

## Resumé

The Slovak professional theatre marked its first hundredth anniversary in 2020. Although provisional conditions marked the first years, theatres within the territory of today's Slovakia matured relatively fast. It quickly achieved international acknowledgement, and today we can say that it levels up with the Central European trends in many aspects. Slovak theatre studies also strive to systematically research and map the blanks in history and the current condition of the domestic theatre space. The concept of the symposium *Témy na okraji záujmu?* [Topics Beyond Caring] stems from the project *Cesta slovenského divadla od uzatvorenej do k otvorenej spoločnosti* [From a Land-locked to Open Society – The Path of Slovak Theatre]. It investigates the societal changes that impacted the drama in the period of Normalisation (August 1968) until the present. The symposium that was executed online on the 23rd of March, 2021, exclusively dealt with topics related to the current Slovak theatre. The core hypothesis discusses the achievements of contemporary theatre and how theatre studies deal with them. The symposium also looked at topics often overlooked or those that have yet to be adequately contextualised in academic papers.

The eight analytical studies included in the collective volume suggest a great dispersion, variety in drama and aesthetic shifts that have been significant for Slovak theatre in the past two decades. The diverse age profile of the authors of the texts guarantees the representation of at least partial variety of our theatre scene in synthetic studies. At the same time, the volume inspires more complex research of the topics, trends, and facts about Slovak dramaturgy in the past two decades of the 21st century that have been put aside so far.

Nonetheless, the truth is that many issues that currently move the international cultural spectrum, including the Slovak cultural space, had to remain open. They are left beyond caring. The volume presents inspiring research areas with a new perspective on Slovak theatre in the present. It concerns theatre of national or marginalised minorities, theatre that deals with migration or environmental and ecologic matters, or even the current local musical scene, dramaturgy of Slovak theatre and multigenre festivals, interdisciplinary research, and applied theatre. And indeed, a crucial topic – the reaction of theatre-makers to the universal issue of the Covid-19 pandemic. The creative industry was among the most affected by the detrimental consequences of the pandemic. They lost its most important feature – the contact with the live recipient. We have yet to see the direct reaction of theatre-makers to new issues that were brought by the pandemic times (from the personal perspective, it could be fear, loneliness, the loss of social contacts, from

a global standpoint – poverty, economic impacts, the loss of living standards and so on). Slovak theatre-makers are still trying to catch up with the planned premiers of the productions that were supposed to be presented to live audiences before the pandemic. That is why only a tiny percentage of the domestic shows reacted to the paradigm shift, and the dramaturgy has not yet focused on the change in the course of the current society. The only difference that occurred was (often provisional but necessary) the implication of live performance into online space, thanks to which the theatre-makers kept in contact with the audiences. However, they lost the immediate reaction of the recipients, which is the core premiss of theatre performances.

The content of this volume can be divided into several areas in which the studies freely interlock and create a broader and more complex mosaic of coherent topics. The first three studies approach the way history reflects in the current theatre space. Miroslav Ballay conducts relatively frequent tendencies of reviving local histories in the context of the current Slovak theatre practice in his study called *K niektorým tendenciám oživoovania lokálnych dejín v súčasnom slovenskom divadle* [On Some Tendencies of Reviving Local History in Slovak Contemporary Theatre]. He analyses how cultural memory can be brought into the present times. It is often taken into account when revised in the context of self-awakening and reflecting society. Dagmar Podmaková deals with productions on highly regarded personalities from the history of Czechoslovak politics and art in her study *Od Janka (Kráľa) po Jána/Janka Borodáča. Javiskové stvárnenie osobností z našej histórie: dokument či fikcia...* [From Janko (Kráľ) to Ján/Janko Borodáč. The Stage Interpretation of Personalities from Our History: a Documentary or Fiction...]. Various projects of many theatres and creative groups dealing with the new socio-political contexts after 1989 allowed the author to pinpoint how the theme was elaborated, which artistic tools were utilised, the visuality and symbolism. Karol Mišovic analyses the performances of actors portraying characters based on real-life personalities in his text *Herecká všeobecnosť a konkrétnosť pri stvárňovaní historických postáv* [Generalising and Specificity in Acting when Interpreting Historical Characters]. He scrutinises individual actors' creativity, invention, and sources when playing the roles in chosen productions presented in Slovak theatres between 2010 – 2020.

The study by Jakub Molnár called *Imerzné divadlo na Slovensku* [Immersive Theatre in Slovakia] outlines the basics of the phenomenon of immersive theatre, its development in Czechoslovakia and later also in the theatre context of the independent Slovak Republic. Katarína K. Cvečková tackles in her study *Intermedialita v slovenskom nezávislom divadle* [Intermediality in Slovak Independent Theatre] a very pronounced phenomenon of intermediality in the current Slovak theatre space. The trend has been a significant inspiration across humanitarian studies in the past years and is becoming a consistent theatre creation compo-

ment. The second key aspect of the study is that it is the current independent scene that represents dynamic and creative space that allows theatre-makers to experiment with various innovative methods and procedures, leading to changes in modern acting without restrictions. They react to technological possibilities offered by the ‚digital era‘. Milan Hrbek maps the changes in Slovak theatre that were conditioned by the gradual establishment of the so-called decomposition principles characterised in the aesthetic discourse by fragmentalising artworks. His research *Uplatňovanie dekompozičných princípov v súčasnom scénickom umení na Slovensku* [Exercitation of Decomposing Principles in Current Theatre Performance in Slovakia] focuses on the productions that were created from 1989 until present.

The last couple of studies present individual research areas that could stand alone as voluminous collections of studies. Martina Mašlárová and Lenka Dzadíková focused on the dramaturgy of severely marginalised groups. One of them is underestimated and discriminated in regards to their rights as members of the LGBTQIA+ group, and the second is discriminated as the management of many theatres sees the productions for children and youth as something they have to do to check all the boxes. In her study *Queer v slovenskom divadle* [Queer in Slovak Theatre], Mašlárová regards theatre productions concerning the life of the queer community or the productions created by the community members. She describes various representations of queer theatre in Slovakia, from the historical representation of predominantly homosexual people in the mainstream theatres to some committed initiatives stemming out of the community. Dzadíková focuses on Slovak theatre productions for youth in her study called *Slovenské divadlo pre mládež po roku 2010 – cesta k zvýšenému záujmu o špecifické publikum* [Slovak Theatre for Youth after 2010 – the Path towards an Increased Interest in a Specific Audience]. She presents the gradual increase in the numbers of productions for youth audiences after the year 2010 and the wide variety of productions between 2016 and 2020. Her main concern is the effort of theatre-makers to communicate severe issues regarding totalitarian political systems and the current increase of extremism in our society to teenage audiences.

The collective volume *Témy na okraji záujmu?* [Topics Beyond Caring] is one of the outcomes of the project as mentioned above VEGA n. 2/0173/19 *Cesta slovenského divadla od uzavretej k otvorenej spoločnosti (udalosti, osobnosti, inscenácie)* [From a Land-locked to Open Society – The Path of Slovak Theatre (events, personalities, productions)]. The volume presents the perspective of theatre science on phenomena or innovative elements and segments of current Slovak theatre practice that have already become integral components of the classic repertoire theatres and independent scenes. The studies aim to describe the presented issues as understandable as possible and open further discussion on the condition and the absorption of European trends by Slovak theatre practice.