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Theatre and Stage Arts

DRAMATURGIES OF SOCIAL SENSITIVITY

MULTILINGUAL PERFORMANCES IN CONTEMPORARY TRANSYLVANIAN THEATRE

– ABSTRACT –

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The field of the research

My doctoral research focuses on performances created in Transylvanian contemporary theatre around the 2010s, in two or more languages. The aim of this work is not a provide compilation of Romanian and Hungarian multilingual performances, but to examine the theatrical manifestations of social sensitivity through a detailed analysis of a few performances. It sets up a theoretical framework for multilingual performances that, through their linguistic plurality, sheds light on both the broader and more concrete aspects of the changes they imply. The investigation is based on the assumption that the multilingualism of the performances is basically a kind of change, a possibility of shifting through the oscillation of the language experiences of the performers and the receivers. The dissertation intends to explore this and what can come into play with it and beyond in theatrical situations that favour pluralism.

A general conclusion about the performances is that their multilingualism does not only take the form of a polarisation of Romanian–Hungarian languages, but there is always a third (or fourth) language present: English or German. These raise two considerations. On the one hand, we can see them as a common foreign language, in which a kind of mediation-translation interface between Romanian and Hungarian speakers can appear, and on the other hand, since both English and German are world languages, we can also see the effects of globalisation in the gesture of addressing transnational communities.

Jacques Derrida describes the relationship between languages and translation as an impossible but necessary process – and this is how the dissertation sees them. It is impossible to fully understand, to perfectly "translate" something. Regardless of the language, it is emphasized that translation is necessary, because it is a gesture of willingness and openness. We constantly exist in translation. When we try to imagine our own from the other's point of view, together with the other, which, as Derrida writes, is never entirely "ours", we can only ever speak one language, but this involves not only one language, but many other social, historical, economic and other circumstances.

There is a growing trend towards multilingual theatre practices, and these initiatives, which appear year after year, provide an excellent opportunity to assess them from a theoretical point of view. The dissertation aims to provide a narrative and theoretical context for thinking about them.

The plays included in the research start from a plural perspective by speaking in several languages. This is one of the most basic ways of taking a different stance towards a certain theatrical tradition, which presupposes the linguistic homogeneity of the audience. So, for example, when it comes to multilingual theatre plays, we might wonder: why are most of them monolingual? The significance of the Transylvanian plays discussed here lies in the fact that they question certain theatrical and stage traditions. The question is why the questioning is necessary, and can new discoveries lead to new patterns?

The use of two or more languages not only focuses on the process of reception and the role of the receiver, but also reflects on the questions, uncertainties and impossibilities of understanding, and this is its further significance. And although the aim is to capture the describable parts of these plays, their dramaturgical peculiarities, their theatrical form language, the parts which take place between the receivers and the performers of the play in a given space and time, becoming a shared experience, a shared *lifetime* are certainly no less significant (only much more elusive). Addressing monolingual or multilingual audiences simultaneously with the creation of the plays, *inviting them to each other* for the duration of the performance, and then releasing them back into everyday life and communities is in itself a sign of sensitivity.

The notion of social sensitivity in theatre in the Transylvanian context can be found in writings on community, participatory or theatre education initiatives. In other fields, social sensitivity is used as a term related to pedagogy, therapeutic pedagogy, psychology, sociology and is also used in its verb form: social sensitisation. This term is also used in everyday language and refers to social inclusion processes, programmes, projects and interventions. From a historical perspective of the concept, the turn that can be traced in the work of Michel Foucault (Foucault 2004) is worth highlighting. The French philosopher uses the new concept of "social sensitivity" in the context of the social exclusion of the Enlightenment, in the 17th century context of the exclusion and undifferentiated confinement of the disabled, the stigmatised, the poor, the mad, the convicted. A change was brought about by the regulations in the procedures for the treatment of those confined and the emergence of medical treatments, which marked a transformation of social sensibility from a legal and medical point of view towards the end of the 18th century, when a "gradual modification of the social meaning, a political critique of repression and an economic critique of help" was formulated (Foucault 2004: 604-605).

The primary purpose of sensitivity in the experience of madness was to hide it from view; for us, its essence is precisely related to displaying it. In my own interpretation, the dramaturgies of social sensitivity are linked to attention, and I explore this with the hypothesis that attention is the most important theatrical component of multilingual works. Their mechanisms of operation, their dramaturgy allow for the display, perception, dismantling or attempted dismantling of constructions of attention. Our attention to ourselves, to each other, opens up the framework of traditional theatre. And I think their sensitivity is to be found in the novel linguistic interactions used on stage and the promise of changing perception.

As the above indicates, we are witnessing a process of expansion in Transylvanian theatre practice, and this paper seeks to both explore and enrich this narrative. I also aim to capture the expanding range of theatrical and dramaturgical tools and language use through multilingual performances. Rather than thematic labelling or classification into some known, existing category, I will concentrate on the patterns that emerge in the dramaturgical specificities of the performances. In addition to all this, I consider it important to present the aspirations, phenomena and processes that have developed and influenced a particular performance, in relation to the creative communities, and which may have been the precursors of similar types of work in contemporary theatre practice. The corpus under study is composed of five Transylvanian plays and, as further research, one multilingual performance created in a German context.

20/20 (2009), a joint production of Yorick Studio and DramAcum in Târgu Mureș, is a striking example of the interpretation of recent events, as it deals with a deeply tense event of inter-ethnic conflict of interest, the 1990 conflict known as the Black March, which was considered taboo between Romanians and Hungarians in Târgu Mureș.

Double bind (2014) is a documentary theatre performance by the National Theatre of Târgu Mures, a joint production of two companies in one institution, the Tompa Miklós and Liviu Rebreanu Companies, created from an actors' workshop on the theme of identity in Târgu Mures – it is based on the personal stories of the eleven participating actors.

Orb de mină (2016), also a co-production between the Andrei Mureșeanu Theatre and the Osonó Independent Theatre in Sfântu Gheorghe, fundamentally inverts the language correlations,

building a stage in which the Hungarian characters speak Romanian and the only Romanian character speaks Hungarian.

99,6% (2018) community performance was created in an alternative, independent medium at the Reactor de creație și experiment (Creation and Experiment Reactor) in Cluj. Its title refers to the results of a DNA test that the creators performed on themselves to answer the question: if they have the same ratio of genes, why are the differences that separate them from each other?

The fifth performance in Transylvania is also connected to Târgu Mures, *karpatenflecken* (2022) a multilingual (Cypriot, Romanian, Hungarian) reading theatre performance with a female choir and five actors, who present a dramatic text in a stage situation that captures the attention of the audience through the eventfulness of the language, its sonority, rhythm, space and time.

In regard to *Mitleid. Der Geschichte des Maschinengewehrs* (2016) of Schaubühne Am Lehniner Platz, Berlin, the broader theatre-cultural context of this performance will be discussed, how changes coming with global currents are translated into another social locality, how they appear and develop in German culture and society with the new cultural currents emerging there.

Research methodology

The essay takes an interdisciplinary approach to the issues of multilingual performances, based on the intersection of the fields of anthropology, media studies and globalisation studies. With the insights of cultural studies and visual culture research, and with the involvement of the above-mentioned fields, it attempts to combine the theatrical and reception aesthetic approaches, paying attention to the content, aesthetic, formal and social significance of the plays under study.

In the case studies of the plays, the analytical aspects were structured as follows: the backgrounds and contexts of the plays were discussed first, borrowing from the methodology of Philther's theatre history analysis. In the other aspects, however, this part of the thesis does not follow the six-part division of this method: dramatic texts, directing, acting, theatrical sight and sound, and the history of the effects of performance are not described separately, although they are partly discussed in the different aspects of the case studies. The plays will be examined from three other perspectives relevant to the theme and research: the circumstances and methodology of their

creation, the language use of the performances, and insights into perceptual space, perception and visuality. It is on the basis of these aspects that the heteroglossia of the performances will be examined, and how this shapes their dramaturgy and their social openness and receptivity to the mediality of the theatrical situations between performers and spectators.

The case studies begin with a short synopsis summarising the general details of the plays, and are then structured along the four aspects mentioned above. Making visible prehistories and contexts of the plays from a theatre culture point of view, sheds light on the texture of the theatrical medium. As a second aspect, the conditions of creation become important from the point of view of process-orientation, and therefore these parts of the case studies attempt to explore these processes and to take into account their methodological specificities. The third subsection focuses on the techniques of language use within the performance – looking at the semiotic layers of the performance. As a fourth aspect, the connections of the performative, perceptive space with vision, visuality, attention and bodily perception are explored.

Through the performances, the research will attempt to shed light on questions such as: how can theatre respond to changes in everyday perception? What theoretical frameworks of culture and theatre can be used to address the issues under consideration? Are we talking about a set of methods, a genre, or a new form language in the case of multilingual performances? How are they embedded in or outside the local or wider theatrical and cultural traditions? What contemporary theatre concepts can they be related to? And what is their societal engagement? With the intention of finding possible answers to the questions that arise, the research seeks to open the door to further questions and debates.

Main theses, conclusions and questions

The dissertation starts from the hypothesis that multilingual dramaturgies are creating a new tendency in Transylvanian theatre practice through a series of changes in the structure of thought and their interweaving.

If we look at the world around us from our current position, in the age of globalisation, diaspora, migration, it would be unthinkable to defer or avoid the experience of multilingualism. It is the

masses who become involved in these active, incessantly shaping changes, not only upsetting the current social order, but also initiating new cultural processes. In addition to these phenomena, the daily experience of an intensive digital and online life also triggers certain kinds of heterogenisation phenomena among the users concerned. Not only in terms of the widespread availability of access, but also in terms of the wide range of uses that the technology can provide. All of these encourage and seem to contradict the principles of parallelism and dualistic, opposing approaches, alongside the principles of hierarchical thinking that run deep in cultures, with the possibility of a kind of horizontal organisation.

In the four sub-chapters of chapter two the dissertation highlighted the changes in the structure of thought that are embedded in the context of the study of multilingual theatre performances: the context of globalisation studies, theories of language, culture and performativity, and visual culture theory in the first part of the paper. The middle part of the thesis was devoted to literature on theatre heteroglossia and dramaturgical innovations. The thesis has tried to illustrate these connections through the corpus of the performances studied in the third major unit, in the form of case studies.

The opening chapter of the first major section highlighted that cultural flows, processes of translation and negotiation in the spaces of globalisation create localities, and these global movements and the effects of electronic media also change human communication and behaviour – they affect the functioning of the imagination. According to Arjun Appadurai, imagination has now ceased to function in the ways it used to, no longer as an individual but as a collective, social phenomenon, which in turn provides the basis for the diversity of "imagined worlds", because: "Neither images nor viewers fit into circuits or audiences that are easily bound within local, national or regional spaces" (Appadurai 2013: 174).

We pointed out with the concept of "imagined worlds" how imaginations from different places and groups in the world can create a reality without experience, which can be different from, challenge or subvert the surrounding social reality. If global movements and media can have such an effect on the workings of the imagination, then I have interpreted theatrical performances in this way as the creators of such "imagined realities". I described the multilingual dramaturgies as those that emerged from the processes of negotiation and translation of the global cultural currents

mentioned earlier: the different mixes of ethnoscapes, mediascapes and ideascapes that formed a new discourse in the Transylvanian region.

The above contexts are discussed in the first sub-unit of the second chapter and relate to the global currents that have been involved in the incorporation of media into our everyday routines in many ways and in rapid change, allowing them to contribute to our self-imagination as "everyday social projects" (Appadurai 1996: 3-4) – so the thesis have attempted to think about how performances can become such everyday social projects.

The second subchapter interpreted the processes of culture as a dynamic movement of negotiation, the dissertation highlighted the idea that culture and its interpretations can be different in different times and within different societies. I thought that the study of multilingual dramaturgies could be conceived in a cultural-scientific context that is not based on exclusion and uniformity. The insights of cultural studies drew attention to inequalities within culture, to political, power and moral issues, and challenged the binary concept of culture based on the opposition between art/life, high culture/popular culture. Alongside these efforts, other approaches to heterogenisation have come to the fore in the German-speaking world. *Kulturwissenschaften* turned its attention to the material carriers of culture, to the way they are created, and saw in their interdisciplinary analysis an opportunity to reposition them. Drawing mainly on the insights of Jan and Aleida Assmann and Sybill Krämer, the thesis introduced the terms collective memory and dialogical memory from the major literature on memory, which were considered to describe the memory structures and their new transnational contexts as promoted by multilingual dramaturgies.

In the third subchapter among the changes in the structure of thought, the phenomena of language change have been discussed in this thesis with the aim of shedding light on the interpretations of identity and subject that these have made possible. The series of phenomena referred to as the linguistic turn have greatly influenced the starting point of these perspectives, so the following subsection will shed light on the most important linguistic-philosophical connections, in order to make visible the linguistic-philosophical and cultural-interpretative relations within the paradigm of performativity. Deconstructive, psychoanalytic approaches to identity and their conceptions of the subject are discussed, all of which have been involved in – the already – plural readings of the postmodern.

Along these lines, we could conclude that the multilingual performances and stage translation techniques function as language games, as they represent new ways of using languages side by side compared to previous theatrical traditions. The linguistic behaviours, habits and patterns of everyday coexistence are transformed into theatrical conventions and together they create a new context. The new linguistic interactions set in motion games of understanding through which plural meanings and indeterminacy are confronted and the speaker's position, language and identity are put into play through code-switching or language shift. They break down the oscillations in the reception, the monolingual, confused processes of reception.

Along the lines of poststructuralist interpretations revealing the existence of the subject in language, the writing have stressed that identity exists only in language, there is no reference before language: hence neither the coherence of the subject nor stable identities. These can be read in conjunction with the ways of using language in multilingual performances in such a way that they reveal the plural possibilities of relations to languages, showing language mixing, shifting and uncertainties in the place of uniformity.

In the subchapter on concepts of performativity, the thesis argued that these ideas are not mutually exclusive, along the lines of insights into the models of the linguistic subject and intersubjectivity, and by shedding light on the processes operating in the bodily dimensions. The relationship between theatre and language is also changing with the great movements of twentieth-century thought, as the visual elements of theatrical performance, sensuality and corporeality, are being challenged as rivals to the dominance of words and speech. It was precisely for this reason that I considered it valid to examine both dimensions in the context of multilingual presentations. Thus, in the case studies, I analysed the forms of performativity as a linguistic phenomenon in the context of language use, while their physical, visual layers were analysed in the context of stage presentation and representation, and in a third sense, the concepts of performativity and performance were used as a genre definition in the case of the *99.6%* community performance.

After demonstrating how the concepts of culture, language, community and identity can be reconsidered in this paradigm of changing contexts, the dissertation attempts to draw the theatrical and reception aesthetic implications from the insights of visual culture research. The changes in thinking structures resulting from the experience of globalisation and the world of digital presence are mapped by the results of visual culture and critical culture research, and along these lines I

reflected on the impact of the intertwining phenomena in visual culture on the theatre-goer. For the theatre-goer is not only a theatre-goer, but also a twenty-first century media user accustomed to screens and media.

This unit of the dissertation sheds light on how, with the spread of digital, online existence, the pervasive visuality that has now become valorised in our experiences, as defined by screens, structures our perceptions and creates new constructions of reality. Discussing in more detail the discourse of critical visuality studies under the name of Nicholas Mirzoeff, in the chapter entitled *The right to be seen or our augmented realities*, the problematics of how digital media create images of reality, how they structure vision, and how they can be critiqued – or how their politicisation can be produced – became visible.

These highlighted the insight that rapid evolution that started with the emergence of electronic media and the proliferation of online spaces in the lives of users is not only shaping the workings of the imagination, but also the way we see and perceive. This is what the field of visual culture investigates and how we see what we see or what we do not see. According to Mirzoeff, social media use and behaviour and the resulting altered perceptions gave rise to a new "we", which revealed the plural, fluid nature of belonging to someone or something. These also indicate for the theatre the opportunities for de-structuring and transitions.

Emphasising the plurisensory nature of visuality, I explained my understanding of the workings of vision and perception along the lines of Mirzoeff, who, drawing on neurological findings, demonstrates that vision is not a purely unidirectional process of projecting an image from light entering the eye, but a moving, oscillating process, and that we acquire things by looking at others. Such notions of seeing, perceiving, looking are also central to theatre studies, and so, keeping in mind the political and social interest of visual criticism research, I have used the term attention, referring to the awareness of looking, to capture the dramaturgical driving force of multilingual performances.

Along these lines, the dissertation suggested that the challenge of theatre in this mediatized medium may be to show the transformed structure of attention and its constructions. In these contexts, he explored the dramaturgical organization of attention and its constructions, starting

from the basic thesis that multilingual performances offer the possibility of revealing and unlocking such structures.

In the first sub-chapter of the middle section, the concept of heteroglossia and its theatrical phenomena are discussed. The concept of heteroglossia was first explained in relation to the work of a prominent twentieth-century thinker, Mikhail Bakhtin, who introduced the concept in the context of the novel to describe plurality of language, and highlighted the plurality of language in the novel as a distinguishing feature of the novel from other genres. In addition to his observations on the theory of the novel, Mikhail Bakhtin also points out that, in his view, "the world becomes polyglot, once and for all and irreversibly, even though it was never purely monoglot" (Bakhtin 1981:12). Along these lines, it becomes clear how Clifford James later extended the concept to the whole of culture, with an emphasis on diversity and ambiguities.

The third chapter, in the following subchapter, therefore aims to explore the theatrical history of heteroglossia, by which the research examined the extent that the ideas of interculturality and postcoloniality have opened up new possibilities for these initiatives, and then looked at the new possibilities that these new dramaturgical innovations and the media of performance readings offer from a contemporary perspective. Thus, by detailing historical examples of multilingual performances and their representatives in the context of intercultural and postcolonial theatrical practice, he was able to turn to the political-aesthetic coexistence of theatre cultures interwoven on the contemporary horizon, and to the literature on new theatre-making methods applied to the corpus of theatre he later studied.

From the foregoing, it can be concluded that the historical impact of intercultural theatre and its defining theatrical works arguably claim a place in the prehistories of heteroglossia, although its contemporary legitimacy has faded, as already predicted by the context of critical cultural studies. Although the notion and practice of interculturality has become obsolete in the context of globalisation and its intertwined states, I thought it important to shed light on the specific aspects of language use. The concept of tonal language is the idea of a cross-cultural language based on the principle of universality, which is most often used in this type of performance.

The question of postcoloniality was explained in several ways in the second subchapter of this part of the dissertation. It discussed both the general concepts of this, which made inequalities between

colonial powers and their colonial territories visible, and the most important concepts (hybridity and third space). Following the critical remarks on interculturalism in theatre, we turn to the postcolonial framing of variations of heteroglossia: through theatrical and dramatic examples of resistance, mixing, colonisation.

I then pointed to the possibilities of interpreting it from a contemporary perspective, using the example of research on the relationship between postcolonial critique and post-Soviet countries. In the context of the Romanian theatre, I used Schwartz's line of thought to address the problem of the self-colonizing process, in order to shed light on why the multilingual performances under study and the formal and methodological particularities cannot be called self-colonizing activities. Especially that the works do not merely follow other patterns, but also form localities around them, which shape a new trend and discourse.

Another aspect concerns the relationship between multilingual performances and colonial readings of language in Transylvania. This may raise questions worthy of further investigation: which relations are reinforced, which are destabilized, and how can the colonizer-colonized relations be grasped in the Transylvanian theatrical milieu? To what extent can these performances be gestures of rebellion against the dominant institutional structures of language and theatre?

He compared the Carlsonian notion of postmodern heteroglossia with the linguistic specificities discussed in Lehmann's postdramatic theatre the subchapter entitled "Postmodern, postdramatic? – contemporary polyphony". While Carlson published examples of German, Italian and Croatian projects by mixed-ethnic composers after 1995, Lehman focused on theoretical considerations of post-dramatic polyphony.

In the next sub-unit the idea of interweaving performance cultures will be discussed in terms of the basic idea of the project led by Erika Fischer-Lichte: the principle of "aesthetic politics". The researchers of the project argue that interweaving performance cultures can only be understood as political and aesthetic activities, and that these two categories cannot be contrasted, just as the contrasts between artist theatre, political theatre, etc. do not shed light on the complexity of performances (Fischer-Lichte 2014). This approach is a vital factor in the performances examined in this thesis, and in many respects, it also shows that the absence of this dual approach can lead to the performances being excluded from the aesthetic imagination.

Reviewing both the verbal linguistic heterogenization of theatre and the formal heterogenization of theatrical language, the methods of contemporary dramaturgies and theatrical forms of production, the middle part of the paper introduces concepts from a historical and contemporary perspective, which are used in the case studies in the third part.

According to these the multilingual performances highlighted aspects of the *new dramaturgy*. This shed light on their *process orientation*: The creation processes of *20/20*, *Double Bind* and the community performance *99,6%* are also incorporated into the performances, referring to them, recalling them, re-enacting them. In the case of *Karpatenflecken* and *Orb de mină*, the multilinguality of the creative team and the language use of the performance remind us of the creative process. A *new relationship* with the viewers is being forged, both through their engagement with multilingual audiences, but also by subverting structures of attention and spectator relations. And as a third aspect, each performance can be said to treat the participants as an important component.

Devising and *adaptive* methods of contemporary theatre-making challenge questions of authorship, authority and authenticity and contribute to the democratisation of theatrical processes in terms of both creation and reception (Radosavljević 2013: 59). The tradition of "new writing" through the Royal Court was not only a catalyst in dramatic literature, but also a colonising attitude, as it turned British plays into standards and models. Based on Radosavljević's explorations, I have made sense of how the expanding responsibilities of the dramaturg's job are changing in contemporary theatrical practice of writing for the stage and writing for performance.

According to Radosavljević, the British tradition of *documentary theatre* and *verbatim theatre* captures the audience's attention in a way that Brecht envisioned, while not sharpening it into binary opposites, but allowing for a convergence of previously considered opposing modes of creation, such as Stanislavski and Brecht, or the theatre of the actor and the theatre of the writer, the mainstream and the avant-garde, psychology and politics, realism and theatricality (Radosavljević 2013: 140). What becomes important in documentary theatre, he argues, is the way in which viewers make connections with what they see, and these connections are produced "relationally", as viewers search for the realities they recognise but miss (Forsyth, Megson cited in Radosavljević 2013:130).

Radosavljević points out the paradoxical nature of both *verbatim* and documentary theatre: despite being staged translations of real life, it is no longer their literalness or authenticity that becomes relevant, but the "concentrated listening" (Robin Soans) experienced during the interviewing process, with which the interviewers observe the verbal and non-verbal manifestations of the interviewees (Radosavljević 2013:130). This becomes relevant in relation to the forms of attention discussed here, in that the attention of the creator involved in the work process becomes involved in a new sense, not just the attention of the performers.

The most important characteristics of *porous dramaturgy* also follow the principles of co-authorship and relationality: its structure allows for co-creation, it contains cavities that invite joint creation, and the gaps that need to be filled contain the possibility of change. One of Radosavljević's examples of creating such cavities in the structure of a performance is the use of small groups and individuals, a method used in the field of theatre education. Of the performances examined, the *99.6%* performance is the one that uses this technique the most, with performers telling their own stories to different groups of participants.

The phenomena of relational works and co-creation were explored through the writings of Radosavljević and Boenisch, and the aesthetics of participatory and collaborative works were outlined in relation to these. In discussing the possibilities of co-creation, we have highlighted two examples from the authors mentioned above. In a form of co-production, the spectator and their behaviour become the *mise en scéne* of the performance. In another form, the spectator's co-authorship is manifested in a double-bind situation between the spectator's self and the viewing self: not simply complementing what is seen in the process of viewing, but also reflecting on the spectatorship and the process of viewing. For Boenisch, this brings into play the political nature of spectatorship, spectatorship as action. In a similar way, the performances discussed here open up the traditional framework of spectatorship. We can recognize both forms in the performances: through the interviews conducted in the documentary phase, the stories of the spectators become the score of the performance, and through the assumption of the actor-spectator relationship seen on stage, the viewing of the spectatorship, the performances discussed here achieve this through making this duality seen.

The other two dramaturgical models discussed are the *self-dramaturgy* and the *interweaving* dramaturgy. The first concerns specifically multilingual and multicultural creators. The second is

a way of engaging audiences in an event that offers viewers new ways of relating and perceiving by bringing together different cross-cultural contexts. By weaving together dramaturgies, we can also grasp the characteristics of porous and relational works as explained earlier, and therefore use it as a term that encompasses multilingual dramaturgies.

For contemporary theatre studies, the study of mediality has become important, namely in the light of the semiotic and performative dimensions of the theatrical event and the mediality of the spectator – such a method of watching and reading theatre is attempted in Gabriella Kiss's cited work (Kiss 2006). The central feature of this could be captured in the destabilisation of entrenched observer positions, in the shifting of perceptions and interpretations. Kiss's unfolding notion of spectatorship sees not only identification, but also the difficulty or lack of it, as a possibility – and these connections are also evident in multilingual dramaturgies.

The third bigger part of the thesis deals with the specific situation in Transylvania. The first sub-chapter deals with the linguistic situation in the Transylvanian region, examined in relations and identities specific to the Transylvanian region in everyday, institutional and literary discourses, highlighting the existing but not officially accepted phenomenon of the category of dual identity. Then, in the next subchapter the context of the problem of institutional theatre culture, the shifts that are signs of transformations in the theatre medium, reflecting phenomena of spectator attitudes and habits were pointed out. In a section contextualising the Transylvanian theatre culture, institutional system and problems of reception, it shed light on current issues in the context of a debate on the case of the "stone spectator" – as Ildikó Zrínyi Ungvári put it.

These are followed by the case studies detailing the local contexts related to the case studies, the unfolding stories, artists, institutions, associations and groups are described in terms of their activities that are related to or can be related to the trajectories discussed in the previous chapters. The dissertation has tried to highlight that several factors have contributed to the fact that a series of performances experimenting with several languages has started with changes in theatrical language that have been taking shape since the first decade of the 2000s.

The change in the language of theatre and the relationship with their audiences within the stone theatre structure has opened up new forms of theatre that were not previously present, or some forms of theatre that were only associated with the independent/alternative theatre scene. In the

light of all this, the performances studied can be described by the logic of multiple *interweavings*: cultural, linguistic, methodological, formal and creative media intertwine.

As for the methodological specificities of the performances, *20/20*, *Double Bind* and *99.6%* work with three of their own performance texts, which they have created together using divising methods in a local preliminary research process or in close connection with this cultural medium (interviews or self-research within the group). Two used contemporary drama as a starting point: *karpatenflecken* and *Orb de mină*. Three performances (*20/20*, and *99,6%*, *karpatenflecken*) were created in independent settings, and two performances (*Double Bind*, *Orb de mină*) in public institutions. All of these performances are in some way, in some quality, influenced by external aspects and global cultural influences: in the methods used or in the creative approaches that do not fit into the pattern of the particular milieu of theatre culture. The following is a summary of the most important findings concerning the dramaturgical characteristics, linguistic and perceptual space of the performances analysed.

In the language use of the *20/20* performance, the director's handling of its identity-forming function is remarkable, and its visuality disrupts the traditional viewing order of the spectator's role in many ways. The specificity of its theatrical space allows the spectator to experience the theatrical hierarchy – the right to be seen on stage – in a different way, and to be present in an accessible way, not only by their location, but also by inviting them into the play, through a conversation that opens up after the applause. This accessibility is enhanced by the 99.6% performance, where viewers and performers "share" the space in a similar way, i.e. they access and use it in a similarly.

20/20 also uses a documentary theatre technique, although not in the verbatim British tradition. It works with the methodology of the past, involving different local people in its documentation processes, making the city a co-creator. By embracing the spectatorship in this way, by making them reflective and inviting them to co-author, we could recognise in them the specificity of relational and porous dramaturgies. The way in which translation and language are used – the use of mixed language, accented language, incorrect language and language shifts – for example, when Hungarian actors are also given Romanian, nationalistic utterances, creates dichotomies in the processes of reception, possibilities for shifts in meaning-making, blocking the smooth, unobtrusive course of reception.

In its perceptive space, the performance creates individual perceptual possibilities for the spectator's mediality through the fragmentation of space and perspectives. At the same time, this space also contains the possibilities and openness of looking at each other, of mutual attention, not just the "discomfort" of confrontation. It disrupts hierarchical theatrical structures by bringing spectators and performers into play in a kind of mutual exposure, sharing the responsibility of the gaze. As the title of the performance indicates, it translates the question of vision and perspective into the language of the mediality of theatre, as the number 20 also refers to the test of visual acuity used in optics, which means the optimal percentage of vision, and also points to the multiplicity of perspectives, the lack of a centre.

The question of the shapes of memory and remembrance became negotiable along the lines of *Double bind*: the performance, with its collage-like structure, worked with a multiperspectival dramaturgy in which it frames the different realities of different groups, but it is not a single frame. This is due to the fact that it sets in motion the game of reflection on the process of representation, it works with constant re-framing. It alternately evokes experiences of reconnection, reinterpretation, distancing, and rapprochement in the spectator, thus complicating questions of identity, identification, which requires a constant state of openness and readiness to respond on the part of the viewer.

The creators of *Double Bind* also use documentary means, and instead of interviewing, they focus on their own inner community, their own experiences. Their performance uses language in a way that is much closer to everyday language use and perception, and the relationships between spoken languages and speakers, although the native Hungarian actors usually speak in Romanian, not specifically with the aim of evoking a different perception. In this case, too, there is a case of language deterioration in terms of pronunciation, a linguistic strangeness, when we hear a speaker who is not a native speaker and the language does not stick to the speaker without any problems, but the other language and the language of the other are revealed in their manifestations. From the alternation of Romanian-Hungarian-international perspectives and memory fragments, coming from the personal, it creates a sequence-like structure that stimulates active spectator reception, both from the point of view of the play and medially. The spectator has the constant possibility of being outside and inside, of entering and exiting through collective experience, not only by showing the spectator on stage, but also beyond. At the same time, with the alternating modes and

constant dynamics of the acting, it also brings into play the games of civility, of maintenance and presentation.

Orb de mină, a work created in collaboration between an independent and a stone theatre production, is a good example of how the institutional, social and dramaturgical framework of theatre can be opened up. Starting from a text characterised by a classical dramaturgy, a theatrical language is invented that shows the blindness through the acting style and connects the relationship between the Romanian-Hungarian languages with the everyday social environment in a subversive way. The local contexts of the dominant language (in this case Hungarian) are illuminated by the representation of the Romanian minority in the region by a Hungarian-speaking policeman.

This kind of linguistic twist is also at work throughout the plays *Orb de mină* and *karpatenflecken*. While in the former all the Szeklers speak Romanian, and the Romanian policeman speaks a mixed language, with a spoiled Hungarian, the actors of karpatenflecken speak mostly in the language of the other, in Cypriot, Romanian and Hungarian. *Orb de mină* develops a language of play that is directed outwards, towards the spectator, yet does not function as a sign of immediacy, but is perceived on the contrary as a "blindness" towards each other.

Karpatenflecken exploits the broadly conceived possibilities of the reader's theatre framework to create a form of performance that opens up a focus of attention other than everyday perception. Through the chorus and musicality, language is spatialised, its eventfulness, loudness, rhythm and temporality grab the spectator's attention. A kind of decomposition takes place in language and linguistic representation. The concept of "contravisuality" can be associated with the stage direction in the sense that it offers a different experience to the spectator's eye, accustomed to the constant visual movement and flow of information: here the attention can rest, slow down, and immerse itself in the minimalism of the stage actions, lingering in the details. These modes of perception are less typical of everyday perception, amid its plurality, its flood of images and sounds. Our everyday perception is accustomed to encountering multiple spaces, multiple actions and multiple media at the same time: in performance, however, attention is divided and focused differently – and language becomes an action, an event.

Karpatenflecken and *99,6%* are mostly concerned with such acoustic-material and performative experiences of linguistic meanings, or attempts to conceive them as physical reality, to see them

in action. In both of them, musicality, rhythm, a specific relationship with acoustic space and the displacement of traditional ways of reception from this point of view are present.

In addition to semantic perception, other possibilities of receptive attitudes are also revealed: *99.6%* confronts the mediality of the spectator's body with the performers' unconventional body treatment. In *99.6%*, creators use mixed media to create a non-traditional viewing experience. Its horizontal organisation is not only at the level of performance dramaturgy, but also at the broader level of group dynamics.

The new experiences of reception can also be interpreted in the relations between the choir and the performers and in the eventuality of language. This is done by taking as a basis the linguistic diversity between the spoken language and the recipient, or the language that is "incorrect" for everyday experience becomes the optimal language, because everyone speaks another language. On the other hand, the loudness, rhythm, spatiality and temporality of the language come into play with the simplicity and minimal dynamism of the visuality of the stage. The "collective body" of the choir relates the dynamics of individuals and community, the questions of belonging and leaving to the theme of the play.

While in the performances *20/20* and *Double Bind* it can be stated that their bodily processes are more dramatic and take place mostly between the bodies, in the plays *99,6%*, *Orb de mină* and *karpatenflecken* what Lehmann writes about the body in the postdramatic process is better captured: bodily processes are articulated on the body, in the body, not in their interaction with other bodies. Of the five performances, *20/20* and *99.6%* are the ones that explore these most, for example in the way they articulate the issue of seeing/being seen through the use of the body. The performers' bodies enter into a varied relationship with space through volatile, unconventional body positions, re-contextualising and placing everyday movements in new contexts – through which I believe the idea of body awareness can be grasped.

In addition to the Transylvanian context, the dissertation also discusses the possibility of further research, based on the principle that we can best see ourselves in the mirror of others. In order to shed light on this, it seeks to assess the broader contexts and phenomena closely related to the themes of globalisation, migration and multilingualism in the German cultural context. On the other hand, in the context of Milo Rau's *Mitleid. Der Geschichte des Maschinengewehrs*, the thesis

provided an insight into a theatrical and cultural context that is beginning to move more experientially within the spheres of global change discussed here.

It can be said about the performances that they enter into a dialogical relationship with, or evoke, some conventional theatre-viewing attitude, or audience perspective, in their use of language and space, their style of acting, dramaturgy, or linguistic and visual fields, but at the same time they also complicate them, or even go beyond them. In this way, they ensure that attention can participate in the process in different ways, whether derailed, multiplied, undecided or focused, in varying qualities and always in a reflective way.

This re-contextualisation is associated with a new creative approach, which involves, to varying degrees, the institutional and independent theatre milieu. The resulting combination of methods allows the spectator's attention to be drawn to the processes of perception, thus inviting a new kind of "open" perception, replacing rigid perspectives and closed categories with a play of individual perspectives and the differences they contain. The "steadily floating attention" in the Freudian-Lehmannian sense is reflected in the way they are structured and organised, in the creation and during the theatrical event.

The theatrical performances discussed here all attempt to create spaces of reality and fantasy from beyond the dominant segments of theatrical culture and visuality, in which the spectator has the opportunity to confront the structures that constitute society, and to show the mechanisms of meaning-making and reception of these worlds in their complexity.

In this context, multilingual dramaturgies are finding local meanings of the global circulation in a form that did not exist before. Working around the principle that we become individuals only by seeing others, they stage worlds that evoke this again and again, creating a new image of community, a new visibility. They do not accept uncritically the perspectives of power already in operation, but question the basic experiences that determine contemporary cultural contexts, and put them into play.

Their social sensitivity is thus also manifested in their dramaturgical grasp of attention, through which they make perceptible the processes and textures of the construction of attention. They open up the traditional frames of our attention to ourselves and to each other in new kinds of linguistic interactions on stage and by demanding a change of perception.

The results summarised here outline an open process. Possibilities for further research could include heteroglossic productions from outside Transylvania, such as the initiatives of the feminist-Roma theatre Giuvlipen in Bucharest, or the multilingual performances of András Urbán in Novi Sad and Subotica.

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