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Summary

In this paper titled „Globalization and Theatre”, I demonstrate and analyze the impact of a modern, worldwide phenomenon (globalization) upon an ancient, traditional art (theatre).

1. Globalization

As a modern adventure of civilization, globalization transforms our traditional culture; it fertilizes (until recently) isolated cultures, creating a new worldwide culture, and creates a new feeling: the globe is just a country (“Global village”). Yet, due to the trade-economical (commercial) nature of globalization, led by dominant (American, western) cultures, minor, or subtle cultures are put in danger. Paradoxically, however, globalization also *explores* these cultures, and grants them the opportunity to become part of world culture.

2. Art of Theatre

National poetry, expressed in a variety of national languages, is *the* essential element of living theatres in non-American or English cultures. It is this natural dimension, which offers security against (American-English-) globalization. However, ”theatrical globalization”, or rather the influences of dominant (German, English, French, etc.) theatre-cultures upon the not-so-dominant (Czech, Hungarian, Serbian....), was always virulent in the history of “minor” cultures’ theatre. Yet, this process stimulated and inspired dramatic art. And as a result, non-dominant cultures could secure themselves against aggressive, foreign, cultural influence, such as the world-wide influence of cultural globalization.

3. Theatre in Globalization

Through this new dimension of world-wide-connection („complex connectivity”) the cultural-historical notion of “all togetherness” of isolated theatres, called “world-theatre”, becomes a creative, global network of direct-contacted theatres. And, by utilizing the experiences and achievements of the members of that network, the variety of theatrical cultures contained therein can progress beyond their means.

“Global use formula” theatre - big, profit-orientated, professional musicals based on the taste of the new, “globalized” world-audience is one of the more aggressive outcomes of globalization. The result appears as a particular business-oriented species of theatre, interbreeding the international genre of opera-musical with world-pop music of rock ‘n roll, to create the rock-opera.

Yet not all of the outcomes of globalization should be viewed in a negative light. In the field of theatrical art the most exciting effect of globalization appears as a new aesthetic phenomenon, the re-creation of dramatic art: the dimension of the *cross-cultural* (trans-cultural, multi-cultural) theatre.

4. Hungarian Theatre in Globalization

The exploratory character of cultural globalization provides the opportunity for Hungarian theatre to become a part of the significant theatrical-cultures of the world. In the age of globalization, however, this historical opportunity rests in the hands of cultural-politicians. Hungarian Cultural Institutes around the world should arrange performances of “read-trough theatre” as seasons of the *best* traditional and contemporary Hungarian plays, in poetic, professional and contemporary translation. Performers should be the *most popular* actors-actresses in the host country. This process may result the appearance of Hungarian plays on foreign stages in foreign cultures.

The Ministry of Hungarian Heritage should organize international exchange programs for the best productions of Hungarian and foreign seasons in the spirit of “*opened national cultures*”. This project may be considered global exploration- an opportunity to know each other’s theatres.

Finally, concerning cultural-political intention, new, international, theatre festivals should be founded in Hungary as modern, global meetings of the new world’s theatre (supported by the state and fund-raising).

5. The Concrete Effect of Globalization

In this chapter I analyze the impact of cultural globalization upon two traditional Hungarian theatres. The changing of the *Madách Theatre* exemplifies the so-called main-effect of cultural globalizatón. Step by step this theatre is transforming into a Broadway/off-Broadway theatre; a professional, for-profit theatre serving the taste of „global audience”.

The transformation of the *National Theatre of Miskolc*, however, exemplifies the so-called secondary effect of cultural globalization: preserving the heritage in the spirit of an opened national culture while becoming an international festival-theatre.

6. Global Perspectives of Theatre

One of the ways in which theatre answers to the challenge of globalization is the development of preserving national-theatrical heritage.

A contrary reaction to the challange of globalization, however, is the acceptance, and hence spread, of „global use formula”-theatre. It is a global

version of „Broadway” theatre, or rather, for-profit musical theatre; world-wide trade-theatre for big income based on the taste of the global mass. The world premiere of such musicals will be performed uniformly; a replicate formula in specially designed, uniform buildings in New York and Moskow, Bagdad and Peking, Budapest and Caracas.

The new phenomenon as a theatrical reaction to the globalization is the so-called „trans-cultural” („cross-cultural”, „intercultural”, „multicultural” etc.) theatre. As different, foreign cultures penetrate one another in the process of globalization, so too the different theatrical cultures fertilize each other. This new, aesthetical phenomenon is a syncretic merging of different cultures of different, traditional, theatrical arts (namely, merging of different philosophies, languages, physical traditions, historical traditions, traditions of acting etc.).

7. Abstract

Cultural globalization as a „civilizational evolution” destroys and constructs. It creates new species of theatrical art while many old theatrical specialities will disappear. The living theatre will thus renew itself in the process.