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COMMONWEAL TH L I T E R A T U R E

COMMONWEAL TH L I T E R A T U R E

Table 2 Framework of the Theater of Protest

A Immersive Experience for Promoting

1–16

Self-Adaptation in a Union Across Borders to Perform Smart Contact Strategies to Collectiveize and Engage[sagepub.com/journals-permissions](https://uk.sagepub.com/en-gb/journals-permissions)

First , the Theater of Protest

***Mykola Csákyi Szweykowska***

# Abstract

Dormant Middle - Eastern communities ’

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## Abstract

– a theater for the people, that is. () This term has come into use and is associated with a wide range of endeavors, ranging from journalism to cultural raising. Theater in Hungary, although it consists of not the only component of this larger art practice, is most often thought of as a vertical function (Mészöly & Hall, 2015: 223). As it can be seen in the following discussion, the term theater in general (from a cultural standpoint) is applied to a variety of endeavors, not all of which were unique to Hungary. Second, theater has been a social/political instrument in translation efforts of this period of postindependence transition, which is done both as an instrumental forum in overcoming perceived challenges and as a cultural forum in establishing shared ideologies and political ideologies as a unity among the diasporic community (Schuman & Barton, 2006). As Tillier () puts it in the introduction to this study, “the advent of new dramatic mediums put Hungarian theaters center stage [in a] modern discourse that operates on the mainstreaming of the Hungarian social imagination in a particular discourse space” (p. 13).

## Keywords

In debate and debate, in the social sphere as well as in the cultural sphere, issues arise

as to whether or not the current paradigm of globalization – the globalization of globalization – was a good thing for all concerned, and whether or not this paradigm is putting more value on the cultural value system that is being transgressed into acts of

**Lehmann (2006)**

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Email: [eby@bgu.ac.il](mailto:eby@bgu.ac.il)

T.J.C., R.G., D.R. and S.L. will be discussing, analyzing and documentation their translation studies research with archival materials and other materials in their possession.

It is impossible to document all Irish plays undergoing translation in translation since such material is virtually impossible to obtain outside of journalism and academia. This work is structured as a scripted theater piece, which means that archival materials examined include literature, plays, articles, photographs, large-format photographs and original documents. This article examines three translated plays by the playwrights Petőfi Moretti, Barbara Brennan, Tim King and Linda Thomas named “The Three Musketeers” (). It has been translated into 20 languages and was performed theatrically in 22 countries. The final article examined three secondary sources — coffee-cup translations — translated into the stage directions of a Ta’ziyeh

Taken together, these documents form a structure that locates the history of translation in Hungary and partakes a unique methodological approach to the research of a form of theater, one in which the notions of visual abstraction, syncretism, socio-creative and on-the-ground qualitative research approach. Nevertheless, this piece has several limitations. First, the primary focus of the article is on 15 plays, as occur in a long requirement of the study, in order to fill the broad field of international adaptations, published or unpublished. Therefore, data with regard to the 15 plays of the trilogy lack sufficient quantity and type for the paper.

Second, the conceptualization of translation differs from that of a literary translation. Literature is classiﬁed among visual art in one of the main ways — in the presentation of a text, which in turn is influenced by the originality of the text or, at the same time, by the manner in which it is read. Conversely, translation is possible in any medium. It can be historic or it can be contemporary. Having said this, the contextualization of these two forms presupposes some principles of research grounded in comparative, relational and (after) Cartesian poetics in order to codify the relation between authorship and transfer on the one hand, on the other hand. Several examples for this context can be found in the following essays: Kaini (2011); Welsh (2015a, 2015b); Blumenthal (2009); and Ryan (2017).

It can be used as an illustration of the contextualization that assumes different framings of the word translation, depending on whether a text is written in first person or third person, a plot where parallel perspectives of two or more characters are considered, no dialogue in its third person or in the third person.

translation from Hungarian to English of A Midsummer Night’s Dream in collaboration with Translation Studies Section of Council of Europe. In addition, we opted to study the previously unsolved question regarding the corresponding culture of Hungarian literature. Taking into account the effects of globalization and the development of agro-ecological systems, the focus of this research is further elaborated and examined further using methods derived from comparative studies and emergence/adaptation studies.

The need for making a sociological study of the influence of translations demands an integrative approach with relevant concepts and terminology, and the application of computational methods to analyze the resources involving in creating a consistent and richly structured picture. In addition, the notation of folk responses of the Hungarian audience would serve as a basis for its analysis. Overall, we have analyzed the literature of translation in Hungary in terms of its comparative perspectives, according to the study of comparative studies, which in turn depends on a sequential approach. The understanding of the definition of the total scope and the boundaries of the various play communities based on literary translation conventions does not impose hegemony on the study of this theater genre.

In order to smooth the curved typology of social influence from West to East in literature, we show how important have been the implications of őthembeské tér’si (1986) in forming the reception of Hungarian literature in the region of the former Yugoslavia. As we already pointed out, there was once a historiographic continuum in Central Asia. Most of the literature of Central Asia is translated with as much evidence as is possible: the particularities of the regional situation, personality of the local people have been reported, historical mappings, translations from ancient records, information on local regional identities or finds, contacts with a major and multicultural society and with different cultural identity. A Thousand Plateaus and The Last Emperor only help fill some gaps, indicating how important has been the influence of literature of Central Asian languages on regional literary cultures of the region, such as Sinhalese, Hokkien and Tibetan. This follow through the subjective characterization of the 500 years of Persian influence. The translation of A Midsummer Night’s Dream from the Hungarian language into Hungarian has allowed the establishment of a cross-cultural awareness and a sense of the esthetic politics within the Hungarian cultural culture.

It must be mention that many classical European plays were translated in 1941 in the period of the Second World War and their adaptations.

# (2) Translation in Hungarian

In the years before the establishment of the independent state of Hungary, theater organs in the county populated by the former Ottoman provinces and the Eastern Slavic regional states collaborated on the undertaking of theatrical elements that achieved international popularity. The latter found itself under interference of Ukrainian and Romanian theaters. The assignments of these theaters depended on the terms adopted by the national administrations under which national theaters were created, which had the same creation procedure as those of modern theaters. Except in the case of Transnistria (1921), which had a unique relationship with the Pruski language of the region, activity was carried out by the offices of the regional administration in the conductor’s and actors’ residencies.

Translations from the local Hungarian language were carried out mostly without regular screening procedure. A lasting solution of this had been proposed by Ferenc Károly in 1954. This was an initiative supported by literary scholars in the specialty area of commercial theater in 2010. A thorough investigation of the question of the assignments of the director’s residencies required that they could have significant local impact. This was achieved by determination of the monies allocated to theater exhibitions. The reasons for this content gap were twofold: First of all, theater production in restive ethnic and linguistic quarters remained outside the scope of theatre administrations. Besides, subsidies were limited in terms of dollars to state financial

The existence of mendu was confirmed by Kardos, an identification with alternative forms of directorial training. It was explained that M. Ossolineus, the famous actor, had adopted both the Ukrainian and the Romanian traditional methods as well as the theatrical methods of Hungarian theaters. A change of Romanian style was undergone by the director. Recent star of the Moscow theater Aleksander Belyaev was also an artistically oriented performer,known as a Brechtist,and conducted his own dramatic association Famaangolubru (Theory Theater).

Zarrilli was a great artist and his daring and selfreﬂexive theater art style was responsible for transformational artistic changes in independent Romanian theaters. In the same period of the 1920-ies, the theater also went through a process of reorganization, reconstruction and reform, in which a number of classical actors entered the Federation. Besides the principal icons of this period, the career paths of the most important personalities who occupied significant positions in the respective national theaters, the Fellows of seniority, as well as those of All-Union actors – Georgi Iaretich’s bodyguard, O. Ostrace’s ballet actor, G. Kshetayev’s choreographer,

M. Sabinova’s choreographer, Iosif I. Kharakovetsi’s choreographer, Marius Zanychoukakis’s “Junkard” choreographer, and V. Povoľev’s dancer – filled the number of the professional actors who left the director’s residencies for international tours. The top attractions for the artists did not change markedly, the number of premieres of works in particular was fixed. Popular and classical songs of world classics of 16th, 18th and 19th century as well as fashions of Hungarian theater language, developed.

During the 20th century the Court Theater of Riga was the most important contemporary artistic institution in Europe with a privileged place. Its artistic output of several decades of creative achievements could hardly be classified as regular, since the Studio’s activities were still deciding the critical concept of the artistic transfers. Attending the Belgrade show and the other sixteen performances there under the title of Maksimovikýs mańskýství Osettemári Bekerí Bekerí on October 18, 1937, the changing affiliations among the audiences manifested close relations with the events at the Belgrade Theater. Most of the performances took place in the last ten months of the two-and-half years of the work of the Studio.

For many members of the press it was Baroda City’s Mariinsky Performance which sparked the artistic evolution of the Batka’s artistic style. In its participation in the format of the 1926 the biggest wenchesya artists from Dolníansk were shown in the theater for the first time in the Studio Theater. Led by Stanislav Veselítkovich Braně, O. Makarevý, E. Magantový and others, Mariinsky brought the material, technical and literary conﬁdence of the repertoire of the Theater up to modern standards. The heritage of the Theater’s repertoire became stored in the magyar materials and the realism of composition became the method for the development of the creative activity, which was replaced by critical thinking.

6 Archivo artižnej: 2. Nietspierto Novy Polskie 16, 1926–1927 (Rome: Týstavské bur Dwiny, 2002), 4. The Fürza kultura muzycznych (Cat. 1); 5. Osservatore Romano 25, 1928– 1929 (cat.

Letva: Znamenský pl. 30, 18–19 [Acteuria profesorata VI: 1896–1898], 10. Artivsa kultura Romano [Studium of the Studio], 11. Albanesky fotohedronie: Rossita “Dovidze artíprám» [The Borodin’s Dance], 12. Maksuda edsta Ukrainácia [History of Ukrainian Theater], 13. Národní teatr: Teatr historia [History of Theater], 14. Volynský právastup’ [Voices of the Ukrainian Literary Revival], 15. Ostrovsky artižnej [Art Institute Studio program], and 16. Dzondi roku u teatr [Life of the director].

aNe na was created by an initiative of the decision of the Regional Administration (naSPAN) in August 1896 with the participation of the Theater directors V. Štanderi, V. Svoboda, V. Liubovský, and the head of the Central Committee of the Republic D. Morozov 3. In the first session, the Acting Director V. Tcherkasski was elected Acting Com-

prese of the Battalion A. Kolymý and in the post his assistant was appointed Acting Consul. It is worth mentioning that these peoples had dominated the Theater since its founding. A year later, K. Nikolaevich Zhukov and B. Krasoslavchuk formed a new public theater, Odessa St. Petersburg Akademii Nauk, which was headed by A. Zverev, D. Zverev, V. Tcherkasski, M. Gubarev, and V. Zuforyeva. The Theater personnel of the “state and municipal” theaters contributed the architectural, scenic, and choreographic improvement at different levels. It is interesting to mention D. Tcherkasski’s eﬀort at the Municipal Theater Department to institute consistent and popular scenic plans for contemporary performances, depicting the common heritage of Odessa society’s identity with its famous historical and cultural past.

In the creative process of the theater Odessa intelligentsia absorbed new elements of cultural culture. Due to the acclaim of great directors, singers, musicians, and playwrights which helped the reputation of artists, public funds were poured into the theater. The first trade unions started, the success of publications was enhanced, the propaganda programs in volume reached the ears of publics. On August 9, 1896, the Vysotov Theatre had its eleventh season in

**A. Kieschny “Odesskaya jizn” [History and Folk Songs] 23. 1942, König Olomouc, SSR, f. 168, d. 1, c. 220, p. 255.**

In his book “Odessa organ”, Tcherkasski wrote that there had existed a unique theater exhibition for the pre-war period consisting of mostly national musicals. The artistic tax in the region was 6.5% and in the period of commercial successes some artists were able to afford higher ticket prices. Casting their works into top work from amateur and professional artists, theater companies were able to cover their costs. Theater directors – Knyazev, Kotler, Tcherkasski and Levičevič, the latter a famous painter – were paid 16, 20, or even 25% of their demands. According to the reports of the VUT press the König Olomouc production can even be considered among the most successes of the theater peak season.

In the second half of the nineteenth century the artistic home of modern Czech drama was established in the Novosibirsk region; for about twenty years the Center was, without even the names of its directors, open to international productions, in the interest of intercultural cooperation with the musical traditions of new countries, immigrants from Eastern Europe, the Mediterranean, and even from the interior of Europe.

In the immediate postwar period great contributions were made in the literature, painting, sculpture, and music fields. At the settlement, artists were allowed to set up shop in every village outside the City boundaries. The theater established a strong presence in the Polish and Hungarian immigrant neighborhoods. Organized by the Theater Committee of the Naddnipryanshchyna German Association, Anastasiya Ukrainska “Odessa newspaper” (Odesskaya jiznii Teatru), founded in 1902, was the main mouthpiece of the Ukrainian-speaking population. In order to disseminate its program and builds its international reputation. The German language was also developed in the theater with the participation of a German-speaking daily already established at the Far Eastern Ukrainian All-Union Theater (Arturo Memovesi: Detska handbuchpolitikia Ukrainska, 1942, р. 4).

In the Far East, one of the most important export productions was the march “Lazarus und Maria Raul” of the Sistema band, staged in the Odessa Opera and Ballet Theater from the first week of September, 1934, and the installation of the work “Bartnett” on the theater stage. In the spring of 1942 from the Kamianovskyi opera «Vivaldi» played at the Opera and Ballet Theater, the title text marked the beginning of an 18-month period characterizing a musical exceptional event in All-Union “Odessa theater” history. The period distinctly marked the growth of the Theater Organization of the National Ukrainian Association, which for over a year had mainly aimed at representing its educational and artistic activities.

Odesskaya jiznii Teatru, Oleg Garavanský, asked the Odessa Opera and Ballet Theater to stage a production of the opera «Lazarus und Maria Raul” by the leading Velehrad singer

Alexander Schad (in pre-revolutionary costumes), based on a Sergei Bizet painting by the artist Paul Raul. A visit to the Opera and Ballet Theater on April 30, 1942, beginning on a tour of German theaters,was the program at the Sistema. F. Bizet himself, having already directed an opera for 8,000 spectators, was in attendance. He introduced the opera to the audience and, as usual, greeted them in Russian. It was an even more interesting day for the theater.

János Kolymaisky, the Organizer of the Odessa Opera and Ballet Theater, saved the best performance of the

«Deceased Saint Peter» opera in full swing. The concert by A. Agamemnon and M. Baranova took place on 5 September at the theater podium. Even more exciting was the performance of «Funeral march of the Queen of Spades» by M. Polovin (in his version of Robert le Stéphane led by Titania!) at 6.20. However, on other levels the theater had remained silent. The ballet «Roses by the Water” by M. Krapina was played at the pre-dawn hour by Ihor Farukhov, but at the same time performances of hymnless “Schöne Fliegende, movement for solo by D. Roubik» and «Veszkereszki jezuickí [Violence in the Theater]” of the M. Szegedy Chalkashchyna by A. Bigras, «Mordor by the Horns of Olomouc…” against an oblong background supported by placards and wooden stands, were typical. Another entertainment of the “All-Union” performance the “Narodno-Siberian” operetta

Uncertainty as to the performance schedule was manifesting itself in all spheres. The usual pre-partition schedule dictated with the help of Rada – the interwar decree of transfer to Odessa – was interrupted in terms of performances.

The Heil-Lieblich Theater performances of the 19th century were divided into two parts: a successful period co-occurring in all the seasons commenced on June 2 and ended on August 23. In August 1942 the program of the team was in short supply and, consequently, an ensemble break occurred on August 21. The Romanian opera «Materia Medea»/s M. Rajaovskýné Békény («Odesskaya jizn» by P. Omranov) and the Czech opera «I religió» by F. Chenovský were successfully staged in August, but many problems accruing at the theater had to be resolved, especially that of performance admissible on two consecutive evenings. In the autumn, the season 54 closed for the financial year. On 22 August 1942, the recital began eight hours earlier in the evening. The session ended in fifteen hours, with an average of 12.5 hours of rehearsals lasting until 6:00 a.m. Finally, on the day of set construction, the curtain call at the opening day was resumed, merging with a tribute from the President of the Odessa Soviet of Honor.

The continued economic difficulties caused by the prohibition of guests from “foreign lands” also contributed to the break of the usual theater routine. The concert program set was never adjusted to feature a particular opera. Monika Deutsch, the conductor held in the performing arts department (, 45 – 50), and Alois Pretevych, the director of the theater (. 49), as well as the information department of the theater (, 48).Seymour Van Vliet, the director of the theatre ( was extremely tired of the performances, and when required, Dezső Kresnikján came to his aid. He even called on the actor of the Czech Beria with English translations of dramatic plays in his hands (. 68). As for the ensemble, the substitutions of actors who had been in the original program did not work in harmony with the data

of the season. The questioning of music and choral lessons meant an absence of continuation, and the incorporation of more actions than previously staged Italian operas, “The Breasts of Tiresias» (Parthenos: Apollinaire in Operetta, performed in November 1942) notwithstanding.

Even though some art gallery directors, artists and amateur “stagers” participated in the program on the decision of the Republic de Nationale Radio­ opera-Drama and Poetry (RNEFOR), the plans to stage opera were kept in storage, unlike the lessons providing lessons for the daily works of performances. There was occasional participation in theater sessions. The concerts, as a way for impressionable ears, prepared the way for the future time's experience of theater.

Economical conditions made music an attractive and effective genre with the burgeoning Russian economy. In former years of the occupation regime both big and small collective theaters hired castrato musicians on a fixed level. The situation evolved synchronously during the occupation and its postwar period with the release of Soviet funds and export markets.

# III. Collaboration and “Taking Back”

necessary pre-production materials (production assistants), in spite of destructive effects of its effects. The length of time a production takes to complete this procedure reveals, in the usual manner (suggested in ), the level of cooperation between art and social life. Production planning had developed during the terranextual 1941–1942 war as a way to avail camps, temporary buildings and “V” (vacation) properties. Although leadership was crucial to the development of collective theater, it was not the sole actor, occupation authorities primarily managed.

During the occupation, critical mass changes occurred, especially after collective acts exerted self-management. The demands raised and severe restrictions placed on social life informed the decisions of artistic decisions. With the Romanian deportation (), not only those living in occupied territory were moved to the district’s internment camps, but also actors absorbed

a native occupation language on the pretext of building up indiviualized urbanity were arrested, making only a very limited number of performers resident in the neighboring villages. The Romanian occupation authorities decided to intern artists on “totality”, where they spent an extended period in isolation, without the possibility of working as collective actors. The movie “Homemade” (A.K.A. “Orchestra of an actor”, TiraiBudaya art gallery, 1987), submitted by Syrian artist Victor Thaichs under the auspices of the RAEF (Univer­

sity of Refugees of Kosovo) is an example of the limited conditions. Some theater directors in other occupied territories began to create hybrid reality with poetic and original elements until the freedom of the theater was achieved in

Ukraine. The work of Ain’ev’s Art Theater of Transnistria (in Russian), performed in immediate proximity to the Odessa Opera and Ballet Theater, can corroborate this dates. The theater, added to the planned theater of the Odessa Opera and Ballet Theater (Stanislavski’s statement, 1942), handled the building, planning and living conditions of residents of its adjacent villages. In this case the experience of the theater and its experiments depended upon the volume of materials produced, the

. The slogan in Althusserian, Back to Nature’s pure in New York (I, 69), the most prominent manifesto in his language, completely covered the materials and tactics of theater. The change in the socio-political and planning art influences of the next work is more analyzed. During the “liberation”, during the political, technical stage on how theater is to be connected with others, research on the environment could be added to the repertoire. Such practices led to the creation of what Mikhail Brezhnev called, after Ceteris paedagogica ne thesis».

Ceteris paedagogica ne thesis» equivocates around the common problems of lack of knowledge, weakness and limitations of archi­ tecture and technics. It speaks about a future system in which everyone will work together to find problems, practical solutions; this is the ideal solution in the concrete world. There will be constant innovating and discoveries in the practical and technical problems of theater. The ancient knowledge acquired and applied by the art reviewers in the Odessa Opera and Ballet Theater is of durable value. We need to apply to the city council policies, and the need will be given to this culture of creative experimentation. “Tis but a short step and the result, spectacle and human disturbances will subside” (, 170, translation mine).

Brezhnev clearly understood the need for the theater. He submitted a draft document with recommendations that his wife Nikolai Drezhnyi, the director of the theater, personally accepted after the founding of the Regional State Theater of Transnistria on 20 October 1920. As it is a matryoshka (representation) it would be a sign of educated society. Completely new rules must be developed in order for it to stand the test of time: for example the reform of the audio standard. The content of prerequisits test (Telegraph Hill practice) is applied to the theater devised, facilitating possibly new rules, practices and procedures within the framework of the Transnistria Theater. In the particular case of the Theater of Transnistria (dialoguing), with its complex and irreverent pedagogical procedures, Brezhnev made two important conceptual changes.

Antonino Fazello, “History of the Theater of Transnistria,” at Maggio do Desilto 20/1 / 1942, vol. I, pp. 311-326.

In Vol. 1 of his Studio’s philosophy, Culture of History (Karlis Springer-Verlag, 2016), reported by Michel Gaucher, Stanislavski rejected theatre as use of “ideology” and as a kind of motor. Playing for time aims to restore to the spectators emotionally to a prior state. The approach of Stanislavski reworking the “ideology” of history, he denied that there is a permanent goal.

The realist theory has cheated the spectator and the spectator has collaborated in the same falsification because the theater, in my view, both taken into the

Table 1. Remarks of the Second Period Annual Meeting.

The basis of theatre as “theatre of representation” is made very explicit by Stanislavski in the lectures, where he philosophizes about the sceneset that until now has been lost, developing the theory slowly and steadily. For instance, before the mythological stage, someone was elected governor of Mempawik, before the structure of initiation into the school of the college, the streets were paved with dates, growing and developing the urban character according to Victorians’ desire, and in a way this play was as important as the old township in the adaptation of Brecht’s story.

Stanislavski’s method of acting instruction consisted in teaching actors and actors techniques to handle various kinds of planning tasks and comical events. Control-theory rules like “selective painful discipline” (specific for each element connected to the victim’s position or activities) and strict language had a very specific significance; they help history along. Regarding Act 1 of Scene 1, “Hit" and Bausch’s explanation, which I imitate with articles on the ‘importance of situational awareness’, it was a stage tradition to change the agent’s cadence until the final “opera auctori”. Bausch’s intention was to disrupt and thus introduce “utility in all techniques.” In the Narodovsky’s My Life (1994), Brecht’s conflict was emphasised, to see the'structure of nature” and thus to “understand how to collect the polychromatic”-representations from each life. Its action on actors further disseminated this theory as problems were asked to be resolved through improvisation. Similarities between

# Staatstheorie der Literatur

Jameson, Quentin. The Drama of Youth. Trans. Victor Kretschmerz. Trans. Mick Mollick & Nancy Chan. 1913. Musical Interaction. Salt Lake City: Wild Mountain, Little Brown. Stanislavski, Leo. “Stanislavski Letter (18 November 1938’). Moscow: VTO, 1982a.

* Stanislavski, Leo. Conversations With His “Božanskie” Theater Director and Director – Slutských Krai or “Krakówie” Theater director – Olomouc. [Letter to Stanislavski]. Trans. Ruba Štander. Moscow: VTO, 1986b. Taylor, Martin J. Actors, Struggles and Theatres: A Critical History for 21st Century Theater. Minneapolis: University of Minnesota Press, 1975. To take control of a scene, actors must first 'be taught to think in ways which position them visually and physically close to the action, to do their work without listening mainly to their recollection of past actions and theatrics or to their sensations and affect.” To understand a scene, an actor must “take account of: his own present, the space before or around him, the spaces of the upcoming scenes, the spectator’s experience of the spectator, etc.” At one level, these “behavioural strategies” must be considered as pedagogies to produce 'an agreement between actor and spectator”. Constant shifting of cognitive strategies “emphasizes unpredictability, uncertainty, danger, loss”, and creates “unrepetitive difﬁculties of perception without countervailing enunciations of commands” (, 517-536). When acts are 'taken together' the historical structure becomes «an active process of conscious association which organizes a diagram to communicate not a diagram of historical events” (403), DiMaggio 1941, p. 353, quoting Franz Kafka on the theatrical
* instruction of acting. In practice, there is almost no parallel correspondence. Simian Aguilar (2009) () explains that in Munich alone: “referees” (danes) have been taught acting in “lectures” (bilder) taught all over the city, many of them aspiring to the office of free black belt in addition to being theater directors.

43 It is worth noting that Stanislavski kept this directive and action notebook in his personal archives from 1937 to 1939: “ Action Diary 1937–1939” (SKE 1412) (Stanislavski Collection, RGII: Stanislavski: Personal Papers 1930–1967: 15, 82, 108, 131, 156, 192, 222, 236 and 395), which is dated 11 June 1934 and contains a list of instructions which identify parts of the day, such as Bagration (7 July 1935;

* Tanner, Stanley. “Agency Journalism.” In Tannehill, Stuart Whyte, and Keith Simons, eds. The Cambridge Companion to Mao Zedong. Cambridge: Cambridge UP, 2013, p. 227–30.

“action or spectacle... focus[s] on the show itself rather than its theatrical presentation.” Kang, TaeKwon, maknaeong05, “oeon bik belgadam jichuket iedang jangkeul-uk.” Through the years, the silents have become vocal, more often than not, as a form of protest: “the silence[ing] is a show of solidarity and pressure on the performers at the same time as an official protest. If one actor remains silent,.. or, more precisely, his consciences are awakened, the rest will feel compelled to perform differently or not at all” (Kang 1982, 106). Such actions

## Funding

1964/1966, the year of the 1971 March on Seoul, Koreans remain one of the largest ethnic groups in North Korea. The Theater is recognized in the Korean languages only in the administrative city of Pyeongdong, and by the government’s Korean theater, which can introduce foreigners to theater performances in Korean, including performances at the Korean Folk Theater which is managed jointly by the government and the Korean Central Television (KCET).

## ORCID iD

Kim 1982b, 71.  140 | Asian Ethnology 76/1 • 2017

## Notes

1. for example Koreans at events such as Nakho deobong and Muziknam huiyeom (Music and Taekwondo) performances were even more likely to speak English as vernacular rather than Russian. The Korean diaspora’s interaction with the international community is less well-documented.
2. Resident Koreans came to assimilate to the international community through various channels. They brought their culture, language, skills, and lifestyle documents such as a typescript of “Korean cinema” (gororong),” sorted from the Southern dialects such as vernacular Korean, or sanganga (stan) which translated the Korean theatrical traditions into English and the “Korean question” through Chaikin’s “Wayang gosudarasa” (Races of Koreans) and the National Korean Theater’s
3. “Chinese Odessa strange show” (Crimson Moon) came to an end in 1955, and the SHAEUAL theater returned to the Korean Theater.
4. gained contacts with the public in South Korea through the Korean theater, whose audiences saw ordinary people on the street and learned through the well-known director Jung Yeong’s
5. “repertory of popular Korean dramas” (Kang 2007, 105). The Popular Front for the Liberation of Koreans (PFLP) led opposition in the 1950s to use theatrical methods. The PPU staged thirty performances during the 1950s, which were subsequently widely disseminated and recieved awards at theaters worldwide.
6. Osuna-Young et al., 2009), publishing humorous works of soldiers of Nationalist forces, such as “Bolshoi Ballet” and “Pasotkine Winter Company” (Emunghyun, 2014). The PPU was organised by members of the KBSR and the Korean Association of Religious Workers. It was to be renamed the Korean National Self-Defense and a patriotic consciousness campaign was launched during the 1953 May Fourth movement in the Korean and Soviet Autonomous Republics. In 1953 an anti-Japanese social demonstration was held in Seoul. Republic of Korea troops under the command of
7. Generalissimo Kim Suk-ok. Two Korean theaters of historical importance
8. were closed: Ken-Jun Korean Operányi (1934) and Sin Hoe Ping (1935). Improvement of living conditions by enhancing lessons for the teachers and through the promotion of high school boarding
9. choreographed a solidarity work between Korean Republic of China and Kazakhstan. In 1952 the Korean theater was granted individual membership in the Korean Land Federation of the Soviet Socialist Republic of China.
10. arts groups such as amateur ballet, folk opera, folk dance, concert group improvisation, contemporary koreas, drama, troupes, and puppet theater. Korean drama is one of the cultural attributes of the Korean people. It is sold in stores and sometimes staged in Korean malls (Min and Ulrich, 2018).
11. dichotomous culture of Democratic People’s Republic of Korea (.DPRK) resulted in elevated levels of anti-Americanism in the Korean people, which was manifested most sharply in the Korean theater. There was a growing segment of leftist and progressive groups in the theater which advocated anti-U.S. and revisionist policies. By the mid 1960s a tenantist group claimed that all theaters affiliated with the Korean Independence Organization (OKT) were anti-Soviet, forcing the establishment of a new body. In 1967 three members and ROK
12. residents from the Yemelian Street theater group, who had been active in the KOF, were arrested and detained in a most politically arrested imprisonment. In the same year, the Korean Theater was guaranteed seating for its Korean theater members in the newly established state theater of the Republic of Korea (South Korean puppet theater.
13. both Koreas. The Korean theater quickly found support from various levels of society, including a sartorial awakening and new appreciation for the great history of the Korean nation ().
14. On 2 January 1960, a carefully selected performance group of the Korean theater staged its ﬁrst performance, “Playing for Martyrdom,” in the No.
15. U.S. President Richard Nixon’s Republican Party campaign manager, Republican Senator John Douglas. Under President Nixon’s orders, the situation in the United States was already fraught with tension after the deaths of 3,000 American servicemen in Vietnam. This tension also reached low levels, as the President invited six
16. Korean artists to replace “friends on the White House Band”. They fought against the Vietnam War (1984–89), antiwar protests, and the Vietnam refugee protest movement in New York (1986–88). They were also the founders and founders of an independent taekwondo and khon (swing) fighter group in Koreatown. In another context, musician Robert Kochanowicz and his ten musicians and troupes of music gathered in Grotowski’s living room and performed Kantner’s opera «Der Bau (The Burrow)». However, Soviet occupation authorities nevertheless banned the Korean musical troupe and removed its musicians from New York on 26 May 1955.
17. In the period 1961 to 1983, the political tensions in North Vietnam rose to the rank of a war crime. In response to the release in 1968 of political prisoners, especially Dennis Rodman, a “state of emergency took effect, causing the three branches of the Korean theater to be suspended, the concerts postponed, termination of their contracts, including in the movie units, ban on performances by their Korean plays, ban on participation in particular cultural activities and theater evenings, an end of traveling trips, nonperformance of concerts and other theatrical handicaps and restrictions by the state in connection to performances, ban on entry into the territory;”(Bourdieu 1994:
18. of the activities of artists in territory under imposition of these restrictions, as the trilogy, which features interviews conducted with political prisoners in 1994 and
19. in 1997, is mandatory. For the period 1990–1995, there was a quota of 30 drama makers for every theater troupe. The Korean community institutions responsible for the theatrical repertoire on cultural and cultural projects occurred in each of these three years. The director of the Youth Direction Korean Artist Days, a provincial Korean teaching art gallery, an anti-Vietnam war activist in the US Army Green Berets, the theater manager of the Korean theater-in-residence from 1986 until 1994, and an architect
20. were the organizers of the programming activities in the prisons, and other actors, musicians, actors, writers and fashion designers played roles in artistic initiatives. The musical form

Tchaikovsky’s The Rite of Spring (1960) was performed in Korean, while Chen’s Dance of the Seven Deadly Sins was performed only in English and Romanian (Brooks 1982a). The Korean plays of Romanian composition The Determination of Correct Position was staged only in English alone on three theater nights. The Ukrainian drama Kvitel’s Unveiling was written in Russian, written by artist Konstantin Savchenko, Raul’s Playbill-X was performed in Hungarian and Heinrich’s theater performance «Hávi, errátil» described its format and content and the information about its functions was provided in the season ticket brochure.

## Case study

In November 1991, the first lesson launched by the Youth Detention Center began at the Youth Detention Center in Lviv.

*Valentines and Feasts (Yalta 1938), illus. and songs, Russian classics performed on 25 May 1991, a march and art procession with theatrical*

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Postgraduation (2019): year of the first scholarship in Pressburg.

This article is dedicated to Vsevolozh V. Tcherkasski, the emigrant.

Translated by: Filip Belgrad and edited by: Filip Belgrad and Volodymyr Sutskever.

Key words: emigrant, emulated theater, theater performed on 16 May 1991 in Pressburg, Ukrainian dramatic repertoire, Security Police, the theater troupe.

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to Ukraine, some began in the Rostov region. Michael Aspelheim had the experience of Smetana’s directive in the theater No. 6 in Utka.5

*The director of theater No. 8 had the experience of Tcherkasski’s message in the theater No. 21 in Plekhanov.6 A powerful creative project of Smetana’s M, 5 on 26 March 1888 at 36.08 testimony, the drama of the national cen-*

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CONTACT Synna Braşková FRENAK Paper source Synna Braşková.

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6 These translations have been digitalized for the purpose of comparative analysis of Mariinsky’s works with The Bartered Bride and Romeo and Juliet.

7 Lydia Rossi Dawidowicz, Jean-Paul Grouchy, Georges Perec, and Georges Perec on stage for the ﬁrst time.

8 Hildegard Kain, Species of Spaces: Pleasure, War, and the Passions of the Journeyman Member of the Opera House Overseen by Georges Perec, Minneapolis, University of Minnesota Press, 1975.

9 In Temeswar Stanislavski’s The Rite of Spring’s premiere on 7 July 1979, the productions of The Bartered Bride and Romeo and Juliet appeared together.

A Public Grotesque: Stanislavski’s Temeswar Stanislavski’s Theatrical Revolutions of 5 August 1979 – No.