

Cultural Transfers

Research in Cinema and Theatre History

WHAT IS **NOT** „CULTURAL TRANSFER“ I.

- COMPARISON:
- Dependent/independent variable
- Explanatory approach
- (critique: comparison does not take *time* into account)
- Possible goals of comparison:
- Identification of differences/similarities
- Identification of uniqueness
- Typologization
- Hypothesis testing

METHOD OF AGREEMENT

- Cases: 1, 2, 3, 4...
- Causal conditions A, B, C, D
- Result
- (possibly) necessary condition: C

Případ	Kauzální podmínky				Výsledek
	A	B	C	D	E
1	*	-	*	*	*
2	-	*	*	*	*
3	-	*	*	-	*

METHOD OF DIFFERENCE

Případ	Kauzální podmínky				Výsledek
	A	B	C	D	
1	*	-	*	*	*
2	-	*	*	*	*
3	-	*	*	-	-

- B and C are not sufficient conditions

WHAT IS **NOT** „CULTURAL TRANSFER“ II.

- HISTOIRE CROISÉE (Michael Werner – Bénédicte Zimmermann)
- entangled history (Sebastian Conrad) – e.g., the mutual bound of colonizers and colonized societies

TRANSFER

- Cultural Transfer Approach – defined in 1980s (Michel Espagne, Michael Werner)
- „Transfer are processes through which the **norms**, images and representations of one culture appear in another by the transmission through migration, meetings, reading of texts from another culture; integration of foreign cultural elements into a culture defined as native. Against the notion of „influence“
- *Michel Espagne, 1994*
- Transnational history concentrates on the relations between cultures, societies or groups of societies and intentionally transcends the boundaries of one culture or country.
- Studying networks
- *Ther, Philipp: Comparisons, Cultural Transfers, and the Study of Networks: Toward a Transnational History of Europe. In: Haupt, Heinz-Gerhard — Kocka, Jürgen (eds.): Comparative and Transnational History, cit. dílo, s. 204–225.*
- “[Transfer studies should be] connected to **identifiable actors and institutions**. It should be possible **to study intentions, interests, and functions** related to the transfers. **Social historians** are also interested in the **effects** of such transfers, and they want to **explain where and why a specific transfer occurred and for what reasons** it assumed the form that it did.”
- (Jürgen Osterhammel: A „Transnational“ History of Society. Continuity or New Departure? In: Haupt, Heinz-Gerhard — Kocka, Jürgen (eds.): *Comparative and Transnational History. Central European Approaches and New Perspectives*. New York – Oxford: Berghahn Books, 2009)

CULTURAL TRANSFER

- forms of intercultural processes: circulation and reception of texts, discourses, cultural practices and forms of knowledge between different cultural areas
- Cultural Transfer Approach is based on the hypothesis that any cultural artifact transferred between different cultures (or cultural systems) undergoes a process of transformation, re-interpretation
- Cultural transfer can productively use the category of “cultural mediators” - “cultural brokers”; or the concept of network, as articulated in network theory
- Cultural Transfers should not be regarded purely as a simple act of transmission or communication from a transmitting to a receiving culture, but rather as multi-faceted processes transcending frontiers, sometimes thanks to individual agents and their linguistic-cultural specialisation (Jorgensen – Lüsebrink, eds., Cultural Transfer Reconsidered, 2021)
- Appropriation, „productive misinterpretation“

Why concepts of “cultural transfer”?

How to conceptualise history in times of

...globalisation

...intercultural connection

...expansion of social media and networks

...migration, expatriation

The Cultural Transfer Approach was based on a critique of traditional and established concepts concerning the field of “cultural relations”, “cultural exchanges”, “cultural mobility” and orthodox conceptions of “influence”.

Stephen Greenblatt: A mobility manifesto (2009)

First, mobility must be taken in a highly literal sense. Boarding a plane, venturing on a ship, climbing onto the back of a wagon, crowding into a coach, mounting on horseback, or simply setting one foot in front of the other and walking: these are indispensable keys to understanding the fate of cultures.

Second, **mobility studies should shed light on hidden as well as conspicuous movements of peoples, objects, images, texts, and ideas.**

Third, **mobility studies should identify and analyze the “contact zones” where cultural goods are exchanged.** Different societies constitute these zones differently, and their varied structures call forth a range of responses from wonder and delight to avidity and fear.

Stephen Greenblatt: A mobility manifesto (2009)

Fourth, **mobility studies should account in new ways for the tension between individual agency and structural constraint.** This tension cannot be resolved in any abstract theoretical way, for in given historical circumstances structures of power seek to mobilize some individuals and immobilize others.

Fifth, **mobility studies should analyze the sensation of rootedness.** The paradox here is only apparent: it is impossible to understand mobility without also understanding the glacial weight of what appears bounded and static. Mobility often is perceived as a threat – a force by which traditions, rituals, expressions, beliefs are decentered, thinned out, decontextualized, lost. In response to this perceived threat, many groups and individuals have attempted to wall themselves off from the world or, alternatively, they have resorted to violence.

Main concepts (or perspectives)

translation always means shifting not only between two languages, but also between two cultures

contact zone

Peter Burke

dekontextualisation - rekontextualisation
domestication.

**agents and agency
networks**

Walter Moser

extraction - displacement - insertion

Culture is conceptualised as heterogeneous, hybrid, open to change and transformation.

THREE NUTS
FOR
CINDERELLA
(1973)

Three Wishes for
Cinderella Trailer #1
(youtube.com)



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- *Michel Espagne, 1994*

TRANSFER I FROM ROYAL FRANCE TO STATE SOCIALIST CZECHOSLOVAKIA

- First literary versions: 16th century, France
- Charles Perrault, *Cendrillon*, 1697; Cinderella as a passive character
- Madame d'Aulnoy, *Finette Cendron*, 1697; active character
- Grimm brothers, *Aschenputtel*, 1812; passive character
- Božena Němcová, her first version of Cinderella tale written in 1845; three versions; in the first version: active Cinderella
- František Pavlíček, script

Madame d'
Aulnoy

Finette Cendron



Editions MARQUES

APPROPRIATION OF THE FILM

- Barrandov (Czechoslovakia) and DEFA (East Germany) studios succeeded in finding a common cultural field in the Cinderella story, which has strong ties with both the German and the Czech literary tradition. The story had been adapted by representatives of the literary canon in both national contexts, the Grimm brothers and Božena Němcová, respectively
- <https://www.dreihaselnuessefueraschenbroedel.de/>
- <https://www.schloss-moritzburg.de/en/events-and-exhibitions/exhibitions/three-nuts-for-cinderella/>

ACTIVE, MODERN, „SOCIALIST“ CINDERELLA

- Václav Vorlíček (director): ‘**Readers remember** Cinderella as a passive, defenceless creature, tortured by her wicked stepmother and envious sisters, dependent on the help of doves and liberated by a prince charming. **Our Cinderella** is more like a modern girl, she is active, brave, sporty and she helps herself out of misfortune.’
- „Neues Deutschland“ journal: ‘Cinderella, as we met her in this movie, is different from the one we know from the Grimms’ fairy tales. She does not bear her suffering with patience [...] she helps herself. [...] The movie elaborates an emancipatory tendency. Cinderella becomes a creature which could almost be our contemporary.’



**TRANSFER II
FROM BARRANDOV TO DEFA**

Adapted/adopted visual conventions



SCHNEEWEIßCHEN UND ROSENROT (SIEGFRIED HARTMANN, DEFA; GDR, 1978)

- DEFA made *Schneeweißchen und Rosenrot/Snow White and Rose Red*
- casting Czechoslovak actor Pavel Trávniček in a role similar to that he had played in *Drei Haselnüsse für Aschenbrödel*.
- HV Film: 'We hope that this fairytale will replicate the commercial success and artistic methods of *Drei Haselnüsse für Aschenbrödel* so it may fulfill the expectations of children and adults'

SNOW WHITE AND ROSE RED (SIEGFRIED HARTMANN,
1978)/
THREE NUTS FOR CINDERELLA



SNOW WHITE AND ROSE RED (SIEGFRIED HARTMANN,
1978)/
THREE NUTS FOR CINDERELLA



TRANSFER III
CULTURAL TRANSFER, ADOPTION, AND APPROPRIATION IN
NORWAY
THREE NUTS FOR CINDERELLA AS A CHRISTMAS MOVIE

Broadcasted annually on the national public service television channel NRK (Norwegian Broadcasting) on Christmas Eve at 11 a.m.

Three nuts for Cinderella has since 1990 (with one exception) been televised on NRK at 11 a.m. each Christmas Eve. In 2014, every 1 in 7 Norwegian sat down and watched this film at 11 a.m. on Christmas Eve – a number that reveals that it is not only children or teenagers who watches this film

<https://www.youtube.com/watch?v=nbwYAG5tPF4>

Blu-ray dubbing

<https://www.youtube.com/watch?v=y6snuqWcLQQ>

Knut Risan; popular „voice“ in broadcasted tales for children

Nordic tenors

<https://www.youtube.com/watch?v=bgG0treb9Tg>

Christmas concert

<https://www.youtube.com/watch?v=leX2FVUhfus>

TRE NØTTER TIL ASKEPOTT (2021)



Cultural history of theatre I.-VI.

concept of series - in every period the same issues are explored: institution - social function - sexuality and gender - circulation and mobility - repertoire - technologies - knowledge transmission

sample of 19th century

- “first” globalisation
- rise of theatre brokers and agent
- challenging nation state

how to apply the perspective to Central European theatre culture....?

Further reading

Steen Bille Jørgensen, Hans-Jürgen Lüsebrink (eds).

Cultural transfers reconsidered, 2021 - especially introduction!

Stephen Greenblatt. **Cultural mobility: A Manifesto**

the book includes complete Greenblatt's manifesto and also a chapter on theatre ;)