

Editorial

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Much has happened in the field of theatre historiography in recent years. Areas of investigation are expanding, and theories and methods are being examined and modified. The Journal of Global Theatre History and the Munich Centre for Global Theatre History (www.gth.theaterwissenschaft.uni-muenchen.de) provide platforms for research into global and transnational theatre history and historiography. Both the journal and the centre place new perspectives and methods at the core of their scholarly programme.

The articles in this issue directly or indirectly address the “translocality” of theatre history and theatre scholarship. By viewing and writing theatre “transnationally” or “transregionally,” and by challenging the dominant prisms of locality and nation in historiography, they reposition specific theatre cultures both spatially and theoretically. Looking into the history of theatre, it becomes obvious that the conceptual frameworks and perspectives from which we study it are in constant flux. Mobility, whether present or historical, always has more than one engine: migration, trade, and ideology – sometimes in combination. Such translocations therefore manifest themselves on at least three levels: artistically, since mobility creates new forms of cultural exchange, appropriation and circulation; linguistically, since theatre is often performed and received in situations of linguistic asymmetry; and institutionally, since new ways of organizing and disseminating theatre require great adaptations, while also causing disturbances. When theatre moves across geographical and linguistic borders, we as historians are called upon to illuminate its context by looking at it through a multi-perspectival lens.

In her essay “Travelling Theatre Companies and Transnational Audiences. A Case Study of Croatia in the nineteenth Century” **Danijela Weber-Kapusta** (Germany) follows the traces left by German-speaking touring troupes and theatre practitioners in Croatia. She argues that German groups travelling for over half a century were among the most important mediators of a cultural identity and imagined cultural community of the Habsburg Monarchy, promoting a “transnational theatre market in the German language” through their mobility. Using numerous, partly unknown source materials and examples, the author discusses the political and social backdrop of theatre in Croatia in the nineteenth century, focusing in particular on the theatre centres Zagreb and Osijek.

The American theatre historian **Laurence Senelick** (USA), whose astute study on Jacques Offenbach, *Jacques Offenbach and the Making of Modern Culture*, was recently published with Cambridge University Press, looks at “Musical Theatre as a Paradigm of Translocation”. In his contribution he considers the comic operas of Jacques Offenbach to be an example of “Omni-Locality”, a concept, which was proposed by classicist Emily Greenwood as a variation of “Transglobality”. He discusses how Offenbach's works were able to achieve worldwide success and how their impact (also on a socio-political level) differed locally, from Rio de Janeiro to Cairo, Tokyo and other cities.

The essay by **Viviana Iacob** (Romania) examines the period after the Second World War. Against the background of an increasingly global perspective on the Cold War in recent years, she sees her article “Caragiale in Calcutta: Romanian-Indian theatre diplomacy during the Cold War” as a contribution to this discourse from a theatre history and cultural policy perspective. It also contributes to a better understanding of the history of cultural diplomacy between Eastern Europe and the global South. Her focus is on Romania and India and their efforts during the 1950s to bring the two different cultures closer together – through theatre.

It took an unusually long time to launch this issue. The reason for this was a technical change which was not in our hands but which will improve user-friendliness for authors and readers alike from now on.

We are confident that the following issues will be published on a regular basis.

Nic Leonhardt, Munich, December 30, 2017