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Greetings to the Reader

The articles in this issue take readers on a journey through four different yet interconnected areas: narrative theory, musical theatre history, theatre practice and theatre education. They share the need to approach the processes of reception and interpretation of art from deeper structures and practical experiences.

Csaba Szekeres's article explores the interactive possibilities of film narrative. According to the author's theory, the fractal nature of narrative is revealed through dilemma situations that create new dramaturgical patterns along the lines of the audience's choices and branching storylines. The paper focuses on the mechanisms of interactive digital narrative (IDN), in particular the role of chance and choice in storytelling.

Hedvig Ujvári's study examines Gustav Mahler's work in Budapest as artistic director of the Royal Hungarian Opera House. It focuses on operetta premieres and their reception history, with a special emphasis on Offenbach's reception and how these works fitted into Mahler's repertoire-building strategy.

Domonkos Márk Kis's case study presents the possibilities of acting theatre through the concept of the production *In My Dreams, Déryné*. The reinterpretation of historical travelling theatre was achieved through the means of movement-based physical theatre, using the Bral Acting Method, where the actor's presence is not only a form but also a way of looking at things.

András Pataki's essay proposes ways to improve theatre education in Hungary. Using the example of the British TIE groups, he formulates the need for a structured, age-specific Hungarian model, in which theatre can be not only an experience but also an educational tool.

This issue is therefore not only an academic inquiry, but also an invitation to a professional dialogue—on how we think about the future of theatre and narrative, and what tools can be used to redefine it.

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Zsolt Antal
Editor-in-Chief

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Csaba Szekeres

The fractal nature of narrative, dramaturgical agency and the possibility of interactivity in narrative

Abstract

This study is part of a larger study in progress, which attempts to describe the interactivity inherent in film narrative and the sequentialisations that characterize narrative. My aim is to explore the basic features of the functioning of the film receptive attitude inherent in interactivity. The exploratory method builds on the claim that in the macro and micro structures of narrative the fractal nature of narrative, which carries the potential for interactivity, prevails through two dilemmas. Thus, not only the narrative power lines in the body of the text, which form the basic structure of the dramatic structure, but also its variants, the shadow patterns, become visible. Consequently, the dilemma situations are able to form narrative shadow patterns, inducing a decision agency, which reveal a dramaturgically structurable system of a character's decision situations, thereby creating the possibility of dramaturgical agency.

The starting point for the investigation of dramaturgical agency is the Interactive Digital Narrative (IDN), which is well known in video games. Its functioning is significantly influenced by the interpretation of chance, which creates coherent or incoherent decision patterns in the narrative structure with a paragraphic nature. The study indirectly tries to show, through the concept of chance, that its interpretative significance has a stimulating or enervating impact on the recipient during the reception process.

Keywords: nonlinear narrative structure, IDN, chance, psychological agency, dramaturgical agency, archetypal value, dilemma, motivation/drive, shadow patterns, Tyche.

Introduction

The interactive nature of narrative and its prevalence long preceded the storytelling techniques that characterise post-modernism in human history. One of the first written records that can be listed here is *The Ocean of Story,*[1] which is originally entitled *Katha-sarit-sagara*. Written by Somadeva Bhatta[2] in the 11th century, it shows features of nonlinear storytelling. Examples of such elements include the *frame story,* in which a central plot is linked to several separate stories, with overlaps between them, or the world as we know it is portrayed from the perspective of other characters. A *hierarchical structure* is also a typical narrative solution, where one character tells a story in such a way that another character appears in the new story and tells another story, and so on. (This latter solution recurs, e.g., in the storytelling technique of the *Decameron* or *The Canterbury Tales,* and much later, it will also be the basis for the concept of *metalepsy* as explored and reinterpreted by Genette [2006].) At the same time, it includes backward and forward referral, and a departure from chronology, which evokes the complex narrative structure of dream-like narrative that Freud will deal with. It is worth noting, in the context of Freud, that it is not only the nonlinearity of the dream narrative, but the heuristic processes

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1 Penzer and Tawney 2020.

2 Somadeva, also known as Somadeva Bhatta, is best known as the author of the *Katha-sarit-sagara*. The author, who lived in the 11th century and composed in Sanskrit, was a *shaivite brahmin,* or scholar and court poet, who served in the court of King Ananta (Anantadeva) of Kashmir. He was supported by Ananta and dedicated his works to the Kashmir king's wife, Queen Suryamati (also known as Subhata).

of dream interpretation itself, that call into play the nonlinear narrative structure. (See Freud's case study entitled *Aus der Geschichte einer infantilen Neurose*[3] published in 1918. This is what Freud writes about this process in the context of dream interpretation: "This work, which cannot be called difficult, comes up against limitations when a multidimensional phenomenon has to be brought to the level of description. So I have to be content with showing only the parts, which the reader can assemble into a living whole.")[4]

The nonlinear narrative model of dream interpretation and dreamwork[5] also appears in projects from the 1990s, such as the *Bar Code Hotel* by Perry Hoberman (1995)[6] This is a visual innovation that reused symbols found on consumer goods and incorporated them into a free-standing virtual space through an interactor. In this way, the binding structural elements of the narrative are replaced by acts of decision that are brought to life by the subjective, *unconscious* will of the participant.[7]

If we examine the role of chance in these narrative formations, we see that the receptive presence, struggling with predicativity, with the prediction of consequences, creates narrative planes from the outset. These planes draw a field of interpretation around the central narrative content, thus forming a complex narrative pattern which, due to chance and the limited recognisability of internal regularities, forms an infinite (seemingly infinite) number of permutative outcomes. This theory is partly supported by the research conducted by J. R. Halverson et. al., which examines the circumstances of the emergence of Islamist extremist narratives. In their work entitled *Master Narratives of Islamist Extremism* (Halverson, Goodall and Corman 2011), they call *'master narratives'* those complex narratives created by a compilation technique in which the creator

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3 It is included in this volume in Hungarian: Freud 2011.

4 Freud, Sigmund. 1918. *Aus der Geschichte einer infantilen Neurose,* 47. Online access: https://www. psychanalyse.lu/articles/FreudWolfsmann.pdf (last visited: June 30, 2024) *„Diese sonst nicht schwierige Arbeit findet eine natürliche Grenze, wo es sich darum handelt, ein vieldimensionales Gebilde in die Ebene der Deskription zu bannen. Ich muß mich also damit begnügen, Gliederstücke vorzulegen, die der Leser zum lebenden Ganzen zusammenfügen mag."*

5 Here we can see the explicit use of the dream as a narrative building force, as Freud wrote about in his famous work published in 1900, see Freud 1900.

6 *Bar Code Hotel.* Ars Electronica Archive. Online access: https://webarchive.ars.electronica.art/en/archives/ festival_archive/festival_documentations/1994/hoberp2.html (last visited: June 12, 2024). See also: YouTube video, 0:57. Online access: https://www.youtube.com/watch?v=kvVJnhwGb0s (last visited: June 12, 2024).

7 In a sense, we are talking about 'secondary creators' here.

combines certain claims from Islamic culture, history and theology—claims that reinforce the communicator's intentions, claims that are demonstrative and extreme—in order to use the resultant outcome, e.g., for mobilisation.

The notion of chance, which we have seen in the context of nonlinearity, also appears in the case of *interactive digital narrative* (IDN) in video games. IDN is a narrative format that operates specifically on digital media interfaces, giving users a direct opportunity to participate in the creation of the narrative experience. Here, the narrative process and interaction become one—what Koenitz (2023) calls *'interactivisation'*—and the user takes possession of the chance.

The basic inducing element of randomisation in the creation of narrative planes and in the traversal of narrative paths is that the player performs virtual tasks with a particular character to achieve a certain goal, while making decisions at the same time. Despite the fact that this storytelling method is based on a goal-driven narrative scheme, those attempts which later tried to incorporate IDN into a cinematic narrative, preferred associative solutions of randomisation.

Interactive films that have attracted more attention in the past, such as *My One Demand* (2015)[8] or *Black Mirror: Bandersnatch* (2018),[9] have basically exploited the dramaturgical organisation of the variability of the details that make up the story, i.e. they have used associative solutions of randomisation, the inclusion of *dramaturgically unexposed chance* in the division of story threads. (This solution was rather similar to the method used for the *Bar Code Hotel*.) The possibility of crossing narrative planes in complex scenes was provided by decision situations, choice situations, the outcome of which was unknown to the recipient. This is demonstrated by the production's map of choices *(Bandersnatch Choices Map*[10]*)*. Research on this topic (Roth and Koenitz 2019) shows that the randomised elements of the choices that structured the reception process did not prove effective. This is because the choice situation that stimulates the reception process is actually about the lack of control in the case of *Bandersnatch*.

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8 *My One Demand,* written and directed by Matt Adams. Blast Theory, 2015.

9 *Black Mirror: Bandersnatch,* written by Charlie Brooker, directed by David Slade. Netflix, 2018.

10 *Bandersnatch Choices Map.* Image. Online access: https://oyster.ignimgs.com/mediawiki/apis.ign.com/black-mirror/d/d8/Bandersnatch_Map_IGN_2.jpg (last visited: October 15, 2024).

In contrast to the Netflix production, the first production to use an interactive narrative, *Kinoautomat,* focused on decision. Made for the 1967 Montreal World's Expo, *Expo '67,* the film[11] was shown for six months as a sixty-minute programme in the Czechoslovak pavilion. The idea came from Radúz Činčera, and the film was written and directed by members of the Czechoslovak New Wave of the 1960s (Radúz Činčera, Pavel Juráček, Jan Roháč, Vladimír Svitáček and Miroslav Horníček). *Kinoautomat* went down in film history as a success (and forty years later, in February 2006, it was shown at the prestigious National Film Theatre in London and in fifteen other countries around the world), suggesting that the involvement of the recipient is more strongly supported by the dilemmas presented in the decision situations, such as the goal-driven, causal editing. At the same time, its narrative solutions reinforce the classical Aristotelian interpretation of the role of chance (see: *Tyche*), in which control plays an important role.

The psychological agency

The *psychological agency* can be seen as a precursor of the dramaturgical agency, *which* has become of decisive importance through narrative psychology in the analysis of life story texts. In terms of its essential definition, theories of the nature of identity describe agency as the ability to represent the self as a result of external or internal pressure on the *self,* as a functional process of relating to control. Thus, Yamaguchi (2003) defines *control (1)* as a psychological formation of *personal efficacy (2)* and *autonomy (3).* In this constellation, control by the *self* can be said to be successful if efficacy leads to self-representation (i.e., *self-power*), which in turn enhances the individual's sense of autonomy (see Bandura 1977).

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11 The film, entitled *Kinoautomat* stars Mr. Novak as the protagonist, who is faced with a piquant moral dilemma. At the beginning of the story, a young, decorative lady wrapped in a towel, just out of the shower, knocks on his door and tells him that she has locked herself out of her apartment. She asks him to let her into his home. Novak is just waiting for his wife with a surprise, as it is her birthday that day. Mrs. Novak could be home in a matter of minutes, which in this case would create an awkward situation. However, he cannot let the charming lady down. What can be done?—When the film reached this point, a moderator stopped the screening and encouraged the audience to decide how the story should continue by pressing a red and a green button. If green, the beauty in distress finds refuge with Novak; if red, she is trapped outside the door. The decision with the most votes was used to continue the film. Nine similar decision situations divided the production for the audience to choose from.

The importance of control and decision-making processes

Neurophysiology studies have shown that in decision-driven processes, cortical areas respond differently depending on whether the individual is acting on their own volition or because of an external force. PET (positron emission tomography) scans have shown (Chaminade and Decety 2002) that there is a link between lateralised activity in the inferior parietal lobes and the *experience* of agency. In other words, in adults, *left parietal lobe* activity increases when the subject acts under the influence of an external force. Conversely, when making a decision on one's own, without the influence of an external force, the *right parietal area is more active*.

The concept of *external* and *internal control* was introduced into psychology by Rotter (1954; 1966; 1982). These two elements determine the nature of control, so we can speak of *external* and *internal control*. In the latter, the individual identifies themselves as the cause of events, i.e. they live in the knowledge that they are in control of their own destiny. For the individual, the priority of external control invites the dominance of environmental forces, i.e. in this case the person often experiences inertia. Here the range of environmental factors includes things such as the will of others, but also the transcendent, such as fate or chance.

The dilemma

What distinguishes a narrative dramatic story from a non-narrative structure is that at least the central characters are present in a goal-driven way, or that these characters can be defined as source elements of goal-drivenness (see Bordwell 1985; Chatman 1978). This characteristic creates a well-understood dramaturgical model formula in which the process, which can be understood *as a dramaturgical agency,* is organised along horizontal and vertical elements. Horizontal elements are those events on the event horizon which, in their succession and interdependence, mark out the logical course of events. In the Anglo-Saxon literature, these points are called the *plot*. The vertical elements are in fact capable of representing the nature of the value intensity (see below: *archetypal value, horizon of consciousness*) associated with each *plot*, as well as the specific features of the genre.

From the point of view of the protagonist, the dramaturgical agency has two distinctive structural points. These two points are the two decision situations (first and second dilemma points) which carry the perception of the change of the central character. In terms of their positions, they are located at the third of the first quarter of the story and at the halfway point of the last quarter.

Figure 1. The position of the first and second dilemma points in the narrative structure (Source: self-drawn figure)
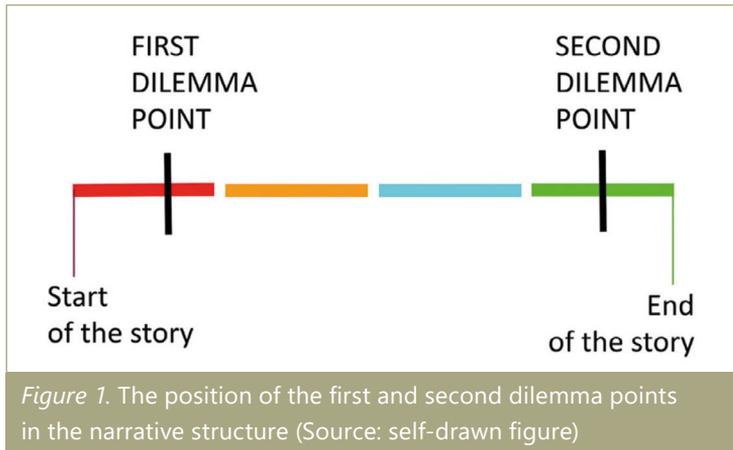
Typically, the first dilemma point is a situation embedded in a rational context, where the constraint of external circumstances prevails, while the second dilemma point is dictated by the dominance of irrational factors.

Let's look at an example for this. In the case of *Pulp Fiction – The Gold Watch,*[12] the first and second dilemmas are linked to two important encounters between Butch (Bruce Willis) and Marsellus Wallace (Ving Rhames), which counterpoint each other. In the first dilemma point, Marsellus Wallace, the omnipotent gangster boss, offers Butch, the boxer, money if he will participate in a betting scam (i.e. if he will deliberately lose a boxing match in which Marsellus has a financial interest). Butch pretends to accept the offer, because he needs the money, but in fact refuses Marsellus' offer[13] (in a sense, he *is disloyal to* him) and wins the fight, contrary to the agreement. For the second dilemma point,

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12 Hungarian title: *Ponyvaregény.* Directed by Quentin Tarantino, Miramax Films, 1994.

13 „*Pride only hurts, It never helps.*" Online access: https://www.youtube.com/watch?v=c1q2PitIM9w (last visited: June 12, 2024).

this relationship changes.[14] In the final act of the story, Marsellus and Butch are captured by two perverted men, Maynard (Duane Whitaker) and Zed (Peter Greene), but Butch manages to escape. Throughout the story, it becomes clear that Marsellus is Butch's greatest enemy and adversary, making it seem obvious that Butch's goal is to see Marsellus fall. This fall is fulfilled by the fact that we know that Marsellus is being raped by Zed. Butch's motivational goal (i.e. to leave the city) could therefore be achieved, but he decides to turn around and save Marsellus. The moment when Butch makes a decision (i.e. returns to the scene of the abuse) is the second dilemma point of the story. Here we witness the change that takes place in Butch: the disloyal, betraying character becomes a saviour.

The double risk

Butch's return to rescue Marsellus illustrates that the second dilemma point is an *irrational act*. That is, there is no justification for Butch to take a risk and jeopardise his motivational purpose. Moreover, a defining, goal-oriented element of his character is the fall of Marsellus. Butch still makes the decision to go back and free his enemy from captivity. It is his own choice, not forced by circumstances (indeed, quite the opposite). For this reason, this structural position can also be understood as an *assumption of double risk*. Because the protagonist at this point takes a moral and existential risk. He compromises his motivational goal (existential risk) and faces moral accountability.

The archetypal value

The archetypal value is a non-conscious orientational value element which is linked to the character, determines its behaviour and has a mobilising power, and which guides and influences the mental and attitudinal functioning of the personality in a centralised way. We can also approach the *value* of archetypal value from the ethical perspective, and here the phenomenological concept of value (especially Nicolai Hartmann, see Hartmann 2013) provides a noteworthy description of the concept.

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14 "Pulp Fiction: Rescuing Marsellus Wallace."
Online access: https://www.youtube.com/watch?v=D54wsAR5CAI&t=33s (last visited: June 12, 2024).

Orientations have two dominant clusters, external *(motivation)* and internal *(drive)*. Motivation describes the relationship to the existential, sensory world *(external constraint)*. In this sense, a motivation, or more precisely a motivational goal, is the acquisition of a desired job or professional position, a successful exam, but also a love date, or even a strong cup of black coffee. *Drive (internal incentive),* on the contrary, calls in an internal, mental or spiritual sense, a motivational content, which has a buoyancy in the psychological sense. In this sense, the *intrinsic (internal motivation)* of the *drive* is crucial. (The term is used in a different way from the *biological drive* in behaviourist psychology.)

A number of archetypal values exist, according to archetypes.[15]

The dramaturgical position of a character is determined by three archetypal elements. These three elements are in fact the result of narrative framing. The first of these is the *baseline archetype* of the character, called the basic archetype, which defines the character's identity. Due to the dramatic or narrative context, each character has an *external* and *internal goal* or determination (see *motivational* and *drive* goal), which are also described by an archetypal characteristic.

If we now return to Butch's story, we see that his baseline archetype is the Warrior (the archetype equivalent to the hero archetype), whose *Archetypal Baseline Value* (ABV) is *self-esteem*. The value that defines the drive (*Drive Value – DV*) is *loyalty, attachment* and camaraderie, while the motivation is defined by freedom (*Motivation Value – MV: Explorer*). To restate what has been said so far within the narrative context, we can say that Butch, a boxer (see: fighter) preparing for one last big fight, wants to escape with the help of the money he has earned through betrayal (motivation archetype: adventurer / MV: *freedom*) in order to escape the rules dictated by Marsellus, but in a critical situation he prefers to rescue the gangster boss in trouble (drive archetype / DV: *loyalty*).

In the context of archetypal values, it is thus clear that the dramatic character becomes complex by virtue of the fact that *three incorporates archetypal values are incorporated*. In the case of Butch, the baseline archetype is the *warrior* who,

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15 Without being exhaustive or typologically classified, these might include: *belonging, wisdom, loyalty, camaraderie, caring, curiosity, security, honesty, compassion, perseverance, sincerity, impartiality/indifference, diligence, commitment to a cause, self-esteem, love of life, patience, passion/love, freedom, understanding/ empathy, perfectionism, sense of duty, moderation,* etc. The characterising nature of the values listed is essentially determined by the fact that they do not have a negative content, but rather a positive or neutral status (e.g. self-esteem, perfectionism). Their character and classification can be defined archetypically.

as an adventurer, longs for freedom and can only achieve his goal by becoming capable of self-sacrifice (becoming *caring*) through demonstrating loyalty.

The horizon of consciousness and archetypal values

Within the framework provided by the narrative, the change of the central character *(the protagonist)* is linked to the dramaturgical agency that is imposed on the character in the dilemma or decision situations as a dramaturgical pressure. The constraint of the decision situation becomes a dilemma for the protagonist because of the goals and the values embodied in the goals. In other words, we are not really talking about a decision constraint between goals, but between *values*, moreover, *archetypal values*. Thus, each *dramaturgical agent* can be conceived as a dilemma that results from the archetypal value-determination of the protagonist or central character. The problem is much more complex than can be briefly summarised, but it is important to note that the reality as perceived and experienced by the protagonist, and the relationship of the protagonist in relation to it. The fundamental characteristic of this relation is that it represents a borderline between the visible and the invisible, the conscious and the unknown/unconscious world for the protagonist. It is also important that *the unknown world* refers to a reality that is not conscious to the protagonist. It is the events below and above the boundary line that create the sense of the world in which the central character is drawn, hence the name *horizon of consciousness*. At the start of the story, the element above the horizon of consciousness is the motivation, while below the horizon of consciousness, the *drive* is present *as something unknown* for the protagonist. The story itself is nothing but a struggle between motivation and drive. To put it another way:
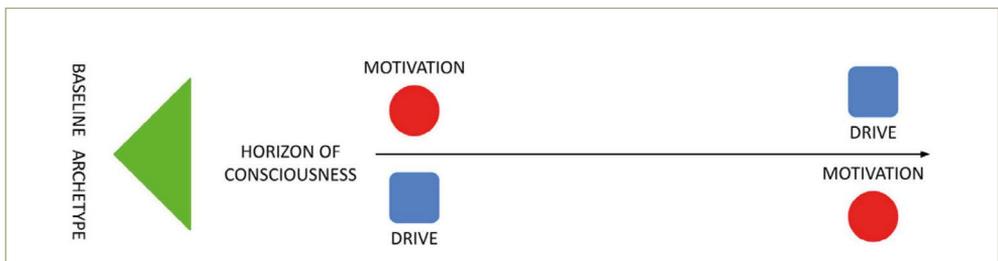
Figure 2. The location of drive and motivation in relation to the horizon of consciousness (Source: self-drawn figure)

the condition for the drive to surface is that the motivation must be forced below the horizon of consciousness by the protagonist—this is achieved at the end of the story.

In this sense, this process is a *constitutive, complementary process,* whereby consciousness is able to criticise and recreate external and internal perceptions, to make the *unknown known,* through a process of self-recognition, contemplation and interpretation. (Kant writes about this in the context of imagination, when he mentions the importance of contemplation, which *reflects.*)

Figure 3. Intensity location of drive and motivation (Source: self-drawn figure)
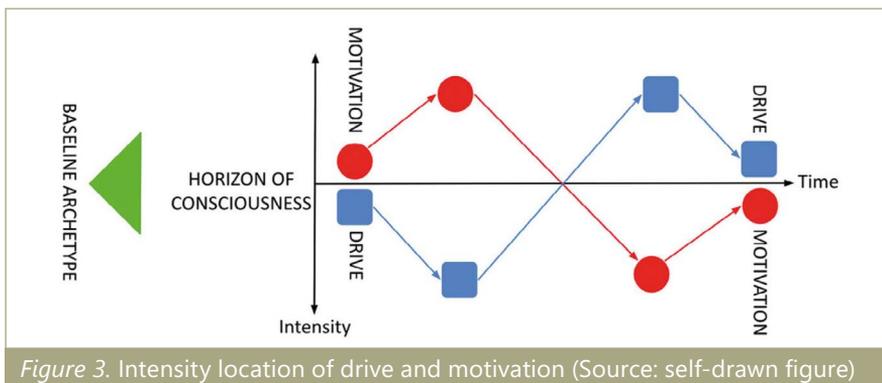
The confrontation of drive and motivation in terms of value is in fact what Aristotle called the *hamartia*, the error/distraction of character. In Aristotle's terms, a tragic character is one *"who does not excel by virtue of their righteousness and honesty, nor are they turned to misfortune by their inferiority or wickedness, but by some error (hamartia)"* (Arisztotelész 1997, 55).

The *Drive Goal* (DG) and the *Motivation Goal* (MG) are thus the objectification of the drive value and the motivation value. Their single-mindedness is also an attribute of the ambition to stabilise the unstable state of the protagonist's baseline archetype.

Catharsis and recognition in the decision situation

Once this process of recognition reaches the revelatory state of confrontation, where the value of the internal impulse (DV) rises above the horizon of consciousness and enters into a reactive relationship with the external compulsion (MV vs. DV), *katharsis (κάθαρσις)* is born. In Aristotle's interpretation, this is

operated by *compassion (eleos/έλεος)* and *fear (phobos/φόβος)*, which together lead to purification. And part of this purification is recognition (see *anagnorisis*) —as Aristotle writes in the *Poetics,* persons pass from not knowing to knowing.

The consequence of the emergence of recognition is the *Double Risk* (DR) mentioned earlier. The recognition of this forms the distinctive decision situation that gives rise to the second dilemma point. The second dilemma point is very expressively described by Aristotle's concept of the unexpected turn *(peripeteia)* and the *ekplēktikon*. The meaning of the latter is 'surprising', but the primary, verbal meaning is *ekplēce* ('to knock out').

Shadow patterns

Therefore, following on from the summary of what has been said above, the dramaturgical agency thus offers the possibility that the protagonist finds themselves confronted with a critique of values. As a consequence, the *recognition,* the *anagnorisis,* is born, so that the protagonist is put in a position of decision, and they have to choose between at least two possible actions or behaviours.

Below, we consider the *recognised* choice options for the first and second dilemma points and the possible emergence of *shadow patterns.* Here, we start from the thesis that for both dilemma points, the value representations represented by the protagonist's drive and motivation, as recognised by the protagonist, are the determining factors and are confronted. Moreover, an important element of the decision is that the outcome can be *true (coherent)* and *false (incoherent).* That is, the protagonist can represent or pretend to undertake the decision. (A good example is the case of Butch, who at the first dilemma point shows that he accepts Marsellus' offer, but in fact just the opposite happens.)

The fractal nature of the narrative structure

Choice points

The choice points in this model are most prominent at the first and second dilemma points. Here, the hero can produce a *true (coherent)* or *false (incoherent)* choice between DV (drive-value) and MV (motivation value)—and accordingly,

the story ramifications can be generated in this way.[16] Thus, a basic story, representing the protagonist's story thread, can contain eight other variants beyond the basic one.

In addition, we must take into account the dramaturgical circumstance that a basic story includes, in addition to the story thread of the protagonist, the story threads of the *antagonist,* the *impact character*, and the story threads of the *impact protagonist (relationship)* and the *main character.* These offer, where appropriate, paragraphic elements in a similar way to what we saw in the base case. In addition, another essential feature of the subject of the study is that the fractal nature of the structure[17] is characterised by the structural analogy present also in the *macro structure* in the *micro structure* and its functioning. Accordingly, macro structural features (elements of horizontal and vertical structure) are found in the micro structural elements. In other words, the fractal nature of the narrative structure is also due to the fact that the forces that drive the overall narrative structure are also present at the sequential levels, thus creating a seriality.

Chance as a dramaturgical element

For the viewer of the aforementioned *Black Mirror: Bandersnatch* (2018), the outcome significance of the decision and choice situations is not goal-driven (cf. *Choice map*[18] – *Bandersnatch:* What happens if the protagonist eats Kellogg's Frosties for breakfast instead of Quaker Sugar Puffs?). Their significance is due to the associative nature of the randomisation. In terms of the reception process, this meant that, although interactivity itself was achieved through binary decisions, the outcome of these decisions was not stimulating in terms of the outcome.

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16 For t he agency of the primary shadow pattern, see:
https://drive.google.com/file/d/1a4uXim62vyAr0XTEhs6-95IsXK6wcwM9/view?usp=sharing (last visited: October 27, 2024).

17 John Yorke also writes about the presence of fractals in script structures: *"All these units are constructed in three parts: fractal versions of the three-act whole. Just as a story will contain a set-up, an inciting incident, a crisis, a climax and a resolution, so will acts and so will scenes. The most obvious manifestation of tripartite form is in beginning, middle and end; set-up, confrontation and resolution"* (York 2014, 90).

18 *Choice map – Bandersnatch.* Online access: https://oyster.ignimgs.com/mediawiki/apis.ign.com/black-mirror/a/a0/Bandersnatch_Flowchart1.jpg?width=2240 (last visited: October 27, 2024).

If we apply chance in the classical Aristotelian sense, we arrive at the concept of the *Tyche.* Aristotle mentions this in the *Poetics.* It is worth knowing about the word that with the meaning *τύχη* 'luck', *τυχαίος* 'chance' it invites fateful-ness into the interpretative framework. At the point where *τυχαίος* ('chance') confronts (the protagonist) and forces him to react (Arisztotelész 1963, 9), the protagonist is confronted with his greatest fears. In Butch's story, this is the moment when, having retrieved the gold watch, he says with self-satisfac-tion: *"That's how you're gonna beat 'em, Butch. They keep underestimatin' ya."* Soon afterwards, at the pedestrian crossing, he finds himself face to face with the character he least wants to run into: Marsellus Wallace.[19] By chance? Yes, but in exactly the sense that Aristotle wrote about. This is the type of the appear-ance of the *Tyche* that leads the character towards confrontation and recogni-tion *(anagnorisis).*

A different form of articulation is represented by the chance occurring at the end of the narrative.

It differs from the earlier one in that the protagonist here entrusts himself to the *Tyche,* and in this composition the *Tyche* acts in conjunction with the fate. In Butch's case, this is embodied in the question he asks Marsellus at the end of the rescue mission: *"What now? ...I meant what now between me and you."* At this point, there are four possible outcomes of *chance.* (In fact, Butch accepts these outcomes—latently—with his earlier question.) The first possibility is that Marsellus forgives him and lets him go; the second is that he does not forgive him but gives him time to escape (and later takes revenge); the third possibility is that he forgives him but does not allow him to escape with the money; finally, he does not forgive him and does not allow him to escape, but takes revenge. If we use alphabetic symbols to model the formula for the decision process, the *Termination Reaction* (TR) of the party opposing the protagonist (*antagonist – A*) and the outcome of the confrontation[20] from the *Protagonist's Outcome of Confrontation Perspective* (POCP) with a prefix, where the drive goal and the motivation goal (DG, MG) can end in success (as indicated by the + prefix) or failure (as indicated by the – prefix), we obtain the following process model in terms of *Narrative Outcome* (NO):

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19 "Pulp Fiction Clip – Butch and Marsellus at Crosswalk." Online access: https://www.youtube.com/watch?v=_DCTCZcFkPs (last visited: June 12, 2024).

20 The clash between the protagonist and the antagonist is an event preceding the solution, which is not the same as the solution of the story.

$$TR^A, POCP \rightarrow DG, MG \Rightarrow NO$$

Summary variants of possible outcomes:

$$\sum_{TRA} \underset{+\rightarrow-}{\left[\underset{}{\lim} \right]} \overset{POCP}{} \rightarrow \sum_{MG} \underset{+\rightarrow-}{\left[\underset{}{\lim} \right]} \overset{DG}{} = NO \left[DG, MG \underset{+\rightarrow-}{\lim} \right]$$

$$\sum_{TRA} \underset{-\rightarrow+}{\left[\underset{}{\lim} \right]} \overset{POCP}{} \rightarrow \sum_{MG} \underset{-\rightarrow+}{\left[\underset{}{\lim} \right]} \overset{DG}{} = NO \left[DG, MG \underset{-\rightarrow+}{\lim} \right]$$

But:

$$\sum_{TRA} \underset{-\rightarrow-}{\left[\underset{}{\lim} \right]} \overset{POCP}{} \rightarrow \sum_{MG} \underset{-\rightarrow-}{\left[\underset{}{\lim} \right]} \overset{DG}{} = NO \left[DG, MG \underset{-\rightarrow-}{\lim} \right]$$

That is, the combined effect of a TR^A, POCP influences the outcome of DG, MG, which can produce the four outcome variables of NO. Namely: *happy end* (HE), *dark* (D), *bittersweet* (BS), *tragic* (T).

In other words, *we can basically define narrative outcome* in *four different ways, which* can be characterised by the outcome of the confrontation (POCP), the final reaction of the antagonist (TR^A – chance occurring for the second time), with the prefix of the protagonist's goals (DG and MG) and their combination.
1. In the case of a successful story, the DG and MG of the protagonist have a positive sign, this is the *happy end* (HE);
2. for a story ending in failure, the DG can be negative and the MG positive, this is called *bittersweet* (BS);
3. either DG is positive and MG is negative, this is the *dark* ending (D);
4. finally, the DG can be negative and the MG negative, this is called a *tragic* ending (T).

Before we fix a possible model of the formula, let us clarify the operation of some important concepts and dramaturgical processes. The first essential element for a narrative outcome (NO) is the (*Point of View* – POV) system. Here it should be recorded that the protagonist's point of view is in the dominant role. From this point of view, the decision of the antagonist following the struggle is the *chance* activating element of the dramaturgical consequences. The next element in

question is the consequential content of each formula element. One example is, e.g., the *Protagonist's Outcome of Confrontation Perspective* (POCP). This dramaturgical event is the moment when the protagonist, facing their strongest fear, fights the battle that is the decisive condition for the achievement of their goal.

For at this dramaturgical point, the confrontation on *the physical plane,* the outcome of the POCP, can end in either annihilation or staying alive. In this context, let us examine what happens if the struggle ends in *physical* failure. Can the ending be positive? In *Gladiator* (2000; directed by Ridley Scott), the protagonist Maximus dies at the end of the story. His death, however, is the fulfilment of his motivational goal, which is to be reunited with his family members who were killed at the beginning of the story. (Maximus' drive goal, or DG, is to become a leader of the community, while his motivational goal, or MG, is to be reunited with his family.)

The *Termination Reaction* (TR) is therefore a potential possibility in the development of dramaturgical agency. Here, too, the question is whether a negative TR can result in a positive MG. To use the example given so far: if Marsellus does not forgive Butch, can Butch still successfully leave town (with the money and the girlfriend). The theoretical answer to this question could of course be permissive. That is, it could happen that, although Marsellus *does not forgive,* so Butch, e.g., fights him too, defeats him, and can escape as a result. Or Marsellus also *does not forgive* Butch, but gives him time to escape (and later takes revenge).

Based on this, the possible evolution of *shadow patterns* and the indicated agencies may depend on how DG or MG is implemented. In terms of sequencing, the process occurs by touching on the following patterns.

The elements of the formula:
- POCP: The result of the struggle from the protagonist's point of view (+ if successful; – if unsuccessful).
- TR^A: Final reaction of the antagonist (+ if successful; – if unsuccessful).
- DG: DG associated with the protagonist (+ if successful; – if unsuccessful).
- MG: MG associated with the protagonist (+ if successful; – if unsuccessful).
- NO: The outcome of the story, where different values can indicate different types of endings (e.g: HE, BS, D, T).

Determining the narrative outcome

The outcome of the story depends on how the combination of POCP and TRA influences the DG and MG values. These two values will determine which outcome type the story will be classified into.

Formula combination based on POCP and TR^A

Tragic ending agency formula:

if −1POCP→−1MG and −1TRA→−1DG then the NOΣ− −

This is described by the following formula:

$$\sum_{TRA}^{POCP} \left[\; \underset{-\to-}{\lim}\; \right] \to \sum_{DG}^{MG} \left[\; \underset{-\to-}{\lim}\; \right] \;=\; NO\,[MG, DG\; \underset{-\to-}{\lim}\;]$$

Dark ending agency formula

if ±1POCP→−1MG and +1TRA→+1DG then the a NOΣ−+

This is described by the following formula:

$$\sum_{TRA}^{POCP} \left[\; \underset{\pm\to-}{\lim}\; \right] \to \sum_{DG}^{MG} \left[\; \underset{-\to+-}{\lim}\; \right] \;=\; NO\,[MG, DG\; \underset{-\to+}{\lim}\;]$$

Bittersweet ending agency formula:

if +1POCP→+1MG and ±1TRA→−1DG then the NOΣ+−

This is described by the following formula:

$$\sum_{TRA}^{POCP} \left[\; \underset{+\to-}{\lim}\; \right] \to \sum_{DG}^{MG} \left[\; \underset{+\to-}{\lim}\; \right] \;=\; NO\,[MG, DG\; \underset{+\to-}{\lim}\;]$$

Happy end agency formula:

if +1POCP→+1MG and +1TRA→+1DG then the NOΣ++

This is described by the following formula:

$$\sum_{TRA}^{POCP} [\lim_{+\to+}] \to \sum_{DG}^{MG} [\lim_{+\to+}] \ = NO\,[MG, DG \lim_{+\to+}]$$

Mathematical modelling of decision situations related to dilemma point 1

List of elements of the formula and their corresponding abbreviations

1. Pref(X) denotes the protagonist's preference for goal X.
2. X value 1 if true; X value 0 if not.
3. $MV^{deficit}_X$ the deficit of the motivation value belonging to goal X, where MV^0_X is the base motivation value.
4. CC is the constraint.
5. WOCh is the path of change.
6. FtFA is the confrontation act.
7. DR is the double risk.
8. MV is the motivation value.
9. DG is the drive goal
10. MV is the motivation goal.

Decision situation 1. (DH1) / coherent branch

1. Protagonist prefers MG, rejects DG:
   Pref(MG) > Pref(DG)

2. MG is fulfilled:
   MG = 1

3. DG is not fulfilled:
   DG = 0

4. At the first dilemma point, the deficit of DV associated with DG prevails, MV dominates:
$$DG = \emptyset;\ DV^{deficit}_{DG} = DV^0_{DG} \Rightarrow DP_1 = MV^1 / DV^0 \Rightarrow MV = 1$$

5. The resting state of the baseline archetype does not occur:
$$\text{Stability}_{archetype} = 0$$

6. A constraint condition (CC) occurs:
$$CC_{DG}$$

7. The protagonist is confronted with a deficit associated with DG:
$$\text{Confrontation}^{deficit}_{\{DG\}}$$

8. The path to change (WOCh) begins:
$$WOCh_{DG}$$

9. The story focus:
$$\text{Story focus} = \text{Restore } DV_{DG}$$

10. Recognition begins by taking the double risk (DR):
DR
$$DH1, \text{if } Pref(MG) > Pref(DG);\ DG = \emptyset \to 1 \Rightarrow DV^{deficit}_{DG} = DV^0_{DG} \Rightarrow \text{Stability}_{archetype} = \emptyset$$
$$\Rightarrow DV^{deficit}_{DG} = DV^0_{DG} \Rightarrow DP_1 = MV^1 / DV^0 \Rightarrow MV = 1 \Rightarrow CC_{DG} \Rightarrow \text{Confrontation}^{deficit}_{\{DG\}}$$
$$\Rightarrow WOCh_{DG}\ 0 \to 1 \Rightarrow \text{Story focus} = \text{Restore } MV_{DG}\ 0 \to 1 \Rightarrow DR$$

Decision situation 2 (DH2) / coherent branch

1. Protagonist prefers DG, forgoes MG:
$$Pref(DG) > Pref(MG)$$

2. DG is fulfilled:
$$DG = 1$$

3. MG is not fulfilled:
$$MG = 0$$

4. At the first dilemma point, the deficit of MV for MG prevails, DV dominates:
$$MG = \emptyset;\ MV^{deficit}_{MG} = MV^0_{MG} \Rightarrow DP_1 = DV^1 / MV^0 \Rightarrow DV = 1$$

5. The resting state of the baseline archetype does not occur:
   $\text{Stability}_{\text{archetype}} = 0$

6. A constraint condition (CC) occurs:
   CC_{MG}

7. The protagonist is confronted with the deficit associated with MG:
   $\text{Confrontation}^{\text{deficit}}_{\{MG\}}$

8. The path to change (WOCh) begins:
   $WOCh_{MG}$

9. The story focus:
   Story focus = Restore MV_{MG}

10. Recognition begins by taking the double risk (DR):
    DR
    DH2, if $\text{Pref(DG)} > \text{Pref(MG)}$; $MG = \emptyset \rightarrow 1 \Rightarrow MV^{\text{deficit}}MG = MV^0MG \Rightarrow$ $\text{Stabilityarchetype} = \emptyset \Rightarrow MV^{\text{deficit}}MG = MV^0MG \Rightarrow DP_1 = DV^1 / MV^0 \Rightarrow DV = 1 \Rightarrow CCMG \Rightarrow \text{Confrontation}^{\text{deficit}}\{MG\} \Rightarrow WOChDG\ 0 \rightarrow 1 \Rightarrow$ Story focus = Restore $MVMG\ 0 \rightarrow 1 \Rightarrow DR$

Decision situation 3 (DH3) / incoherent branch

1. Apparently the protagonist prefers DG, secretly MG:
   Apparent $\text{Pref(DG)} > $ Apparent Pref(MG)
   Secret $\text{Pref(MG)} > $ Secret Pref(DG)

2. DG is apparently fulfilled:
   $DG \approx 1$

3. The path to MG is apparently shortened:
   Apparent Path to MG shortened

4. At the first dilemma point, the deficit of DV associated with DG prevails, still DV apparently dominates:
   $DG \approx 1$; $DV^{\text{deficit}}_{DG} = DV\sim^1_{DG} \Rightarrow DP_1 = MV^1 / DV\sim^1 \Rightarrow DG \approx 1$

5. The resting state of the baseline archetype apparently occurs:
   $\text{Stability}_{\text{archetype}} \approx 1$

6. Constraint condition (CC) is omitted:
   $CC_{DG} = \varnothing$

7. The protagonist does not embark on the path to change (WOCh):
   $WOCh_{DG} = 0$

8. The story focus:
   Story focus = Restore $DV_{DG} \sim 1 \rightarrow 1$

9. Confrontation act (FtFA):
   The protagonist faces his own lie:
   FtFA

10. The final element of the correction process:
    $\text{Correction}^{\text{deficit}}_{\{DG\}} \sim 1 \rightarrow 1$

11. Recognition is achieved by assuming double risk (DR):
    $DR = MV^0_{MG} / DV^{\sim 1 \rightarrow 1}_{DG} \Rightarrow DV^1_{DG} = 1$

    DH3, if Apparent Pref(DG) > Apparent Pref(MG) Secret Pref(MG) > Secret Pref(DG)

    $DG \approx 1 \Rightarrow$ Apparent Path to MG shortened $MV^{\text{deficit}}_{DG} = MV^1_{MG} \times DV^{\text{deficit}}_{DG}$ $= DV{\sim}^1_{DG} \Rightarrow DP_1 = MV^1 / DV{\sim}^1 \Rightarrow DG \approx 1 \Rightarrow \text{Stability}_{\text{archetype}} \approx 1 \Rightarrow CC_{DG}$ $= \varnothing \Rightarrow WOCh_{DG} = \varnothing \Rightarrow$ Story focus = Restore $DV_{DG} \sim 1 \rightarrow 1 \Rightarrow$ FtFA $\Rightarrow$ $\text{Correction}^{\text{deficit}}_{\{DG\}} \sim 1 \rightarrow 1 \Rightarrow DR = MV^0_{MG} / DV^{\sim 1} \rightarrow 1_{DG} \Rightarrow DV^1_{DG} = 1$

If the graph were used to help describe the agency, the *peaks* would correspond to the decision situations:
- DH1, if Pref(MG) > Pref(DG)
- DH2, if Pref(DG) > Pref(MG)
- DH3, if Apparent Pref(DG) > Apparent Pref(MG) ~ Secret Pref(MG) > Secret Pref(DG)

And the *edges* show the outcome of the decisions.

$DH_{1\Sigma}$

DH1, ha Pref(MG) > Pref(DG); DG = Ø → 1
⇒ $DV^{deficit}_{DG} = DV^0_{DG}$ ⇒ $Stability_{archetype}$ = Ø ⇒
$DV^{deficit}_{DG} = DV^0_{DG}$ ⇒ $DP_1 = MV^1 / DV^0$ ⇒
MV = 1 ⇒ CC_{DG} ⇒ $Confrontation^{deficit}_{\{DG\}}$ ⇒
$WOCh_{DG}$ 0 →1 ⇒ Story focus = Restore
MV_{DG} 0 → 1 ⇒ DR

DH2, ha Pref(DG) > Pref(MG); MG = Ø
→1 ⇒ $MV^{deficit}_{MG} = MV^0_{MG}$ ⇒ $Stability_{archetype}$
= Ø ⇒ $MV^{deficit}_{MG} = MV^0_{MG}$ ⇒ $DP_1 = DV^1 /$
MV^0 ⇒ DV = 1 ⇒ CC_{MG} ⇒
$Confrontation^{deficit}_{\{MG\}}$ ⇒ $WOCh_{DG}$ 0 →1 ⇒
Story focus = Restore MV_{MG} 0 → 1 ⇒ DR

DG ≈ 1 ⇒ Apparent Path to MG shortened
$MV^{deficit}_{DG} = MV^1_{MG}$; $DV^{deficit}_{DG} = DV^{\sim 1}_{DG}$ ⇒ $DP_1 =$
$MV^1 / DV^{\sim 1}$ ⇒ DG ≈ 1 ⇒ $Stability_{archetype}$ ≈ 1 ⇒
CC_{DG} = Ø ⇒ $WOCh_{DG}$ = Ø ⇒ Story focus =
Restore DV_{DG} ~1 → 1 ⇒ FtFA ⇒
$Correction^{deficit}_{\{DG\}}$ ~1 → 1 ⇒ $DR = MV^0_{MG} /$
$DV^{\sim 1 \to 1}_{DG}$ ⇒ DV^1_{DG} = 1

Mathematical modelling of decision situations associated with the second dilemma point

A crucial difference with respect to the first dilemma point is that in the case of the second dilemma point, the protagonist makes a decision not under the influence of external circumstances but under the influence of internal recognition. Moreover, this decision is the act of the moment, i.e. the recognition takes place as a kind of enlightenment in the hero (see *anagnorisis, ekplēkētikon*).

The trigger for the third act is a crisis situation that confronts the protagonist with the experience of destruction, annihilation, who, as a result of the existential and moral collapse he has experienced, instinctively begins to flee (for Kierkegaard and Heidegger's discussion of anxiety and fear, see Kierkegaard 1843; Heidegger 1927). The result of this flight is the trap, which is fulfilled by the captivity. The protagonist can escape from it if and only if he struggles and faces his fears. Then comes the moment of *anagnorisis,* the result of which is the *decision:* he recognises the source of the fear, the need to confront it, in relation

to the motivational and drive values. However, precisely because of the objecti-fied internal appearance of fears, this decision entails a double risk, i.e. the pro-tagonist is subjected to *Value Press – VP*. This means that he becomes aware that he could be morally and existentially destroyed.

This dramaturgical process can be described by a mathematical formula:

Be:

CS   – the occurrence of a crisis situation at the beginning of the third act, which triggers the process.

IoF   – the *Intensity of Fear* that the protagonist experiences

SoF   – the *Source of Fear* that the protagonist carries within himself.

E_M – the extent of moral collapse.

E_E – the extent of existential collapse.

AE   – *Attempt to Escape,* which is the protagonist's reaction to fear.

CAP   – *Captivity*, which results from the protagonist's attempt to escape.

COM   – *Combat* in the process of facing fears.

DR   – double risk, closely associated with the Value Pressure (VR); this is the – moment of *anagnorisis* when the hero realises the true source of his fears and is confronted with the possibility of losing everything he holds dear.

DP_1 and DP_2 – the two dilemma points (DP), where DP_1 is the motivational goal and DP_2 is the choice of the drive goal (classical case).

NO   – the outcome of the hero's decision, where the $NO_{1\text{-}2\text{-}3\text{-}4}$ narrative outcomes can be realised (see above).

The process expressed with formula

- Crisis situation (CS) → Intensity of the hero's fear (IoF) + Moral collapse (E_M) + Existential collapse (E_E):
  $$CS \Rightarrow IoF + E_M + E_E$$

- Attempted escape (AE) spurred by the intensity of fear (IoF), leading to captivity (CAP) rather than outcome (CAP):
  $$AE(IoF) \Rightarrow CAP$$

- Escape from captivity with struggle (COM) but without renouncing the source of fear (SoF_0):
  $$COM_{CAP} \Rightarrow SoF_0$$

- The moment of *anagnorisis* (DR), the realisation of the source of fears is born: DR $\Rightarrow$ SoF$_1$

- Dilemma points: DP$_1$, where the protagonist chooses the motivational goal (D$_1^{MG}$), and D$_2$, where the drive goal (D$_2^{DG}$):
DP$_1$ $\Rightarrow$ DP$_1^{MG}$
DP$_2$ $\Rightarrow$ DP$_2^{DG}$

- The outcome of the decision is (NO), which can be NO$_1$, NO$_2$, NO$_3$ or NO$_4$:
NO $\Rightarrow$ {NO$_1$} / {NO$_2$ / NO$_3$ / NO$_4$}

Here we can apply the formula already formulated.

NO$_1$ – Happy end ending agency formula:
if +1POCP→+1MG and +1TRA→+1DG, then the NOΣ++

This is described by the following formula:

$$\sum_{TRA}^{POCP} [\lim_{+\to+}] \to \sum_{DG}^{MG} [\lim_{+\to+}] = NO\,[MG, DG\ \lim_{+\to+}]$$

NO$_2$ – Tragic ending agency formula:
if −1POCP→−1MG and −1TRA→−1DG, then the NOΣ−−

This is described by the following formula:

$$\sum_{TRA}^{POCP} [\lim_{-\to-}] \to \sum_{DG}^{MG} [\lim_{-\to-}] = NO\,[MG, DG\ \lim_{-\to-}]$$

NO$_3$ – Dark ending agency formula:
if ±1POCP→−1MG and +1TRA→+1DG, then the NOΣ−+

This is described by the following formula:

$$\sum_{TRA}^{POCP} [\lim_{\pm\to-}] \to \sum_{DG}^{MG} [\lim_{-\to+-}] = NO\,[MG, DG\ \lim_{-\to+}]$$

NO$_4$ – Bittersweet ending agency formula:
if +1POCP→+1MG and ±1TRA→−1DG, then the NOΣ$_{+-}$

This is described by the following formula:

$$\sum_{TRA}^{POCP} [\lim_{+\to-}] \to \sum_{DG}^{MG} [\lim_{+\to-}] = NO [MG, DG \lim_{+\to-}]$$

If we extract from the above process the DP$_2$ element—which is identical to the second dilemma point—and assume that the dramaturgical agency is able to exert its strongest effect at this point, we can also describe the formulation of sequentialisation, and thus the development of shadow patterns.

In the second dilemma point in the narrative structure, the *double risk* (see the *value-pressure*, VP, created by the *anagnorisis*) results in the protagonist having to choose between the motivational goal and the drive goal.

This constraint is not a matter of course, since it is possible that the *anagnorisis* does not occur in the hero. Thus, if the protagonist does not recognise the double risk (DR), no decision situation is created, and thus the attempt to close the story does not take place; the storytelling thereby liquidates the story itself as a narrative structure (by its incompleteness it ends the structural functioning of the story). This outcome leads to a state of *Constant Escape* (CA).

If the motivational goal is chosen again, it accumulates the state that produced his fear, i.e. he remains permanently in the state that triggered the fundamental dramatic conflict, and the solution becomes the state of *Constant Escape*. CA leads to a *Pseudo-Lockout* (PLO) in terms of the narrative outcome of the story (NO), i.e. it may give the illusion that the motivational goal has been met (pseudo-motivational goal = MG$_n$), but this does not necessarily occur. In this case:

- fixing of *the act of confronting fears,* the DR (double risk) *may be omitted;*
- or it may *not be omitted and the protagonist is confronted with the existence of DR (double risk),*
- or the confrontation occurs, but *the risk is not taken* and *he flees again.*

Thus, the double risk (DR) created by the *value press* (VP) generates four possible cases and further subversions:

1. The protagonist does not recognise the DR, so no decision situation is created, the attempt to close the story does not take place; the storytelling thus liquidates the story itself as a narrative structure (by its incompleteness it makes the story's structure endless).

$$VP \Rightarrow DR_0 \Rightarrow \sum_{DG}^{MG} \sim\, \Rightarrow NO_0 \sim CA$$

2. The protagonist recognises the DR, but is unable to choose the drive goal over the motivational goal, continues to flee, the narrative outcome (NO) of the story results in a pseudo-lockout (PLO).

$$VP \Rightarrow DR_1 \Rightarrow \sum_{DG}^{MG} \Rightarrow MG_{\Pi/0} > DG_0 \Rightarrow NO^{\Pi}_1 \sim PLO \sim CA$$

3.1.1. The protagonist recognises DR and apparently chooses the drive goal over the motivational goal. The result may be that he continues to flee, so that the narrative outcome (NO) of the story results in a pseudo-lockout (PLO).

$$VP \Rightarrow DR_1 \Rightarrow \sum_{DG}^{MG} \Rightarrow DG_{\Pi/1} > MG_0 \Rightarrow NO^{\Pi}_1 \sim PLO \sim CA$$

3.1.2. The protagonist recognises DR and here again apparently chooses the drive goal over the motivational goal. The result here, however, is that this apparentness is broken down by the *act of confrontation* (FtFA), and no lasting state remains. Thus, the narrative outcome of the story (NO) results in a real *lockout* (RLO).

$$VP \Rightarrow DR_1 \Rightarrow \sum_{DG}^{MG} \Rightarrow DG_{\Pi/1} > MG_0 \Rightarrow FtFA \Rightarrow NO_{1\text{-}2\text{-}3\text{-}4} \sim RLO$$

3.2. The protagonist recognises the DR, but is unable to choose the drive goal over the motivational goal, continues to flee, the narrative outcome (NO) of the story results in a pseudo-lockout (PLO).

$$\text{VP} \Rightarrow \text{DR}_1 \Rightarrow \sum_{DG}^{MG} \Rightarrow \text{MG}_{\Pi/0} > \text{DG}_0 \Rightarrow \text{NO}^{\Pi}{}_1 \sim PLO \sim \text{CA}$$

4. The protagonist recognides DR and is able to choose the drive goal over the motivational goal, so the narrative outcome (NO) can occur in four versions.

$$\text{VP} \Rightarrow \text{DR}_1 \Rightarrow \sum_{DG}^{MG} \Rightarrow \text{DG}_1 > \text{MG}_0 \Rightarrow \text{NO}_{1\text{-}2\text{-}3\text{-}4}$$

Significance of the pseudo-lockout

Here it is worth briefly summarising the interpretative framework for the pseudo-lockout of the narrative structure. It is a construction that gives a closed sense to the narrative structure, presenting the apparentness of the story's resolution, and eliminating or annulling, disabling or overriding the challenge of the decision constraint offered by the motivational and drive goals that bring about the protagonist's change. In this way, it fails to resolve the central conflict of the story and, while on the surface it fulfils the receptive expectations, on a deep structural level (i.e. along the value contexts that define the character's world) it leaves them unfulfilled. In other words, in the case of the pseudo-lockout, the problems that are essential to the story and that fundamentally affect the fate of the protagonist remain valid. In the meaning of this approach it is a question under what conditions the pseudo-lockout has a right to exist.

Of course, if there is no real lockout, it will have the impact of a dramaturgical error. That is, the recipient is confronted with the feeling—which they cannot necessarily realise—that the story has ended, but that its message and meaning do not evoke a sense of emotional and intellectual satisfaction (see, e.g., John Dewey's pleasure principle: Dewey 1916, or Richard Lazarus' theory of the frustration of not understanding: Lazarus and Folkman 1984). However, if creative consciousness drives the use of pseudo-lockout, this kind of dissatisfaction,

brought about by the creator's intention, can also result in a delayed closing of the story. Its significance, therefore, lies in the fact that it prolongs the conclusion of the last major unit of the structure, the third act, and fulfils the receptive expectation at a later time (if the delay is indeed a conscious creative intention).

As a consequence, the overall formula is altered as a result of the consciously created presence of the intention to delay, which can be described as follows:

$$1.\ \mathrm{VP} \Rightarrow 1.\ \mathrm{DR}_1 \Rightarrow \sum_{DG}^{MG} \Rightarrow \mathrm{MG}_{\Pi/1} > \mathrm{DG}_0 \Rightarrow \mathrm{NO}^{\Pi}_1 \Rightarrow [\mathrm{CS} \Rightarrow \mathrm{IoF} + \mathrm{E_M} + \mathrm{E_E} \Rightarrow \mathrm{AE(IoF)} \Rightarrow$$

$$\mathrm{CAP} \Rightarrow \mathrm{COM_{CAP}} \Rightarrow \mathrm{SoF}_0 < \mathrm{SoF}_1] \Rightarrow 2.\ \mathrm{VP} \Rightarrow 2.\ \mathrm{DR}_1 \Rightarrow \sum_{DG}^{MG} \Rightarrow \mathrm{DG}_1 > \mathrm{MG}_0 \Rightarrow \mathrm{NO}_{1\text{-}2\text{-}3\text{-}4}$$

It should be noted here that there is a fundamental difference between the *pseudo-lockout* and the *cliffhanger*.[21] One important difference is its position within the structure: while the PLO appears as a consequence of the second dilemma point before the confrontation and resolution, the *cliffhanger* is closely linked to the positional appearance of the resolution, moreover, in many cases closes the story as the last scene, or possibly the last image, of the film.

The other important difference is that the *cliffhanger* may contain a second dilemma point that is actually closed, but the solution does not contain the basic position of the drive and the motivation. The open ending *(cliffhanger)* reveals a tension with respect to either the drive state or the motivation state (the resting position of the state is not clear). For the interpretative complexity of the drive state or the motivation state to be established and for the cliffhanger to occur, meaning complexity must prevail. That is, the unfulfillment of the goals associated with the drive or motivation state, or the sense of this unfulfillment, must close the story.[22] It is an essential structural element that this uncertainty

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21 Here we examine the case where the protagonist is confronted with a value press or double risk. Its absence does not create a pseudo-lockout, but reinforces a state of constant flight.

22 A classic example is Peter Collinson's direction *The Italian Job* (1969), in which Troy Kennedy Martin's screenwriting ingenuity closes the film. Here, the characters in the film flee on a bus with the loot they have acquired. As the driver, Big William (Harry Baird), swerves dangerously up a steep mountainside, the vehicle drifts and the bus comes to a stop, balanced on the edge of a huge ravine. At one end of the teetering bus are the thieves, once celebrating their success, now terrified, and at the other is the huge loot—and in between is the protagonist, Charlie Croker (Michael Caine), trying to figure out how to get the loot without killing everyone. The answer is not given and the film ends at this point.

can be created by the structure through the fixation motif representing the drive or motivation (see Cobb's totem in Nolan's film *Inception*[23]).

Summary

The interactivity that can be associated with the reception process of the film in narrative, goal-driven structures is strongly determined by two dilemmas. The fractal nature of the narrative is able to create *shadow patterns* as a function of these dilemmas. The dilemmas can create decision agency, which can be embodied in narrative shadow patterns, thus providing the possibility of *dramaturgical agency*. We can interpret the functioning of the sequentialisations that emerge in this way along the lines of Aristotle's notion of the *Tyche*, according to which *chance* is not merely a form of randomisation, but a determinant of the receptive involvement, which can generate *coherent* or *incoherent* patterns of decision. The mechanism by which these patterns emerge has a stimulating effect on the recipient. The intensity of the stimulation is a function of the elaboration of the decision situations and of the dramaturgical force of the value press, which is associated with the dilemma points and is generated by archetypal values.

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23 Warner Bros. Pictures, 2010.

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Hedvig Ujvári

Operetta premieres at the Royal Hungarian Opera House between 1888 and 1891

Gustav Mahler's programme policy

Abstract

Gustav Mahler, the Austrian conductor and composer, was the artistic director of the Royal Hungarian Opera House from 1888 to 1891. In his programme policy he paid particular attention to the staging of song plays, especially those by Jacques Offenbach, in addition to opera and ballet. During his Budapest tenure, however, of the planned operettas, only *Eljegyzés lámpafénynél (Le mariage aux lanternes – The Wedding by Lantern-Light)* was performed, while *Sinan basa* (Sinan Pasha) and *A víg cimborák* (The Merry Chums) were only performed at charity nights. The aim of this paper is to explore the reception history of these three compositions and how they fit into Mahler's artistic vision and the repertoire of the Opera House.

Keywords: Hungarian Royal Opera House, Gustav Mahler, Jacques Offenbach, operetta, Géza Zichy, *Sinan basa* (Sinan Pasha), *Eljegyzés lámpafénynél (The Wedding by Lantern-Light), A víg cimborák* (The Merry Chums)

Introduction

The two and a half years of the career of the Austrian conductor and composer Gustav Mahler (1860–1911) were intertwined with the history of the Royal Hungarian Opera House, as he was responsible for the musical direction of the house from October 1888 to mid-March 1891. Opera and stage dancing in Hungary were given their own theatre in 1884, until then they were part of the activities of the National Theatre. Mahler thus took on the artistic direction of a young institution, the second opera house of the Austro-Hungarian Empire, but the task came with quite a few challenges. His predecessor, Sándor Erkel (1846–1900), had already found the task difficult, mainly because of the financial crisis, the personnel policy and the mediocrity of the available musician-artist qualities. Mahler also inherited these problems, and he also had to face criticism on several occasions because of his foreign origin. He was often accused of producing performances in foreign languages, i.e. that the theatre he ran did not (or not enough) carry a national character. The debates have sometimes reached even the Parliament.[1]

However, Mahler's programme policy was not only focused on opera and ballet performances; he had already indicated this in the first six months of his tenure, that, in addition to grand opera, the Opera House also wishes to give a place in its repertoire to the genre of the song play, which lies at the intersection of prose and music. He intended to do this primarily by staging the works of Jacques Offenbach. During his two and a half years in Budapest, however, he only premiered *Eljegyzés lámpafénynél (The Wedding by Lantern-Light),* an operetta (officially called a merry song play) that had already been performed in other theatres in the capital.[2] A detailed, monographic treatment of this is known.[3] Operetta was staged at the Opera House a week before the premiere of the work on 12 December 1890, and then again two months later, true enough, these were given only once in the context of charity nights, so they did not reflect Mahler's musical taste and choice. The following paper aims to explore the reception of the premieres of *Sinan basa* (Sinan Pasha), *Eljegyzés*

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1 For details see Gedeon and Máthé 1965; La Grange 2020, 347–441; Roman 2010; Ujvári 2023b.

2 It was performed six times under Mahler's tenure until 6 January 1891; it was on the repertoire until 1893, and five more times after Mahler's leaving. See *Opera Digitár,* https://digitar.opera.hu/alkotas/eljegyzes-lampafenynel/8920 (last visited: March 4, 2025).

3 See Bozó 2021, mainly 127–147.

lámpafénynél (The Wedding by Lantern-Light) and *A víg cimborák* (The Merry Chums) at the Opera House.

The Royal Hungarian Opera House and Gustav Mahler's milieu in Budapest

Gustav Mahler's activities in Budapest can be examined both musically and in terms of institutional history; as to the latter, one can actually speak of the Mahler–Beniczky tandem. Ferenc Beniczky (1833–1905) was appointed Intendant of the Opera House to consolidate the financial situation, and he wanted to hire a conductor as artistic director,[4] preferably a foreign one. One of his candidates was Arthur Nikisch (1855–1922), who, however, turned down the offer when he became aware of the chaotic circumstances. For Beniczky, the professional approach, the art-political aspects and, not least, Nikisch's network of contacts were important. These criteria were basically met by Mahler, who was twenty-eight years old at the time, and who was recommended to the intendant by Ödön Mihalovich, Dávid Popper and Guido Adler.[5] The young conductor was delighted to accept the invitation, as he was aware of the career opportunities offered by the position in Budapest. However, Gustav Mahler's arrival proved problematic for several reasons: his German roots, his Jewish origins and his Wagnerian nature.

Prior to Mahler, during the time when Frigyes Podmaniczky (1924–1907) was the intendant, mainly French and Italian works were staged, and the most frequently performed composer was Giuseppe Verdi, followed by Ferenc Erkel. The main fear with regard to Mahler was an increase in the proportion of German operas, which was fuelled by the conductor's plans for the premiere of the *Ring*. Conscious of his commitment, Mahler wanted to meet the expectations from both outside and inside, but he could not solve or resolve the fundamental

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4   Ferenc Beniczky became the government commissioner of the state theatres on 5 January 1888, and then the intendant in 1889.

5   Ödön Mihalovich (1842–1929), composer, music teacher, director of the Royal National Hungarian Academy of Music and Drama (today: University of Theatre and Film Arts), and later of the Academy of Music. Dávid Popper (1843–1913), cellist, teacher at the Academy of Music, member of Hubay Jenő's String Quartet. Guido Adler (1855–1941), Austrian musicologist, founder of the Institute of Musicology at the University of Vienna.

dilemma: he was aware that only Erkel's operas had a real national character, but he could not and would not give up German operas.

The other aspect was Mahler's Jewish origin, which was not unusual in the fin de siècle: he represented an assimilated Central European Jewry from which Zionist ideas were completely alien, nor did he identify with other national ideas and movements. His later conversion to Catholicism (in 1897) was partly due to a consideration of career opportunities and a full assimilation into German culture. However, Hungarian Jewry wanted to identify with Hungarian culture, not German. For Mahler, this was a double problem, as he was of Jewish origin, but his intellectual, cultural and musical training was rooted in German culture, and he could not hide his Wagnerian identity. His job, however, was tied to a cultural institution in which national character had not yet been able to develop, unlike in Hungarian literature.

Mahler's work in Budapest was closely linked to Ferenc Beniczky's work as a government commissioner and intendant. This successful collaboration came to an end, however, as the politician responsible for the administration of the house was appointed chief bailiff of Pest-Pilis-Solt-Kiskun County at the end of 1890. From 1 February 1891, his duties were taken over by Count Géza Zichy, who, however, as a talented pianist, also wished to decide on music-related matters himself. Mahler left for Hamburg in mid-March.

Briefly about the operetta

Operetta appeared in Vienna with the works of Jacques Offenbach, whose plays were successfully performed in the imperial city for decades after 1850. The genre of Viennese operetta is characterised by the presence of elements of *opera buffa,* the song play, and elements of folk theatre can also be found in it. There were significant differences within the genre, and it is to be considered to identify operetta simplistically with popular music, with artistic works considered inferior. It is not negligible that these were in great demand among certain social groups and were more popular than opera.[6]

Dance music was a synonym for popular music, which was treated with reservations, as its main attributes were its success orientation and marketability. Accordingly, it was intended to meet specific requirements, i.e. the current

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6   For a detailed account of this, see Csáky 2021; Ujvári 2022a.

entertainment needs of the audience, and to meet the tastes and expectations of its audiences. Its musical language was also adapted to this, very different from classical music, reflecting the banality of everyday life. The commercial aspect, the financial interest of the production, overrode everything, as a whole operetta industry (composers, librettists, theatres, etc.) was built on it and lived from operetta production, so entertainment and economic interests were significantly intertwined. As operetta was one of the most important forms of entertainment of the time, its producers were primarily concerned with the economic benefits of their productions and the money they made, and the primacy of artistic considerations was forgotten. The commercial aspect and the audience's demand for entertainment were also linked to the rapid growth in operetta production, which also came at the expense of quality. In the cities of the Monarchy, including Budapest, this trend prevailed, and 70-80 per cent of the plays performed were entertainments.

The emergence of the operetta and its noisy success can be explained by social and cultural reasons alike. The composer and librettist used contemporary linguistic and musical codes and content that were familiar to the public, so the resulting cultural product was a faithful reflection of the socio-cultural consciousness of the time. In other words, operetta was a product of both its creators and its audience, and its acceptance and success were the result of mental harmony.

Alongside the middle classes, the genre has always had its well-known supporters and detractors. Although operetta was the preferred form of entertainment for urban audiences, the educated bourgeoisie did not publicly embrace it as a form of entertainment, as it was at odds with the bourgeois musical canon. In the private sphere, however, there was a devotion to the light muse, with even Gustav and Alma Mahler enthusiastic about *A víg özvegy (Die lustige Witwe – The Merry Widow)*. Karl Kraus, however, identified operetta at the turn of the century with cultural decline, and vehemently attacked it in literature and journalism as well as in politics and the visual arts. While in Offenbach's work he found French music with a 'Voltairean spirit', with a certain amount of wit and mischievousness, but without a sickly sensuality, in the Viennese operetta he did not feel the atmosphere and denounced the loss of world view.

For Friedell, Kracauer, Broch and Adorno, Offenbach proved to be the benchmark for operetta and light music. According to the latter, while French operetta was a combination of originality, imagination and adequate texts, Johann

Strauss showed signs of decline, as his excellent music was accompanied by inadequate libretti.

Hermann Broch, a cultural pessimist, perceived a provincial vs. cosmopolitan opposition between Vienna and Paris, with a vacuum of values vs. a movement of values, which was also echoed in the arts. He described Johann Strauss's operettas as a vacuum product, in which immorality and sheer cynical amusement were well combined. The best traditions of Viennese folk theatre, studded with musical numbers, and the satirical touches still present in Raimund and Nestroy's commitment to French vaudeville, have disappeared, as has the irony, and what remains is the mockery of language.

At the beginning of the Monarchy's operetta history, Offenbach's metropolitan, internationally atmospheric works (e.g. *The Wedding by Lantern-Light*) were performed simultaneously and enthusiastically in Vienna, Budapest and the larger cities. Seeing its success, operetta became an attraction for more and more theatres in the city, and the genre's openness in terms of content, theme and music proved to be suitable for a wider audience.

The Sinan basa *(Sinan Pasha)*

During Gustav Mahler's tenure, the play *Sinan basa*[7] was first performed at the Royal Hungarian Opera House on 5 December 1890, as part of a gala performance. Countess Manóné Andrássy[8] organised a charity night for the National Theatre Pension Fund, the Pension Fund for Newspaper Writers and the first children's shelter in Budapest. The first half of the programme was a short philharmonic concert: Weber's *Oberon Overture,* Mozart's *Symphony in G minor,* Wagner's prelude to *Die Meistersinger von Nürnberg (The Mastersingers of Nuremberg)* and an aria from Thomas' *Mignon.* Mahler conducted the orchestra. The music reviewers in the newspapers invariably praised Mahler's conducting achievements, often with special musical solutions. In the second part of the programme, the one-act comic operetta *Sinan basa* was presented, which has

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7 Most of the newspapers refer to the work under the title *Sinan pasa* (Sinan Pasha).

8 Countess Manó Andrássy Gabriella Pálffy (1833–1914) was the wife of Count Manó Andrássy (1821–1891), who played a significant role in the development of the Hungarian iron industry, iron ore mining and metallurgy and was the sister-in-law of Gyula Andrássy Sr.

so far only been staged by the Tata Theatre.[9] The libretto was written by Ernő Zöldy, the music by Rezső Raimann, the conductor of the Tata Theatre.[10]

The plot centres on Sinan Pasha, lord of Tata Castle, during the Turkish rule. He has tender feelings for his foster daughter Bella, who in turn is attracted to the nobleman Kálmán Pálffy, and they become close. Pálffy's comrade, Tamás sets his eyes on Aina, the daughter of the castle warden Ali Hadji. In the wake of this slim plot, the music critic of *Fővárosi Lapok* notes that "the lyricist did not push his wit too far, and the composer his ingenuity."[11] In the play, the castle warden has "a wine elated scene,"[12] which is full of expressions that are not worthy for the stage.[13] The music of the play is adequate, but the reviewer suggests that several of the melodies seem to be not original compositions. The singers also included students from the opera school, of whom Szirovatka[14] skilfully played the role of Pálffy, "with a remarkable, complete vocal range," and a promising career as a lyric tenor.[15] The female protagonist, Margit Kaczér, also did a good job as Bella. The title role was played by Lajos Szendrői, the orchestra was conducted by the composer.[16]

The reviewer of the *Budapesti Hirlap* also considered the libretto a waste of words, and although the originality of the play is questionable, the music

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9   Theatre life in Tata has a long tradition from the second half of the 18th century, thanks to the theatre-loving, theatre-steaming Esterházy counts. In the 1880s, Count Miklós Esterházy had a theatre designed by the architects Fellner and Hellmer built in the Tata Castle, decorated with works by Hungarian painters and sculptors. The building was inaugurated on 16 March 1889. The art-loving count also maintained a permanent orchestra. The premiere of *Sinan basa* was also there.

10   Ernő Zöldy (1827–1904) was the librarian of Count Ferenc Esterházy in Tata. Rezső Raimann (1861–1913) studied in Vienna. Of his operas, *Arden Énok* (1894) and *Sinan basa* (1890) were staged at the Opera House. See https://digitar.opera.hu/szemely/zoldy-erno/16422 and https://digitar.opera.hu/szemely/raimann-rezso/16418 (last visited: March 4, 2025).

11   "Diszelőadás az operaházban." *Fővárosi Lapok,* December 6, 1890, 2485–2486.

12   Ibid.

13   Ibid.

14   "But turn your name Hungarian, for God's sake! With such a name even Petőfi could not have prospered." (*Budapesti Hirlap,* December 6, 1890, 3.)
Károly Balta (Szirovatka) (1867–?) private singer (tenor); member of the Opera House first between 1891–1894, then between 1909–1913. According to newspaper reports, Count Miklós Esterházy "trained the young tenor Szirovátka, who had been selected by Mahler for the Opera House, at his own expense by the Viennese singing teacher Macció." (*Pesti Hirlap,* December 3, 1890, 5.) The same published in *Pesti Napló,* December 3, 1890, 3.

15   *Fővárosi Lapok,* December 6, 1890, 2486.

16   Margit Kaczér (1870–1951), private singer (soprano); member of the Opera House between 1891 and 1910. Lajos Szendrői (1850–1919), private singer (bass), member of the Opera House between 1881–1912.

is melodious, "very pleasant, tasteful, delicate."[17] Its arias, couplets and waltzes are based on light, catchy melodies, and the composer showed restraint in the orchestration. The *Pesti Hirlap* was similar in content, but it was much more forceful in its wording: since "the performance was for charity, we want to exercise charity towards this performance by not engaging in criticism. All the more so because it was not only its first performance at the Opera House, but also, hopefully, its last."[18] However, it was average compared to modern operettas. The singers deserve high praise for their artistic performance, as they did their best to present the novelty in an enjoyable performance.[19]

The *Pesti Napló* praised the composer and conductor Raimann, who did well in both capacities. He describes the operetta's text and music as ordinary, with no new ideas and "no need to look for a tighter musical logic (as far as the mixing of arias, duets, choruses, waltzes, polkas and mazurkas is concerned)."[20] After the first half of the programme, the audience "might have expected something even more muscular and in tune with the atmosphere."[21]

According to *Zenelap*'s critic, Raimann's "work can only be praised."[22] Although originality cannot be claimed for his work, "at least there was an effort to provide something that entertained. His song waltzes and couplets are all light, catchy melodies with simple instrumentation for a natural effect."[23] He could only praise the performers and the audience appreciated their performance.

Ágost (August) Beer, the reviewer of *Pester Lloyd* also referred to the contrast gaping between the two parts of the evening. Raimann's music, although initially shows signs of originality, then increasingly recalls the melodies of Strauss and Millöcker. The castle warden Ali Hajji is the only *buffo* character, but due to his forced humour, he can't really be entertaining. Margit Kaczér performed as a graduating student of the opera school, and although she has a pleasant voice, she could not hide her inexperience on stage. Bárdossy's production as Aina was much more relaxed, and the male singers also tried to make the most of their

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17 *Budapesti Hirlap,* December 6, 1890, 3. For contemporary music critics, see Ujvári 2023a.

18 "Diszelőadás." *Pesti Hirlap,* December 6, 1890, 5–6, here 5.

19 Ibid.

20 Ibid.

21 i. l. 1890. "Szinház és művészet." *Pesti Napló,* December 6, 1890, [3].

22 "Andrássy Manóné pártfogása mellett..." *Zenelap,* December 23, 1890, 6.

23 Ibid.

Figure 1. Cast of *Sinan basa* (Source: *Pester Lloyd,* December 5, 1890, Attachment)
Figure 2. The programme of the charity night with the cast of *Sinan basa* (Source: *Pesti Napló,* December 5, 1890, [3].)

roles. There was also a solo dance in the play, performed by Katinka Müller: it started as an Oriental-style ballad dance and then it drifted into a waltz. The initial enthusiasm of the audience for the production gradually waned as the plot and music grew more and more subdued.[24]

In its own way, the charity event was also reflected on by *Bolond Istók,* known for its antisemitic slurs. He wrote of Miss Bárdossy that "she sounds like a Welsh bard. The Prince of Wales can listen to her at the theatre in Tata."[25] As to Mahler, the focus was on his impulsive conducting style, which was often evident through-

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24   A. B. 1890. "Im königlichen Opernhause." *Pester Lloyd,* December 6, 1890, Attachment.

25   "Bolond Istók a szinházban." *Bolond Istók,* December 14, 1890. Ilona Sz. Bárdossy Ilona (1870–1933) was a pivate singer at the Opera House (soprano), between 1890–1896, and then 1899–1913.

out his career: "They had a green cage made for Malér at the concert of Count Manóné Andrassy; he conducted from there, like some pious beast, so as not to jump off or push any of the orchestra members into retirement."[26] In line with the orientation of the paper, the Jewishness could not be missed either, and the controversy over Hungarian vs. foreign works was again brought up, because of the programming policy of the song theatre: "'Szinán basa.' Operetta of Tata in the Jewpera. Sinan e Verdi, e ben Trovatore. And at least the Eszterházy stage produces original music, unless the 'Hungarianing' Jewpera does not."[27]

In and beyond the paradigm shift in the genre: *Eljegyzés lámpafénynél (The Wedding by Lantern-Light)*

In addition to his duties as conductor, Mahler was also artistic director, and in this capacity he had extensive powers alongside Intendant Beniczky. As a result of its programme policy, it soon became clear that the Opera House would also offer a place in its repertoire for the genre of song, which combines prose and music, alongside grand opera. He made this clear in March 1889 with the production of Aimé Maillart's comic opera *Les dragons de Villars (The Dragoons of Villars),*[28] and then the following season, announced in October, included Nicolaï's *Die lustigen Weiber von Windsor (The Merry Wives of Windsor)* and Auber's *Le part du diable (The Devil's Share)* among the scheduled shows. Mahler went further, however, and also targeted Offenbach's works, especially the "melodious, noble song-plays" of his first, "virtuous" period, in which the composer "was still moving entirely along the pure artistic path of the vocal performance."[29] This included Eljegyzés lámpafénynél *(The Wedding by Lantern-Light)* and the fantastic operetta *Hoffmann meséi (The Tales of Hoffmann);* the latter, although ready to be performed, was cancelled due to the illness of the lead (and non-replaceable) Bianca Bianchi. During Mahler's years in Budapest, only

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26   Ibid.

27   Ibid.

28   The play was known to the audience in the capital, the Népszínház had already presented it in January 1881 (translated by Lajos Evva and Jenő Rákosi), as was the case also with the operetta *The Tales of Hoffmann.*

29   *Fővárosi Lapok,* 4 October 1889, 2017–2018.

Offenbach's first staging of the latter was finally completed on 12 December 1890, after *Csárdás,* the ballet premiere of Sztojanovits. As planned the two plays were produced together, as the "national ballet"[30] was intended to pro-vide a balance for the staging of Hungarian works.[31]

Mahler's programming policy towards Offenbach was certainly shaped by the needs of the audience, as well as by his personal preferences, the company-building aspects and the qualities of the singers available to him. On the one hand, works by the more popular composers provided an excellent counterpoint to the more specific Wagner repertoire, and on the other, Mahler had conducted several works by the French composer in his earlier stints. Offenbach's works demanded prose, singing and acting skills, so in addition to balancing the repertoire of the Opera House, they were also a good stage for preparing for Wagner's music dramas, as well as for the intention of building a company.[32]

The review in *Pester Lloyd* did not share Mahler's sympathy for Offenbach. According to its reviewer, "the former king of the Parisian suburban stage" might himself be surprised that his "witty trinkets and their solemn resurrection on one of the serious stages" are predicted to live such a long life. In his opinion, although Offenbach is 'a genius of his own kind', apart from a few of his compositions —such as *The Tales of Hoffmann* with its 'sparkling, exquisite melodies'—he is not a man for the stage with Wagner, Verdi and Auber. The "pious" *The Wedding by Lantern-Light,* presented in Budapest, is barely recognisable by lamplight, if one is familiar with its Paris or even Vienna productions. It is not good for the play to be treated in a "discreet and subtle" way, as it loses its character, just as the way it is performed by actresses from other Pest-Buda theatres would not be good for the Opera House's "subtle" audience. The audience of the Opera, however, did not seem to take this "strict position" and agreed with the artistic management, who believed that Offenbach—despite some of his operatic texts—deserved to be praised within the walls of this house. Both the orchestra

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30 Ibid.

31 *Csárdás* was premiered on 7 December 1890. For the first ballet with a Hungarian theme by a Hungarian composer, see Ujvári 2022b.

32 See Bozó 2021, 132–133. For Mahler, the lack of a suitable dramatic soprano and tenor was a constant, unresolved problem, which he could only remedy by regularly inviting guest artists, to the constant disapproval of the press, audiences and critics. For the permanent members see Bozó 2021, 133–136. In the context of the reception, I will only comment on aspects not covered there, because of the excellent elaboration.

and the singers performed superbly, bringing the sparkling humour of the play to life with musical instruments.[33]

   This short article was presumably written by Albert Sturm, but the paper's regular music editor, Ágost Beer, published a longer article after the premiere of *The Dragoons of Villars,* about what he saw as an unfavourable change in the direction of opera.[34] In his opinion, the comic opera genre is in decline, its century-long success story is now a thing of the past, and the present can only go back to the works of Boieldieu, Auber, Hérold, Adam and other less notable authors. The motto of the opéra comique, *"Ridendo castigat mores"*,[35] had passed, the hearty laugh, the charming smile had been replaced by "the insolent grimace," the musical farce had been replaced by the musical folk play, Jacques Offenbach's "flood of appearances had swept away good taste" and the emerging vocal talents. The roaring successes of the last two decades, Ambroise Thomas's Mignon and Bizet's Carmen, can no longer be classed among comic operas. After Bizet's death, the author of *Le roi l'a dit,* Léo Delibes, was a great hope, seen as a mixture of Auber and Adam. The follow-up, however, took a heroic-pathetic and then lyrical-tragic direction with Jean de Nivelle and *Lakmé*. The Italians consume the works by Rossini and Donizetti, the Germans Lortzing and Nikolai, and the latter even Wagner's *Meistersingers (Mastersingers),* which is far from comedy.

   Beer also strongly criticised the operetta genre, which dominates public taste with its loud authoritarianism," catering only to the shallow entertainment desires of the masses. It also has a devastating effect on real art and the shaping of taste, as well as on quality song-playing *(Singspiel)*. In the latter, he does not dispute its wholesome, folksy features, but these are replaced by pointless mockery, characters replaced by caricature, grace replaced by coquetry, and simple, good music replaced by "repulsive gibberish in which two- and three-quarter beats are mixed with dramaturgical turgidity."[36] In modern operetta, there is no need to ask for a rational, logically structured plot based on simple and easily understandable motifs, nor for natural, melodic, non-popular, yet

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33   a. s. [Albert Sturm?] 1890. "Im königlichen Opernhause." *Pester Lloyd,* December 13, 1890, Attachment 1.

34   Beer, August. 1889. "'Das Glöckchen des Eremiten.' (Les dragons de Villars.) Komische Oper in 3 Akten in Aimé Maillard. (Première der königlichen Oper am 31. März 1889.)." *Pester Lloyd*, April 1, 1889, [2–3].

35   *Castigat ridendo mores:* 'purifies morals laughing' (Jean-Baptiste de Santeuil).

36   Beer, August: "'Das Glöckchen des Eremiten'…" op. cit., [2–3].

expressive music that knows its genre limits. The libretto factories of Paris, Vienna and Germany think in terms of exotic locations, unlikely characters, impossible situations, elaborate adventures and intrigues, and sharp jokes that can only lead to villainy. This is coupled with a simple score that can be played by less skilled musicians in the last suburban theatre, or can be played to the audience's level of demand; the music is reminiscent of Verdi's arias, Strauss's waltzes, Meyerbeer's finales and Offenbach's couplets.

Beer believes that at times like these, it is a double pleasure to premiere Maillard's work, but his music is almost too subtle and timid to penetrate the great noise that characterises the genre. He praises the libretto and the pleasing, fresh music. The background to the plot is a simple village scene, which has both lively, naïve and charming features and serious historical aspects, but these do not overshadow the opera's cheerful atmosphere.[37]

Premiere of *A víg cimborák* (The Merry Chums) at the Royal Hungarian Opera House

Two months after the premiere of the song play *The Wedding by Lantern-Light,* an operetta was staged again at the national song theatre. The occasion was a benefit for the White Cross Society and the National Theatre Pension Fund on 13 February 1891. The Society was founded to save "infants to be lost" with Archduchess Stefania as its patron.[38] The evening was met with keen interest, as Franz Joseph also honoured it with his presence. The choice of programme, however, proved unfortunate: after *A víg cimborák,* which was noisy with anti-semitic slurs, the monarch left in a hurry.

The events, especially the individual programmes, were also reported in the press of the time, although most of the papers did not mention the political overtones. The *Pesti Napló*, however, did not leave it at that, looking for some-one responsible, and thought it would find him in the person of the music direc-tor Gustav Mahler, who had only limited powers. On the other hand, *Egyenlőség* pointed out that, on the one hand, Géza Zichy had already taken over the artis-tic and artistic responsibilities of the song theatre, so Mahler could not be held

37 Ibid.
38 S. 1891. "A 'Fehér Kereszt' operaházi estéje." *Fővárosi Lapok,* February 14, 1891, 316–317.

responsible for the incident, and on the other hand, the choice of the play was in bad taste towards the White Cross Society, as the founders of the charity organisation included a good number of Jewish citizens.[39]

The evening got off to a great start, the auditorium was a "magnificent sight"—boxes were filled with distinguished families, the ladies appeared in "full regalia."[40] At about seven o'clock a curious crowd gathered in front of the Opera House, awaiting the arrival of His Majesty, who soon appeared. The emperor and his entourage were received by Intendant Zichy, who then led the king to the box reserved for him during the *Hunyadi* overture, where Franz Joseph sat alone. His entourage followed the performance from the box opposite the stage.

The full programme of the evening was covered in detail by several news-papers. The programme began with the opening of Erkel's *Hunyadi László,* fol-lowed by Andor Kozma's poem *Fehér kereszt* (White Cross), written especially for the occasion, recited by[41] Mari Jászai,[42] who was applauded eight[43] times by the audience. The poem describes the plight of children born to fallen girls, only a few of whom are saved by human mercy, a cause the White Cross Society is working to achieve. The play, after depicting the happy fate of children, tells of the nightly calvary of a poor mother with her small child in her arms. In her des-perate situation she heads for the Danube, but is stopped there by the angel of mercy and they are saved by the White Cross.

The recitation was followed by a song play by Károly Huber and György Némethy entitled *A víg cimborák* (The Merry Chums),[44] and then by Géza Zichy's "poem" entitled *Zene* (Music),[45] performed by the Opera House's choir and orchestra. The latter opened the second half of the evening, which was written for

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39   For detailes see Ujvári, in press.

40   S.: "A 'Fehér Kereszt' operaházi estéje", op. cit., 316–317.

41   Kozma 1900. Andor Kozma (1861–1933), poet and literary translator, published in numerous metropolitan news-papers *(Pesti Hirlap, Budapesti Hirlap, Ország-Világ, A Hét, Az Ujság, Nemzet, Borsszem Jankó)*, see Merényi 1941.

42   Mari Jászai (1850–1926) was an actress, one of the greatest Hungarian tragic actresses, and a member of the National Theatre.

43   "Az operaházban." *Ország-Világ*, February 21, 1891, 131.

44   According to the playbills, it was a one-act comic opera, according to musicological sources it was an operetta. See Bozó, s. a.
Károly Huber (Hungarianised name: Károly Hubay (1828–1885) was a conductor, composer, violinist, and music teacher, father of violinist Jenő Hubay; György Némethy (1826–1901) was a theatre singer, and author of the text of *A víg cimborák*.

45   Zichy 1895. The poem on which the music is based is also by Zichy.

Magy. kir. operaház

1-ső rendkivüli bérletszünet.

Február 13-án;

Jótékonycélu előadás a fehérkereszt egyesület és a nemzeti szinház nyugdijintézete javára.

A nemzeti szinház tagjainak közreműködésével :

I. rész:

Nyitány

a »Hunyadi László« cimű operából. Szerzette Erkel Ferenc. Előadja az opera zenekara.

—

»Fehér kereszt.«

Prológ ; ez alkalomra irta Kozma Andor. Szavalja Jászai Mari asszony.

—

A vig cimborák.

Vig opera 1 felv. Zenéjét szerzé Huber Károly. Szövegét irta Némethy György.

Személyek:

Pulykási	Szendrői
Vidor Laci	Szirovatka
Szomoru Pista	Takáts
Karcsu Flóra	Bárdossy I.
Nyájas Regina	Fleiszig M.
Rosenkranz	Hegedüs
Atillási, szabó	Dalnoki
Szalonnási	Veres
Kengyelfi	Kőrösi
Girgucza	Zolnai
Miska, szolga	Vincze

II. rész:

»ZENE.«

Zeneköltemény zenekarra magánszólamokkal és vegyes karral. Zenéjét és szövegét irta gróf Zichy Géza. Előadja az opera zene- és énekkara. A magánszólamokat : Ábrányiné assz., Odry és Broulik.

Fekete frakban.

Magánjelenet 1 felvonásban. Irta Dreyfus A.

Egy ur   Náday

—

»A vár története«

cimű s gróf Zichy Géza által irt ciklusból a következő képek:

1. »A fehér asszony.« — 2. »A szürke manó.« — 3. »A dalnok.« — 4. »A sellő.« — 5. »Az utolsó várur.«

PROLÓG.

Ezt, valamint a képekre vonatkozó költeményeket szavalja Nagy Imre.

Kezdete **7** órakor.

Műsor:
Szombat : Parasztbecsület. — Nap és föld.
Vasárnap : Lucia ; Bianchi B. k. a. vendég. — Bécsi keringő.

Figure 3. The programme of the charity night (Source: *Fővárosi Lapok*, February 13, 1891, 311)

orchestra and mixed choir, and in which Margit Ábrányiné Wein, František Broulik és Odry Lehel.[46] The work proclaims the glory of music, "which carries our lives from the cradle to the grave, interpreting our joys and sorrows." Accordingly, it includes a lullaby, a joyful serenade, a serenade, a Hungarian folk song, a funeral dirge and a royal anthem.[47] The greatest success was achieved by Ábrányiné for her performance of the cradle song. The author was applauded along with the cast, but Zichy did not appear before the audience.[48]

The rest of the evening featured a performance of Abraham Dreyfus's one-act private scene *Fekete frakkban* (*Un monsieur en habit noir* – A Gentleman in Black Tailcoat),[49] in which Ferenc Náday[50] played the bachelor who goes to a family to propose, but finds no one at home, waits, ponders his future, and then is so frightened that he runs away before the family returns home, preferring to remain a bachelor. With his performance and humour, Náday managed to "put a smile on the faces of those in consternation."[51]

The programme closed with excerpts from another work by Zichy, with both text and music by the intendant: *A vár története* (The History of the Castle), a twelve-picture play,[52] was performed five times with Margit Ábrányiné Wein and Dávid Ney.[53] Imre Nagy[54] recited the poems after the prologue, *A dalnok* (The Singer), the *Fehér asszony* (White Woman), the *Sellő* (Mermaid), the *Szürke manó* (Grey Goblin), and finally the *Utolsó várúr* (Last Castle Lord); after each scene, typical musical passages followed. Less the Dreyfus scene,

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46 Margit Ábrányiné Wein (1861–1948), opera singer (soprano); František (Franz) Broulik (1854–1931), opera singer (tenor) and voice teacher; Odry Lehel (1837–1920), opera singer (baritone) and opera arranger.

47 S.: "A 'Fehér Kereszt' operaházi estéje", op. cit., 316–317.

48 "Magyar kir. opera." *Pesti Hirlap,* February 14, 1891, 5.

49 Abraham Dreyfuss (1847–1926) was a French journalist and writer, noted primarily as a comedy writer. Accordingto the playbill of *Fekete frakkban* (https://www.europeana.eu/sv/item/9200448/BibliographicResource_3000134130048; last visited: March 4, 2025), the play was translated by Ödön Vezéry (1841–1937). The *Fekete frakkban* (1872) was also published in book form as part 18 of the "Monológok: Víg és komoly magánjelenetek" (Monologues: funny and serious private scenes series; Budapest, Singer és Wolfner, 1888), translated by Ede Kuliffay (1839–1881).

50 Náday Ferenc (1840–1909) was an actor, conductor, and teacher at the Academy of Fine Arts, member of the National Theatre.

51 "Jótékonyczélu botrány az operaházban." *Pesti Napló*, February 14, 1891, [2].

52 The premiere was on 16 May 1888, it was played only once.

53 Dávid Ney (1842–1905) was an opera singer (bass baritone).

54 Imre Nagy (1849–1893) was an actor, conductor, and teacher of the Theatre Academy.

the programme was composed of the works of Hungarian authors. The orchestra was conducted by Sándor Erkel.

> "This is how the programme for the extraordinary show was put together, making a Friday evening at the opera house, which is usually a day off, a very attractive interest. The cash statement will show in eloquent figures how this was also a night of philanthropy and a charitable celebration."[55]

Another part of the charity evening was the "tasteless and boring" comic opera, *A víg cimborák,* which followed the Jászai recital. The press reactions all point in one direction: while the music is considered adequate, the text is not suitable for the stage, it is downright offensive:

> "We are used to seeing operettas and monologues that are unaccepted and unperformable at charity performances, being foisted on audiences who pay three times the price of a seat; but we never thought that such a piece of junk would be dug out of its well-deserved grave. Károly Huber's music even deserved to have its coffin lid removed,[56] but the text is so crude, and in some parts downright offensive, that it literally crushed the good mood of the distinguished audience," wrote *Budapesti Hirlap.*[57]

The choice of the play was not well thought out, as "the music is pretty, but the lyrics are very banal," noted the *Vasárnapi Ujság* too.[58] Károly Huber's music is "fresh, melodic," showing the influence of Offenbach in places, but it is essentially original, and its main merit is that it is "distinctly of Hungarian character."[59] This is precisely why it could be a permanent part of the operatic repertoire, if the text of the piece were different, and not a "dish of unpaid

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55   S.: "A 'Fehér Kereszt' operaházi estéje", op. cit., 316–317.

56   *A víg cimborák: Dalmű 1 felvonásban* (The Merry Chums: Song play in 1 act). It was staged four times at the National Theatre: 3, 8, 31 December 1863 and 3 January 1864. See *A Nemzeti Színház műsorlexikona 1837-től 1941-ig,* 137. The main roles were played by Ilka Pauliné Markovics and Vilma Balázsné Bognár, as well as Kőszeghy, Pauli and György Némethy—the latter of whom wrote the text of the play presented as part of the charity night. See "Magyar kir. opera", op. cit., 5.

57   "Opera." *Budapesti Hirlap,* February 14, 1891, 4.

58   "Az operaszínházban." *Vasárnapi Ujság*, February 22, 1891, 128–129.

59   "Magyar kir. opera", op. cit., 5.

dumplings from Kotzebue's kitchen, dressed in a heavily peppered goulash," as *Pesti Hirlap* assessed it. However, the singers did their job, and the contributors were praised.[60]

The *Fővárosi Lapok* also refers to the basic problem, does not dispute that there is a big gap between the music and the text of the piece, its music is "worth much more than the text," but in its criticism it nevertheless formulates a different idea from its colleagues: its "overture is lively, light," the Hungarian-style songs have feeling and cheerfulness, so the "carefully crafted piece of music" was worth putting on the programme again. Two other comic operas, *A székely leány* (The Szekler Maiden) and *A király csókja* (The King's Kiss), were already known to Budapest audiences from Huber, and the premiere of *Udvari bál* (Ball at the Court) was also under consideration.[61] The paper did not detail the libretto, and on the leaving of the king wrote only that "the king viewed 'A víg cimborák' right to its end and then left."[62]

The problem of the play, the "scandalous attack," was highlighted in the *Pesti Napló*.[63] The music of this "long forgotten and now revisited piece" cannot be criticised, but the libretto can be criticised all the more, since the depiction of Hungarian figures and customs in the presence of a select audience and the King is done in a distinctly "simple and crude" manner, full of bad taste and indelicacy throughout the whole hour-long performance.

At the beginning of the play, two lazy mates yawn loudly, squirm on the couch, whine, and tilt armchairs—in the other part of the split stage, one of the sewing girls mourns the heroic deaths of her mother and an ancestor, while they fret about how disturbing the noise is. The two young men finally apologise and fall in love with the girls. The booing, the hugging, the vulgar banter, is present throughout the performance. But the most embarrassing part of the play is the appearance of antisemitism on stage. A gang of loan sharks gives Hungarian youths change, and one of the boys calls the Jew at the head of the

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60 Ibid. For the detailed cast, see *Opera Digitár,*
https://digitar.opera.hu/www/c16operadigitar.01.01.php?as=16349&bm=1&mt=1 (last visited: September 17, 2024).

61 The romantic comic opera *A székely lány* (The Szekler Maiden; text: Gyula Bulyovszky), directed by Ede Szigligeti, was on stage nine times between 18 and 1960 in the National Theatre. See *A Nemzeti Színház műsorlexikona...*, op. cit., 120. *A király csókja* (The King's Kiss; text: Árpád Berczik) was first performed at the Népszínház, at the opening ceremony of the institution in 1875. *Udvari bál* (The Ball at the Court) was written in 1882 (text by Géza Kacziány), orchestrated by Rezső Raimann, and premiered in the Esterházy Palace in Tata in 1889.

62 See the detailed description of the programme in "A 'Fehér Kereszt' operaházi estéje", op. cit., 316–317.

63 "Jótékonyczélu botrány az operaházban", op. cit., [2].

gang an "honest Jew," who—in German—is jubilant. At the end of the play, the two ladies, now brides, drink red wine and toast with the two grooms, with the uncle and the loan shark wedding guests:

> "Finally, after a great deal of booing, hugging, trivial revelry without any excitement or wit, it even happens that a noisy crowd of figures picked up from the gutter enters the stage, bringing antisemitism in its most destructive form, in the face of an audience that has laid down its entrance fee on the altar of a good cause […]. A gang of loan-sharks of the most ugly appearance enters and presents a bunch of loan sharks bills of exchange to the Hungarian youths, headed by a Jew, whom one of the gentlemen, calls 'an honest Jew', bursts out in ecstasy in German, but in his own jargon, that he had never been told such a thing before; and adds that in his joy he is as if his breast were being greased with lard, and goose-fat!"[64]

According to the reviewer, the play was an affront to public taste, it gave no intellectual pleasure to the public who gave their money to charity, and it was a disrespect to the monarch, who preferred to leave the theatre, which he had built at his own expense, at the end of the comic opera. The production damaged our whole "national genius," as it presented "Hungarian character and social relations in a quite absurd bigotry, in a porous coarseness." At the end of the play, the monarch left his box. "The audience felt that the king would not return; and indeed it happened so. It is natural, therefore, that this queer feeling pressed the audience to the end of the performance, and they could never again be wholeheartedly enthusiastic."[65]

Of course, the question of responsibility also arose. The answer seemed clear: Géza Zichy was not held responsible for the staging of the programme, as the charity event was scheduled for January, thus the programme of the concert was finalised in December 1890. The *Pesti Napló* notes that Zichy was aware of this when he contributed to the performance of his own works, i.e. he had in mind that they should be staged before his appointment as Intendant. However, the concert slipped from January to 13 February.[66] According to the

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64   Ibid.

65   Ibid.

66   This is also referenced elsewhere: "Diszelőadás az Operában." *Pesti Hirlap*, February 4, 1891, 3.

press report, Zichy was "horrified" by the play at the dress rehearsal and tried to arrange the programme so that the comic opera would be performed before the arrival of the king, but Franz Joseph appeared at the opening. In the article of the *Pesti Napló*—although Mahler's name is not mentioned—"we must hold responsible the system which, with the intervention of uninitiated factors, uses the charitable aims to colportate unprofitable things, and discredit not only the charitable aims but also the artistic forces which are put in such a precarious position, as well as the deserving characters of today's performance."[67] Zichy had got into this situation "through no fault of his own," and his work as artistic director would be a guarantee and a hope "that not only the public would be spared from such things in the future, but also the reputation of the opera house and of our art and artists."[68] Finally, one more kick was thrown at Mahler: "And if we do not then seek to find out who were the planners and compilers of today's programme, we do so because if they did not do charity by performing, we want to do it to them, even though they are undeserving."[69]

However, the *Egyenlőség* saw the issue of responsibility in a very different light.[70] When Zichy took office, he considered it important, above all, to receive a (mocking) welcome from the Jews: "Ave Zichy, judei te salutant,"[71] and also thanked the White Cross Society, whose founders are Jews (Dr. Bánóczi, Dr. Szalárdi, Dr. Balog)[72] for the opportunity to hold its charity evening at the Opera House. At the same time, he strongly condemned the choice of the programme for the comic opera, saying that it "cannot be brought to the first stage of the capital without blushing," and that the whole thing is nothing but "nonsense put on for a charitable purpose," full of "stupid antisemitic slurs."[73] He also strove to find answers to the core question: "And who is responsible for staging the opera entitled 'The Merry Chums'?" Who is responsible for rewarding the Jewish public

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67 "Jótékonyczélu botrány az operaházban", op. cit., [2].

68 Ibid.

69 Ibid.

70 A. 1891. "Vig opera." *Egyenlőség*, February 20, 1891, 8.

71 *"Ave, Caesar, morituri te salutant!"* ("Hail, Caesar, the death marchers greet you!" – Suetonius.)

72 Ármin Balog (born Blum, 1859–1937) was a literary historian, literary translator, and teacher at the National Rabbinical Institute. Mór Szalárdy (born Spitzer, his name is often spelled Szalárdi, 1851–1914) was a paediatrician, patron of Hungarian infant care and infant nursing. József Bánóczi (born József Weisz, 1849–1926), philosopher, literary historian, critic, teacher of Jewish origin at the Rabbinical School.

73 A.: "Vig opera", op. cit. 8.

who donate for charity with blatant mockery of their denomination? None other than the Opera's petty intendant: Count Géza Zichy." The article takes a clear position, i.e. that Zichy's arrival has resulted in a reduction of Mahler's scope of activities:

> "If Director Mahler's powers were not restricted, it is surely impossible that this tragically merry song play will ever see the light of day. His critique would have mercilessly cancelled this edition of the programme, the most gentle rudeness of which is this:
> 'You are honest!', says a merry chum.
> 'Well, it was never said to me. Ah, well—honest and Jew!'"

Like the rest of the papers, it found no fault with the music of the play, but its text "should be covered again with the deserved blindfold, which Count Géza Zichy has lifted to bear witness to his noble way of thinking and a testament to the fact that he is now ripe for a well-deserved retirement."[74]

Also *Pester Lloyd* reported on the event in a longer article. Because of the presence of the monarch, it gave a detailed account of his arrival, reception, entourage and the introduction of each person. The reviewer of the Hungarian-language newspaper, who was of the same opinion as the Hungarian-language papers, did not consider the comic opera appropriate, mainly because of its plot and the endless dialogue, but did not mention the antisemitic character of the play.[75] The night was nevertheless a success, he thought, and he was sure of it financially.

Vienna's leading daily newspaper offered a temporary narrative: the Buda-pest correspondent of the Neue Freie Presse described the embarrassing eve-ning as a repeated attack on the monarch. It came to Zichy's full defence, and called for the extension of the intendant's powers to review the programme policy of charity events not organised by the Opera House but held in the House. It also rejected the view of some in the press that the music director, Gustav Mahler, was responsible for the neglect of the Hungarian work and its rejection as a repertoire play. It traced the source of the problem back to

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74   Ibid.

75   S-y. 1891. "Königliches Opernhaus." *Pester Lloyd*, February 14, 1891, Attachment.

a clique that has long been present in the capital's music scene and will stop at nothing. It wished Zichy luck in keeping away from these people.[76]

A few days later, the news reported that Franz Joseph had sent Géza Zichy three hundred forints for charity on the occasion of the performance.[77]

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Domonkos Márk Kis

Déryné on stage for two hundred years

The concept of speaking and acting theatre in the production of **Álmaimban Déryné**

Abstract

The production of *Álmaimban Déryné* (In My Dreams, Déryné) is based on György Lukácsy's script, which he specifically wrote for my master's project for the Doctoral School of the University of Theatre and Film Arts. I wished to present the history of Hungarian-language touring theatre (or travelling theatre), which began with Róza Déryné Széppataki and lasted for more than two hundred years, in a performance planned for an hour and a half, with dynamic space and time management, and character and scene building based on movement. I felt that in order to realise my concept, the actors needed to learn the method prior to the start of the rehearsal process, as it is not enough for them to understand the movement-based methodology, they need to experience it first hand in order to apply it. So I invited the Polish director Grzegorz Bral, creator of the Bral Acting Method (BAM), to give an intensive workshop for the artists. This summer workshop was the direct source of the ritual elements incorporated into the performance. In my case study, I will present the above mentioned performance and rehearsal process, as well as my experience gained during the work.

Introduction

My master's project for the Doctoral School of the University of Theatre and Film Arts was the production of *Álmaimban Déryné* (*In My Dreams, Déryné*) with the involvement of the Déryné Társulat (Déryné Company). The creation of this production was an unusually long process, embracing aspects of theatre history and theory perspectives. The development of the concept was started in the autumn of 2023, and my fundamental aim was to create a theatrical performance on the theme of "The Periods of the Déryné Theatre," which I analysed in my DLA thesis. I found an institutional partner for this work in the University of Sopron, so on 27 and 28 September 2024, two preliminary premieres took place in the Forestry Museum of Esterházy Palace, which belongs to the university. Given that *Álmaimban Déryné* was the premiere of a script that had not yet been written, the process of creating the text was unusual. I asked the author, György Lukácsy, to focus on the similarities of the three periods rather than solely on the differences between them when studying the Déryné Company. This is how the profession of the actor and the fundamental questions of the social function of the travelling theatre came to the fore. I hoped that by doing so, we would address Déryné's legacy at such an essential point that the result would not be an educational story, but a performance that could also engage the actors. By focusing on the character of the actor, and also leaving room for playing, what we get is a drama in the present time, rather than historicisation. Because of the unusual task, we agreed to produce the text in two parts. After the first section was written, a stage reading was held, following which the author talked to each of the characters individually to incorporate their experiences. The final version of the text was completed in two months. Meanwhile, of course, I also drew on my own experience as an actor-director and incorporated what I found relevant from this introspection. After the second stage reading session, the rehearsals started, and after the completion of the analysis phase, the joint rehearsals began. In this case study, as a creator, I will describe the work process based on three aspects: 1. Talking theatre: the textual-dramaturgical basis of performance, 2. Acting theatre: the background to the movement elements in performance, 3. Theatre as spectacle: the director's creation of the visual world of the performance.

Speaking theatre: theatre history and intertextual references in the performance

Álmaimban Déryné is based on György Lukácsy's script, with a dramaturgy aiming to create a playful space for the themes of acting and theatre arts to explore. The history of Hungarian-language touring theatre (or travelling theatre), which began with Róza Déryné Széppataki and goes back more than two hundred years, can only be presented in a performance planned for an hour and a half with dynamic space and time management. Instead of a plot organisation based on time-travel, the author adopted a different approach: he wanted to evoke the three eras of the companies named after Déryne from a contemporary setting.

This may, of course, evoke the world of 'enchantment' and 'charm' of Shakespeare's *Midsummer Night's Dream.* In both works, charm and enchantment play a central role, allowing the characters to transcend the boundaries of reality and wander into a world of dreams and imagination. In *A Midsummer Night's Dream,* magical elements not only drive the plot, but also reveal deeper human feelings and desires—*Álmaimban Déryné* similarly creates a special atmosphere where past and present, reality and dream, are intertwined. This framework allows the characters to discover their identity, their desire, and to reinterpret their own stories through the mystique of the theatre. They are gateways that lead to the depths of the human soul, linking different eras and the eternal message of theatre.

Álmaimban Déryné is about a travelling company in crisis, held hostage for years by a charismatic but burnt-out company director. The personal drama of the Company Director (Mihály Kaszás) manifests in a particular illness: the unbearable conflict causes him to fall asleep, offering an escape into his dreams. However, the reality thus opened up is not even a dream, since Róza Déryné Széppataki (Viktória Tarpai), who appears to the Company Director in the play, is also present in his state of lucid consciousness. Déryné is thus more a kind of conscience or avatar, who can be identified through her conversations with the Company Director.

Alongside Shakespeare, Spanish Baroque theatre was of course also concerned with exploring and depicting the relationship between dream and reality, a central motif of Pedro Calderón de la Barca's classic *Life is a Dream (La vida es sueño).* In *Life is a Dream,* Calderón masterfully depicts the blurring

of the boundary between dream and reality, where the deeper meaning and truth of human existence lies. Similar motifs can be found in *Álmaimban Déryné,* where the protagonist suffers from narcolepsy, constantly alternating between wakefulness and dreaming. During the performance, the protagonist speaks to himself while having imaginary conversations with Róza Déryné Széppataki, during which the boundaries between the world of dreams and reality become increasingly blurred. In both works, reality and dreams complement each other, creating tension and drawing attention to what truth is and how it shapes our lives, fuelled by our dreams and desires. The parallel between the two plays lies in the fact that both explore the deeper, philosophical questions of human existence, and push the boundaries of reality using the magic of the dream world.

But contemporary performance art is also keen to unravel the mysterious relationship between these two human states. Traces of this dramaturgical process can be detected in the English film director Ken Loach's film *Looking for Eric* (2009), or in contemporary Spanish playwright Juan Mayorga's play *María Luisa* (2023). Both are based on the same dramaturgical rule: only the title character sees and hears the character who personifies his/her desires and fears. This imaginary friend in the two works has an almost one-way relationship with the real reality of the plot. In *Looking for Eric*, a Manchester postman hallucinates his idol, French footballer Éric Cantona, and the title character in *María Luisa* is a Spanish pensioner who fills the empty spaces of her life with three different men. But in contrast to these, *Álmaimban Déryné* does not carefully define the space of dream/imagination/conscience, i.e., it is not defined in which state of existence Déryné appears before the Company Director. On the other hand, the boundary between dream/imagination/conscience and reality is drawn initially, only to be crossed in an increasingly distinct way. Thus a dynamic relationship is created between the two different spheres.

The former, i.e., the dream world, revives some of the stages of two hundred years of Hungarian-language touring theatre, as well as our national drama *Bánk bán* (Bánk the Palatine), which accompanies the whole performance, subsequently reuniting the theatre company. In the sections below, I will highlight these.

Travelling theatre in Hungary

Róza Déryné Széppataki (1793–1872) was a prominent figure of travelling theatre acting in Hungary. The travelling theatre of the time was characterised by temporary theatres, makeshift stages, hastily painted sets, rehearsals usually lasting a single morning, and premieres every two days due to the small audiences, the only sure thing in the constrained and random artistic conditions of travelling theatre being the personality of the actor. This is the reason why Déryné became the symbol of the "Hungarian actor," explaining why the public perceives Hungarian theatre art as actor-centred to date. The rough and harsh reality, the everyday life of travelling companies, has been coated with the joviality of reminiscences, romance and anecdotes. But, in return, the response of the audience, sometimes experiencing the theatre for the first time, compensated them with an atmosphere reminiscent of today's children's performances: the audience lived and breathed the plot, accompanying the performance with

Picture 1. Viktória Tarpai in the performance *Álmaimban Déryné* (In My Dreams, Déryné), Déryné Centre, 5 October 2024. (Source: Déryné Programme, photo: Ocean Productions / Károly Tuszinger)

verbal remarks, crying and giggling, and greeting their favourites at the end of the performance with curtain calls, sometimes even with welcoming poems.

Álmaimban Déryné tells the story of Róza Déryné Széppataki: her marriage to István Déry, her career as an opera singer, her relationship to German-language theatre, the impact of 19th-century stylistic changes in acting on her career. From her diary entries we can learn about her relationship with József Katona, her tense relationship with Ferenc Kazinczy as a theatre critic (Koltai 2008), and the figure of his sister, Johanna Kilényiné Széppataki, also appears.[1]

The State Déryné Theatre (Állami Déryné Színház)

The State Déryné Theatre was founded in 1951 and was based in Budapest. Its mission was to play in villages far from the urban theatres of the countryside. Its was called the State Déryné Theatre from 1955. The company's eleven troupes toured the country in buses. The sets were transported on trucks. The repertoire included classics of Hungarian and world literature, modern plays, as well as children's and youth performances. During its existence, it presented more than three hundred and ninety plays, in over forty thousand performances, to an audience of around fifteen million.

Álmaimban Déryné showcases the founding of the State Déryné Theatre, its repertoire structure, its mission, and the circumstances of the change of directors, through the character of Déryné, but in an ironic, playful form.[2]

Bánk bán *as a national drama*

The genre of *Bánk bán* is historical drama. The fundamental questions of Hungarian existence are addressed in this work of Shakespearean proportions, which after the death of its author, was exalted as our "first national drama" and has been considered a national drama ever since. For the Company Director,

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1 The diary of Róza Déryné Széppataki was edited by József Bayer and originally published by Singer and Wolfner in Budapest: *Déryné naplója,* 1890. The volume has been available in digital format at the Hungarian Electronic Library (Magyar Elektronikus Könyvtár) of the National Széchényi Library (Országos Széchényi Könyvtár) since 2019. *Ferenc Kazinczy*'s critical comments are taken from the collected volume titled *The Correspondence of Ferenc Kazinczy*, mostly written to his friends, János Kis and Gábor Döbrentei, among others.

2 The facts and quotations in this sequence—which are my own translations—are taken from the book *Állami Déryné Színház* (The State Déryné Theatre), edited by Ferenc Katona and published by the Hungarian Theatre Institute in 1975—in a dramatic form and context, of course.

the protagonist of *Álmaimban Déryné,* Katona's drama is important precisely because of the role it plays in Hungarian culture, which transcends its theatrical significance. I would like to outline its significance only insofar as it is defined by *Bánk bán for* the Company Director, and insofar as the person of József Katona is familiar to Déryné.

József Katona, to whom we owe one of the most outstanding works of Hungarian drama, *Bánk bán,* was a famous native of Kecskemét. Although he studied law and philosophy, Katona found great joy in the theatre and acting. As an amateur actor himself, he performed, dramatised, translated and wrote plays. His works represent a transition between Classicism and Romanticism and show the influence of Schiller and Shakespeare. As a dramatist, Katona readily addressed historical themes, although these works of his were not allowed on stage due to the censorship of the time.

The author himself could not see the first staging of *Bánk bán*, because it only took place only after his death, in February 1833 in Kassa, when his former actor-colleague Miklós Udvarhelyi chose the title role of *Bánk bán* as a reward.

The previously almost completely ignored play was brought to the attention of Hungarians in 1845 by Márton Lendvay, the giant actor of the time. The seventeen performances that he starred in at the National Theatre were seen by nearly twenty thousand spectators. The audience rewarded both Petur and Tiborc with a great round of applause, especially people who advocated the idea of national unity and the unification of interests in the Reform Era. 15 March 1848 is an important date in the subsequent history of drama: that evening, Hungarians celebrated the victory of the revolution with this play in the National Theatre.

The opera version of the drama was published in 1861. The music was composed by Ferenc Erkel to Béni Egressy's libretto.

In the play *Álmaimban Déryné,* Déryné raises the importance of József Katona's play *Bánk bán,* which becomes one of the most important elements of the troubled Company Director's reflection, as *Bánk bán* has a plot-organising power. As is well-known, Róza Déryné Széppataki first played the role of Melinda in József Katona's tragedy in 1833, marking a significant milestone in her life, as her performance won the approval of the contemporary audience.

Bánk bán is thus both a role and a challenge for the characters of *Álmaimban Déryné,* and also a story of an attempt to hold together a large community (the nation). For the Company Director, the character of Bánk teaches about

community leadership, because his gesture of resignation and sacrifice sheds light on the only real way to hold a community (in the case of *Álmaimban Déryné,* a company) together.

Text and direction

Álmaimban Déryné's plane of reality depicts a contemporary sequence of events: a travelling theatre company in crisis, their classic repertoire titles failing. The Company Director, however, does not want to meet the demands of the "market" and refuses to fill the repertoire with entertaining productions—thus equating the importance of *Bánk bán* with his own situation. His cynical, incompatible personality is a test for actors who have experienced a series of difficulties and failures, and one that many have failed. Those who remain are the "holy remnant." The dramatic story is set in their final hours. As this performance was tailored to the Déryné Company, we had to avoid specific parallels so that the performance would not assume a therapeutic character, but would leave room for the actor to find their own way.

In order to avoid confusion or conflation on both the part of the actors and the audience between the company in the play and the Déryné Company, performing the play, strong gestures were needed: one of the means of this was the almost exclusive reference to dramas by foreign authors (Chekhov, Shakespeare, Turgenev or the authors of the musical *Singing in the Rain*). In addition to these, classics of Hungarian drama *(Csongor és Tünde* [Csongor and Tünde], *Bánk bán),* which are not in the repertoire of the Déryné Company, founded in 2020, are also mentioned. As is customary to say, any resemblance to actual events, locales, or persons is coincidental.

Monologues about actor idols are also an important element of the present-day events of the dramatic plot. Since *Álmaimban Déryné* is itself a reference to theatre history, personal traits cannot be left out. Speaking about their great predecessors, the actors talk about Iván Darvas, Margit Bara, Zoltán Fábri, Zoltán Latinovits and Lajos Őze.

During staging the production, I tried to make the different planes of time and space as permeable as possible (with the help of masks, to be mentioned later), because the performance was not meant to be a theatre history guide, but a kind of initiation into the world of acting. More important to me than the differences in time and space was what connects all these planes: the matter

of acting. What is the theatre after all? Every event, recollection, story focuses on this question. To what has always been valid in the theatre, regardless of the specifics of the period. That is why I make the actors combine the different planes, trusting that the spectator will also be concerned with the general question of the existence of the theatre, rather than with the facts. At the heart of the question is, of course, the actor himself. This is textually underscored by the performance: in addition to the polemics scattered across the dialogues —about the acting profession—we pay tribute to Antal Németh, who was the head of the National Theatre between 1935 and 1944, with a literal quotation. In her monologue at the end of the play, Róza Déryné Széppataki interweaves the beliefs of the epoch-making theatre artist with her own personal thoughts: "Theatre is finding its way back to itself. The primordial core of the theatre, the depersonalising actor, in his irreplaceability, forever secures what I believe in…" (Kávási 2018, 103).

Even though the theme of the performance may lead to the conclusion that it is about the real problems of the current Déryné Company, and that the members of the company portray themselves, this is not the case. We are also a theatre company, and we talk about problems that sooner or later arise in this environment, just like in any closed community. György Lukácsy, the writer of the play, had short conversations with the characters, but these were only incorporated into the play at the level of impressions.

By the end of the performance, the problems of the company and the community are resolved, helping the audience find a way out of similar situations.

Déryné's spirit plays a major role in the company's renewal—in both a con-crete and figurative sense: in the Company Director's vision, the role is por-trayed by a flesh-and-blood actor (Viktória Tarpai), and the other sense is that the centuries-old values that Déryné represents help the Company Director to take the right direction. So Déryné is both present and absent—no one but the Company Director can see her or speak to her, but at the same time, her impact greatly contributes to forging the company together. Her portrayal therefore dif-fers from all her previous representations, as she appears here as a ghostly fig-ure who, through the Company Director, helps the Déryné Company to live on.

According to the play, the Company Director suffers from narcolepsy, which means that he spontaneously falls asleep even in the middle of a conversation. At first, Róza Déryné Széppataki appears in the Company Director's dreams, but after a while she is also present when he is awake, as a kind of invisible

Picture 2. Viktória Tarpai and Mihály Kaszás in the performance *Álmaimban Déryné* (In My Dreams, Déryné), Déryné Centre, 5 October 2024. (Source: Déryné Programme, photo: Ocean Productions / Károly Tuszinger)

friend/helper, thus blending the phases of reality/dream, wakefulness/sleeping. The aim is to put us, the viewers, in a kind of "narcoleptic" state, blurring the line between dream and reality. Viktoria Tarpai, the actress who plays Déryné, helps to evoke this feeling by being both inscrutable and approachable. Despite her statuesque appearance, her gestures befitting a 19th-century prima donna, her old-fashioned (and sometimes even authentic) use of language, in our performance Déryné is a living conscience, and as such, she is easy-going and likes teasing people. In this way, she counteracts the depressive, self-pitying melancholy of the Company Director. In our production, Déryné is not portrayed in the same way as Attila Vidnyánszky made her out to be in the production of *Déryné ifjasszony* (Mrs Déry is a Young Woman), based on Ferenc Herczeg's work (also played by Viktória Tarpai), which launched the Déryné Programme in 2020. For him, Déryné is a great artist, but at the same time a person of extraordinary ingenuity. *Álmaimban Déryné*'s hero is wise and serene, almost

omniscient: she only loses her bonhomie when the Company Director confronts her with the problems of contemporary theatre. (Gyula Maár's 1975 film classic *Déryné, hol van?* [Mrs Déry, Where Are You?] is an important cultural history antecedent, but it was not relevant for us, since the Déryné played by Mari Törőcsik is melancholic and tends to philosophize, but the most important difference from our approach is that Maár's Déryné is lonely, while in our film she always appears as the Company Director's helper and spiritual companion.)

A theatre company finds itself in the middle of a forest at night. They have arrived in the forest at the request of one of their companions, but no one understands why they have to stay there, awake. During the rituals, conflicts unfold and the peculiar situation forces the company in crisis to confront itself. It is getting colder, the forest is getting darker, and the company seems to be disbanding for good. After all, what else would still connect them? One thing is certain: the dawn brings the answer.

It is a performance about theatre, life and death, conflicts lurking in the dark, the theatre company of the day, the ordinary days and uncommon secrets of company existence, centuries-old values and the never-changing human fallibility.

Acting theatre: theatre history and contemporary movement principles in performance

The actor's job consists of more than just saying words, of course. As a director, I aimed to incorporate training and movement theatre exercises into the performance that show the actor as an artist using his body as a language.

Álmaimban Déryné is not typically a performance based on Western tradition, but rather a medley of Western and Eastern theatre.

The use of the two theatrical methods did not come up against any obstacles during the creative process, since the two methods do not differ fundamentally, each starting from the actor, placing him at the centre of the performance. While the Eastern tradition approaches acting from the body, Western acting tries to provide the means to achieve the role from the psyche. Since the answer to the same question (How can an actor estaablish a strong presence on stage?) is sought in so many different ways, I think it is particularly useful to use both in the rehearsal process.

I followed the Western theatrical tradition in that some scenes were based on realism and psychological authenticity, while others relied on the stylized movement, symbolic meanings and rituals of Eastern theatre, which I incorporated into the performance according to the Bral method, as explained later.

Álmaimban Déryné as in Eastern theatre, physical expression, music and dance are integral to the performance, and these elements have cultural and religious meanings for us too. At the same time, I also relied on improvisation and emotional memory, typical of Western theatre, rather than simply following predetermined movement forms and rituals. To achieve psychological authenticity, we talked a lot about the play and the characters, building psychologically accurate, flesh-and-blood characters who engage in real dialogue (Csehov 1997), and experience real conflicts on stage. But I also placed a special emphasis on movement and rituals, which play an important role in the performance, as they can generate deeper emotional and spiritual experiences for the audience. These are ritual acts that promote interaction and teamwork among actors. These ritual elements not only serve the plot, but also deepen the symbolic meaning of theatre, reminding us that theatre is not just entertainment, but a communal experience that also passes on culture and traditions. Ritual acts create a special relationship between the audience and the actors, enriching the performance and creating a lasting experience (Barba 2023).

During the rehearsal process, some parts of the performance were based on movement, while other scenes were constructed purely through the means of psychological realism (Sztanyiszlavszkij 1949).

Both are authentic and valid paths, as both the Western and Eastern theatre traditions share a common belief that theatre is a universal art form capable of expressing the deepest layers of human experience.

From the pulsation of the two, an exciting dynamic performance emerged that is more likely to maintain the attention of today's viewer than a static performance that has its sole focus on the text. The ritual elements, which include dance, movement and song, complement the dialogues based on psychological realism.

Theatre professionals and theatre trends
that have influenced the production

I felt that the actors needed to learn movement-based character building before the rehearsal process began, as they were all socialised in the Western theatre tradition and it was not enough for them to understand the movement-based method, they needed to experience it first hand in order to be able to apply it.

So, I invited the Polish director Grzegorz Bral, head of the *Song of the Goat* company, to give an intensive workshop for the actors. This summer workshop was the direct source of the ritual elements incorporated into the performance.

It is perhaps no coincidence that the Polish language area has such a long tradition of ritual elements, since religion has played and continues to play a major role in the lives of Polish people. While in other European countries, culture has been profanised, detached from religion, its beliefs and rituals, the Polish theatre world has retained the ritual and cultic elements that elevate theatrical performance to the level of a sacred activity. Polish playwrights provide excellent material for this, as they often put myth and its realm at the centre. As did György Lukácsy, the author of *Álmaimban Déryné,* who wrote his play about the traditions of Hungarian theatre: the notion of sanctity and religious motifs play a major role in his text. In order to ensure that the theatricalisation of everything was not didactic, but retained its playfulness, the actor's most ancient, ritualistic instincts had to be awakened. What does this mean? If we strip the three periods of the Déryné Company of their age-specific characteristics, we get a man ready and willing to change, the actor. An actor's vocation is to be able to take on roles that are both appropriate to his or her personality and different from it. I present this specificity in the performance when the characters recite Miklós Radnóti's poem *Tétova óda (A Hesitant Ode)*—in a situation. The medium of the love poem is precisely inadequacy: I assign the recital of the poem to the characters who seem to be the least suited to it. It is precisely this that draws the viewer's attention to the fact that acting is not about identifying with a particular character, but is much broader than that: the actor is capable of taking on roles that are contrary to his or her personality, because that is the essence of the acting profession.

Grzegorz Bral's acting method is a unique method of actor training that Bral has gradually developed over the years. This is based on understanding that all the means of acting, such as voice, gesture, rhythm, imagination and energy,

are interconnected. At the centre is the performer himself, whom Bral sees as a complex instrument. The BAM (Bral Acting Method) focuses on exploring the organic connection and integration of sound, movement and imagination within an actor, as well as researching and developing group dynamics.

In his training session for actors, Bral started from movement, bringing ritual elements and exercises to release creative energy. I have included several of these in the performance, partly because the play itself is about a theatre company whose members are trying to keep the team together by their own means, and they are trying to do this through the exercises mentioned. On the other hand, the exercises also work well as an element of effect in the performance. Not only are they spectacular, but they require an actor's concentration, which makes the actors' stage presence much more powerful. The exercises acted as a kind of suggestive force. Thirdly, it also created a state for the actors to build the character from their body, from movement, relying more on their instincts. The use of text and movement together opened up deeper layers of character.

"As soon as the master [Grzegorz Bral] arrived, there was a sense of calm. The kind of serenity that comes with masters of truly profound content. The last time I felt something like this was during the rehearsals of *Mrs Déry is a Young Woman*—directed by Attila Vidnyánszky—and before that in the master classes at the university, led by László Marton. Attila Vidnyánszky's approach to directing is also defining for me in other respects: on the one hand, it is well known that he sees text as only one of the means of effect, in his theatre, text, visuals and music support each other to achieve a new and unknown meaning that did not exist before. Another similarity: Attila Vidnyánszky's recurring creative method, the fragmentary dramaturgy *Álmaimban Déryné,* was—let us say—a necessary concept. Fragment dramaturgy is a principle that subordinates all textual and musical motifs to an imaginary performance and arranges them into a unified form. Because the creation of *Álmaimban Déryné* was itself a process: a combination of quotations, actors' experiences, literary excerpts, and musical motifs. I would probably not have dared to undertake this daring process if I had not seen on several occasions how fruitful thus procedure was for Attila Vidnyánszky.

Bral tried to scan the company as much as possible, in terms of emotional and physical fatigue. I did not feel it was necessary, as I went there to see and experience something new in pedagogy. In the end, it turned out that I could not have been more wrong. The assessment of the level of fatigue was a testimony

to the master's excellent sense, as it was through this mapping that he was able to schedule the series of exercises with maximum efficiency." [3]

The practices in the performance always have two meanings: the concrete practice, since we are in a "theatre in the theatre" situation, and the more abstract plane that is always connected to it in the play.

The Bral method exercises presented in the lecture

Bamboo/wood throwing

This is basically an exercise in concentration. The actors move around the space and throw a bamboo branch to each other without dropping it. The task requires a high degree of concentration and attention to each other. In the performance,

Picture 3. Viktória Tarpai, Mihály Kaszás, Barnabás Janka, Barnabás Kárpáti, Katalin Losonczi and Gabriella Gulyás in the performance of *Álmaimban Déryné* (In My Dreams, Déryné), Déryné Centre, 5 October 2024. (Source: Déryné Programme, photo: Ocean Productions / Károly Tuszinger)

3   Barnabás Janka's notes on the workshop of Grzegorz Bral (17–23 June 2024, Budapest, Déryné Centre).

this is presented as a "theatre in the theatre" type of exercise—the actors, who have to survive the night in a forest, throw tree branches to each other as a team-building exercise, so that the other has to catch them.

"The bamboo was a tangible tool for how we give each other cues or attention on stage. Multi-directional attention is essential, as this is not a pre-choreographed dance, but attention and presence without contradiction was the key to the successful execution of the exercise. Of course, after the initial failures, the master shared some very important ideas. We should focus not on the action, but on the other, just like on stage. For me, the bamboo was a very beautiful tangible expression of how we give and receive cues, attention and real presence from our colleagues, and how we reciprocate it later."[4]

Rhythmic passing of bamboo/wood around

This is also an exercise in concentration, which is built on teamwork and also works well as a theatrical effect. Stamping to the rhythm and passing the branch around is like an ancient ritual coming to life. The performance also includes music during the exercise, which adds to the magic of the moment, and enhances the effect when the company rebels against the Company Director. They stand around, creating a threatening and ominous presence with their rhythmic drumming. So this is the moment of rebellion.

"This rhythm-based exercise was very easy for me. I did not see any depth in it. However, the master made me sense that the practice was wrong. I did not understand this at all. What can go wrong with a perfectly executed rhythm exercise? My bored face tightened, making it look like an angry man had slammed the bamboo stick to the ground. Then, after stopping for the umpteenth time, the master told us not just to do the task, but to have the intention to do it. Then I understood. What we were doing is not a rhythm exercise. It was more than that. An actor without a purpose on stage is like a robot in a factory. He performs the task with perfect precision, even in the execution, but if the intention itself is not sufficiently deepened in the actor, his existence on stage is completely empty. From then on, I felt that this exercise was also a challenge."[5]

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4 Ibid.

5 Ibid.

Driving each other

One performer closes his eyes and lets the other take control. It is a confidence game and a test of letting go. The performance is about this, and also about the lack of it, as the members of the company have lost faith in the Company Director and in each other, so they need to find their way back to the ancient core of the theatre, to themselves and to their fellow actors. A further elaboration of this exercise also appeare in the performance. In the play, a sentence from *Bánk bán* is repeated several times: "Who is the king?" Here it refers to the fact that someone has to take the lead and lead the company. With Déryné's help, the Company Director is finally able to reunite the company and lead them.

"Unconditional trust. This is reflected in our everyday lives. In road traffic, it is called the "trust principle." I trust my partner, even if I cannot see anything. I trust in his decisions, in his leadership and that whatever bad feelings I have inside, I cannot get hurt. This kind of trust develops in a community of actors who have been working together for many years, during the process of successive rehearsals. However, if someone makes a mistake in a line or misses a beat, they can still be sure that a partner will help them out. The master could sense this in us. Everyone performed the exercise with a high degree of concentration and exceptional attention. Of course we felt the weight of what it means to have the unconditional trust of a colleague."[6]

Rope untying

The members of the team stand in a circle, grab a rope, and knot it around themselves only to later untie themselves by a collective effort. It is very intense teamwork and works as a great visual element, with a meaning that is also obvious and easy to decode: the rope that was knotted together can only be untied together. It is a symbol of team spirit, of togetherness, and of thinking in community. We are one in both hardship and success. This moment is the climax of the play: the team reaches the point where they are able to collaborate again, i.e., they can untangle the tangled threads with the help of the Company Director.

"Once we are on the path of unconditional trust in pairs, we upped the ante with the master's next exercise. For me, the rope symbolised the problems arising in a play and during the rehearsal process, and also the body of the drama itself.

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6   Ibid.

Picture 4. Viktória Tarpai, Mihály Kaszás, Barnabás Janka, Barnabás Kárpáti, Katalin Losonczi and Tímea Erdélyi in the performance of *Álmaimban Déryné* (In My Dreams, Déryné), Déryné Centre, 5 October 2024. (Source: Déryné Programme, photo: Ocean Productions / Károly Tuszinger)

Of course, every rehearsal process involves constraints and compromises. These are not constraints in a pejorative sense, but rather the fulfilment of the concept of the play. Thus, the director's vision and my vision of the play meet in the resulting production. This can be accomplished through a collaborative work in which the rope is meant to visualise personal relationships, and which can arise in any rehearsal process or activity of performing arts. Despite their human and artistic differences, the actors are driven by one goal: to create something new. It is a symbol of team spirit, of togetherness. Thinking in community. We are one in both hardship and success." [7]

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7   Ibid.

Energy ball

The energy ball compressed between two hands is one of the most basic imagination exercises, the basis of everything. The collected, condensed energy can then be sent to friend or foe. In the play, the Company Director directs this exercise, at the end of which one of the actors burst into laughter, causing the others to lose concentration. So, I used this exercise as both an integral part of the text and a trigger of conflict.

"Here the master tried to illustrate for us the existence of an indisputable superior power by a very simple physiological exercise. By the way we shook our hands, only to stop and feel how the oxygen caused a sensation in our hands very similar to numbness, he sought to demonstrate that just as we affect the world, so does the Superior—call it what you will—affect us invisibly, both in life and on stage." [8]

Theatre as spectacle

The non-realistic forest set of the performance was designed by Kázmér Tóth, who says that "the forest both calms and excites you. Our senses are heightened, for example to different kinds of noise."[9] This is the idea behind the system of rolling trees, which suggests both permanence and variability (Kerékgyártó 1997). As the Déryné Company is a travelling theatre, the ability to adapt to changing spaces is an important aspect of the set design. In most cases, we have to hold the performance in venues that are completely unsuitable for theatrical productions. An important professional criterion for me is that quality must not be compromised either in sight or sound. I share this dedication to quality with the company's artists. For this reason, we designed a set that also functions as a lighting fixture. Thus, I solved the lighting of the performance with so-called internal lighting. It was also important to me to use only LED floodlights, to ensure that the visual world is realised everywhere, even if the venue does not have the power supply to light a typical theatre performance.

The costumes were designed by Nóra Árva, who developed a special drama-turgy for them: at the beginning of the performance, the actors appear in their rehearsal clothes and gradually take on their costumes—and thus their roles.

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8 Ibid.

9 See https://deryneprogram.hu/2024/09/13/interju-toth-kazmer (last visited: October 11, 2024).

They progress from orinary clothes to costumes evoking *Bánk bán*. The ritual gesture of dressing up has been hidden to draw the viewer into the situation of the actors rehearsing *Bánk bán*. The musical register of the performance was developed by the composer Gábor Kerülő, who created a range of sounds from authentic folk music (the ballad beginning *A fényes nap…* [The Bright Day]) to art song *(Hamvadó cigarettavég* [Smouldering Cigarette], *Manuela)* and computer-composed modern music. While the realistic time of the performance is one night, I strived for a balladic structure because of the changes in space and time, which I have made apparent through the use of lights and smoke machines in addition to the musical effects.

Masks have a very easily coded role in the performance: whenever there is a time jump, when we move from the present to a past moment in the story of the Déryné Theatre, the actors use masks. It is an easily decodable signal that both makes what we see timeless yet past tense, and also ensures that we can jump between time periods in a simple way that the audience can understand.

The play is set in one space, in the forest, and the set changes are achieved by moving the position of the trees, by knocking them down, by setting them up, and at the end, the set is completed: by joining the trees together, the characters create an arcade, a kind of sanctuary, through which Déryné leaves the scene, having completed her mission and saved the company from disintegration.

Conclusion

We have had a very complex rehearsal process that enriched us with experience, and the resulting performance has entailed a lot learning for all the creators and contributors. It was not only the theme choice of the play itself and the workshop with Grzegorz Bral that offered lessons to learn from but also factors such as the fact that the performance had two premieres: a preliminary performance in Sopron and a second premiere a week later in Budapest, at the Déryné Centre. Between the two occasions, I had the opportunity to correct minor mistakes based on feedback about the preliminary show. The actors could achieve a much more relaxed presence at the Budapest performance, because by then they had done the whole show so many times that their routine made them more confident. A production is said to be complete in the fifth or seventh performance after its premiere—we were lucky enough to see a technically and artistically mature performance at the Budapest premiere.

Considering that my dissertation is mainly about the modern cultural funding system of the Déryné Programme, my task was not easy, as there had been no work in the Hungarian dramatic literature to fit this system. This is why I asked György Lukácsy, an artist who is familiar with the Déryné Programme, to write the play. The performance provides a historical overview of the companies formerly run by Róza Déryné Széppataki, as does my dissertation.

An important parallel is the way a Company Director fights with himself, his fellow artists and the audience for the noble goal, which is "theatre for all" in this case. These questions were equally raised in the 1800s, in the era of Róza Déryné Széppataki, in the 1950s and today. The Company Director's struggles often come across as self-confession, and at other times as fiction, which is why many theatre professionals may relate to the questions raised.

A further parallel between the essay and the master's project is that both discuss that in all three periods, theatres had to perform on stage in similarly difficult circumstances, and each era had its own difficulties in engaging and holding the attention of the audience. Of course, everyone sees their own problems as the biggest, so, for us, the challenges of our time are the hardest as they are the one that we have to deal with. However, the burden must have been equally heavy in the other two periods.

It is also a coincidence that the company in the play performs in different parts of the country, as the company did in the first period, the second period and the present, i.e., the third period. The only difference is the size of the company, as there was one company in the first period, eleven in the second, and now there are two hundred and seventeen organisations.

The fact of cultural funding can be found in Déryné's time, as it also exists today, except that then companies were sponsored by patrons while nowadays it is the Hungarian state that supports not only the Déryné Company, but all the organisations participating in the programme.

Álmaimban Déryné (In My Dreams, Déryné), a performance by the Déryné Társulat (Déryné Company)

Written by: György Lukácsy
Directed by: Domonkos Márk Kis

Cast: Viktória Tarpai
Mihály Kaszás
Tímea Erdélyi
Gabriella Gulyás
Kata Losonczi
Barnabás Janka
Barnabás Kárpáti

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András Pataki

Theatre Education – Education through Theatre

Proposals for the development of a background structure in Hungary

Abstract

The subject of my work is theatre education, its forms and possible structures in the coming period, and my ideas on how to achieve this. In the context of my attachment to the theatre, I would like to contribute, at least in part, to the considerations on possible strategies. For that, I looked at the work of the TIE (Theatre in Education) groups, which operate as a system in the UK with local government funding, and which use theatre as an educational tool, in the form of performances, and also through the use of theatrical procedures and techniques. In Hungary, too, it would be necessary to introduce such forms of performance or drama workshops linked to performances, not just on a one-off, occasional basis, but in an organised form, with a wider scope, and above all age-specifically, since the creation of an understanding audience for future theatre art must be established at an early age.

Keywords: drama education, theatre education, drama, TIE

Introduction

"It is commonly believed that there is a big difference between learning and having fun. The former may be useful, but only the latter is pleasant. Actually, we can only say this much: between learning and having fun the contradiction need not be inherently legitimate, has not always been, and need not always be. Theatre remains theatre, even if it is theatre for teaching purposes, and if it is good theatre, it is entertaining." (Bertolt Brecht, 1936)

In the history of education in the 20th century, the period following the student revolts of 1968, which coincided with the development of domestic drama pedagogy, to the present focuses on the new experiments and achievements of pedagogical reform movements. However, we cannot claim that drama pedagogy has the weight it deserves in our education. So the question arises as to how drama can be effectively integrated into everyday school use.

There is already considerable experience in the UK on the issue. At the turn of the millennium, we can see that the appreciation of childhood is very much linked to a similar trend in the way the individual, the personality, is perceived in society. Looking back over the 20th century, it is worth reflecting on the short periods of time during which young people had to be taught new beliefs. Only a power fearful of the shortness of time designated to it wants to socialise by quick re-education. Seeing that Hungary has finally chosen the path of civic democratic transformation, it would be worthwhile, taking into account European practice, to introduce drama as a method of action, operating at the level of experience, and to disseminate it as widely as possible in practice. Drama education in Hungary is still not well aligned with the known reformist pedagogical trends.

The main reason for this is that drama pedagogy was introduced rather late, in the early seventies, after a conference in Pécs, following Tibor Debreczeni's experiences in Czechoslovakia. Debreczeni hosted a drama pedagogy workshop at the Institute of Popular Education, where he worked. This public education orientation is still misunderstood today. Theatre education, complex drama studies, should be approached as a specific sub-discipline of drama pedagogy. The reformist pedagogical alliance between the Soviet-Russian People's Commissar Lunacharsky and Meyerhold, the famous Moscow avant-garde theatre director, the unified work school, is an interesting precedent not only

historically but also in its thought process and its point of view. Its curriculum, published in 1921, had the following aims (quoted in Trencsényi 1993, 18):

"Children's dramatic creation must occupy a very important place in the life of the unified work school, but with a content and in forms which are close to the child's soul and have a definite relationship with the whole complex and multifaceted life of the school. This situation is related to the importance of play in the life of the child and to the characteristics of the child's psyche, which are often very evident in children's play. In line with the latest research on children's play, games are part of the nature of school, necessary for physical, mental and moral development, for real school life. If play in general, and dramatic play in particular, occupies a very large place in children's lives, if the desire to transform is a fundamental characteristic of children's nature, then schools and education have no right to ignore this characteristic and to erase from children's lives and from the educational programme anything that has anything to do with it. On the contrary, the dramatic urge of the child must be used pedagogically, and the children's dramatic creative work should be put in a situation in the school where such creation is given its own meaning for the child. This is the task of psychology-based pedagogy. Based on this, a modern pedagogical idea replaces the outdated and narrow interpretation of school theatre with a new term that better reflects the essence of the art of drama. Both historically and philologically. If the fundamental essence of dramatic art is action, the recreation of this or that character or plot by a living persona, an actor, then dramatisation or dramatiding in school must include all kinds of reproduction in person, from dramatic play to full artistic stage action, from improvisation to the performance of the finished play. This way, by dramatisation we mean not only what is usually understood in school theatre productions, i.e. a strictly prepared spectacle (with stage, set, props, costumes, masks), but also activities that are created spontaneously, without any preparation, in which the child participants freely perform the given text in a creative way, and which can be created wherever it is convenient, in a corner of the classroom free of desks, in the courtyard, in the corridor, in the grove, in the woods, etc."

The concept, subject and method
of drama pedagogy

There are many different ways of thinking about drama pedagogy. When we deal with drama, we are in an interdisciplinary field. We work for different purposes, so it is useful to define the concept of drama.

"All the essential defining categories of the genre of drama can be derived from the fact that the worldliness inherent in the work is built up exclusively from three linguistic formations (name, dialogue, instruction). Of the three formations, the whole of the dramatic worldliness is determined by the name and the dialogue. We could say that names can only be expressed in dialogues; that is, dialogues build up the whole of the world. In real life, the ontological law of dialogue is that it can only be uttered in a relation between dialogue-exchangers; dialogue always presupposes that there is a relation, or if there was not one before, that a relation is immediately established. Philosophical, artistic, historical, etc. tracts written in dialogue form prove that the relationship existing in dialogue does not in itself constitute drama; in dramatic works, the relationship now changing must appear. The art of drama therefore represents a change in the content and the system of relations between figures, i.e.: the relations that are now changing among the physiological facts of reality are the dramatic physiological facts" (Bécsy 1987a, 9).

As soon as the aforementioned relations change, situations arise, which are always shaped or created by new and new moments of relations. In the context of our question "What is drama?", the approach that seems obvious is to define the criteria that make the text a genre of literature alongside the lyric and the epic.

It raises the question of whether the drama is the same as the written text, or just the theatrical performance, or both. "Theatre belongs to a completely different type of art than drama; one whose works of art are shaped by the presence of the human body and not by verbal signs" (Bécsy 1987b, 8).

However, when seen through the lens of drama pedagogy, drama is not the same as a genre of literature or the knowledge of it. In this approach, drama as an approach (a vision of the teaching-learning process) emerges. So drama and drama work is a form of learning, not a transfer of knowledge, but an activity. In order for our concept building to be adequate, it should be mentioned that behind the term drama there are four different approaches to drama in the drama education literature and in the practical vocabulary of drama teachers.
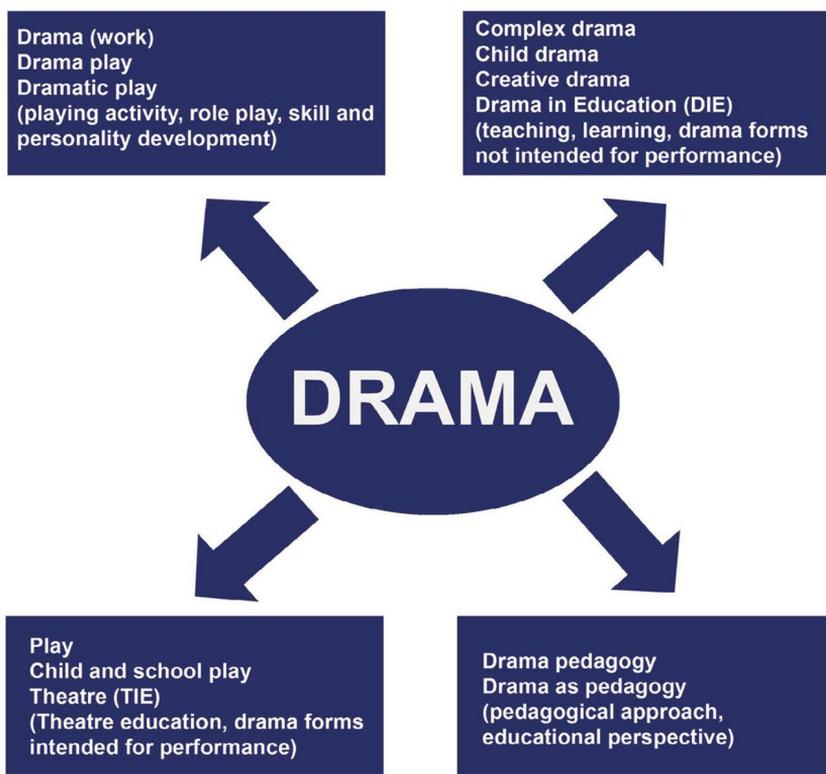
Which term or description we prefer, which one we use to describe our practice, reveals the way we think about drama and drama pedagogy, the 'high ground', if you like, from which we view drama. Do we go towards theoretical foundations or philosophical questions when we talk about drama, and do we approach drama from the point of view of educational theory, as for example those who think about pedagogy, or do we see drama as a tool that is a good method for the development of skills and personality, for learning rules in games, for play activities for children in general?

It can be seen that the performance form, the theatrical form, is important in the drama work that is also done by the users of the other pole, but the fundamental difference is that one of them puts more emphasis on the theatrical side (i.e. the dramatic form for performance) and the other on the teaching-learning process. The latter also uses the means and elements of theatre (I am not only

referring to the external means, i.e. the theatrical machinery—scenery, costumes, props—but also to the building, intensification of dramatic action and tension, etc.), but their aims are different. One side uses drama for the purpose of theatrical education, so it tries to prepare children for the reception of a theatrical performance as spectators, and obviously it also gives them an artistic experience, while the other side does not focus on education through artistic experience, but on understanding and experiencing the content of the drama, i.e. on teaching drama. There, the content comes to the fore, using thetheatrical tools to achieve this teaching-learning goal.

The drama as a genre has its own characteristics (a form written in dialogue, depicting a now changing set of relationships, where the characters live in context), and all these characteristics can be found in the drama work. (Only here they take the form of activity, whereas if we treat it as a text, we can speak of drama as a genre.) If we think of drama as an activity, and imagine it as something that is created in a given community or group during a given drama work, and always has a meaning, then we could put our whole school education and education system on a new basis, we could transform it for the benefit of children, and we could think of drama not as a system of tools, as a method, but as a pedagogy. The whole of school education and training could be based on drama, because drama offers the broadest possible framework for thinking about school education and training, an alternative approach to our vision of schooling. Of course, this would require that we do not offer children the basis of education within the current curricular framework and subject areas, but that we develop a curricular system of its own, which focuses on the relationship between man and man. In practice, we could take students through the history of human civilisation in a system in which the exciting questions of humanity, the great leaps forward or backwards, are presented in a personal way, in a system of human relationships and conflicts.

From each major period, we can highlight themes and ideas for which we can design contexts (time, space, people, etc.) specific to that period, and those can be used as a drama in which children can take on roles and adapt all other activities, whether technical, physical, etc. to the dramatic situation we have provided and developed. So the subject system is forgotten, because we think of it as a whole. Educational drama is a version of drama developed for the educational environment. It is not a framework of practical games or rule games, but an activity that teaches the tools of theatre through experience,

using these tools to create. Educational drama is a learning process that frames the learning processes of other subjects and emphasises the links between different learning content. It makes the game suitable for achieving its educational objectives. Drama is therefore also a way of working that we use when and how we need to in order to achieve our educational goals. It is child-centred, based on the child's experience, adapting the previous level of language expression to the child's imagination, capturing his or her interest and motivating him or her to participate. To demonstrate the need to draw on children's earlier sensory-emotional experiences not only in drama but also in simple literature teaching, we turn to Katalin Ladik's poem *Tavasz* (Spring):

> "the great gardener hoes earrings
> oh explode the nightingale in his pocket
> but it is so beautiful so charming
> as the great gardener
> is hoeing gold earrings in the garden"

As adults, we may smile at the above five lines, but let me refer you to the thoughts just mentioned. In a course, a colleague judged the poem to be totally abstract, but I think it is very much connected to reality, only at the level of a child's imagination (earring–cherry, nightingale–radio). It is true that the cherry tree does not need to be hoed, but from the child's point of view this is an indifferent issue. In pristine nature, the pocket radio explodes, incongruously removing an otherwise harmonious state. As the example shows, the interpretation of the poem is obvious for young children, based on their concrete experiences. Drama work builds on and activates children's experiences and offers unusual ways of learning (dramatic activities, drama). It puts the children in a fictitious situation, but by offering them an interesting and exciting situation—almost on its own, without any artificial teacher motivation to get them to cooperate. An interesting example of this work can be seen in Ervin Németh's textbook for 5th graders, *Irodalom Birodalom* (Empire of Literature), in which Simon Kézíró (Simon Handwriter) welcomes the young students (Németh 1996, 4):

> "First of all, let me introduce myself: I'm Professor Simon Kézíró, Senior Research Fellow in the Department of Library Studies at the University. In the field of my own discipline, codexology, I can say without modesty that

I am a world-renowned researcher. I have more than one major discovery to my name. Which reminds me: you must have smiled when you first read my name. What a name is Handwriter! Well, I was also interested in the origin of this strange surname, so I looked into it. I found out that one of my medieval ancestors—before the invention of printing—made his living by writing and copying books, so they stuck the name on him in his village of origin. This nickname then accompanied all the members of the family, whether they were involved in copying books or not. In my case—by pure coincidence—the name and my favourite job came together again. Because I have been researching codices, i.e. handwritten, mostly ornate books, for several years now. I am trying to find out where and when the book was written, who commissioned it, and so on. Sometimes even the judiciary calls on my expertise when they need an expert in a case involving the forgery of old books. As the villagers used to say, I've been through a number of tests and challenges—but I've never encountered a case as gaudy as the one I found in the well-guarded manuscript archives of an old medieval monastery. Oh, but why am I boring you, tell me to stop! Or do you want to listen? Because then I'll tell you…"

After this introduction, Simon Kézíró (Handwriter), the author, takes the students on a tour of the monastery in the first lesson, where they try to reconstruct the monastery's forgotten history using an incomplete floor plan. They touch on the architectural and cultural history of the period, from the layout of the castle and the staff it employed to the weaponry of the period, from religious customs to the food industry, etc. The framework for discovery is provided by drama, dramatic activity and play, which aims to influence the experience in an imaginary environment (fictional situation): to shape the group's thinking and attitudes. So drama is always born as action progresses. This is the real learning experience, which can only be gained through social activity.

   Drama work itself is an attitude- and mindset-shaper, and this fact imposes a special responsibility on the leader. Drama work—like all collective activities—socialises. It's not a competitive, but a group learning method, there is a trading of ideas, a back-and-forth: thinking together, decision-making, acceptance, partnership, empathy, tolerance—it is in learning and testing these that the real essence and benefit of drama work lies, in fact, this is the real learning area of all drama work. It's a thoughtful, organised activity, not a game,

but a pre-planned, interdependent work, which is created through a learning contract. In this, group members agree on basic rules of the game with each other and the teacher. They accept that the teacher sometimes steps into a role—not a teaching role—; there is nothing unimportant, nothing uninteresting, every moment can be important, so as long as the other is playing, they don't interfere, they listen. This is how drama becomes an exciting, engaging, experiential, personality-centred activity (since the child is present with his or her whole personality), which encourages participation and, in its best moments, can also provide a shared catharsis. The student does not remain passive, as his or her involvement is inevitable sooner or later. Drama as a working method requires and develops creativity, under disciplined conditions, of course, which does not mean letting the imagination run wild: the accepted rules of drama must be respected, because if incoherent elements are used, the effect is destructive (it is interesting to see how the others react in such a case; this is an effective educational moment, because the person is not reprimanded by the teacher alone, but receives the reaction of the whole group, which is truly educational). The approach to drama, the idea of the teaching-learning process.

Learning through drama is a form of learning in which the child learns how to discover new meanings for themselves (learns to learn), as opposed to content-centred education, where unquestionable knowledge is transmitted. Drama is also a form of learning that focuses on the knowledge created in a social context. The central element is the social content of the problem, which takes the form of challenging situations to be explored and resolved. (His problem-centredness always manifests itself in such a situation.) It uses imaginary situations to get to understand the real world and our own selves. It gives immunity because of its fiction, but its mechanism is a model of real situations. The lessons learned can be applied to real-life situations. In our attempt at definition, we still need to define the purpose of the drama work. To achieve this goal, as already mentioned, we can use different tools: drama games, techniques, confidence-building games, training, developing rhythm, speech, fantasy, empathy, memory, perception, etc., as well as concentration, interaction, aggression management, situational, self-awareness and group-awareness games. They are forms of skill and personality development, but they are not what drama consists of, it is not the same as the goal. (So the goal is not the same as practice and personal development.) It is not a short-term objective, because I can hope to achieve a change in personal development

(judgement, sense of responsibility, etc.) in the long-term, at most. Drama is always about something, which means that its central problem points towards problem-solving through concrete situations, as long as the dramatic tension continues. The problem always has some common human content: freedom, subjugation, justice, confrontation, etc. It follows that within the drama, this content is presented in a system of relationships between people, so the focus shifts from the acquisition of material knowledge to the understanding of social processes. (Today's schools do not teach anything about this, even though it is what is really needed to make democracy work in the long term.) Drama is a dramatic activity in which we create new knowledge, which is born in the process of drama work in the group, this new meaning is nothing more than a higher level of understanding of the given topic, idea, and therefore the dilemma at the centre. This understanding, because it takes place through dramatic activity, goes hand in hand with experiencing. This level will be higher than the level before the drama. So the aim of drama is to understand things: to change understanding so that we can create agreement between people. For example, the child hears at school that there are no gypsies in our school, and it's good that they don't go because... The child says that gypsies are bad. If they have such knowledge about a given problem at the primary level, I would like to make their understanding of it more vivid, more lived, more transparent, more multi-faceted, more multi-directional, more nuanced, and on the other hand, to change their already negative attitude, which may even work at the group level, so that they understand the problem in such a way that their approach to the issue changes, which is reflected not only in the individual person, but also in the group's way of thinking. This is the way we should think about drama, and when we talk about theatre education and the role of drama work later on, the aim should be that theatre, through its artistic means, should provide a cathartic experience and bring the child to a state where they can experience and understand the problem emotionally, in a different state.

At the same time, the dramatic work that accompanies the theatrical performance makes them aware of this artistic experience, and in this state of grace, this particular way of thinking about the problem can change. (At the moment, the school system is unable to accommodate this because it thinks in terms of immediately measurable outcomes.) The question is, then, where is the place of drama in schools? In the camp of the opponents of this approach, three typical counter-arguments are formulated. On the one hand, they do not think it

conveys knowledge. (Yes, it does, but it doesn't teach the knowledge system that is taught in some traditional subjects, it helps to understand social processes, it gives experiences that can be used in cooperation between people). On the other hand, they argue that material knowledge is lost and does not constitute knowledge in the long term. (They are not lost, because it is precisely in order to solve the problem that different knowledge can be integrated in the process of drama work, and participants experience that this material knowledge is necessary to move in a situation. More simply: I learn the physical knowledge of the pulley as a simple machine not because I get the lowest mark if I don't know it, but because if we play the game that I am a playwright in the Greek era and I want to present my play, in order to operate the theatrical technique, I have to know the resultant of the force in a deus et machina scene, i.e. I have to operate the pulley system.) Finally, they say, and this is actually the most common counterargument, that it is really only good for skill development and is an end in itself. (Not so, because in the process of solving the problem, i.e. operating the drama, the child realises that certain skills—rhythm, concentration, etc.—are important because they can be used to achieve certain goals). All the material knowledge and skills are necessary for a child to participate in play, so he or she is willing to do anything, even to learn material knowledge. This is the biggest motivating force. Drama as a form of work carries this motivation.

Combining theatre, education and education in traditions

We must approach theatre as an art form, as an institution and as an educational field for children and adults. So the question is how the theatre as an educational field can be run profitably. Theatre and drama have long been present in the education of children's groups. We must distinguish between the systematic education and upbringing of children and young people in a planned school form, and the more cultured, so-called elite culture available to the educated classes. This division goes back to the 1700s, when the distinction between civic education and education in a traditional community, or, if you like, a folk archaic community, was first made. Even before that, in the Renaissance, the plays of a very narrow elite were separated from the popular comedies and

plays at the fair, but if we go back to the beginning of the separation of secu-
lar and non-secular types of plays, to the beginning of the Middle Ages, we see
that plays are practically for all people. The Passion Play takes place within the
church, within the walls of the church, and then, with the addition of profane
elements, it spreads to the front of the church and then to the fairground. It is
also worth noting that in the beginning the church actually fought against the
theatre, citing the authority of the church fathers: "For I disobeyed, not from a
better choice, but from love of play, loving the pride of victory in my contests,
and to have my ears tickled with lying fables, that they might itch the more; the
same curiosity flashing from my eyes more and more, for the shows and games
of my elders" (Augustinus 1987, 27).

So the ancient traditions could not live on. With the emergence of religious
theatre, we have a new creation, which means that European theatre has been
reborn for the second time. The religious games of the early Middle Ages
first appeared in the Eastern Church, whose liturgy was already permeated by
elements of dialogue (in the singing of the priest and the faithful).

In the Western Church, liturgical development within the church building has
led to the development of oratorio-style games. Their starting point was the
Easter holiday. The centre was the scene in which the three Marys visit the tomb
of Christ. The scene is described by Bishop Ethelwood of Winchester (quoted in
Shimhandl 1998, 58):

> "During the reading, [...] four brothers are to change; one of them
> enter dressed in his alb, approach the tomb, and with a palm branch
> in his hands, sit down next to him in silence. He should be followed by [...]
> the other three,
> dressed in capes, incense burner in hand, and approach
> slowly towards the grave, as if looking for something. They depict the
> three women who bring ointments to oil the body
> of Jesus When the brother sitting at the tomb, depicting the
> angel, notices the women approaching, he starts quietly
> singing, 'Who are you looking for in the grave, Christian women?' And they
> respond at the same time, 'Jesus of Nazareth, crucified,
> a heavenly being.' Again, 'He is not here, for he has risen as he said he
> would. Go and tell
> everyone that he has risen from the dead.' Then the

three women address the choir with the following words:
'Hallelujah, the Lord is risen!' Then, sitting next to the tomb
the angel calls the women back with this call, 'Come, see the
the place where the Lord lay.'"

Around this core, earlier scenes have been grouped over time, and the Christmas liturgy, like the Easter celebration, has developed in this way. As the material grew, the interior of the church was finally abandoned. From then on, the faithful went in procession around the church, and with the spatial change came a linguistic change (Latin was increasingly infiltrated by elements of languages of various people). The social and economic changes that began at the end of the 13th century led to the emergence of new professions: craftsmen and merchants. In the booming cities, a new class emerged: the civic class. With the growth and development of civic life, the theatre space also opened up and grew, and the playing space was moved to the marketplace, the centre of life. Soon teachers, town clerks and artists took over the tasks of the Passion Play from the priests. The actors were no longer the priests, but the inhabitants of the town, who on one occasion took part in the festive performance in their hundreds. From the 16th century onwards, in the spirit of the demand for realism, women and girls also appear on the stage of market plays. The tradition of Passion Play, especially in the German-speaking world, is deep, sometimes surviving into the 20th century.

Of course, from this point onwards, we see that drama (which, by the way, is already present in Comenius) is systematically introduced in schools. Traditional school drama takes the form of religious school dramas (the Paulines were particularly active in this, but the Reformed colleges also have them in their repertoire). They see drama as a pedagogical method to support education, with the basic aim of translating the curriculum into a comprehensible and entertaining form. It is characterised by a strict "trained-learnt" approach. (Drama as an activity has nothing to do with this, of course. Unfortunately, this kind of tradition continues to exist in the activities of children's theatre groups today without criticism, and the theoretical and practical knowledge of drama as a form of activity is still poorly applied by the leaders of children's theatre groups.)

If we look at folk, archaic traditions—which are mostly linked to calendar festivals—we see that in dramatic forms of play, the kind of acting and playing prevails longer that is closer to the early forms of play, when drama was a syncretic art combining visual arts, dance, etc. An overview of dramatic folk customs,

masked and unmasked folk games can be done by custom. The tradition that can be heard extends to the whole of people's lives. Habitual practices are often intertwined, and sometimes the same game is linked to calendar practices, work practices or the customary tradition of social life (Ujváry 1989, 5):

> "In some of the dramatic customs, the ritual action is in the foreground, and thus we can observe games in which the ritual, the background of the belief is still known, but the function of the game is already manifested. The customs of the calendar days are largely dramatic and theatrical. There are different aspects to the study of calendar tradition. Depending on which of these the researcher directs his attention to, they will, in essence, consciously and involuntarily, highlight primarily those details and motifs that help to overview and analyse the topic in a broader context. The most important of the calendar holidays in terms of dramatic games and masks is undoubtedly the winter holiday, the period before and after Christmas, which ends with the carnival.
>
> In addition to the occasions of the calendar year and weddings, the scenes of folk dramatic plays also include work festivals, which are closely linked to the customs of the former. In the analysis of dramatic folk customs and folk plays, less attention was paid to the structure of the plot, the preparation and organisation of the play, the various props, the setting, the relationship between the players and the audience, etc.
>
> These aspects have been attempted to be validated mainly through research on nativity and carnival games. The structure of dramatic folklore and folk plays cannot be examined from the point of view of drama. In folk theatre there is no theatre building, it is the setting of everyday life: street, courtyard, room, outbuildings, pub, etc. There are no sets, sometimes incidental, and the props are not decisive. The spectators are often actors, but they are definitely participants in the game. These games are closely linked to their environment. A role is associated with the actor, the actor plays the role. The characters in folk games have no—or rarely any—written and well-defined roles. Primarily because it operates within a framework governed by tradition. It is not the role book that determines the action, but the tradition into which the player is born, and thus adapts the acting to the spectators, the audience, which is also the community that maintains and regulates the tradition."

It was also important whether the play took place in an enclosed or open space, and whether the actor had to produce a dialogue, a monologue or just a silent scene. Interestingly, the actors were men, and they also played the female roles (still!). "In the manifestations of folk plays according to dramatic conventions, the actors and the spectators are bearers of the same culture, together keep the tradition alive, and from a functional point of view it is completely irrelevant who the actors are and who the spectators are. The actors fulfil the needs of the spectators, and the spectators expect the actors to fulfil the rules of tradition. Their prevalence ensures the harmonious relationship between the two poles and the functioning of customs" (Ujváry 1989, 7).

As mentioned above, the setting of the games is important: they did not require a stage, since the game is animated by tradition and can therefore be performed in the right milieu (when staged, contact with the animating audience is broken—the game is performed with the need for drama).

In popular life, the 'stage' is the same as the stage of everyday life, the environment. No two scenes are the same where the play can be presented in the same way, so the actors express themselves more strongly and contouredly to suit the circumstances. There are many variations in costume, in the use of masks or props, but the aim is always the same: to imitate and caricature. "Some of the folk dramatic customs, plays, and various masked scenes have a characteristic opening formula, which is called a summons or summoning, or in pantomime masked plays, a masquerade summons or masquerade salutation. In folk plays and play-like scenes, as well as in some plays performed by fairground comedians or professional actors, a person is the production, catching the audience's attention, giving brief information about the actor and the performer. Their function is the same as that of the prologue of antique plays, in which the spectator is also informed about the play to be performed and the characters" (Ujváry 1989, 10).

"The opinions on the genre agree on one thing: folk theatre can only be studied as a whole, in terms of the different genres, rites, scenes, masks, etc. The whole repertoire should be analysed as drama, comedy, mystery, ritual drama, various ritual acts, etc. It is not possible to generalise, define and outline the versatility of folk theatre when examined in isolation. It is necessary to bring together the entire folk tradition, to reveal the interrelationship of genres in order to understand their historical development and their specificity" (Ujváry 1989, 14).

Linda Dégh was the first to attempt to define the genre and the concept: "The theatre of our people is nothing more than a transition between the cultic games of primitive peoples and urban drama. It has grown beyond the primitive rituals of pagan Hungary, but it is not yet an urban play. It can be changed, taken away and added to. Ethnography collects our folk plays together under the name of play-like folk customs. However, we must note that there are folk customs and there are folk plays. Almost all traditional actions and customs have a dramatic element. The New Year's Eve border crossing, the various crop spells to keep evil away and help the good, are minor dramas. Acting is also the act on Luca day, carolling, clucking, spinster mockery, whipping. It would be an exaggeration, however, to call all manifestations where a dramatic element is present a drama" (quoted in Ujváry 1989, 22).

According to Tibor Kardos, the concept of folk theatre includes the performances of the common people and the activities of folk entertainers, while popular theatre is the theatre that developed from it, which was closely connected with humanist drama through the student acting at the end of the Middle Ages. In essence, what separates us is what unites us. And this problem is particularly relevant when it comes to medieval theatre. The basic distinction between the two (school and folk) is mainly in the relationship between the performers and the audience. The tradition of school drama focuses on outward expression, using, of course, acting techniques, where the actor and the audience are separated, the basic task of the actor is to make some kind of connection with the audience, which is a problem. Therefore, either the mastery of acting techniques is not given enough attention, or the educational content is not given enough attention, one or the other is overlooked, and the form and content of the education is usually the priority. This makes it a difficult theatrical experience (even today). This problem is not a dilemma at all in traditional folk forms of play, since the relationship between the player and the spectator is close, even the same.

The audience can be part of the game created by the regulating power of ritual forms; in practice, if not today, they can be the player next carnival if they learn the traditions that animate this form of play. In this way, children are educated into the acting tradition in a subtle and organic way. The audience can have a say and shape the flow of the game, within the limits allowed by the traditions of the particular type of game. Not all types of theatre aim to be didactic, but their very existence is an educational factor. From a Greek point

of view, theatre education is not part of the education system, but in Greek democracies everywhere, the political leadership placed great emphasis on theatre as a means of bringing all free and adult citizens into contact with it, as it is one of the most important tools for educating people to use democracy. Educating prepared people who have the democratic traits that enable individuals to become cooperative, to understand the goals and tasks of the community, to find their place and role in society, to understand, experience and accept the values of the community—well, the artistic experience provided by the theatre is extremely important and fundamental to the development of these democratic traits. Theatre is used by democracy to change people's minds through its cathartic potential as an art form. This is the point of Greek theatre that is almost eerily similar to what we have already thought about drama and dramatic activity today. It should be mentioned here that in the churches of Asclepius, which were actually hospitals, theatre was used as a means of personal development and even healing. Patients referred to them saw performances on the problems they faces, which helped them to solve them in their own lives.

Overview of the development and evolution of drama pedagogy in international and national contexts

Drama is present in the curricula of the Anglo-Saxon world. There were lengthy debates about its role, but these were based on living, working knowledge, not just theoretical arguments. For drama teachers, Peter Slade's work is the starting point (even if many do not share his approach). At the heart of his pedagogical thinking, he placed equal emphasis on respect for the child's personality and the importance of a play-based approach to education. In his book on his ideas and methodology (*Child Drama,* 1954), play is used as a synonym for free and informal forms of activity, which he himself refers to as 'natural expression' (cf. Szauder 1993, 197).

All this is in line with the liberal philosophy and progressive psychology of the time, and—as a consequence—with the reformist pedagogical aspirations of the time, which sought to renew schooling. An important task for the teacher is to use his ideas to encourage pupils to try out activities that stimulate their

imagination. "It is all right as long as we give children advice on the action itself, not on how to solve it" (Szauder 1993, 199).

Slade's thinking was influenced by two authors of major importance in Anglo-Saxon pedagogy: E. Holmes' *What Is and What Might Be* (1911) and C. Cook's *The Play Way* (1917) focus on the sense of responsibility in the learning process. Their methodology is characterised by spontaneous sequences of actions (mimetic dramatic plays), which follow each other in time, mimicking the child's free play. They are guided by the idea that in this type of play, the child mobilises their whole personality to represent the character in the way they see fit, rather than conforming to an external expectation.

Winifred Ward is considered by American drama educators to be the mother of creative drama, who pioneered the dramatic approach to help children better understand the essence of dramatic action and thus themselves (*Creative Dramatics, 1930*). "The children taught us this free, informal drama. We just had to work out how to use it and how to convince the administration of its value" (quoted by Szauder 1993, 205). Ward's pedagogical approach stems from the educational theories of the time, the ideal of education for the whole person and the emphasis on the development of social consciousness. Drama is the most advanced tool for personal development, in which collective action simultaneously influences self-awareness and the recognition of group functioning, she says. She sees drama as an art form, with process and product as its two main elements. In this process, the participants acquire internal skills (concentration, sensitivity) and external behaviours (pantomime, dialogue, characterisation), which are always presented in the form of a story. Brian Way (English actor, director, writer, drama teacher) edited his book (*Development Through Drama,* 1967) based on Peter Slade's basic work, mentioned above.

His approach is influenced by the humanist educational ideal of the early 20th century, the in-depth knowledge of the theatre and Slade's intellectual legacy (that drama is an extension of children's play). Participants work in pairs or simultaneously, which makes the intervention of the leader unnecessary, so the aim is personal experience. He believes that the process of drama and the theatrical product are contrary to each other, and therefore theatricality can work against creativity.

In England, Dorothy Heathcote became a highly influential drama teacher in the 1970s with her sociologically sensitive method.

At the heart of her method is the teacher in the role. According to her, drama functions as a medium for learning (social, verbal, emotional, etc.), through which vital skills are developed and improved. The other meaning of the term is that the teacher, by becoming a mediator, makes things distant in time and space present by bringing them to life in the minds of the participants. Drama is therefore the learning process itself, and the teacher is the catalyst. Viola Spolin's approach focuses on playing and improvisation. Although her work was primarily intended to promote theatrical endeavours, she also had a great influence on drama teachers in schools because of the similarities in method. Her methodology is based on the educational, psychological and social benefits for the participants in the theatre games. Geraldine Siks developed her methodology at the University of Seattle. According to her, drama can be approached in three ways:

• drama as an art form,
• drama as a linguistic art,
• a process-oriented approach.

It should be mentioned that the English educators did not create children's drama out of the void of reform pedagogy, since its different trends have been organically present in bourgeois societies since the turn of the century—unlike in our country. In America, Dewey wants to create the perfect model of civil society, teaching what the child sees as useful, by doing. The child is treated as an autonomous being by the Swiss Claparède, who combines pedagogy with psychology, and who argues that school life should be organised in such a way that the pupil can live his own life, becoming a developed, democratic citizen of the future by practising the dominant psychological functions of each stage of life. He also gives a playful form to learning by doing. In the Italian Montessori reform kindergarten, the child is given all the conditions for playful activity, with which they can freely learn, create, etc. All reformist educational movements, responding to the social needs of parliamentary civic democracies, have built on the work of developmental psychology, sociology, etc. 20th century achievements. The history of drama pedagogy in Hungary, as I mentioned at the beginning of my thesis, began to take off in the seventies, in the field of children's drama and experimental school education (Tibor Debreczeni, Éva Mezei, Emmy Nielson). "Speaking about the establishment in Hungary of drama pedagogy, it cannot be stressed enough that this trend, this methodology, was discovered

by professionals who were also involved in theatre directing, and who spread it among them were themselves directors and teachers who were involved in children's theatre, like Éva Mezei, who used drama pedagogy with primary school children in Bogáncs Street, who only came here for a few hours a week, being a theatre director herself. Yet it is her writings and workshop studies that first reported the potential and benefits of drama education in schools in the mid-1970s. It was probably these publications that drew József Zsolnai's attention to Éva Mezei and drama pedagogy, and it was after these that he involved her in the development of his experimental programme of language-communication, and as a result, the exercises referring to Mezei-inspired drama pedagogy were introduced into the Zsolnai primary school programme. However, this did not affect the essence of Zsolnai's concept of education. The initiative of Éva Mezei is continued by Katalin Gabnai, who opens up to the treatment of ethical problems, followed by László Kaposi in the 1990s with a new approach. Hunor Bucz develops a dramaturgy that departs from Mezei's idea, using more complex means than the previous ones, calling it dramatic playhouse. The initial impetus for the spread of drama pedagogy was slowed down by the coolness or reticence of the official pedagogical authorities. They obviously did not believe that the transformation was imminent, and that a civic society would require a pedagogical approach and method such as drama pedagogy. A major change came on the eve of the change of regime, when it was already possible to form an association. In December 1988 the Hungarian Drama Education Association was founded. The aim of the association is to help democratise educational and teaching practice in schools and out-of-school time in children's, youth and adult communities, in classrooms and workshops, groups, clubs, camps, associations and institutions. The aim of the association is to ensure that drama education is included in the curriculum of higher education institutions. The members of the company wanted to fight against something and for something. For a pedagogy based on the development of personality, creativity, and what may follow from this, for the future democratic and thinking citizen, against the petrified Prussian type of pedagogy. Drama education, like other reform pedagogies, was born and kept alive by civic democracy. Here in Hungary, what else can we hope for when we consider the future of drama pedagogy than that we too will have a lasting civil democracy" (Debreczeni 1993, 214–215).

Theatre in education

A recurring question is what should be the space for theatre work and what we mean by it.

TIE and theatre education

What is a TIE?

The acronym TIE is widely known in the UK and many other countries around the world *(Theatre in Education)*. In terms of content, it is about the work of companies working with children and young people, educating and training through theatre and drama. The TIE programmes include theatre—not only in the form of performance, but also in the application of theatrical processes and techniques. Theatre is a tool, subordinated to the subject, the understanding of which the companies want to change. "The distinguishing feature of TIE is that its overall, primary aim is always educational" (O'Toole 1976, 48).

The sessions are designed for different age groups by the TIE companies, mostly for new and unknown communities. In England, a systemised public education service is provided by them with local authority funding. (The child never pays.) The programmes vary in duration from two to three hours to two school days, where schools have no problem integrating these theatre days into their curriculum. (The first TIE company—which is still running today—started in 1965 at the Belgrade Theatre in Coventry. Today, there are such companies in more than twenty countries around the world.)

The history of TIE in England up to the present day

Before expanding on the present topic, let's take a brief look at the history of TIE development in England, whose positive and negative experiences can guide us both in looking for ways forward at home and in learning from mistakes there. TIE emerged out of the new type of thinking, experiential material and intellectual climate that characterised British theatre in the mid-1960s, and was also greatly influenced by the increasingly widespread school drama of the time. As we've already mentioned, the Belgrade Theatre in Coventry's TIE project in 1965 laid the foundation stone. A working group of four actor-teachers, funded by the city and the theatre, visited schools in the region and provided a model for theatres in Bolton, Leeds, Glasgow and Nottingham. In a short

time, TIE clusters were established throughout the country, taking on an effective share of the content of education. Their activities were distinctly different from traditional theatre for children. It received its funding initially from the Arts Council, more recently from the Regional Arts Commission, and from local authorities, possibly local education authorities. TIE was part of the theatre, so it used its resources (equipment, costumes, sets, workshops) and was not entirely dependent on the educational authorities, but it was able to maintain close contact with schools. The Arts Council of the UK is funded by central government to develop and support the knowledge, understanding and practice of the arts and to ensure access to the arts throughout Britain. In 1965, the Arts Council set up a committee to explore a broad system of theatrical services for children and young people and to make recommendations for its specific role with a view to its further development. The study of the Coventry experience has led to the allocation of funds to enable larger companies to set up groups specifically for children and to provide support for new companies. This budget support also provided a basis for repertory theatres to run permanent youth companies. Until the early 1990s, Local Education Authorities (LEAs) were responsible for the provision of education services across the country. (After the 1990s, the financial framework was largely transferred to the competence of the school management.) Initially, the level of funding was uneven in some places, and it was unclear how parents, schools and the authorities should share the costs. Then, enlightened and imaginative solutions emerged: separate forms of support were created for companies operating within or independently of theatres, or they set up their own TIE and DIE (*Drama in Education*) working groups. The development of the TIE from the 1970s onwards can perhaps be linked to the formation of the Cockpit TIE Society, set up by the London LEA in 1971. TIE has evolved considerably, becoming a definable movement, a vehicle for new aspirations, increasingly supported by LEAs, and by the 1980s it had become a service available throughout the country. Some groups chose to become independent, becoming non-profit organisations, receiving funding from local authorities and the Arts Council in the form of earmarked grants. The TIE teams covered the whole spectrum of public education, from nursery schools and small schools to vocational colleges, from youth clubs to special schools for the disabled, from summer camps to graduation programmes. TIE has moved towards educational theatre open to the whole community. Along with progress, goals and ambitions have also become confused in places.

For some theatre directors, the TIE target grant has provided a new source of funding for their traditional theatre productions. (The production has been declared a programme linked to certain elements of the curriculum.) Tensions and disputes have developed between TIE groups and the inherently conservative school administrators and boards. One analyst pointed out that schools are not giving positive signs that theatre education is being considered as a tool when rethinking the organisation and content of the institution. By the early 1980s, higher-than-usual inflation led to a significant reduction in the amount of central and local funding available. There was a decrease in the number of new projects and a move away from programmes that treated children as participants. In 1988, the first National Curriculum, which did not include drama or dance, transformed the form and content of British education. And the TIE companies were unable to respond adequately. They had to lay off their administrative staff and struggled to survive. There is little energy left to develop new programmes. Decadence was on the increase, with many TIE actors converting or returning to traditional acting, and programmes becoming increasingly *ex cathedra*. In the eyes of many, TIE did not provide enough artistic experience for children. During that time, it became increasingly clear that the differences between the work of a drama teacher and that of a TIE actor were not as great as previously thought. The dividing line between companies representing participatory work and performance-oriented projects began to be increasingly drawn. The role of the national curriculum and local school boards has been growing since the early 1990s. Thus, the TIE companies have had to look increasingly for new funding, which may be sufficient to carry out specific work, but not enough to keep them on a constant level. The funding controversy has raised the question of what TIE is, education or theatre. (The two concepts need not be mutually exclusive, but in practice, for politicians, civil servants and even educational theorists or theatre professionals—even in England— the situation is different.) The best TIE performances are proof that theatre and learning can excellently go hand in hand. Simply put: it is not impossible to learn through theatre.

Many people confuse education with schooling, i.e. institutionalised and public schooling, although they do not necessarily coincide. There are many ways to educate, and arts play an important part in them. (Good acting is an education in itself.) In the nineties, the Arts Council favoured educational theatre over theatre education, which it carefully steered itself clear of. (Educational theatre

is linked to the activities of repertory theatres, raising awareness of theatre as a form and establishing relationships with its future audiences. They try to achieve their goals through theoretical lectures, presenting theatre backstage scenes, open rehearsals, etc.) In 1993, the British government stopped funding TIE companies functioning as part of city theatres, and all theatres except Belgrade-TIE laid off TIE actors or transferred them to the main theatre department. In December 1995 Coventry City Council told the theatre that it had to let go of the TIE company. The theatre management protested and the local authority threatened to close the theatre. The local newspapers reported that the existence of the city theatre was threatened by the TIE company. On 31 March 1996 the redundancies took effect. The members of the company were forced to look for new solutions (tenders, sponsors, etc.).

At present, it is up to the discretion of more enlightened local and government agencies, schools and regional arts commissions to fund TIE programmes.

Specificities of TIE groups, theatrical and dramatic dimensions
The primary aim of TIE, as with all other forms of theatre, is to present a performance to an audience, which can be diverse in its theatrical approach; some of these programmes are designed specifically for a passive audience: they use dramatic content and theatrical effects for educational purposes. The way forward from this situation was the development of educational drama, which focused on audience involvement and participation.

By audience involvement, we mean verbal expressions of audience participation or their active involvement in what is happening; often both are necessary. This method allows children to become part of the process, to play roles that are crucial in the dramatic conflict, to react to what is happening and to actively influence it. When children's active participation shapes the course of the play, the nature of children's experience also changes, it can reach unprecedented depths of discovery and identification (the situation is fictional, but the action and the happening are real).

This activity is closer to educational drama than to theatre, with the players working through stories and exploring different worlds. In the process, they control the fate of the game, creating their own conventions while unconsciously developing their ability to live together and cooperate, expanding the boundaries of mutually acceptable behaviours, learning different role models, etc. The function of educational drama is precisely to make this learning pro-

cess effective. We must therefore be able to distinguish between drama and theatre. Drama is the internal process, theatre is the external manifestation of it.

"Drama can be defined primarily as a structured, symbolic representation of human relations. The process is dynamic (by no means static!) and necessarily involves a certain tension created by conflicts of interest, emotional and intellectual conflicts. Although the experience is directly lived, symbolisation distances the process from reality. There lies the security of experience, which can be defined as drama: one can step out of it at any time and without consequences, one can express one's detachment" (Bolton 1986, 180).

This can be particularly problematic in theatre work for children, as the younger the child, the less able they are to distinguish between reality and imagination. It is therefore possible to present a drama to which the child reacts as if it were reality itself. In a play where children are involved, it is always a challenge for the actor-teachers, but it is also a great power. In a programme that builds on children's reactions, using their ideas, much of the dialogue should be improvisational. There is thus a high risk that the role is replaced by the superior behaviour of the adult, or that condescending helpfulness leads to stereotypical behaviours. Particular attention must be paid to this: the actor's task is to give their presence an individual character, otherwise the experience becomes a group teaching, which is not part of the TIE's task. The expectations of children in the audience are always more specific than those of adults. Their primary need is for the nature of the experience to be clear. The hardest thing for them is to be bored. And they start to get bored if they don't understand what they are seeing; if they don't understand the cause and effect of what is happening; if the stage reference is outside the scope of their own experience; or if the performance is simply monotonous. For a drama to be sufficiently clear, it is important to have a strong storyline and a clear problem statement. Fortunately, children still want to know why things happen. Therefore, we need to choose and set them a goal that they can appreciate the value of, that they can relate to their own emotions and experiences. "In drama, all crises and moral problems must be concrete and, at the same time, meaningful." (Bolton 1986, 184).

We must therefore make the thematic target specific and concrete through action. In summary, the function of the structure in a TIE programme is to focus children's attention on the programme material, to deepen their understanding and to direct their attention. Those who see theatre for children as just 'fun'

or 'gig' trivialise it. It is far from obligatory or necessary that children's theatre productions should be based on increasingly boring adaptations of well-known stories. The magic is not created by the content, it is the artistic motivation that gives the activity its power. The ability and desire of children to develop their knowledge and gain new experiences should not be underestimated. I think those who see it differently are patronising children. We should also mention the problem of the verbality of language, which is the main determinant of the dramatic nature and theatrical impact of programmes. The language used should be as clear as the characterisation: the use of words with a strong emotional connotation is also an educational experience.

The TIE programmes are based on shared ideas, mostly improvised by the groups, so that the dialogue is left to the end. There is a risk that the resulting text will not be literary. The language of the play must be intrinsically linked to the period, situations and characters. (I can't take King Stephen for a character speaking in a 'Szeged' dialect.) Linguistic 'laxity' can reflect badly on the groups carrying out TIE activities: their commitment to quality development of language use in schools and on the stage should be unquestionable. (The real danger of this situation becomes apparent in practice, or in the working method without a pre-written text, when we encounter this problem in the stages that require working with children.) The precious moments of improvisation must be transformed and refined into theatrical moments. All this is possible if they are derived from an experience that can be called 'true', i.e. if they flow directly from dramatic necessity. These words are dramatic in themselves, because they express the basic idea of the drama. "This work requires a proper context, prior information, knowledge of the children, good scripts, decent rehearsals, a director of high professional standards, and a clear programme with clearly thought-out aims" (Bolton 1986, 189).

Comparison of TIE and educational drama

"In this paper, I intend to provide a theoretical framework and terminological basis for *Drama in Education* (DIE) and then apply the same framework to the *Theatre in Education* (TIE) approach, in the hope of capturing the differences and identities of the two concepts. I have never worked professionally in TIE, but I have been involved in its development almost from its inception. Understanding it was important for two reasons. One obvious reason is that

TIE has a significant educational value. I have always been impressed by the pioneers of TIE as educational thinkers. At a time when we drama teachers were awkwardly careful to be vague about what we were doing in schools—when asked, we would give rhetoric answers like character development, confidence building, sensitivity development—it was both refreshing and threatening to see groups of actors coming into schools not only asking basic questions about education and the role of theatre in it, but also providing ready answers. I was therefore in a position to start learning about my own field from people outside the circle of drama teachers" (Bolton, ibid.). Gavin Bolton explores the nature of experience. He analyses by mode, structure, purpose and content. In terms of method, there are three types of school drama:

- process-oriented, which can be traced back to children's play,
- performance-centric, based on theatre,
- and skills-oriented.

For workshops working in the spirit of TIE, neither performance-oriented nor goal-oriented skill development is relevant, as they do not expect students to rehearse and perform. The emphasis is on the experience. When children play alone within an 'as if' game, they are acting in 'experience' mode. For example, if they are playing the siege of Eger Castle, or Hungarian and Turkish warriors, they are having a real experience, but one that is different from real life, as they are coming together to create a fictional situation. The experience is thus both created and lived. They create and accept the rules of the context. We can therefore separate the three components of dramatic play: the creator, the receiver and the set of rules.

We are therefore dealing with a dramatic activity that requires a very high level of autonomy in order to create an experiential mode. However, TIE, while seemingly denying a significant amount of autonomy, since the set of rules must be accepted by all, expects learners to experience through experience; it does not aim to make learners act out the experience. This paradox is resolved by the teacher's taking on the role of teacher, which brings us to the structural aspects. When the teacher takes on the role, they join the group at the level of fictional action, yet at the psychological, educational level, they precede them. The two plays are different because the teacher and the student have different intentions, and therefore the structure of the play is different. (For while the child in the town siege is looking for adventure play, the teacher wants to talk

about patriotism, heroism, perhaps historical facts; they are thinking at different levels of meaning. The teacher's job is to find the right balance between the two. And at the structural level, the child plays in a 'what next' mood, but the teacher edits the events to suit the situation.) The teacher can deepen the experiencing mode by taking the fictional context towards the theatrical form. (What a playwright uses, what a director builds on—focus, tension, contrast, symbolism.) So the teacher in the role consciously shapes the direction and degree of tension in order to create and deliver an experience. TIE does not just offer a play to children—as traditional children's theatre does—but they design a play specifically for children, where they can explore within their own interpretive framework while maintaining their own dynamics.

Within the teaching of drama, depending on the circumstances, different objectives can be set, the most important of which is to change understanding. Other important goals are of course
  • social skills (sensitivity, empathy, listening skills),
  • language skills (speaking, thinking, writing and reading),
  • motoric skills,
  • operational skills in drama (choice of subject, ability to act, sensitivity to form).

TIE and DIE share the same goals, but it is far from being true to say that the material they handle would be the same. This brings us to the substantive issues. "To change understanding as a goal suggests that what is involved here is the modification (or awareness, perception, thoughtfulness or knowledge) of something. However, this objective is interpreted in two different ways in schools. The first, quite obvious application might be when some non-present medium is evoked in order for children to learn from it. This type of use of drama could be when the play is about a farmer's day, and explores the theme of farming; it could also be when interviews are conducted within the play to give children practice in this form of work. In other words, this use of drama is functional, i.e. it is an effective means of teaching the facts of the objective world. And the meaning is contextual. The other approach is artistic; its aim is not to evoke a context that is not present, but to select a general perspective within an objective context and then examine it from a personal, subjective and objective point of view. The drama may therefore be about the exiles contextually, but the meaning of the experience, or more precisely, its multiple levels of meaning, is related to what it feels like not to return home (universal

meaning), and to all the personal, subjective and objective contents that the participants take from the experience as their own.

The power of drama as an artistic activity in schools stems from the ambivalent dependent and independent relationship between personal and general meaning and objective content. For some of the dramas performed in schools, the important meanings emerge in the least targeted contexts. Sometimes TIE can evoke a multi-level experience that the drama teacher does not have the resources for. This is the theatre in education" (O'Toole 1976, 47).

The role of the teacher allows for an existential mode of experience, in which the participants gain a certain autonomy over the experience, while at the same time the theatrical mode of working is implemented, which amplifies the experience through tension, context and symbolism. "DIE and TIE are the same in that their primary aim is to change understanding. The important difference between the two approaches, however, is that while in drama the learning area is linked to the subject matter, the context is only an exploration of the subject, the TIE group has to deal with it in a different way. Their gifts as actors enable them to create a context of usually unrealizable richness in the work of the drama teacher, and thus their work becomes significant in terms of both context and subject matter" (O'Toole 1976, 55).

DIE is perhaps the most important dramatic movement today. It gives the participants a play experience similar to a child's 'as if' play, while using the tools of the playwright, director and actor to make the play educational. Drama can be traced back to children's play. It presupposes the same imaginative capacity and self-control as children's play, and children's activity in drama is of course influenced by theatrical conventions (formal elements necessary for play, different play styles, dramatic forms, conventions).

Drama, like children's play, makes the player act 'as if' something were different, 'as if' they were in a different situation, 'as if' the objects were different. The participants are aware that they are acting in an imaginary situation. They have ways of entering and exiting the game, in progress evaluation, etc. However, drama does not perform its engaging activity at story level, but always operates in the spirit of the here and now. Use existing experience to acquire new knowledge. A big question for TIE companies is what theatrical language they can use to speak to children. Realism is the usual theatrical style. A child is most likely to be part of the performance if it happens inside them, not if they are physically brought to action (running on stage, shouting in the chorus).

"'You have to activate the viewer, especially the child.' And out of this elementary psychological error, forced and boring five to ten minutes, slightly 'embarrassing' fifteen minutes, were born. The loss of external activity, of becoming only a spectator, creates an internal freedom: I am in it if it grabs me; and I am watching from the outside" (O'Toole 1976, 59).

Theatre in school, school in theatre

Two trends can be distinguished in the history (operation, management, organisation) of TIE groups. One is the extent to which the education system, the school itself, allows theatre into the work of the school, or encourages the school to go into the theatre or to flow into the work of the theatre. Basically, it is the scene that separates these two approaches.

One is the school square, the other is the theatre square. If we think of the latter, we can say that this is the field we want to introduce the child to. So, education for the theatre can be achieved by education with the theatre: the child, class, school is taken to the theatre and learns its workings, its language of theatre, in that place. But this is only one side of the story. The other side is that what we are doing in the theatre, the performance itself, the problem that is being addressed, does not always necessarily require that children encounter it in the theatre. It could also be said that if we consider the problem situation we want to introduce to children and raise their level of understanding more important, it is possible to have them encounter the theatre performance in another space, in the more familiar space of the children, the school space. The examples from England show that these two directions coexist and even conflict with each other.

The issue of theatre is particularly important for the coming period of theatre education in Hungary. Although it seems to be a simple spatial problem, there are philosophical and educational considerations behind it. The question is how willing or able a school is to change its own closed, rigid structure to meet the curricular requirements imposed on it. I am thinking here of theatre education. After all, dance and drama, and within that drama theatre education, are included in all regular school curricula (including the NAT) as separate fields of education. In fact, the general curricular requirements also state that theatre as an educational field is an important part of children's education. So the problem is that the school is such a rigorous system that it prefers to go to

the theatre, to the familiar, traditional theatre setting, to show the traditional theatre performance to its students, to familiarise them with the basics of general rules of behaviour (suits etc.), i.e. to introduce them to a form.

Unfortunately, many people believe that the best way to achieve the greatest results under the heading of 'theatre education' is to teach children how to appear in the theatre, but this only serves to sanctify the very bad conventions that see the theatre as a social event. (According to this conception, we do not go to the theatre to get closer to understanding a dilemma, or even to have a cathartic experience through the performance, so we do not go to the theatre for something, but because it is appropriate to go there, because we attend the theatre performance as a social event, validating a completely external social aspect; we consider the theatre as a not very important part of our social life, where we mainly relax and have fun. As a result, the theatre is one of society's entertainment mechanisms.) Most schools do not prepare for internal events at all, even though this is very much part of the curriculum requirements. They fail to do so, because what happens in the best case (which depends entirely on the person and the teacher) is that the well-meaning Hungarian teacher talks to the students about what they have seen after the lecture. In most cases, however, where children may be admitted to the season ticketed performances, even those spontaneous conversations are not held. There is no awareness or understanding of the theatrical experience, no analysis of the underlying problem raised by the play. It is sad to say that this part of our education today is completely ineffective. In the other case, if theatre and drama as such is admitted into the school, and efforts have been made to do so, in the sense that drama pedagogy as a tool and method has become more or less conscious in schools, it is not even treated as a tool, but as 'a kind of methodological update and play technique'. So all that is happening in the field of drama education in schools is that the children are doing a series of dramas (which is more than nothing). The fact that the drama is about something, that it is centred on a dilemma that is an important (moral or sociological) issue for children at that age, is not very well revealed, and fragmentary elements may be present in the work. Educational drama, which could really function as a drama work and a real educational forum, using theatrical-dramatic means, is only very peripherally present in today's schools: mainly in Budapest, very rarely in larger rural towns, less in small towns, and barely in villages. Today, there are a few TIE groups operating in Hungary, just one or two of which are truly professional. They invite the

school groups to their background institution, where they can host, in studio theatre conditions, the thirty people who will be spectators and participants in their programme. So these are occasions that today's school rarely meets, and in addition, it is very Budapest-centric, so it is impossible to bring groups from the countryside. In this respect, school education in Hungary is not at all able to take advantage of the opportunities offered by TIE.

Dimensions of theatre education

What should the optimal theatre education look like?
I have already raised the distinction between educational theatre and theatre education. The problem of our question also stems from the significant difference between the two concepts. There are several forms, one of which is the so-called *introductory theatre,* which has recently been favoured by the Ministry of Culture (there are substantial grants to be won in this area, especially for traditional theatres). Theatrical literature lessons, held in a large theatre setting, occasionally interrupted by the director's interventions and illustrated with elaborate scenes, are typical, and this kind of production practically explains why they did not do the theatre production. A partial behind-the-scenes look does not bring the viewer any closer to the theatre or the drama. The use of the word 'initiation' in the title is therefore a conceptual error. The theorists who make a living out of this should reflect on what they really want: what, if any, real benefit the various programmes they are calling for will have in the field of theatre education. It is completely unnecessary to produce pseudo-programmes.

Another trend is the *post-performance (sometimes pre-performance) discussion.* I have participated in some of these 'experiments', where the director and the actors take questions from the audience. Young audiences are still less able to ask questions about the drama, and such gatherings are relegated to the bottom of the tabloid conversation: for example, how many parrots does actor X.Y. have and what are their names. Meanwhile, I am sad to find that the actors know absolutely nothing and the director very little about the play they are presenting.

I cannot, of course, say that the experiments I have just mentioned and not mentioned make no sense. There are many ways to make children aware of the theatre experience or to help them understand it. But while these in a state of

grace contribute to understanding, TIE, on the other hand, leads to experiencing, an incomparable qualitative difference and change of perspective.

The educational situation of drama pedagogy, its adult education and development opportunities

Drama education offers a colourful palette of options for students, whether they are studying for a bachelor's degree or building on an existing degree. A course on the subject is also available. However, there is no TIE-actor training of the kind needed to create an in-depth, theoretically based programme with strong practical and methodological skills. (Not even abroad!)

It would be worthwhile to develop a methodology for this, for which the appropriate professional (e.g. specialist) conditions are available in Hungary, but no such request or idea has been put forward. The most useful way of launching a nationwide theatre education programme would be to form as many TIEs or similar groups as possible, for example in regional structures, and to train appropriate TIE actors. During their training period, TIE actors would acquire the principles of reform pedagogy, the theory and methodology of drama pedagogy, which would enable them to lead educational dramas, and they would also need to acquire acting techniques and skills; but above all, and most importantly, in addition to the craft of acting, they would need to be teachers. This course could even be a stand-alone course, linked to one of the art or pedagogical universities, and could meet national needs, while at the same time providing a base for further training and research. The student would be able to plan, manage and participate in TIE activities, etc. The actor-director-teachers, who are widely read (including children's and youth literature!), could develop a range of ideas and experiential problems as a result of their literacy, and their long-term success would result in theatre productions for children, which would be truly relevant to their interests. Such leaders would be able to develop a partnership between teacher and child, i.e. a reciprocal process of back-and-forth.

In the context of the principle of education for independence, the teacher must often act as 'I am just another opinion leader among you' in front of the children and think together with their students. It is fortunate if the teacher sets a pattern of behaviour that is accepting of other opinions and is an open-minded person. A good TIE and drama teacher:

- is willing to take risks to broaden their own teaching experience and encourage children to do the same to broaden their horizons;
- gives the class the opportunity to participate in organising their own learning process;
- prefers to be seen as an interested listener rather than a lecturer;
- helps children to see their current worldview as a valuable and useful source of further learning;
- helps children to find their own way of expressing themselves and to apply it;
- takes into account the fact that all learning in the classroom is linked to a concrete, topical and powerful situation, and gives space in his/her teaching to the personal emotions that are relevant to the children.

Theatre for children

Theatre for children is not the same as children's theatre play. At present, in Hungary, children's theatre programmes are characterised by an expressive lack of quality, with a few excellent exceptions. The reason for this is twofold. One of them is that some producers of children's theatre programmes and performances consider communicating with children as a 'babbling hip-hop'. And many professional theatres (traditional theatres) ignore the fact that theatre is an educational institution, especially for children. Often it is fortunate that the children cannot be 'switched on' by the performance, because if they understood the performance, they would drift into deep scepticism. It should be mentioned that theatres spend insufficient funds on children's theatre productions, which often do not meet any aesthetic standards. Another related problem is that, in addition to the quality problems already mentioned, the traditional theatres are unable to meet the needs of children's theatre in terms of quantity, which is why 'children's gig' groups have sprung up. The latter flood the rural community centres with productions of a level of undemandingness that is difficult to express.

The other problem is precisely the misunderstanding of the representatives of the client side. They are the teachers. Unfortunately, as a result of diploma courses without a profession, there are countless colleagues in the eductional, teaching and nursery care professions who are not dealing with children in the right way. Most of them know little or nothing about their students and have

no intention of getting to know them better, so they do not represent children's interests in theatre performances properly or at all. In fact, one of my personal experiences has shown me that in the case of children's theatre based on a dramatic conflict that is interestingly posed to children, the organizer received cries of 'let nothing happen' from the large audience of small spectators. So the situation in Hungary is, without exaggeration, catastrophic. However, there has been a qualitative improvement in professional puppet theatres over the last decade. If theatre is to be an experience, it has to adapt to children's level of thinking: it has to be ahead of the curve if it is to educate. "Theatre should have an educational effect through an artistic, i.e. cathartic experience, and should avoid direct didaxis. Since all three levels of thinking are present in children's minds, a play or a fairy tale can and should contain elements of magic, mythology and rationality. However, they should not be mixed and should not replace each other. The situation or conflict exposed on a magical or mythological level must be resolved on a magical-mythological level, but the drama may also have rational elements consistently carried through. Pedagogical narrow-mindedness and sentimentalism, which is still willing to think in terms of the 'innocent' child's soul and to lie and present a pink and creamy worldview accordingly, is nowadays starting to rework the millennia-old folkloristic wisdom and worldview, and out of it is born Süsü, a large, kind, helpful and dopey sheepdog like dragon whose main function is to replace a digger or an excavator... The helpful, sweet dragon is just as cosmic nonsense as the well-meaning, kind witch.

The two perceptions can be plastically separated:
- Folklore says: there are evil forces and dark powers in the world, and they must be fought because they can be defeated.
- The didactic theatre goes like this: there are only kind and helpful powers in the world, nice dragons, cute witches and charming devils—and you think they still have time to find out that this is a lie.

One tells the truth, the other lies; one strengthens, the other weakens. This refusal to accept irrationality is also reflected in the acting style. The fairy-tale characters, talking animals, are voiced in an unbearable, manic babble of grotesque growls and idiotic beeps. I don't think this is due to acting inertia, but rather to the director's concept that the irrationality of the talking animal should be resolved through caricature, and in this way the stage is virtually

talked out of the fact that this philosophical bear or curious chicken should not be taken seriously, 'it's just a game'. And in doing so, they also kill the potential cathartic effect and create confusion in the minds of children. The child wants to experience the reality of the game, while the style constantly warns them that it is a lie" (Popper 1995, 65–66).

A typical counterargument to the above is that the programme is a great success. The children's public has a high critical sense, but only of boredom. Children can be distracted by a busy, flashy, pretentious solution, precisely because of its loudness. The educational function of the theatre is to educate in theatrical experience, taste and style. "Masked and stylized play can be closer to the child than the grimaces and gestures and costumes from their life. Without any technique, the children's imagination must be used to visualise the miracles (but with human faith and great personal presence—with unrelenting precision in the movements and rhythms!). Quality in theatre means the quality and intensity of the performance, the total participation of the actor's personality in the play. This is what children should get in children's performances to have a real theatrical experience. The child understands stylization—a fact that is often forgotten by those who produce theatre performances for children" (Vekerdy 1987, 9).

Summary

In order to imagine a democratic society for our future generations, we must not forget what the Greek polis democracies invented long ago: the theatre as a social institution plays a very important role in the education of a democratic citizen. The theatre should not be left out today—but starting education in adulthood seems a little too late. Therefore, there is a need to develop a theatre education structure that is really effective and actually works for children. The innovative, well-grounded methodological culture of well-prepared teachers could also be used to further develop the theoretical foundations, which could effectively support each other. All this would necessarily require the creation of an educational base in Hungary, the natural setting for which would be an arts or teacher training institution, which could function as a training base for further education, TIE actor training and drama teacher training. In order for our children to be able to 'use' theatre, to understand its language and to learn to decode theatre performances of the most diverse genres and

forms, it is absolutely necessary that in primary school not only drama lessons are taught, fixed in the curriculum and currently still in a limited time frame. It is also necessary that these drama lessons should be more organised, more accessible in a higher number of lessons, and that they should be in the hands of qualified leaders and drama teachers, from the smallest village schools to the reputable schools in the capital. It would be essential that children should not only be exposed to one or two performances a year, prepared as a compulsory curriculum for adult theatres, in a completely random form, and that this should also pass without any effect, since these are not prepared or followed up by any kind of school activity or discussion. It is very rare that a play performed by a professional theatre is understood and further developed by the teacher in a dramatic activity, by building on the play's problems, by filling in the gaps, by elaborating it, i.e. by drama work. This is why it would be necessary to develop forms of performances or drama workshops linked to the work of the TIE groups, which could be run not only on a one-off basis, but could also be extended in an organised way.

It would be essential to have a suitable background structure and, to plan these activities, we would need drama teachers who can plan, and people who are at home in the world of theatre, who know how it works and who understand the spiritual world of children—always appropriate to the target age group. To build a theatre-loving and theatre-understanding audience for theatre of the future, the ammunition must be acquired and given from childhood. The gap is not insurmountable, because if an adult viewer can watch a good performance, it can make them aware of their cathartic experience, may deepen it and perhaps even bring about the change of attitude that we have set as our goal in our work with children in drama. A discussion led by a trained drama teacher who knows the performance and its problems very well is very useful help for the theatre and contributes significantly to theatre education. The most effective way to involve young audiences in the theatre process is currently through the TIE concept, which can be a life-changing experience for those actively involved.

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