

UNIVERSITY OF SZEGED

ILDIKÓ SIRATÓ

COMPARATIVE MODEL IN THEATRE HISTORY FOR THE INVESTIGATION OF  
NATIONAL THEATRE CENTRED THEATRICAL STRUCTURES OF EUROPE IN  
THE 18-19TH CENTURIES

PHD-DISSERTATION THESES

DISSERTATION ADVISOR: TAMÁS BÉCSY

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DEFINITION OF THE SUBJECT MATTER, TEMPORAL AND SPATIAL DELINEATION OF OUR TOPIC, DESCRIPTION OF THE APPLIED RESEARCH AND ANALYTICAL METHODS

The starting point of the dissertation and the related preliminary research was the need to define the *national theatre* as an institutional type. In the present work, we will search for answers to some of the complicated questions of the definition of this institutional type in its cultural and scientific sense.

The questions pertaining to this central institutional formation can be investigated starting from the emergence of a professional, civic theatre structure performing in the national languages, and the present dissertation will cover the theatre history of the so-called *long 19th century*, i.e. the period from the second half of the 18th century to the twenties of the 20th century.

The range of studied national theatre cultures has been determined using the plateau-periphery theory of comparative research<sup>1</sup> in cultural history, while selecting the Hungarian theatre history process as a natural starting point. The comparative material was found on one hand in the theatre structures of the European cultural centre (plateau), and on the other hand, in the Central and Northern European cultural regions, which belong to individual spheres of the periphery. From a regional point of view, the central point of the research projects and the analyses is represented by the Central European cultures creating their own civic and national cultural institutional systems during the 18th century and the Northern European cultures serving as control materials, joining this process in the second half of the 19th century. The theatre structure which formed in the latter region and which is more or less different from that in Central Europe, as well as the Western European examples, assist the description and the classification of the characteristic national theatres of Central Europe.<sup>2</sup>

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<sup>1</sup> We received the first inspiration to learn and apply this method from the work of DOMOKOS KOSÁRY: *Művelődés a XVIII. századi Magyarországon*. [Culture in Hungary in the 18th century] Budapest 1980. 11-28.

<sup>2</sup> Comparative theatre history has undergone a significant development recently amid great international, especially the model classification of national theatres, which is the central issue of the present dissertation. From the beginning of the 1990s, LOREN KRUGER, LAURENCE SENELICK, STEPHEN E. WILMER wrote and edited summaries based on the lessons gained from individual

The subject of topic and the material to be studied was selected with regard to the basic concept of theatre philology. The data are summarized using two analytical methods, the complex historical approach of theatre research,<sup>3</sup> as well as comparative research,<sup>4</sup> the plateau-periphery theory and the comparative model formation and system theory<sup>5</sup> based on the latter.

The issues related to institutional history occupy the central position in the present dissertation and historical sources have been compiled partly from the syntheses of individual national theatre histories,<sup>6</sup> and partly based on independent research.<sup>7</sup> The written sources (pertaining to cultural history and theatre research) has been subjected to source criticism corresponding to the most modern concepts of theatre research. We will describe the historical factual material and the societal relationships of theatrical culture based on the contemporary conclusions of cultural history – we do not aspire to establish novel facts in this area. Nevertheless, we wish to state that after learning the characteristics of various European national theatres, it has become obvious that remaining within the realm of individual theatre cultures would make it difficult or even impossible to find explanations to the structural and operational characteristics of the institutional structure, as well as to the reasons of emergence of various institutional types and their subsequent development, therefore, we have applied the approach of *comparative studies* as a research and analysis method pertaining to the national theatre(s).

The research projects in theatre history preparatory to this dissertation aiming to clarify the issue of national theatres were, as a whole, directed at two fundamental questions: on one hand the issue of national theatres as such based on a wide

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national theatre histories. The latest study was published in the Fall of 2004 STEPHEN E. WILMER (ed.): *Writing and Rewriting National Theatre Histories*. Iowa City 2004.

<sup>3</sup> Based on the fundamental concepts of GYÖRGY SZÉKELY. GYÖRGY SZÉKELY: *A színháztípusok kutatásának módszeréről*. [On the Methodology of Researching Various Types of Theatre Performances] Budapest 1961, GYÖRGY SZÉKELY: *Színháztípusok leírása és elemzése*. [Description and Analysis of Various Types of Theatre Performances] Budapest 1963.

<sup>4</sup> The first experiences related to the method were obtained by studying the works of GYÖRGY MIHÁLY VAJDA, DIONYZ ĐURIŠIN, ISTVÁN FRIED, JENŐ SZŰCS and LÁSZLÓ SZIKLAY.

<sup>5</sup> Among others, BARBU, as well as STOFF addressed from the 1960s the mathematization of humanities and the inclusion of their data in the system theory.

<sup>6</sup> The list of written national theatre histories and European summaries is shown in the bibliographic section of the present dissertation.

<sup>7</sup> Sources pertaining to theatre history were primarily researched in Finland.

(theoretical and historical conceptual) basis, and on the other hand the justification of the validity and usability of comparative theatre research from both methodological and practical points of view.

In our research and instructional work<sup>8</sup> we have tried to achieve the clearest possible formulation and application of these methods – the institutional history analysis method of modern theatre research and the comparative approach of teatrology – so that the present dissertation be founded on well-established methods and that *comparative research in theatre history* could be successfully used for the *investigation of further issues in history of theatre*.

Naturally, this dissertation, which can be classified into the (new) discipline of comparative theatre history, does not aspire and is not even able to compete with the abundance and accuracy of data available in basic research, but through the consistent teatrological application of the comparative method, it aims to discover the scientific and practical opportunities in comparing the two approaches, and it presents the well-founded-ness and usability of comparative theatrical science.

#### ON THE PRACTICAL UTILITY OF THE RESEARCH PROJECT AND THE DISSERTATION

The study addresses the theoretical and the concrete topics in parallel – the wide fundament and the elaboration of the comparative theatre research, the comparative research of theatre, and the structural and operational issues of the professional civic theatre structure centred on the national theatres and performing in the national languages. As a result of the research projects and the analysis, we can answer the following two questions: in what way can the comparative method be used in theatre research, and what does the concept of national theatre mean in the history of individual theatre cultures.

By the inductive creation and description of a comparative theatre history model, we wish to contribute to the research-ability of further sub-issues, as well as to

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<sup>8</sup> The research projects, the collection of sources and the methodological preparation related to this topic have been continuing for several years, and the results have been tested within the framework of university and college education in mandatory and specialized courses at the Theatre Program of the Budapest Eötvös Loránd University Department of Comparative and World Literature, the University of Veszprém Department of Theatre History, as well as at the University of Theatre and Film, and the Hungarian Dance Academy. Apart from these, we addressed the issue at various conferences in Hungary and abroad, as well as at guest lectures at the universities.

provide frameworks and patterns to the comparative solution of problems in history of theatre.

The investigation of the characteristics of the emergence, operation and transformation of national theatres is an important and interesting researching task both from the aspect of theatre history and that of understanding today's theatrical institutional structure and art.<sup>9</sup> In studying the major characteristics (for example its foundation, operation and transformation, program policy, artistic program and activities, as well as its audience) of the national theatre as primary (and in many cases foremost) professional civic artistic institution performing in the national language, we can receive answers to a range of questions pertaining to the formation, transformation and current situation of theatrical institutional structures.<sup>10</sup> Thus, as a result of theatre history research, not only can we receive methodological, historical or theoretical answers to our questions, but we can also find solutions to the problems of living theatre culture, the operation of the theatrical organization, as well as the changing functions of national theatres.

#### THE DUAL OBJECTIVE OF THE DISSERTATION

As a result of its increasing independence during the 20th century<sup>11</sup>, theatre research has reached the level at which the investigation and analytical methods elaborated and used in the other social and art sciences can be applied in an appropriately modified form corresponding to the subject of the research project, thus, teatrology can indeed operate as an independent discipline. By creating a special system of terminology and methodology for the research of the existence, the operation and

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<sup>9</sup> In our opinion, theatre research has to directly address the needs of practice, those of the practicing professionals. This artistic approach and commitment to research of arts is quite new for the scholars of humanities but based on our experience in theatre practice and instruction, we are convinced of its validity.

<sup>10</sup> The extension of characteristics and tendencies scientifically explored by theatre research to the interpretation of contemporary practice as well as to anticipated future changes can also be a result of the new approach described before.

<sup>11</sup> From the aspect of theatre research, the process of differentiation in areas of humanities and research of arts has been last summarized by TAMÁS BÉCSY by classifying the various theoretical schools. BÉCSY TAMÁS: *A színjáték lételméletéről*. [The existential theory of theatre] Budapest, Pécs 1997. 14-46, and TAMÁS BÉCSY: *Színház és/vagy dráma*. [Theatre and/or drama] Budapest, Pécs 2004. The concentration of historical studies to a single societal-artistic area is significantly easier than that of theories, inasmuch as the individual characteristics of a given genre are recognized and acknowledged.

the characteristics of its special study subject, the *theatrical performance*, and the societal-artistic institution serving for its production, the *theatre*, theatre research has become an independent discipline in research of arts from every aspect.

The most important fundamental axiom of modern theatre research is the constant respect for the definitive complexity of the theatrical work of art and correspondingly the requirement to put the complex research, processing and criticism of resources, as well as the conclusions regarding the works and their authors in a societal and cultural context.

Theatre research is being performed in several partial disciplines, one of which is the area of *comparative studies*. The general and professionally specific methods (for example, pertaining to literary science) of comparative research have been refined during the course of the recent decades, thus they can deliver an increasingly sophisticated but still comprehensive and overall image of the study subject.

So far, the elaboration of the accurate conceptual system and the delineation of the applicability of the comparative method have not been performed in theatre research in Hungary.

Therefore, the objective of the present study is to link the two areas described above, i. e. the *complex historical description* of the institution of the national theatre, as well as the attempt to determine the special concepts and research methods *that can be used in comparative theatre research*. We wish to answer the question posed at the beginning – *what are the characteristics of the national theatre as an institution in the various European national theatre structures and how will its function be transformed along with the change and/or expansion of the structure*.

The most important objective of the research project and the dissertation is to explain the different structural characteristics of the various (Central and Northern) European theatrical institutional systems by characterizing the various theatre types forming the centre of national theatre cultures, as well as a successful reconciliation of the methods of comparative studies and theatre research, as well as theatre history.

Thus, the result of the research projects and the analysis is on one hand the *description* of the *institutional type of the national theatre* in (Central) European context, while taking into account special phenomena and the process of historical change, and on the other hand, the creation of a *terminological and methodological foundation for Hungarian comparative theatre research*.

#### THE INDEPENDENT CONCEPTUAL SYSTEM OF THEATRE RESEARCH

**The subject of teatrology is the theatre, the stage and the theatrical art, which produces the work of art referred to as theatrical performance.**

The earlier, generally accepted view unduly and incorrectly restricted the concept of the theatre to verbal theatres, but it is obvious that according to a modern, scientific interpretation, which respects the realities to the highest possible degree, we need to include in the theatrical concept some other works of arts, which have been excluded from the category for a long time. We must not forget the works applying the effectual elements of theatre performances, which are created and encounter the audience on the musical or dance stage or the marionette screen. We have to classify those works of art into this category, which are created in special spaces (buildings) devoted to this purpose, or on occasional premises, whether they are works of professional performers, or amateurs or students.

But in order to find the limits of this artistic genre, we need to take in account at least three fundamental aspects. Firstly, a theatrical performance is a *living* production, its existence is limited to the time of its appearance before an audience and the direct artistic communication between the creators and the audience. Secondly, the piece has to possess a *dramaturgic structure*, and thirdly, it has to be created, it has to operate and exercise its effect before an occasional human community (*audience*).

Those works of art that can be classified among theatrical works are highly versatile. But based on their essence, **in each theatrical work of art, the changes of human relationships are presented by living human beings (performers) through the use of various visual and auditory means, before an occasional**

**community of people simultaneously present in the same space as the performers.**<sup>12</sup>

**Theatrical performances cannot exist and emerge without an audience.**<sup>13</sup>

Based on the previous statements, we have to properly expand the boundaries of theatrical art and play, but at the same time, we have to limit its extension on a terminological basis. We should draw external and internal boundaries, as well.

In our studies pertaining to theatre research we consider musical, movement- and marionette-based productions, as well as theatrical happenings at the same level as stage plays, and the same category will be valid not only for professional but also for amateur and student performances, as well.

**Dramaturgy, which is the leading of actions, is the fundamental organizing principle and element of a theatrical performance.** According to the interpretation of dramaturgy in theatre research, a theatrical performance is a presentation of a series of events, which has been turned into human, societal action for artistic purposes and using the intensive tools of art. The expression *series of events* is an abstraction, as well, according to a more exact formulation it refers to the change of relationships between characters. (Thus, in the case of theatrical performances, no paramount requirement for conflicts exists, and this stereotype, which was frequently voiced in previous times, does not meet the requirements of scientific approach and analysis.)

The dramaturgy of a theatrical performance can be described through the discovery of the plot structure, the analysis of situations and actions and the depiction of the change in the system and relationship of characters appearing in the performance.

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<sup>12</sup> Those productions and works of art in which the requirement of the simultaneous presence of the performers and the audience is violated (for example in the event of technically recorded works of film and video art), do not fall into this category. The same is true for those works that contain visual and auditory elements but do not possess a plot embedded in a dramaturgic structure (for example pop and classical concerts which are increasingly using visual effects, or circus productions in basic meaning), or those occasions when the audience is not (yet) present in the same space and time as the work (for example theatrical rehearsals). This latter condition can have an influencing factor even if the audience is not an occasional audience.

<sup>13</sup> This theorem is stricter than the formulation of general art aesthetics and hermeneutics, according to which the subject created during the artistic process can only be significant, and can only be interpreted as such, and can only have aesthetic and artistic effect (along with the fulfilment of further conditions) in the form of a work of art for human audiences. Thus only in the presence of all three factors of the artistic communication process are the requirements for a work of art fulfilled.



In our opinion, **the most fundamental distinguishing characteristic of a theatrical performance**, based on which theatrical works of art can easily be separated from works of art in other genres, is **the performance-dramaturgy**.<sup>14</sup>

Apart from dramaturgy, the theatrical performance is unambiguously characterized by the appearance of the actor in his/her physical reality in the form of another person before the viewers. The existence of a performance is guaranteed by the actor (performed), the material character of the work is provided by his/her art and acting, and thereby, he/she transmits the spiritual and emotional message, which has an effect on the audience.

In the dissertation, we wish to provide a more accurate definition for the internal terminology of theatre research,<sup>15</sup> in order to eliminate the need to adopt the theoretical and analytical systems of other scientific disciplines and other studies of arts and to apply their methods and terminologies to our subject.

Based on our summary definition considered valid at present (and which proved successful in many tests)<sup>16</sup> **the subject of the studies in theatre research is *the theatrical performance*, which is the most complex and both from the aspect of the creators and the audience, a collective work of art. Such, temporarily realized, (thus can not completely record and reconstruct), dynamic (four-dimensional) mimetic, complex work of art, which is in a constant, simultaneous and direct communication with the occasional audience during the process of theatrical performances (representations), and which operates in**

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<sup>14</sup> A work of art without dramaturgy cannot be referred to as theatrical performance. This is valid for a concert, an entertainment or an occasional program structure (despite the fact that it may feature parts of theatrical performance), a Quodlibet or Estrada, using older expressions. A stage dance (in any movement system – whether classical ballet, modern dance, folk dance, social or fashion dance), reciting a poem or giving a speech on a festive occasion, any collective or mass event in front of a projected background or using other visual instrument, circus productions, or any aesthetic sports activity, or dramaturgic, musical or movement-based didactic or therapeutic activities are **not theatrical works of art**. But at the same time, a mimetic stage play applying similar elements and instruments, which is performed live, before an audience present, and operating a recognizable dramaturgic system is considered to be a theatrical performance, even if its plot has no literary or dramatic foundation, and even if its dramaturgy presenting the change in human relationships as a series of actions is not based on a linguistic text.

<sup>15</sup> The most important contribution to this work in the Hungarian literature of theatre research can be found in the previously mentioned fundamental studies of GYÖRGY SZÉKELY.

<sup>16</sup> The definition has become more accurate and extensive in several phases. We have consulted Hungarian and foreign theatre researchers and practicing theatrical professionals concerning our definition, and furthermore, we have inspected its validity and comprehensive nature within the framework of conference presentations and publications.

**a dramaturgical structure; in which the numerous, different (verbal and non-verbal) theatrical elements are connected in specific, socially and historically characteristic proportions and structures to form a unity. Furthermore, the most important concrete material of the homogeneous medium of this work of art in its ontological sense is the human body operating as a mimetic signal carrier.**

Naturally, researchers of the present discipline can arrive at the scientific conceptual definitions via an inductive path, by observing the specific characteristics of the tested works of art and the genre, and comparing them with other phenomena. However, the complex definition, which has been established can be accurately explained in detail and can be interpreted via deduction. This will be done in our study. The terms of the above definition will be briefly interpreted in order to prove the characteristics and the justifiability of the approach of theatre history. A further goal is to shed light on the real significance and accurate meaning of the terminology in theatre history and to introduce our terms into scientific usage.

From among the explanations of the definition, we will only highlight a few aspects in the present theses, concerning temporal realization, the structural element of dramaturgy, as well as the elements of theatrical performance.

**The realization of a theatrical performance is temporal, thus in the physical space of the stage and the auditorium, it is restricted to the duration of the performance.** Although certain elements of the performance exist in their physical reality and the effect of the work of art leaves its mark in the consciousness and lives of the audience and the creators, and it provides a basis for starting and comparison for continuation (for the other day, or for posterity), but the **theatrical performance** in its totality, as a one-time complex is not realized on a permanent basis. As a result of all these, the work of art cannot be recorded together with all of its elements, thus it cannot be repeated in an unchanged manner or reconstructed.

The **theatrical performance-dramaturgy** is one of the most fundamental concepts of the research subject of teatrology. When analysing theatrical dramaturgy, we need to concentrate on two components: the organization level, structure of the series of actions, and the system of characters. Dramaturgy delivers the rhythm of

the play by articulating the plot. Using the tools of dramaturgy, the theatrical work of art condenses the dramatic situations and actions and makes the plot reach a climax, which may even be a conflict. Furthermore, dramaturgy organizes the relationship of stage characters into an understandable structure. The linguistic text of the play is organized into a dramaturgic structure in the complex structure of the theatrical performance (the text is that element in the play which is closest to drama among literary genres), but musical, motional and visual elements their own interpretable and analysable dramaturgy, as well.

The elements of dramaturgy are the types of structural articulation, the action elements of the play and the types of actions, as well as the system of relationships and that of the change in relationships between the characters.

According to our definition, **a theatrical performance is a complex, whole work of art consisting of a large number of different theatrical elements.**<sup>17</sup> In the Hungarian literature, the components of the theatrical performance were first described by HONT and SZÉKELY.<sup>18</sup>

The elements of theatrical performances are not little pieces that have to be “synthesized”, or constructed together from other artistic genres or other human, societal activities to form a “makeshift” theatrical performance, but they are base materials, from which a different, new entity has been created. The elements of theatrical performance can also serve as base materials for analyses in theatre research, since during an analysis in its literal meaning, we can dissect a complex research subject and study it element by element. After the investigation of the individual components and the description of their characteristics, the original complex will be analysed again as a whole, and our conclusions will be summarized. Many as a post-positivist denounce this method, but we have to refer to the fact again that a theatre performance is not a theoretical entity but a real artistic subject (even if its existence is intangible and temporal). Thus, an investigation and/or research method founded on real facts has a much lesser likelihood to commit errors than abstract approaches, which are merely founded on the theatre. For scientific conclusions and system presentations we can naturally use

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<sup>17</sup> In an incomplete listing of the dissertation, we will enumerate nearly a hundred and seventy components, among which there are important, fundamental theatrical play elements, based on the various, typical versions of which, the theatrical performances in itself can be classified.

<sup>18</sup> FERENC HONT: *Az eltűnt magyar színháték*. [The disappeared Hungarian theatrical performance] Budapest. 1940. 16, SZÉKELY 1961 163-67.

various methods of approach and theory, but the basis, starting point and objective of scientific investigations is the existing theatre performance in itself.

Among the elements of theatrical performance, the situation of the community according to the *degree of professionalism, the operating type of the theatre, the institution and its position in the theatre structure* are of central importance. (From among the latter, in our dissertation, we will primarily address the institutional type of the national theatre, which occupies the centre of the professional theatre art performed in the national languages.) From the characteristics directly describing the theatrical performance, the *type of the performance* based on the proportion of occurrence of textual, musical or movement-based elements has to be emphasized, as well as the characteristics of the “genre”, which can be determined as consequence of the *dramaturgic structure* and the applied *effect elements*, by classification into various performance types according to the terminology of theatre research. By analysing the *program* of a given theatrical institution, we regard the performance types of the achieved program, besides or instead of the declared program policy related to the former, institutional type. From among the elements related to reception, the *audience reception* (i. e. the success) and the relationship between the work and the *system of cultural (theatrical) conventions*.

According to our definition taking into account several aspects, **a *theatre* is a societal-artistic institution and workshop at various levels of professionalism, which as its objective to create theatrical works of art, and at the same time, (with the structure of national theatre institutions) it is one of the most effective forum of societal publicity (in some periods of theatre history, it is the most effective forum). Apart from all these, a theatre is an institution/building providing the spatial (and temporal) framework for the birth and life of a theatrical performance in its physical sense.**<sup>19</sup>

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<sup>19</sup> Thus, we have determined the expression “theatre” in terms of three functions, and it would be useful to refer to these by different words, for example, by consistently using the term *theatre building* when characterizing a theatre physically. Earlier, the word *playing-stage* was created in the Hungarian literature – we could use this to describe the artistic operation of a theatre. Thus we can say: *a theatre is a sociologically determined institution for creating the theatrical performance, which fulfils societal functions, a societal forum, the playing-stage is an artistic workshop fulfilling cultural and aesthetic functions in cultural communication, and the theatre building is a location providing physical space for the theatrical performance.*

The sub-disciplines of theatre research, which can be used to analyse the theatrical performance using several aspects, can be classified into three groups. Out of these, we wish to highlight the diversity of theories first, then we will describe the methods of theatre philology and finally, we will return to the issues of theatre history which point to further questions in our study.

From the various branches of theatre philology, the most important ones are the **research of sources** and the **analysis of theatrical performances** from point of view of **structuralism**, as well as **performance analysis**<sup>20</sup> This latter does not operate with the approaches and aspects of theatrical criticism, but it describes the characteristics, effect elements and operation of a theatrical performance as a result of an objective study of performance elements.

The complex analysis of theatrical performances, the theatre philology can draw conclusions from the performances generalized into theatrical works of art with respect to the theatre culture of a given period. The complicated works of art, which have complex effects, require a complex research method, which describes tendencies, style characteristics and structures based on the widest possible knowledge base that can be obtained from the concrete subject and using the basic principles of philology.

JOLÁN PUKÁNSZKY-KÁDÁR first described the methodology of the independent theatre philology in the Hungarian literature.<sup>21</sup> Among other scholars, KERÉNYI proceeded on the path of the modern research methodology as defined by SZÉKELY in order to apply the point of view of theatre history in the complex description of theatrical performances.

## ON THEATRE HISTORY

When describing the definitive characteristics of the theatre and the playing-stage, we will refer to the changes of individual performance elements according to epochs or national theatre cultures and the historical characteristics of the theatrical

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<sup>20</sup> PATRICE PAVIS: *Előadáselemzés*. [Performance Analysis] Budapest, 2003; JACQUELINE MARTIN, WILLMAR SAUTER: *Understanding Theatre – Performance Analysis in Theory and Practice*. Stockholm 1995.

<sup>21</sup> JOLÁN PUKÁNSZKY-KÁDÁR: A színészettörténet tudományos rendszerének kialakulása és a magyar színészet története [The formation of the scientific system of theatre history and the history of Hungarian playing art], *Budapesti Szemle* 1928 (608):136-47.

performance on multiple occasions. Thereby, we will raise a novel theoretical question. Since earlier we have said that a theatre performance has a momentary existence, it is only realized on a temporal basis and it cannot be recorded or reconstructed. This means that in its theoretical sense it has no history, and consequently, the latter cannot be described. Therefore, from a strict aspect of science theory, theatre history does not exist. It cannot be interpreted.

On the other hand, there are, there can be some constant elements in the theatre performances, based on which they can be classified and described by general characteristics. Some of these general characteristics are facts pertaining to social legal, economic and technical history, others are data related to art, music, dance, drama, or audience history of individual performance elements. *Nevertheless, the theatre performances possessing a momentary objectivity, which emerge as a complex unity of constant and variable elements, have some characteristic and describable change processes.*

Thus, it can make sense to search for historical characteristics in theatre art and make statements on the theatrical performances of various epochs in cultural history. Nevertheless, we cannot refer to historical progress – just as no historical progress can be found in the event of other disciplines – but we can refer to a historical process, a path, which is marked by the series of changing performance elements in theatre history. Thus, from among the disciplines of theatre research, the research projects and conclusions in theatre history are justified if they described the theatrical phenomena under scrutiny with the utmost objectivity and with regard to the largest possible number of theatrical performance elements. The **history of the change of performance elements** can be described based on what we have said in the definition: although the performance is momentary, but simultaneously and because of this, it is connected to time and physical-societal circumstances. This societal-economic-technical environment has an influence on the theatrical performance as a whole and on all of its elements. If and to the extent these influencing factors change, the theatrical works of art have to develop, as well so that they can fulfil their community and artistic functions under all circumstances.

Traditionally, theatre history is placed at the intersection of societal, cultural and art histories, but the depiction of the historical process, the individual, internal cultural

and societal history of theatrical art have for many reasons received little attention so far. It is true that theatre history with its multitude of elements, strata and many external connections and relationships is not an easy research subject. The validity of historical conclusions can be understood based on the concrete case studies.

In the traditional (and theoretically justifiable) **centre of the process creation of theatre history are the artist, the theatre as an institution, the program, and stylistic characteristics of the performance and the elements of the theatrical performance.** Recently, the **historical studies concerning the audience** have been classified into this category, as well.

In our dissertation, we selected among the possible investigational subjects and aspects of theatre history by placing the **national theatre** in the centre. From the many elements of theatrical operation and theatrical art, we can achieve the investigation, analysis and comparison of a finite number. The conscious and scientifically founded selection is directed to those performance elements referring to the societal-legal-economic environment, the circumstances of the foundation, the social, cultural financing, and art policy related conditions of a theatrical institution, as well as the fulfilment of functions expected from the national theatre as a societal and artistic institution. We will direct equal attention to the declared principles and practice of fulfilling these tasks, as well as the realization of functions. The following group of performance elements, the program of the theatre, will be described by observing the ratio of play types performed and the characteristic program layers of different epochs. We will also investigate the position of the professional-artistic creative staff of the theatre in the theatre structure and its position in comparison with the other theatres and their staffs. Furthermore, we will strive to characterize the societal, national and cultural layers and the behavioural forms corresponding to cultural (theatrical) conventions of the receiving audience.

Starting from the foundation of national theatres, we will follow the changes in the above theatrical performance elements in the process of theatre history, we will search for their reasons and consequences.

## COMPARATIVE STUDIES IN THEATRE RESEARCH AND THE THEORY OF EUROPEAN CULTURAL REGIONS

**The generalizing objective of comparative studies in theatre research** can be described as including the discovery of similarities and differences with respect to individual theatrical phenomena and epochs, as well as the research regarding reception and effects, the investigation of intercultural connections (contactology) and the research of regional relationships (cultural spheres, cultural orientation centres and their environment) of cultures.

Comparative studies in theatre research does not only operate by lining up data, phenomena and processes next to each other, but it also analyses their describable properties, it searches for their reasons and points to their consequences. The establishment of a ranking order does not appear among the objectives of comparative studies, but rather the definition of regional and European relationships, their conversion into scientifically researchable forms, and in this case: description of processes, series of events in theatre history, and based on the latter, finding the answers to questions, which cannot be answered using other methods.

Following the principles of the plateau-periphery theory elaborated in cultural research, the review of the map of Europe and its changes will yield a picture, which is separated, articulated by geographic and national borders, but it also shows some characteristic connections. The linguistic-cultural diversity of the continent does not mean isolation, total separation, but the signs of physical and intellectual transport and their cultural aspects can be observed. Scholars of historical and cultural studies have long been aware of this fact. The great cultural units of ancient Europe (which were not linguistic-ethnic units), were divided first into smaller units, starting from the middle ages, and later, as a result of demographic growth and the realization of economic-political intentions, they gradually organized themselves into larger conglomerates (first with the illusion of multiethnic empires, then nation states). Societal structures (as well as many other organizations and operational schemes) became gradually united (at a notably increasing rate starting from the middle of the 18th century) as well as the organizations and conscious



forms related to the social basis approached the “single language conversation”, as well. Of course, this “language” is not *lingua*, but *concordia*, i.e. it means comprehension, trains of thought and structures that can be understood by everyone. The phenomena and works of culture and arts can deliver important lessons in both the epochs of relative isolation and the phases of unification for those interested in the characteristics of units and the collective picture of the unified European region. We can draw conclusions on the process of the transformation of linguistic-ethnic and cultural organizations, as well as the cultural characteristics of individual regions or linguistic-national units (nations).

Nevertheless, one has to associate appropriate methods with scientific curiosity, and this was the way in which studies in comparative societal and cultural history started, which later underwent a differentiation by dividing the large, diverse amount of socio-cultural material, and they became classified based on the research subjects according to societal and cultural disciplines. Naturally, the paradigms related to the comparative view evolved in sciences of arts, as well.

One element of the scientific paradigm is the theory describing the **process of the historical transformation of European cultural regions.**

The spatial and temporal depiction of the changes in cultural and art structures, and (primarily) that of the novelties discovered during the analysis of stylistic epochs, has resulted in a surprisingly (but not unexpectedly) organized picture. According to this, in the multiethnic Europe, the characteristics of which are mostly described after the age of the Roman Empire (while taking into account the effects of the preceding events – the great migrations, conquests settlements), following the centuries of separation (segregation), the “modern” – as it can be interpreted by today’s concepts and experiences – societal and cultural system can be mostly depicted starting from the middle of the 17th century. When examining the role of art and its related institutions (theatres, as well) in this large structure, we will find that they can be integrated smoothly into the *plateau-periphery theory* elaborated in cultural history, the essence of which is a schematically depict-able regional distribution reflecting the unique (linguistic-ethnic-related to political units, national (?), regional) characteristics of socio-cultural structures and their connections which

can be investigated using comparative instruments, as well. We can delineate<sup>22</sup> the European “plateau”, where the societal-cultural structures and organizations appeared in an embryo state with respect to their current level of differentiation at the beginning of the studied period (that can be investigated based on our viewpoints and the objective of the research project), i. e. from the second half of the 17th century. In the next region, the effects of the patterns defined by the plateau can be detected, but there are some specific differences with respect to societal structures and cultural patterns. Proceeding even further from the plateau area, some new changes and differences can be seen and finally, a fourth type, a fourth circle can be described as well, the transformation and the integration into the European unification process of which (with respect to societal and cultural structures) reflects a unique image and an individual path, as well. The geometric model of depicting the plateau and the peripheries shows a structure of concentric circles, in which the circles become distorted when projected on the map of the continent but nevertheless, the structure remains in a recognizable state.

The European plateau-periphery system does not only deliver a picture about territorial location and the geo-cultural relationships between regions but it allows the schematisation of the relationships of effects and reactions, reception and reactive effect. Thus we can observe, describe and depict the **possible patterns of the European societal-cultural plateau and peripheries**, and we can use this model as a “solution formula” to examine concrete issues in cultural history.

The contacts between the centre, i. e. the plateau and the periphery circles can be formalized as follows: the plateau and/or the regions closer to the plateau served as examples for the regions located further away,<sup>23</sup> and they appeared to transmit societal and cultural patterns. The outer areas mainly contributed to the European culture with the exoticism of their market national, ethnic, historical traits, thus enriching it treasure of topics and motives. But if we investigate in what way the cultures in the same periphery circle (thus progressing in parallel in the historical

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<sup>22</sup> When discussing concrete issues pertaining to theatre history, we will graphically depict the plateau-periphery diagram

<sup>23</sup> „... from simple imitation through mixed forms up to “national assimilation”, or the transfer of an after-image, mentality or expression forms forming the basis of imitations, we can encounter the most exciting application processes.” – said HEINZ KINDERMANN. A színháztudomány népeket összekötő funkciója: a színházkutatók közötti kulturális csere [The function of theatre research interconnecting people: cultural exchange between theatre researchers], *Helikon* 22 (1976): 268-74.

process) kept contacts with each other, we can recognize again the important mediating roles of the areas closer to the plateau (and those of the centres of cultural regions), because, according to the historical data, the cultures situated in the same circle did not directly affect one another but by the mediation of an inner region.

Based on the flowchart taking into account the transformation rhythms of the describable and depict-able contact schemes and changing structures (projecting it to the regional distribution of the centre and the peripheral circles) we can create an **operable, comparative historical model** built from the characteristics of European societies and cultures, which is not the final objective of our research project, but offers opportunities for the solution of particular questions, and to general description in European or regional context, as well. Apart from the comparative and the national cultural research projects, such a model can deliver large, usable units in the so-called “general” disciplines, such as in research pertaining to general and world literature.

Upon the elaboration of individual sub-topics, the structure and process model described as a result of comparison can be used as a framework and/or control. In the concrete historical research project, we can use it to complement the shortage of sources and for the exact determination of external effects pertaining to individual national or regional cultural phenomena, and it can offer assistance to the assessment of the relationship and proportions between internally formed, organic socio-cultural phenomena and external effect, such as it was urged by LAJOS JORDÁKY in the area of theatre research.<sup>24</sup>

#### COMPARATIVE MODEL IN THEATRE RESEARCH

The scientific system of the modern teatrology was only complemented in the last century by comparative research and literature serving for its theoretical and methodological foundation. Thus, comparative study in theatre research, which can be classified equally into the category of art and social sciences, now seems to find the system of instruments and methods that does beyond the mechanical approach (comparing years), with which it will be able to undertake tasks involving induction

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<sup>24</sup> LAJOS JORDÁKY (ed. and intro.) JÁNOS KÓTSI PATKÓ: *A Régi és Új Theátrum Historiája és egyéb írások*. [The history of the old and new theatre and other writings] Budapest 1973. 5.

(model building) and deduction (solving individual sub-problems) when facing the issues of theatres or theatrical performance.

The most characteristic feature of comparative study in theatre research is the same as the determining factor of theatrical art and performance subject to the investigations, namely, **complexity**. Those approaches, which disregard this as a characteristic feature of the artistic genre, cannot yield real results. On the other hand, when describing a comparative model, we cannot aspire to present the particular questions in a way that shows each phenomenon as a unique and one-time entity. We should rather integrate the **common characteristics**, and their definitive periodic and/or regional differences, and changes into a structure, thereby satisfying the general requirements of comparative research: arriving at conclusions by the comparison of comparable phenomena which yield a general, but not false, a usable, but not simplistic image of the world of theatre, playing-stage and theatrical performances.

Intercultural comparative research complements the individual methodology of complex performance analysis with respect to theatre research; this research can be performed in each sub-area with respect to each theatrical performance element. In comparative theatre research, the subjects of comparison should not be the self-contained comparison premier dates, theatre construction periods, and theatrical legal articles and thereby, the creation of false and degrading value rankings, but the comparative testing of historical processes changes in theatrical/stage structures and the historical comparative study of certain performance elements; reception research; contactology; determination of regional centres, typological groups, cultural spheres and groups of orientation. By the comparison of theatrical performances in the national languages using several aspects, a recognizable comparative model in theatre history and a valid, operational structural model can be created, which can be used for the solution of individual sub-problems – as well as analysing effects and change mechanisms, as well as data shortages.

Naturally, the comparative approach is not the only investigation method in theatre research, but because it analyses the individual data, facts and phenomena according to its special but uniform and consistent viewpoints, we can occasionally

find solutions to such interesting problems, which are elevated from the chaos of data by the logic of system theory. We can gain answers to questions in theatre history, which would have no solutions within the strict framework of historical methodology. The objective of the submitted dissertation is the justification of the operability and usability of the European model described and analysed with the methods of comparative theatre history.

Besides constructing and describing models, comparative teatrology is suitable for the solution of concrete problems pertaining to theatre history and theory. Just to mention several research topics from the long list of possible projects: On the European plateau of theatre history, the problem of national theatres founded in the second half of the 20th century (England); the issue of viability of national theatres established by royal decrees (the theatre of Poland in the 18th century); bourgeois audience in national theatres erected by the nobility (Hungary or Bohemia); the forging ahead of the drama literature of small nations in the second half of the 19th century (Norwegian or Swedish drama); the emergence and significance of historical period styles (and their conversion into fundamental national styles) in the development of national theatre centred theatre cultures with hierarchical structures – romanticism, naturalism or avant-garde period?; the historic romanticism in the national theatre centred structure in the second circle of the periphery – from the anachronism of programme selection to Meiningen-theatre style, etc. Some other interesting topics, departing from the institutional type of the national theatre: The difference in the significance of the national theatre between Central and Northern Europe – the role of amateur and worker theatres in transforming the structures; artistic theatre ambitions at the European periphery (Russia, Poland).

Besides the widely diverse research opportunities, the greatest “virtue” of comparative study in theatre research is the fact that its complex theory and methodology can be used to describe, even enlarge the discovered trends of changes in theatre structures. Thus, even if the comparative model does not serve for the introduction of details, knowing the rules of the “game”, we can find answers and solution patters for the current and anticipated future problems of the living theatre and theatrical performance. Such are for example the issues concerning the dissolution of theatre structures which were nationalized in 1949, the problems of

operating cycles of theatrical and directorial workshops, the necessary transformation and decentralization of theatrical education, or concerning the methods and instruments to help contemporary drama literature appear on stage.

In theatre research, just as in the case of other sciences of arts, this approach probing into and explaining the present and the future can prevail as well if an appropriate, genuinely scientific system of arguments and instruments (not related to art policy or criticism) is applied.

Thus, beyond the primary, theoretical function of comparative theatrology, it can bring practical benefits to the art and the artistic creators serving as its study subjects. This is because the structure and use of our multidimensional, continuously and systematically changing model which still works systematically, is one of the scientific and practical elements (but naturally not an exclusive but suitable element) of theatrology and a result of a comparative theatre research and analysis, which is a new method founded on a complex data system of theatre studies.

#### THE INSTITUTIONAL TYPE OF THE NATIONAL THEATRE

One of the most important and central questions in our dissertation is the following: **what is a national theatre**, what is its meaning, what does the expression imply and what are the generalizing (characteristic at European and regional level) and national traits, how can its operation be described, and what conclusions can be drawn from the historic process of its changes. Another group of questions is related to the description and comparison of institutions emerging in national theatre histories.

In this latter topic, the past decades have brought many novelties. The particular research projects in comparative theatre history focusing on the national theatres have undergone a tremendous development, just as the historiography of national theatres, characterized by a modern view.

In the dissertation, we will classify our knowledge concerning the European institution type of the national theatre, as well as concerning the historical change process of national theatres and stages, i. e. societal and art institutions. By using

the theatrical performance element system of the structuralism in theatre research, we will summarize the structural, artistic and operational characteristics of national theatres. Subsequently, we will place the national theatres in the plateau-periphery structure of European cultural history, since, as we have seen this institute type forms a fundamental element of the latter.

We have emphasized the definitive elements of theatrical performance, which have to be taken into consideration during the national historiography or comparative treatment of national theatres. These include characteristics pertaining to the societal functions and roles of the theatre, its societal-political determination, legal and economic situation, as well as elements concerning the relationship between the declared and realized theatrical-artistic program. On the other hand, the definitive social and professional traits, program policy, characteristic performance types, style, circumstances and conditions (among other things, the issue of the theatre building) of the artistic ensemble, and its relationship to the total artistic institutional structure of national theatrical performance. The third group of performance elements refers to the reception of the theatre and its theatrical performances, as well as the composition of the audience, the system of theatrical convention, the acceptance of the institutional and operation type of theatre, the censorial and critical reception with respect to theatre theory and history, as well as the effect of the theatre on the other playing-stages or later performances.

## CONCLUSIONS

Comparative theatre research, theatre history, performance analysis, intercultural relationships... These topics occupy the central point of our dissertation and our task is the presentation of partial disciplines of teatrology and its methods corresponding to the unique research subject.

We hope to generally justify that the philological and historical research of theatre operation is not an impossible endeavour, since the theatre, the theatrical performance can be described using accurate definitions extending to many details, as well as through the use of objective analytical methods. By validating interdisciplinary and intercultural aspects, the socio-cultural background and

connections of theatre performance can be extended. Through the joint application of the principles and methods of theatre research and comparative studies, we have endeavoured to set up a complex model in theatre history, which can be used for the investigation of concrete historical questions.

We consider the definition of the basic concepts of theatrology to be an important result of the dissertation, since we have summarized the attempts made so far to determine Hungarian theatre research and we have reconciled those with the statements of international studies. We have described the concepts of theatre performance, dramaturgy, types of theatre and performances.

By placing the theatre in an intercultural context, we direct the attention to the similar and different characteristics of the theatre cultures of various linguistic-national and regional communities, and we have found that these traits can be integrated into a **comparative culture history model**. From among the most important determining factors, we have addressed the European situation of the cultural scheme according to the circles and regions described in the plateau-periphery theory, as well as the typological consequences of regional classification, the asynchronous nature of the cultural process and the depiction of the connection network between cultures.

From this theoretical starting point, we have reviewed the societal and artistic characteristics of a highly significant theatrical institutional type, the **national theatre**, and its changes in structure and function starting from its foundation.

Primarily due to the limitations of content, we did not realize in this dissertation the original task expressed in the research plan (1990-1993), which was the inductive presentation of the comparative theatre history model, but we tried to perform a deductive justification of the applicability of theoretical structures using some examples based on some highly different viewpoints. The facts in theatre history, which serve as basis for the induction as well as the presentation of the philological details of the research project can be a topic of a future publication.

We wish to use our experiences in scientific theory and research methodology accumulated during the years of preparing this dissertation in the solution and treatment of further general and sub-problems.



Our dissertation can be considered as rather a starting point than the end of a research project. But, hopefully, the problems addressed are not only interesting for the dissertation author but they can start a dialogue and discussion in theatre history, which will be more spirited and interesting than before.

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## ILDIKÓ SIRATÓ – CURRICULUM VITAE

### University studies:

1984-1989 Budapest Eötvös Loránd University Hungarian language and literature – Russian language and literature,  
1986-1990 Budapest Eötvös Loránd University Finnish language and culture

### University diploma:

1989 Secondary school teacher in Hungarian language and literature – Russian language and literature  
1990 Performer in Finnish language and culture

### Postgraduate studies:

1990-1993 Hungarian Academy of Sciences (scientific scholarship, theatre research); 1991 CSc certifying exam  
2004 University of Szeged Doctoral School, Comparative literature studies (comparative theatre research)

### Language skills:

Russian – advanced (university diploma, 1989)  
Finnish – advanced (university diploma, 1990)  
English – intermediate (State Language Proficiency Certificate, 1990)

### Work experience:

1987-1993 National Museum and Institute of Theatre History (freelance Finnish proof-reader, in 1990, Russian proof-reader, as well)  
1990-1993 Hungarian Academy of Sciences (scientific scholarship, theatre research), research and instructional location: Budapest Eötvös Loránd University Department of Comparative and World Literature  
1993 Budapest Eötvös Loránd University Department of Finno-Ugric Studies, Department of Comparative and World Literature, University of Veszprém Department of Theatre History (1994-95): instructor  
1995 Komédiúm Theatre, assistant director  
From January 1. 1998. Budapest Eötvös Loránd University Department of Finno-Ugric Studies: university assistant  
From September 1. 1998, University of Theatre and Film, Hungarian Dance Academy: instructor  
From February 1. 2004, Hungarian Dance Academy: university assistant, from March 2004, member of the Academy Council

### Titles:

university assistant, Budapest Eötvös Loránd University Institute of Hungarian Linguistics and Finno-Ugric Studies, Department of Finno-Ugric Studies  
university assistant, Hungarian Dance Academy, Department of Training of Instructors and Choreographers

Research areas:

comparative theatre research, theatre philology, history of institutions in performing arts  
comparative research in European cultural history  
Finnish literature, (Hungarian, Finnish, Russian, Estonian) theatre and drama history, dramaturgy  
history of Hungarian-Finnish-Estonian connections, literary translation, text edition-textual criticism

Scholarships:

MTA scientific scholarship: 1990-1993  
MÖB-CIMO research scholarship in Finland: 1992 (3 months), 1994, 1995, 1996, 1998, 1999 (2 weeks), 2000, 2001, 2002, 2003 (10 days)  
ERASMUS exchange program for instructors: Helsinki University 2000 (1 week)

Membership in professional organizations:

FIRT/IFTR (International Society of Theatre Research)  
Thalia Germanica Society  
ITI (International Theatre Institution)  
Hungarian-Finnish Society, Hungarian-Estonian Society, Reguly Society

Other activities:

directing theatre performances, working as director's assistant, dramatizing, exhibitions  
„Teater põhjavalguses” Eesti ja soome näidendid Ungari lavadel, Estonian National Library, Tallinn, October 1-31. 2004.  
[www.nlib.ee/textid/ptarh/2004/press0904.html](http://www.nlib.ee/textid/ptarh/2004/press0904.html)  
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#### MINOR PUBLICATION

*Szecessziós köszöntő Molnár Ferenc 125. születésnapján*, [Secessionist greeting on  
the 125th birthday of Ferenc Molnár] *Romániai Magyar Szó*, February 6. 2003.  
(4382), Colour annexes A-B

#### LITERARY TRANSLATION, THEATRE TEXTS

*Leena Krohn: Hüürüleinen úr/Ne tarts madárnak!* [Don't take me for a gullible  
fellow] (Stage version based on the novel *Ihmisen vaatteissa* by Leena Krohn and  
Hungarian translation of Győző Fehérvári [*Emberruhában – In Man's Clothes*].)  
1988-1989 (Theatre premiere: April 17. 1988, Egyetemi Színpad, [University  
Theatre] dramatization and direction)

*Aleksis Kivi: Eljegyzés.* [Engagement](Translation), 1997, Budapest [in press]

*Kellade hellus Harangok halk kondulása. Huszadik századi észt líra I-II.* [Soft  
tolling of bells. Estonian poetry in the twentieth century.] (Translations.)  
Szombathely 2000. I 85-86, 104-105, 124-125, 131-132, II 203.

NUMBER OF SEARCH RESULTS ON THE INTERNET FOR THE QUERY „sirató ildikó” on  
January 25. 2005.

MAJOR CONFERENCE PRESENTATIONS AND UNIVERSITY COURSES ABROAD

1987

*Some thoughts on the issue of the contemporary function of the National Theatre*  
Idea and practice of National Theatres, international conference, Budapest

1990

*A nemzeti színházi és népszínházi modell kialakulása Közép-Kelet-Európában a XIX. században* [The formation of the national and people's theatre model in East Central Europe in the 19th century] 200 years of the Hungarian theatre, international conference, Budapest

1991

*A finn-magyar színházi kapcsolatokról* [Hungarian-Finnish theatre connections]  
Session of the Northern European Section of the Society of Modern Philology, Budapest

1992

*A finn-magyar színházi kapcsolatokról* [Hungarian-Finnish Theatrical Connections]  
10 years of the Finnish language and culture program / 75th anniversary of the independence of Finland, Budapest

*Unkarin teatteri* Series of presentations at the Arts and Culture Department (Hungarian Studies) of the University of Jyväskylä

*Unkarin teatterihistoria; Vertailevan teatterihistorian menetelmiä* Presentations at the Theatre Department of the University of Helsinki

*Unkarin teatterielämän rakenne ja nykytila* Presentation in the Centre of Hungarian Culture and Science in Helsinki

1993

*Fejezetek az észt színháztörténetből* [Chapters of Estonian theatre history]  
Presentation in the Hungarian-Estonian Society

*Komparatív módszer a színháztörténetben* [Comparative method in theatre history].  
The current state of comparative research, its theory and practice, international session, Budapest

1994

*Vertailevan teatterihistorian eurooppalainen malli* Presentations within the framework of the international art instruction program of the Theatre Department of the University of Helsinki

1995

*Comparative Patterns: German Theatre and National Theatres on the European Periphery* First international conference of the Thalia Germanica Society: Die Anfänge des Deutschsprachigen Theater im Ausland, Tallinn

1997

*Suomen teatterihistorian vaiheita; Näytelmäanalyysi; A finn színháztörténet és színiélet néhány jellegzetessége; Suomen teatterikulttuurin nykytilanne*  
Presentations at the Department of Hungarian Language and Literature, University Babeş-Bolyai, Kolozsvár (Cluj-Napoca)

1998

*A finnugor klasszikusok esélyei az egységesülő Európában – Kivi-drámák fordításának tapasztalatai* [Chances of Finno-Ugric classics in the unifying Europe. The experiences of translating Kivi-dramas] Hungarian-Estonian-Finnish seminar for literary translators by Hungarian Association of Writers, Budapest

1999

*Synkretische fenomeno des Theaters* Contribution at conference of FIRT/IFTR Theater der Welt – Welt des Theaters, Meininger Theaterwoche  
*Das Nebeneinander des Deutschen und des Ungarischen Theaters in Pesth von 1833 bis 1847* Third international conference of Thalia Germanica Society: Die Welt macht Theater, Tübingen

2000

*Unkarilaisia näytelmiä*  
*A színházi export-import elméleti és gyakorlati kérdéseiről* [The theoretical and practical questions of export-import of the theatre] Presentation at international conference of theatre research organized by the Department of Theatre History of the University of Veszprém

2001

*A kastélyszínházak mecenatúrája* [Patronage of castle theatres] Aristocracy, literature, patronage—conference, Keszthely

2002

*Romantikus dráma – nemzeti nyelv (J. J. Wecksell: Daniel Hjort)* [Romantic drama – national language] Presentation at an international conference of theatre research organized by the Department of Theatre History of the University of Veszprém  
*Näkökulmia suomalaiseseen kulttuuriin ja eurooppalaisuuteen – kolme luento* University course, University of Tampere, Department of Arts  
*Women's narrative in the Finnish and Hungarian literary contexts* Gender in Finn-Ugristik, international conference, Wien

2003

*Hungarian theatre today* Presentation in the Estonian Theatre Association, Tallinn  
*Szecessziós köszöntő Molnár Ferenc 125. születésnapján* [Secessionist greeting on the 125th birthday of Ferenc Molnár] Festive presentation in the Estonian Dramatic Theatre (Eesti Draamateater), Tallinn  
*A mai észt színház. Élmények és tapasztalatok a „Draama 2003” tartui színházi biennálén (2003. szeptember 8-13.) – Közép-európai szellem a Baltikumban* [The contemporary Estonian theatre. Some experiences and impressions at Tartu theatre biennale “Draama 2003”. Central European spirit in the Baltic region] Presentation at the fourth Estonian-Hungarian contrastive conference organized by the Department of Uralistic of the Berzsenyi Dániel College, Szomathely  
*Unkarin teatteri ja näytelmäkirjallisuus 1900-luvun alkupuoliskolla* University course at the Arts and Culture Department (Hungarian Studies) of the University of Jyväskylä  
*Unkarin nykykirjallisuus – Nykyunkarin kirjallisuus* University course at the Department of Arts of the University of Tampere

*Közép-európai színház Észtországban* [Central European theatre in Estonia]  
Presentation in the Hungarian-Estonian Society

2004

*Szabályos szabálytalanság. A grammatikai hibák kontextuális jelentéséről. A nyelvtani szabályok áthágásának szabályszerűségei a nyelvi praxisban. A nyelvi játék lehetőségei és módjai a finnugor nyelvekben/a magyar nyelvben* [Regular irregularities. Contextual meaning of grammatical errors. The regular patterns of violating grammatical rules in practice. The opportunities and methods of linguistic play in the Finno-Ugric languages / the Hungarian language] Presentation at Conference Grammar and context, organized by the Department of Finno-Ugric Studies

*„Sukulaiset parrasvaloissa”/”Teater Põhjalguses”. Kertomus näyttelystä Suomen ja Viron teatterin Unkarin vastaanotosta. Teatterihistoriallisen näytteen tekemisen historiikki – teoriaa ja käytäntöä; Unkarin teatteritutkimus* University course at the University of Tampere, Department of Theatre

*Unkarin teatterihistoria – yleiskatsaus Unkarin teatterin meneisyydestä ja teatterihistoriamme erikoiskysymyksistä sekä teatteritutkimuksemme tilasta; Unkarin nykynäytelmiä (1980-luvun lopusta lähtien), teemoja, dramaturgian keinoja, niiden suhteet Unkarin (ja Euroopan) perinteihin, sankaria sekä teatterihistoriallinen näytelmä Tallinnassa (tulossa Helsinkiin); Unkarin nykyteatteria, nykyiset vaiheet (1980-luvun puolivälistä lähtien), muotoja, esitykset ja teatterintekijät sekä teatterin tutkimus* University Course and the Department of Theatre of the University of Helsinki

*Unkarin näytelmäkirjallisuus ja teatteri 1949-1980-luvun alkuun; Unkarin teatteri ja draamakirjallisuus 1980-luvun puolivälistä nykypäiviin* University Course at the Arts and Culture (Hungarian Studies) of the University of Jyväskylä

*„Színház északi fényben” – „Teater põhjalguses”. Színháztörténeti kiállítás az észti és a finn színház magyarországi fogadtatásáról* [Theatre in the northern light. Exhibition of theatre history on the reception of Estonian and Finnish theatre in Hungary] Presentation in the Hungarian-Estonian Society