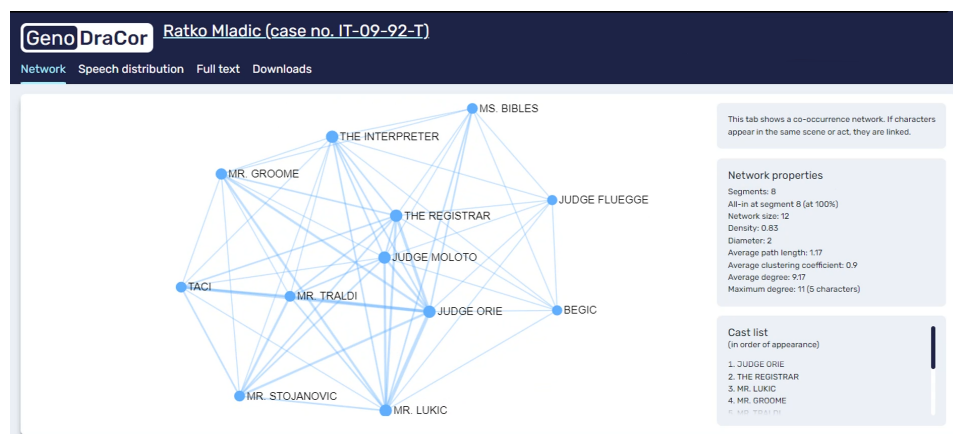
Screenshot from the experimental interface of our DraCor-based corpus of genocide transcripts.

[1] Susan Sontag. *Against Interpretation*. New York: Farrar, Straus, and Giroux, 1966, p. 126.

[2] Catherine M. Cole. "Performance, Transitional Justice, and the Law: South Africa's Truth and Reconciliation". *Theatre Journal* 59: 2, 2007, pp. 167-187. https://www.jstor.org/stable/25070005.

[3] Frank Fischer et al. (2019). "Programmable Corpora: Introducing DraCor, an Infrastructure for the Research on European Drama". *DH2019 Book of Abstracts.* Utrecht. doi:10.5281/zenodo.4284002.

[4] ICTR. *Key Figures of Cases* (2019), https://unictr.irmct.org/en/cases/key-figures-cases; ICTY. *Key Figures of the Cases* (2021). https://www.icty.org/en/cases/key-figures-cases.

[5] Ingo Börner et al. (2023) 'Onboard onto DraCor: Prototyping Workflows to Homogeneize Drama Corpora'. In *DHd2023 Book of Abstracts*. Belval/Trier. https://zenodo.org/record/7715333.

[6] Ingo Börner et al. (2023) "Dockerizing DraCor: A Container-Based Approach to Reproducibility in Computational Literary Studies". *DH2023 Book of Abstracts*. Graz. https://zenodo.org/record/8107836.