

YEGAH MUSICOLOGY JOURNAL

<https://dergipark.org.tr/en/pub/ymd>

e-ISSN: 2792-0178

Makalenin Türü / Article Type : Araştırma Makalesi/ Research Article
Geliş Tarihi / Date Received : 15.07.2025
Kabul Tarihi / Date Accepted : 25.08.2025
Yayın Tarihi / Date Published : 30.09.2025
DOI : <https://doi.org/10.51576/ymd.1743014>
e-ISSN : 2792-0178

İntihal/Plagiarism: Bu makale, en az iki hakem tarafından incelenmiş ve intihal içermediği teyit edilmiştir. / This article has been reviewed by at least two referees and confirmed to include no plagiarism.

FEATURES AND MAIN TRENDS OF MUSICAL DRAMA THEATRE DEVELOPMENT IN CHINA AND KYRGYZSTAN IN THE FRAMEWORK OF THE BELT AND ROAD INITIATIVE

JIANG, Yulong¹, WANG, Rui², KAZIEVA, Gulzat³, USENGAZIEVA, Gulnara⁴,
SAMAROV, Aibek⁵

ABSTRACT

The purpose of this research was to analyse the influence of international efforts, particularly the Belt and Road Initiative (BRI), on the advancement of musical and drama theatre in China and Kyrgyzstan, emphasising the function of theatre in cultural interchange and the construction of national identity. The research methodology included a survey among the population of Kyrgyzstan

¹Doctoral Student, Kyrgyz State University named after I. Arabaev, Department of Pedagogy, Kyrgyz Republic, jiangyulong48@gmail.com, <https://orcid.org/0009-0001-9224-6168>

²Doctoral Student, Kyrgyz State University named after I. Arabaev, Department of Pedagogy, Kyrgyz Republic, ruiwang67@outlook.com, <https://orcid.org/0009-0007-1512-6852>

³PhD, Associate Professor, Kyrgyz State University named after I. Arabaev, Department of Naturally Mathematical Knowledge and Their Technology of Teaching in Elementary School, Kyrgyz Republic, gzazieva@hotmail.com, <https://orcid.org/0009-0008-2258-5050>

⁴PhD, Associate Professor, Kyrgyz State University named after I. Arabaev, Department of Naturally Mathematical Knowledge and Their Technology of Teaching in Elementary School, Kyrgyz Republic, g.usengazieva@outlook.com, <https://orcid.org/0009-0005-8452-4542>

⁵PhD, Senior Lecturer, Kyrgyz State University named after I. Arabaev, Institute of Japanese Studies, Kyrgyz Republic, a-samarov@hotmail.com, <https://orcid.org/0009-0006-4208-8233>

and China to study their perceptions of theatre, the impact of cultural exchanges and the evaluation of joint projects implemented under the BRI. The study determined that 63% of Chinese respondents and 65% of Kyrgyz respondents define theatre as an important factor in shaping self-identity. The analysis also confirmed the importance of integrating national elements into theatre performances, including traditional stories, folk music and folklore images. This approach not only preserves cultural heritage but also renders theatre attractive to international audiences, promoting intercultural dialogue. The survey results demonstrated that among respondents more than 70% in China and 63% in Kyrgyzstan consider international cultural exchanges to be a positive factor in the development of theatre art, enriching it with new ideas and approaches. These results demonstrate the importance of theatre as an instrument of cultural dialogue between China and Kyrgyzstan, as well as the potential for further development of cooperation in the field of art, which can contribute to the enrichment of the cultural traditions of both countries and enhance their international reputation.

Keywords: Cultural interaction, artistic space, national identification, international cooperation, creative exchange.

TEK KUŞAK VE TEK YOL GİRİŞİMİ KAPSAMINDA ÇİN VE KIRGIZİSTAN'DA MÜZİKAL DRAMA TİYATROSUNUN GELİŞİMİNİN ÖZELLİKLERİ VE ANA EĞİLİMLERİ

ÖZ

Bu araştırmanın amacı, özellikle Belt and Road girişimi olmak üzere uluslararası çabaların Çin ve Kırgızistan'da müzikal ve drama tiyatrosunun ilerlemesi üzerindeki etkisini analiz etmek ve tiyatronun kültürel değişim ve ulusal kimliğin inşasındaki işlevini vurgulamaktır. Araştırma metodolojisi, tiyatroya ilişkin algılarını, kültürel değişimlerin etkisini ve Belt and Road girişimi kapsamında gerçekleştirilen ortak projelerin değerlendirilmesini incelemek için Kırgızistan ve Çin halkları arasında bir anket içeriyordu. Çalışma, Çinli katılımcıların %63'ünün ve Kırgız katılımcıların %65'inin tiyatroyu öz kimliği şekillendirmede önemli bir faktör olarak tanımladığını belirledi. Analiz ayrıca, geleneksel hikayeler, halk müziği ve folklor imgeleri de dahil olmak üzere ulusal unsurların tiyatro performanslarına entegre edilmesinin önemini doğruladı. Bu yaklaşım yalnızca kültürel mirası korumakla kalmaz, aynı zamanda tiyatroyu uluslararası izleyiciler için

çekici hale getirerek kültürlerarası diyalogu teşvik eder. Anket sonuçları, Çin'de katılımcıların %70'inden fazlasının ve Kırgızistan'da %63'ünün uluslararası kültürel alışverişleri tiyatro sanatının gelişiminde olumlu bir faktör olarak gördüğünü ve tiyatroyu yeni fikir ve yaklaşımlarla zenginleştirdiğini ortaya koymuştur. Bu sonuçlar, tiyatronun Çin ve Kırgızistan arasında kültürel diyalog aracı olarak önemini ve sanat alanında iş birliğinin daha da geliştirilme potansiyelini ortaya koymaktadır. Bu, her iki ülkenin kültürel geleneklerinin zenginleşmesine ve uluslararası itibarlarının artmasına katkıda bulunabilir.

Anahtar Kelimeler: Kültürel etkileşim, sanatsal mekan, ulusal kimlik, uluslararası işbirliği, yaratıcı değişim.

INTRODUCTION

The research relevance is determined by the growing importance of cultural exchanges in the globalised world, especially in the context of international initiatives such as the Belt and Road Initiative (BRI). In the context of the social and political changes taking place in China and Kyrgyzstan, music and drama theatre is becoming a substantial way of expressing social sentiment, reflecting cultural identity and discussing topical social issues. Analysis of the peculiarities and trends of theatre development in these countries can provide new perspectives for cultural diplomacy and cooperation, emphasising the role of theatre as a platform for dialogue between different cultures.

Hughes-Freeland (2015) studied performances from an anthropological perspective, i.e., as an important socio-cultural phenomenon that not only reflects the traditions and cultural values of communities but also actively shapes their identity. Hughes-Freeland highlighted those performances and theatre in general contribute to collective integration and the transmission of cultural heritage.

As a socio-cultural phenomenon, theatre can broadcast various ideas to the masses. Franscic (2024) explored the idea of “embodied ecology” in the context of theatre. The author emphasised that traditional methods of expression and communication in theatre limit authentic creative language, and for its full disclosure it is necessary to turn to practices based on ecological approaches. The study emphasised the importance of the connection between the body, the environment and the creative process as a key condition for the disclosure of authentic expression. Franscic highlighted

the need for new approaches to theatre language and teaching methods to fully implement the potential of art to express individuality and a sense of unity with the environment.

Furthermore, music and drama contribute to national identification, as such Shin (2016) explored how language, particularly Russian, serves as both an identity marker and an instrument of power in the cultural environment of Kyrgyzstan. The author emphasised that speaking Russian with a Kyrgyz accent can have different interpretations of identity, reflecting the subtle interrelationships between ethnicity, culture and political power. In addition, the author noted that culture in Kyrgyzstan is an important element of the social structure that shapes not only identity but also influences power relations. Therefore, theatre can be not only a platform for artistic expression but also a space for discussing social and political issues.

Dalal and Shane (2023) analysed the role of students and researchers in the development of theatre design, as well as the impact of library resources on this process. The authors noted that library resources help students explore different concepts and approaches in theatre design, find inspiration and create unique productions. Dalal and Shane (2023) concluded that access to specialised library literature significantly increases the level of professional training of students and expands their opportunities in the field of theatre.

In theatre, premises are essential for the performance (Melnyk, 2024). As such, Zhang et al. (2023) analysed the acoustic features of traditional theatre spatial structures in China, including the courtyards of palaces where performances are held. The authors concluded that architectural decisions, such as wall height and stage location, significantly affect the acoustic properties of the space, contributing to natural sound amplification and ensuring optimal audibility for the audience. In the twenty-first century, after the pandemic, theatre has undergone a significant transformation (Nurbatyrova et al., 2024). Brilli et al. (2023) examined the impact of the COVID-19 pandemic on the theatre industry, in particular, how restrictions on traditional forms of theatre have affected accessibility and interaction with mediatised theatre. The study concluded that the transition to digital formats has its limitations, especially for audiences who experienced difficulties in accessing online platforms or felt a lack of emotional engagement. In the process of modernising the theatre space, the use of the latest technologies is promoted. Hu et al. (2021) studied the effectiveness of virtual reality in theatre productions. The authors determined that virtual reality provides a deeper emotional connection between the audience and the performance through interactive visuals and an enhanced sense of presence. The use of augmented reality in theatre

productions increases engagement and allows the audience to immerse themselves in the story more intensely, which contributes to a transcendent experience (Khamzaeva et al., 2020; Rzhetskyi et al., 2019).

Preservation of cultural achievements is crucial for any artistic space, especially in the twenty-first century, in the context of globalisation. Zhao et al. (2024) studied the development of tourism in the context of the intangible cultural heritage of traditional Chinese drama. The authors analysed how tourism can become a catalyst for the preservation and promotion of this art form while providing economic benefits to local communities. At the same time, Zhao et al. compiled recommendations for the effective preservation of traditional Chinese theatre, including the integration of local cultural traditions into tourism programmes and the creation of educational programmes and workshops for tourists that can promote a deeper understanding and appreciation of this cultural heritage.

Although there is growing academic interest in the cultural aspects of the BRI, the majority of current research has primarily concentrated on economic, infrastructural, or diplomatic elements, with limited examination of the performing arts, especially theatre, as a means for cross-cultural interaction and soft power. Moreover, there is a lack of comparative studies investigating the impact of BRI-related cultural initiatives on theatrical evolution and cultural perception in both China and partner countries like Kyrgyzstan. This study examines the intersection of theatre as an artistic practice and a mechanism of cultural diplomacy within the BRI framework, utilising original survey data from both countries to elucidate public perceptions of theatre and its transformative role in shaping national identity and fostering international collaboration. This fosters a more sophisticated comprehension of the interplay between international policy frameworks and local cultural expressions, as well as transnational artistic collaboration.

The study aimed to examine the impact of international initiatives on the theatre sector, as well as the definition of theatre in the cultural exchange between China and Kyrgyzstan. Tasks of the study:

1. To study the history of theatre development in China and Kyrgyzstan, in particular in the context of the BRI.
2. To identify the main trends in theatre in China and Kyrgyzstan.
3. To analyse the results of the survey and study the importance of theatre and cultural exchange in the life of the population.

METHOD

To comprehensively study the impact of international initiatives on theatre in both countries, a combination of qualitative and quantitative methods was chosen, which not only covered a wide range of aspects of theatre activities but also described the cultural, social and economic factors that influence the development of theatre. To analyse the existing international initiatives and their impact on the theatre industry, a content analysis of publications, reports and documents related to theatre programmes was conducted. This study was conducted based on data from the Chinese Ministry of Culture and Tourism (2025) and the International Theatre Institute (2025), which was used for a comprehensive analysis of the development of musical and drama theatre in China and Kyrgyzstan and the identification of key trends, successful practices and challenges faced by theatres in both countries.

A survey was conducted to collect quantitative data. The study was considered and approved by the members of the Research Ethics Council of the Kyrgyz State University named after I. Arbaev, No. 774850. All participants granted informed consent before involvement, and confidentiality was fully maintained, with no personal identifiers documented, so ensuring ethical compliance and fostering open discussion. The survey targeted individuals without professional theatre experience to capture general public perceptions and attitudes towards theatre, ensuring representative insights beyond industry insiders. Participants were selected by stratified convenience sampling to guarantee representation across essential social factors, such as age, occupation, and level of education. The sample included students, educators and healthcare workers, as well as people from other social groups. The survey involved 250 Chinese respondents and 250 representatives of the Republic of Kyrgyzstan. The survey was conducted online. The Wenjuanxing platform was used in China, while Google Forms was employed in Kyrgyzstan because of its local accessibility, user familiarity, and adherence to each country's data protection laws, thereby ensuring reliable and comfortable participation for respondents within their respective digital contexts. Potential biases stemming from platform-specific accessibility challenges or limitations in digital literacy were acknowledged, as these elements could affect the demographic composition of respondents. For example, individuals without reliable internet access or proficiency with the platforms may have been under-represented. The survey included both closed and open-ended questions, which were used for both quantitative assessment of responses and qualitative comments.

Closed questions:

1. How interested are you in theatre? (Possible answers: very interested, interested, neutral, negatively, other).
2. How often do you attend theatre performances? (Possible answers: once every few years, once a year, several times a year, several times every six months, every month, several times a month, weekly).
3. Do theatrical performances influence your understanding of national identity? (Possible answers: yes, no, don't know, other).
4. Do you feel the influence of theatrical practices from other countries in your country? (Possible answers: yes, no, don't know, other).
5. Do you think international cultural exchanges contribute to the development of theatre in your country? (Possible answers: yes, no, don't know, other).

Open questions:

1. What cultural themes do you think are most often touched upon in plays in your country?
2. What impact do you think the BRI has had on the development of theatre in your country?
3. What do you think are the main challenges facing theatre in your country?
4. What changes would you like to see in theatre in your country in the near future?

The results of the survey were analysed based on Fisher's criterion, which was used to determine which factors have the greatest impact on the perception of theatre. The results obtained became the basis for further studying the impact of cultural exchanges on the development of theatre in China and Kyrgyzstan.

RESULTS AND DISCUSSION

The BRI in the Context of Cultural Exchange, Particularly in the Theatre Sector

The BRI is an initiative launched by China in 2013 to develop economic cooperation, infrastructure and cultural ties between countries in Asia, Europe and Africa. This strategy has become an ambitious plan that covers more than 60 countries, creating new trade routes, restoring old ones and promoting intercultural exchange.

The main goal of the BRI is to create infrastructure projects that link countries through trade routes, promoting economic development and reducing trade barriers (Guliyev et al., 2025). One of the key goals is to stimulate economic development in the regions participating in the initiative. This is achieved through the construction of new transport routes, railways, ports, power plants and

other infrastructure. In addition, the BRI promotes stronger ties between participating countries, which includes the expansion of bilateral agreements and cooperation in various areas such as trade, investment, culture and security (Aliyev et al., 2024; An et al., 2024).

One of the important goals of the BRI is to promote intercultural dialogue and exchange. This process includes cultural events, the exchange of artists, artists, and educational initiatives that help bring people closer together. Participating countries have equal opportunities for development and participation in projects. Exchange of resources and technologies, creation of joint ventures and support of national interests of the participating countries. By entering into strategic agreements with different countries, China aims to strengthen its role in the global economy (Auanasova et al., 2025; Işık et al., 2025). Kong et al. (2021) also noted the impact of the BRI on economic growth in Chinese cities. However, the authors emphasised the social impact of economic growth and the attraction of foreign investment in various Chinese cities, which has become a catalyst for infrastructure modernisation and competitiveness.

The BRI covers a wide geographical area, including Asia, Europe, Africa, and parts of South America (Destek et al., 2025). Key regions and participating countries: Kazakhstan, Uzbekistan, Kyrgyzstan, Tajikistan and Turkmenistan, Japan, South Korea, Mongolia, Vietnam, Thailand, Malaysia, Indonesia, Poland, Czech Republic, Hungary, Kenya, Nigeria and Egypt, and other countries, which are important for trade, logistics and cultural exchange within the framework of the BRI (Auanasova et al., 2024).

Economic ties between the countries participating in the BRI are growing every year. China, as the main initiator of the project, is actively investing in various sectors of the economy of these countries, including infrastructure, energy, and agriculture. The initiative is creating new jobs, developing local economies, and increasing exports of goods.

Cultural exchange is a highly important component of the BRI (Osmonova et al., 2025). This aspect strengthens relations between peoples and enriches cultural traditions. The initiative encourages the exchange of artists, theatre groups, and musicians, which allows the local population to learn about the cultural characteristics of other countries. In addition, cultural festivals and events presenting traditions, music, dance and other cultural aspects of the participating countries are held, which not only increases the level of mutual understanding but also strengthens social ties. The BRI also runs educational programmes that facilitate the exchange of students, researchers and teachers (Uzenbaev et al., 2019). Cultural exchange within the framework of the BRI has a positive

impact on international relations, helping to reduce barriers between nations. Mutual understanding and friendship that arise from cultural exchanges strengthen political and economic ties (Auanasova and Auanassova, 2024; Oldak, 2023). Such relations become the basis for joint development and cooperation in other areas. Similarly, Mukhata et al. (2022) noted the importance of the BRI in the context of cultural exchange. However, the authors focused on the study of social media integration and adaptation to cultural differences as the main factors that can significantly increase the success of the initiative and reduce the risks in the implementation of international projects.

In general, cultural exchange is crucial in the context of a globalised artistic space, as interaction between cultures creates new perspectives, demonstrating and evaluating the diversity of human experience (Gao and Yezhova, 2023; Karabalaeva et al., 2025). The same results were reached by Ho and Lau (2021). The authors studied the potential of cultural exchange within the framework of the BRI, in particular through the prism of Hong Kong-style cafes. Ho and Lau concluded that such initiatives not only support economic ties but are also important platforms for cultural integration, which can greatly facilitate mutual understanding between different peoples.

Multiculturalism is a key aspect of cultural exchange, as it allows people from different cultures to interact, and exchange ideas and values (Zhambaeva et al., 2025). In today's artistic space, multiculturalism is becoming an important mechanism that helps to avoid cultural isolation. Therefore, joint performances, festivals and projects within the framework of the BRI allow artists not only to present their works but also to incorporate elements of other cultures, which in turn contributes to the creation of new, synthetic art forms that combine tradition and innovation.

In addition, this process promotes the exchange of values and philosophy within the framework of cultural dialogue, which also has a significant impact on the artistic space. Each culture has unique ethical and aesthetic principles that influence creativity (Trushaj and Xhelaj, 2024). The dialogue of artists from different cultures within the framework of the BRI allows everyone to present their views on life, art, philosophy, ethics, etc. In turn, such dialogue promotes mutual understanding and not only enriches the creative process but also allows a wider audience to understand and appreciate other views of the world.

The preservation of national identity in the context of globalisation is possible through cultural exchange, which helps to emphasise the uniqueness of each culture (Kieliszek, 2020; Lylyk, 2023). Artists, while borrowing elements from other cultures, can also highlight domestic traditions,

creating new contexts for their perception. Thus, cultural exchange is an integral part of the globalised artistic space, helping to enrich artistic traditions and provide a deeper understanding of the diversity of human experience.

In the theatre sector, the BRI provides opportunities for international collaborations that help expand artistic horizons and bring cultures closer together through the performing arts. Joint productions between the participating countries not only bring together different traditions and styles but also allow artists to experiment with new forms of expression that become a synthesis of national characteristics and contemporary global trends. Such theatrical collaborations often focus on universal issues, such as human relations, social change, nature and history, but they are presented through the prism of different cultural codes. This, in turn, enriches theatre as an art form, making it accessible and understandable to a wider audience. The audience can discover previously unknown theatre schools, acting techniques and directorial approaches that are characteristic of different countries and peoples.

In addition, the BRI promotes long-term partnerships between theatres, studios and festivals, creating platforms for regular exchanges, internships and training programmes. Lastly, intercultural theatre projects within the framework of the BRI contribute to the preservation of the cultural identity of countries, as artists not only promote their traditions but also integrate them into the contemporary artistic environment, finding new ways of interpretation. This approach not only preserves national identity but also adapts it to the challenges of our time, making traditions more understandable and attractive to an international audience.

Theatre is highly important in the twenty-first century, in particular, because of its therapeutic potential. The BRI offers many workshops for everyone to take part in an improvised performance. Thus, the joint productions created within the initiative allow actors and spectators to immerse themselves in the cultural realities of another country, learn new theatre techniques and explore traditional art forms. Theatre therapy, through improvisation and dramatic performance techniques, allows people to freely express their emotions and cope with internal conflicts, stress and anxiety. The same conclusions were reached by Schwenke et al. (2024). The authors examined the impact of improvisational theatre on people's ability to adapt to unexpected situations in social interactions. The study was based on the concept of "breaking expectations", which often occurs in creative processes where it is important to adapt quickly and generate new ideas. The authors

noted that participation in improvisational practices helps to develop the skills of flexibility and adaptability, which are key to social creativity.

In the theatre therapy workshops organised as part of this initiative, participants can address individual emotional barriers, improve conflict resolution skills, and find new ways to communicate through acting. Similarly, Felsman et al. (2023) studied the impact of improvisational theatre on the psychological states of adolescents. The authors concluded that regular participation in theatre improvisation helps adolescents to better adapt to situations of uncertainty and reduces social anxiety. In general, the therapeutic effect of theatre is an important aspect of contemporary art, as it allows people to find inner balance and improve their psychological well-being through participation in creative processes. The same results were reached by Gonzalez et al. (2022). The authors studied the therapeutic potential of reenactment theatre as a tool for promoting personal change and psychological healing. The researchers viewed reenactment theatre as a type of psychotherapeutic practice where group members re-enact each other's life stories on stage, which reduces stress and promotes the development of emotional support and shared experiences.

The History of Theatre Development, Particularly in China and Kyrgyzstan

Theatre is one of the oldest and most important art forms that has served different functions in different historical periods – from sacred rituals and social gatherings to socio-political criticism and self-expression. Theatre emerged out of the human desire to tell stories, express emotions and explore aspects of the human experience, and over the millennia it has evolved into a multifaceted form that reflects social change and progress.

The roots of theatre can be traced to ritualistic performances that existed in many ancient cultures. In primitive societies, rituals included elements of dramatic play – participants dressed in special clothes, played the roles of spirits, gods or historical figures, and used rhythms and songs (Bedelbayeva et al., 2023; 2024). The first organised forms of theatre emerged in ancient Greece in the fifth century BC. The Greeks created the dramatic genres of tragedy and comedy, which became the basis for the further development of theatre (Kieliszek and Gocłowska, 2019). Greek theatre had a great influence on Roman theatre. The Romans, adopting Greek traditions, created their style of theatre, which included more spectacular elements such as stage effects and scenery (Kieliszek and Gocłowska, 2021). After the decline of the Roman Empire, theatre experienced a crisis as the Christian church condemned it as pagan entertainment. However, in the Middle Ages,

theatre was revived in the form of religious dramas depicting biblical stories and legends. Axton (2004) also described the theatrical tradition of the Middle Ages. The author emphasised that theatre was used for transmitting morality and spiritual ideas and was therefore particularly important in the cultural and religious context of the Middle Ages. The Renaissance in Europe was marked by a real flourishing of theatre due to the revival of interest in ancient culture (Melnyk, 2024). In the seventeenth century, the theatre changed due to new socio-economic conditions and political events. Plays became more sophisticated and themes more profound, emphasising the importance of morality and reason. In the nineteenth century, theatre was influenced by Romanticism, which was characterised by emotionality and individualism. Romantic plays highlighted the drama and conflicts of human feelings (Kieliszek, 2024). The same results were reached by Litvak (2023), but the author addressed how theatrical motifs reveal moral dilemmas, social satire and criticism of society, which is also typical of the literature of the nineteenth century. After that, realism and naturalism focused on the truthful reflection of life and promoted dialogue between cultures. Similarly, Balme (2020) noted that theatre has become a platform for cultural exchange and political dialogue, particularly between East and West. In the early twentieth century, theatre became a space for experimentation and new ideas. Modernist movements emerged that rejected traditional forms and sought new means of expression. After the Second World War, theatre developed under the influence of postmodernism, which was marked by irony, self-awareness and the refusal to draw unambiguous conclusions (Apakhayev et al., 2017). In the twenty-first century, theatre encompasses a variety of forms and styles, including multimedia technologies, performance and interactive elements (Khan et al., 2025). With the development of technology and globalisation, theatre integrates visual effects, uses holograms, and involves the audience in the action itself, creating a unique theatrical experience. Similarly, Mazur (2020) addressed the integration of digital technologies into theatre in the twenty-first century, which contributes to rethinking traditional expectations of theatre.

Theatre remains a significant way of preserving cultural heritage and transmitting traditional values. In many countries, such as China and Kyrgyzstan, traditional theatre forms such as Chinese opera or Kyrgyz epics are actively supported and continue to attract not only local but also international audiences and be essential in the context of global theatre discourse. Chinese theatre has a rich history that goes back more than two thousand years. It encompasses a wide range of genres and styles, reflecting the national deep cultural traditions and historical eras (Gao and

Yezhova, 2023). From classical Chinese opera to contemporary theatre forms, Chinese theatre has constantly evolved, presenting a high level of excellence and innovation in the performing arts. The initial forms of Chinese theatre appeared in the Zhou (1046-256 BC) and Han (206 BC-220 AD) dynasties. Theatre performances at that time had a ritualistic character associated with the worship of gods, ancestors and natural phenomena. Chinese theatre underwent significant development during the Tang Dynasty (618-907) when a special training institution for artists was established at the imperial court. The most famous and influential genre of Chinese theatre is opera, which is represented by several main styles, each with its unique aesthetics, themes and stage style. Starting in the twentieth century, Chinese theatre gradually integrated elements of Western theatre, which created a new genre of “spoken theatre” (huajui), in which performers use spoken language instead of traditional singing. Huajui is more naturalistic than the classical genres and often addresses contemporary social issues. In the twenty-first century, Chinese theatre is actively incorporating elements of Western theatre, such as directing, set design and acting, making it more accessible and understandable to an international audience. The productions often use themes and plots that are familiar to Western audiences, as well as technical innovations such as digital technology and multimedia effects. Feng (2020) emphasised the importance of interaction between cultures and noted that traditional Chinese theatre practices can be adapted and reinterpreted in the modern context.

Chinese theatre has had a major impact on the international theatre world, particularly through the BRI. The initiative promotes cultural exchange by helping Chinese troupes perform abroad and hosting foreign troupes in China. This process allows foreign audiences to get acquainted with Chinese traditions, and Chinese actors to learn from the experience of their Western counterparts. Howard (2022) emphasised the importance of cultural exchange and integration of Western theatre traditions, which is taking place in China in the context of globalisation.

Chinese was always an important social element, preserving and promoting national identity. Through theatre, the Chinese passed cultural values, moral standards and historical knowledge to future generations. Even today, Chinese theatre remains an important element of national culture, preserving identity in a globalised world.

Kyrgyzstan’s theatre has its unique history, shaped by Kyrgyz culture, oral epic poetry and the rich traditions of the nomadic way of life. Although theatre art in its modern sense began to develop in Kyrgyzstan relatively recently – in the early twentieth century – its roots go back to ancient times,

when Kyrgyz people passed on their history and spiritual values through poetry, singing and storytelling.

Kyrgyz theatre has developed in close connection with traditional oral tradition, including epic tales such as Manas, the most famous Kyrgyz epic performed by an akin or storyteller. This epic is one of the longest in the world and is central to the cultural identity of the Kyrgyz people. Through Manas, Kyrgyz passed their values, history and moral lessons from generation to generation.

With the formation of the Soviet Union in the 1920 and 30, Kyrgyzstan began an intensive process of institutionalising theatre. With the support of the Soviet authorities, the first theatres were opened, staging plays in the Kyrgyz language, as well as productions of classic works of world literature (Spytska, 2023). The Soviet theatre system had a significant impact on the formation of modern Kyrgyz theatre, bringing new directorial methods, a system of acting skills and modern theatre forms. Duman (2023) notes that theatre in Kyrgyzstan was actively used by the Soviet authorities to promote communist ideas. However, this process also had a positive impact on the culture of Kyrgyzstan, namely the active development of theatre.

Over time, several genres of theatre have developed in Kyrgyzstan, each reflecting different aspects of the national culture and history. Kyrgyz drama theatre is one of the most widespread and influential genres. Performances in this genre often touch on current social and cultural issues, reflecting the difficulties faced by the people of Kyrgyzstan. Dramatic productions in the country combine traditional Kyrgyz motifs with contemporary themes, creating a new theatrical discourse that resonates with audiences. During the Soviet era, musical and opera theatre began to develop in Kyrgyzstan. Puppet theatre in Kyrgyzstan is one of the means of preserving cultural heritage. Performances in this genre are often intended for children, but puppet theatre also uses popular Kyrgyz myths and legends to convey important moral lessons to the audience and preserve national identity.

Kyrgyz Theatre is actively developing and integrating new technologies and innovative approaches. Experimental theatre studios are emerging that produce innovative performances and interpretations of classical works, including contemporary Kyrgyz plays that reflect the problems of our time. The design and construction of new theatres are contributing to the spread of theatre in China. The increase in the number of theatre performances in the future should contribute to even greater popularisation and, accordingly, the development of the theatre space in China. Xue

et al. (2020) also noted the importance of theatre buildings, but the authors focused on the urban and cultural impact of the construction of grand theatres in Chinese cities. They emphasised the impact of urbanisation on the cultural environment of Shanghai through the construction of theatres as buildings of cultural value and architectural art.

Kyrgyz youth are increasingly interested in theatre, and festivals are emerging that bring together artists from across Central Asia. Boobekova (2020) reached similar conclusions. Furthermore, the author highlighted several factors that influenced the formation of contemporary theatre discourse in Kyrgyzstan, including cultural, social and political aspects. Kyrgyz theatre is an important element of the national cultural heritage, and, similarly to China, it preserves national identity. The same results were reached by Ananda and Igmen (2020). The authors analysed the processes of cultural revival and transformation in the post-Soviet countries of Central Asia. The study covered a wide range of topics related to identity, art, and cultural policy in the context of the changes that have taken place since the collapse of the Soviet Union. In particular, the authors emphasise the importance of theatre as a key element of cultural expression. Through theatre, Kyrgyz people continue to pass on their values, traditions and national pride to younger generations. Theatre performances based on folk epics, such as *Manas*, help to preserve culture and foster a love of the country's history.

Kyrgyz theatre continues to develop dynamically, adapting international theatre trends to national realities. Young Kyrgyz directors and actors are actively experimenting with new forms and methods of expression, allowing theatre to develop in a globalised world while preserving its cultural uniqueness.

The Main Trends in the Development of Musical and Drama Theatre in China and Kyrgyzstan

One of the examples illustrating the development of theatre in Kyrgyzstan is the premieres of plays held at the T. Abdumomunov Kyrgyz National Drama Theatre. In October 2024, three productions premiered and were recognised at international festivals (Bishkek residents are waiting for..., 2024). In particular, the plays “Ер Төштүк”, based on the Kyrgyz epic, “Ак Кеме”, based on the work of Chingiz Aitmatov, and “Күн кармаган бала”, based on the novel by Sultan Raev, have demonstrated a growth in interest in Kyrgyz theatre heritage both nationally and internationally.

Theatre performances staged in Kyrgyzstan often refer to Kyrgyz traditions and folklore. The play “Ер Төштүк”, in particular, immerses the audience into the world of ancient Kyrgyz traditions, recreating the magic of the epic that shapes national identity. This approach to theatre not only emphasises cultural identity but also opens opportunities for dialogue with the theatrical traditions of China, which also actively use elements of folklore and mythology.

Within the framework of the BRI, it is necessary to establish cultural ties between China and Kyrgyzstan. Cooperation between the theatres of both countries helps to create new opportunities for joint performances and projects. International festivals usually serve as a platform for presenting the theatrical achievements of the participating countries, as well as for the development of new forms of theatre. The premieres of productions in Kyrgyzstan that have won awards at such festivals demonstrate the growing popularity of Kyrgyz theatre in the international arena. Such awards contribute to the development of theatre in the country and increase interest in Kyrgyz culture among foreign audiences.

The development of musical and drama theatre in China and Kyrgyzstan in the context of the BRI creates new prospects for cultural dialogue. The premieres of theatrical performances in Kyrgyzstan held under the auspices of international festivals not only emphasise the importance of preserving national traditions but also promote cultural exchange between peoples. This, in turn, leads to the formation of a common theatrical language that enriches both Kyrgyz and Chinese theatre practice. Thus, theatre becomes important in developing intercultural relations and realising the ideals of the BRI. Li et al. (2020) emphasised the impact of the BRI on the development of the tourism economy. Thus, the paper emphasised the importance of infrastructure integration and cultural exchange within the framework of this project, which is similar to the results.

China, with its centuries-old theatre history that includes Beijing opera as well as more modern forms of drama, has significantly expanded its influence on the theatre scene in Central Asia through the BRI. Chen (2023) reached the same results, but the author emphasised the economic and socio-cultural aspects of the Chinese diaspora in the artistic processes of Southeast Asia. Meanwhile, Kyrgyzstan, seeking to renew its national cultural heritage, is increasingly turning to the modernisation of music and drama.

The art of China is significantly influenced by the BRI. Therefore, China, as the founder of this project, actively supports and promotes its traditional theatre forms within the initiative. Beijing Opera and other forms of traditional Chinese theatre have become cultural symbols that are

exported to Central Asia and Kyrgyzstan. Chinese artists often present traditional forms like Beijing Opera and regional folk theatre, alongside experimental works that integrate Western dramatic techniques, modern stage design, and multimedia components with classical Chinese stories, all within the context of the BRI (Liu, 2021). Furthermore, theatre serves as a means of cultural diplomacy through international tours, collaborative productions with foreign companies, and involvement in cultural exchange festivals, which seek to advance Chinese cultural heritage and enhance intercultural understanding among the participating countries. As part of the BRI, Chinese theatres organise tours and joint productions with Central Asian countries, including Kyrgyzstan. The emphasis is on creating performances that show common themes in the history of the Silk Road, exploring the cultural intersections of different nations. This form of cooperation is supported by the government and cultural institutions, such as the China Cultural Exchange Centre, which works to organise tours and mutual cultural programmes.

Zhang (2021) studied the growing influence of Chinese theatre practices in Southeast Asia and explored how performances representing Chinese culture support Chinese diplomatic initiatives in the region, contributing to a positive image of China among the audience. The author highlighted the tendencies towards intercultural adaptation of Chinese theatre, which is similar to the results. However, Zhang addressed the “performative turn” and the impact of Chinese theatre companies on local audiences in Southeast Asia. The BRI reinforces the function of theatre as an instrument of soft power, especially for China, which uses cultural exchange to strengthen its role in Central Asia. China is organising numerous cultural events, including theatre tours and workshops, to showcase how theatre can be a platform for intercultural dialogue and bring people closer together. As part of the BRI, China is actively engaging young artists from Central Asia, including Kyrgyzstan, to study at its theatre academies. Graduates of such programmes often return home and introduce new elements into local art. Typically, the curricula focus on combining traditional Chinese forms with modern dramatic methods. Hu and Dai (2021) investigated how foreign-born and -raised Chinese students develop their intercultural identity while studying in China. The authors reached similar results, emphasising that Chinese students who were raised abroad gradually adapt cultural elements to new conditions. However, Hu and Dai emphasised that students who choose to study in China gradually form a new identity that reflects both elements of their home culture and the specific features of Chinese society and education. The authors noted that students often face challenges in adopting traditional Chinese values, which can lead to certain

identity conflicts. This process takes place both at the academic and social levels and includes adaptation to the strict academic requirements and cultural values of China.

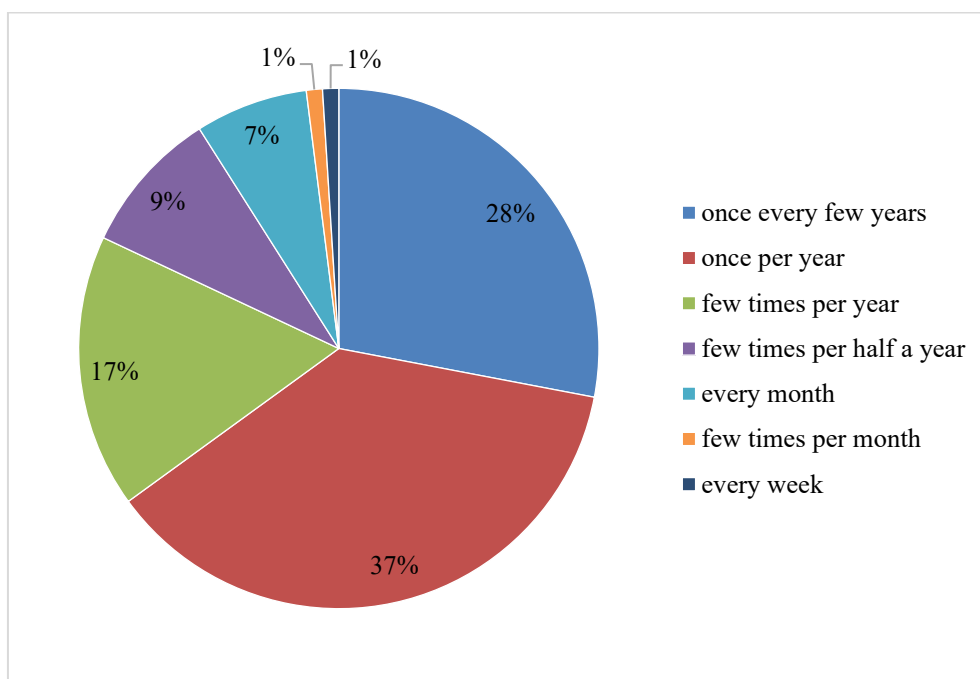
Kyrgyzstan, similar to many post-Soviet states, retains unique national cultural characteristics, dominated by narrative and musical forms, such as the epic *Manas*. In recent years, the Kyrgyz theatre scene has tended to create adapted performances that combine traditional Kyrgyz legends with modern dramatic techniques. This adaptation is a way of preserving cultural heritage while making it accessible to the younger generation and international audiences. Kyrgyzstan is also establishing new theatre schools and programmes that focus on creating a modernised Kyrgyz theatre inspired by cooperation with China. Such programmes emphasise the importance of national identity, seeking to combine Kyrgyz ethnic motifs with a theatre tradition that is more accessible to international audiences. Budaychiyev (2021) examined the development of Kyrgyzstan's national art during the period of independence in the context of historical and cultural changes of the twentieth century. The author highlighted the importance of global interactions, which is similar to the results, but Budaychiyev addressed the study of contemporary Kyrgyz painting and determined that there is currently a need in the artistic space of Kyrgyzstan for interaction between the national cultures of Central Asia and other regions of the world, as well as the potential for closer cooperation in the field of art, which can strengthen cultural identity and open up new prospects for the professional growth of Kyrgyz artists.

Within the framework of the BRI, the theatrical traditions of both countries are mutually enriched. Chinese productions enriched with elements of Kyrgyz music and dance are gaining popularity among Central Asian audiences. At the same time, Kyrgyz theatres are beginning to use Chinese stage technology and lighting, which gives their performances new expressive possibilities. This cross-cultural exchange promotes the hybridisation of genres, reflecting the desire for intercultural dialogue.

One important trend is the involvement of the younger generation in theatre. An analysis of the survey results, in particular the question about the frequency of theatre attendance, showed that most respondents attend theatre performances only a few times a year or even less. Only a small proportion of respondents attend performances regularly. This result indicates that despite the interest, certain obstacles affect the actual involvement of the audience.

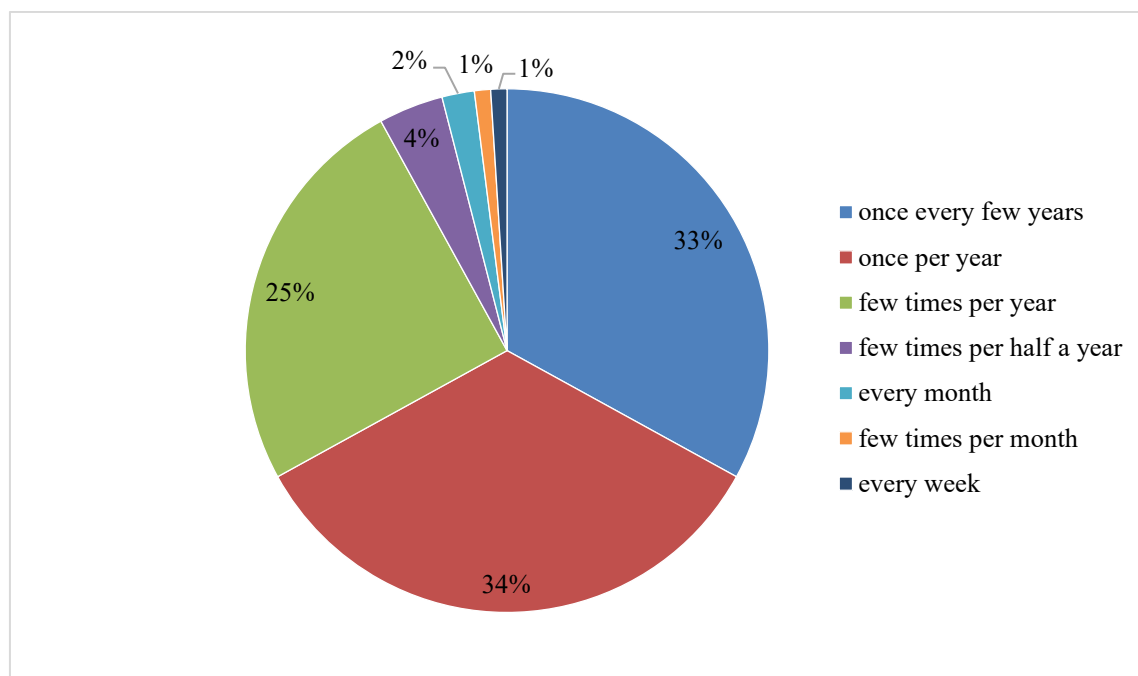
The survey revealed that in China, theatre attendance is generally more common among young people. Theatre performances are a significant part of cultural life in China, but attendance is

strongly influenced by factors such as accessibility of theatres, economic opportunities and the popularity of theatre destinations. The survey highlighted that young people visit theatres only a few times a year, and the main barriers to regular attendance include financial constraints, low availability of new productions, and other factors related to the entertainment market, including competition with other activities (Graph 1). However, through cultural initiatives such as street performances, multimedia shows, and student programmes, China is trying to improve engagement with the younger generation, allowing for a more interactive and accessible approach to theatre.



Graph 1. Visits to theatres by the Chinese population.

In Kyrgyzstan, the case is somewhat different, although similar difficulties arise in attracting young people to theatre (Graph 2).



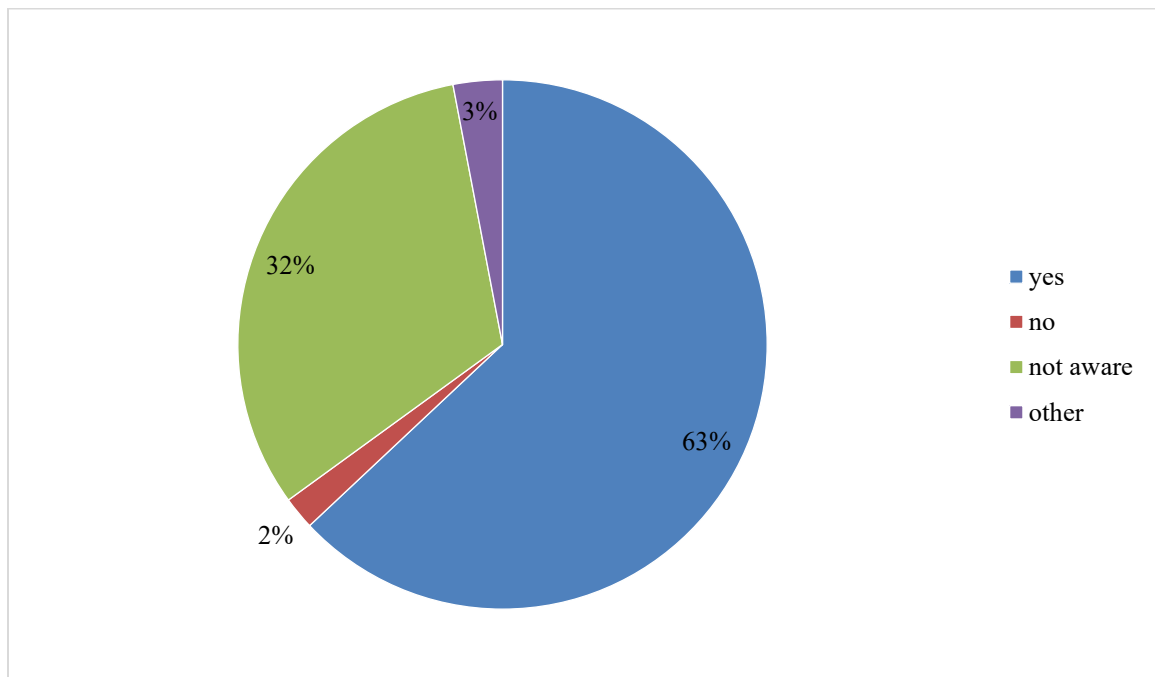
Graph 2. Theatre attendance by the population of Kyrgyzstan.

The main problem is the less developed infrastructure of cultural institutions. Theatres often face limited resources to organise large productions or innovative events. Despite these challenges, Kyrgyzstan is actively working to develop the theatre sector. There is growing support for theatre initiatives, including through the organisation of various cultural events and the international BRI, which attracts new audiences. In particular, young people actively support new forms of theatre performances that reflect current social and cultural trends, and new educational programmes are being created to develop theatre. Thus, Kyrgyzstan is making significant efforts to develop its theatre culture, which creates a solid foundation for engaging young people and improving the theatre infrastructure. This process helps to promote the formation of new cultural values and the involvement of different segments of the population in theatre. Nevertheless, there are common trends in both countries, including the introduction of street performances and multimedia shows to attract a wider audience.

To engage with theatre productions in both China and Kyrgyzstan, it is worth introducing different forms of theatre events, such as street performances or multimedia shows, which could increase audience engagement in the long run. It would also be advisable to create initiatives for students and young people, such as special discounts and interactive workshops aimed at creating a connection between theatre and audience. In addition, in the twenty-first century, it is important to promote theatre art through modern technologies, through social networks. It is worth noting that

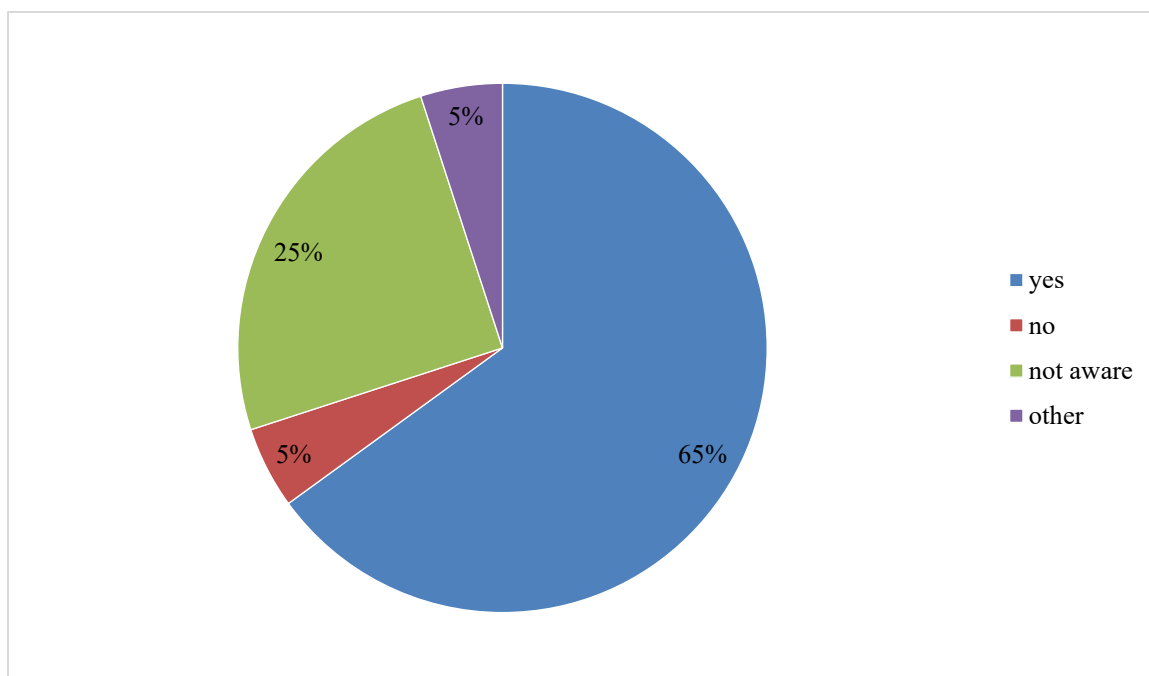
both countries are actively using media resources to attract young viewers by sharing videos of performances, and information about artists and theatre festivals. In China, some programmes encourage students to watch theatre performances, and in Kyrgyzstan, projects on theatre education for young people are being implemented, funded by the BRI.

The theatre arts of China and Kyrgyzstan are important components of cultural diplomacy within the framework of the BRI, aiming to strengthen mutual respect and promote national ideas. The Chinese and Kyrgyz theatre traditions differ significantly, but both nations seek to preserve their identity by adapting traditional art to modern conditions. Approximately 63% of respondents from China indicated that theatre performances have a significant impact on their understanding of national identity, which is an important indicator that confirms the relevance of theatre as a means of preserving and developing national cultures (Graph 3). Theatre is not only entertainment but also an in-depth means of exploring cultural values and traditions.



Graph 3. The influence of theatre on national identity (China).

The results of the survey on the formation of national identity by theatre performances in Kyrgyzstan were generally similar: 65% of respondents said that the theatre industry in general influences their self-identification (Graph 4).



Graph 4. The influence of theatre on national identity (Kyrgyzstan).

The integration of national elements into theatre is a crucial process for preserving and promoting the cultural identity of each nation. Theatre art, which incorporates language features, folk traditions, musical motifs and ethnic symbols, becomes an effective means of conveying ideas and values through a multifaceted form of performing art. This approach allows viewers not only to enjoy art but also to delve into cultural heritage, which is especially important in the context of globalisation when there is a risk of losing original cultural elements.

In addition, the integration of national language, folklore, music, and visual motifs into performances contributes to the development of a deeper cultural understanding among viewers from other countries. For instance, the incorporation of folklore elements or staging national epic stories makes art more comprehensible and attractive to an international audience, fostering intercultural dialogue (Jumabekova et al., 2024; Kushenova et al., 2025). At the same time, innovative reinterpretations of national themes can help national theatre become more relevant to young people today, who can relate to traditional images through modernised versions of them.

The survey showed that more than 70% (China) and 63% (Kyrgyzstan) of respondents believe that international cultural exchanges have a positive impact on the development of theatre in their countries. This result demonstrates an awareness of the importance of intercultural dialogue in the context of globalisation. Most respondents agreed that cultural exchange introduces new ideas and approaches to theatre, which contributes to its development and modernisation.

Survey results from China and Kyrgyzstan reveal a largely favourable public assessment of theatre, particularly for its educational value and cultural importance. Nevertheless, these perspectives must be contextualised within wider socio-cultural dynamics. Favourable attitudes do not inherently result in active engagement, and this divergence highlights underlying structural issues that warrant scrutiny.

Despite positive public sentiment, both countries encounter enduring challenges to theatrical accessibility and advancement. In Kyrgyzstan, insufficient financial assistance for performing arts institutions, particularly outside the capital, leads to inadequate infrastructure, obsolete equipment, and a scarcity of performance venues. In China, while urban areas receive government funding for cultural facilities, rural and underdeveloped regions have poor theatrical attendance due to logistical challenges, economic inequalities, and competitive digital entertainment alternatives. These structural issues limit the potential influence of theatre, irrespective of popular appreciation. The portrayal of theatre as a medium for cultural diplomacy under the BRI warrants critical assessment. Theatre can promote mutual understanding and soft power, but it can also be used as a unilateral cultural export, wherein national narratives are crafted to convey state-approved images internationally. This prompts apprehensions regarding the genuineness and mutuality of intercultural discourse. Furthermore, local artists in partner nations may experience marginalisation if cultural collaborations are predominantly influenced by Chinese institutions or if financial resources are inequitably distributed in favour of incoming Chinese products.

The repercussions of the COVID-19 epidemic profoundly affected live performance industries, resulting in extended theatre closures, financial loss, and a transformation in public preferences towards digital entertainment. The recovery in Kyrgyzstan has been notably unequal due to insufficient government support for the cultural sector. Furthermore, regional political transformations, such as China's increasing geopolitical dominance in Central Asia and the changing dynamics within the Eurasian Economic Union, impact cultural policy priorities and bilateral cooperation methods. These developments match the rapid advancement of digital transformation trends, which offer both opportunities and challenges: digital platforms facilitate wider access to theatrical content and international exchanges. Conversely, they may marginalise live, site-specific practices and intensify the urban-rural digital divide. The interplay of these elements highlights the necessity for robust cultural infrastructure and flexible regulatory frameworks that can sustain inclusive theatrical ecosystems over the long run.

Following the COVID-19 pandemic and the continuous digital change, new types of theatrical expression and intercultural collaboration have arisen. Virtual theatre festivals, such as Asia Theatre Digital Week and worldwide online dramatic showcases, have allowed artists from diverse cultural backgrounds to exhibit their work to international audiences, circumventing geographic and governmental obstacles (Lei, 2021). These platforms not only ensure the continuity of theatrical creation amid crises but also cultivate a novel paradigm of intercultural artistic discourse. Cross-border digital collaborations, such as co-created livestreamed performances, multilingual adaptations, and transnational workshops, have enhanced the opportunities for cultural exchange within the BRI. These innovations provide a prospective enhancement to conventional touring methods, particularly in countries such as Kyrgyzstan, where infrastructural and economical limitations restrict physical movement. Nonetheless, the efficacy of these programs depends on fair access to technology, digital literacy, and ongoing legislative support for innovative experimentation in virtual environments.

The study recognises that survey data, although beneficial, may inadequately represent the variety of experiences inside the theatre ecosystem. Respondents' answers are shaped by their exposure to theatre, urban-rural disparities, and degrees of cultural education. Moreover, the platforms employed for data collection could bias samples in favour of technologically adept urban populations. Future research ought to incorporate comprehensive interviews with theatre practitioners, audience ethnographies, and longitudinal attendance studies to more thoroughly evaluate the sector's evolution and socio-political role.

CONCLUSIONS

The results of the study showed that the BRI is a comprehensive project that covers not only economic but also cultural aspects of international relations. Creating new ties between countries. The BRI project promotes infrastructure development, deepening economic relations and cultural exchange. The study underlined that the strategic partnership has the potential to strengthen the global economy and enrich the cultural traditions of the participants. The initiative continues to shape a new global order, where cooperation and mutual understanding are becoming key factors in development. Thus, the BRI opens great opportunities for theatre as an instrument of cultural exchange that not only brings people closer together but also promotes creative renewal and enrichment of the performing arts.

The study emphasised that the theatre space in China and Kyrgyzstan continues to develop, preserving its traditions and opening new ways of self-expression and interaction with the audience. In the context of globalisation and rapid social change, theatre is becoming a means of communication between cultures and generations, creating a space for reflection, emotion and inspiration. Through constant renewal and adaptation, theatre remains a relevant and important art form in the modern world.

Thus, the results of the study have shown that musical and dramatic theatre is becoming an important tool in the development of intercultural relations, in particular in Central Asia, contributing to the formation of a common theatrical identity that unites peoples in a new cultural reality. The cooperation between China and Kyrgyzstan in theatre within the framework of the BRI contributes to the preservation of the cultural heritage of both countries, giving new impetus to the development of both traditional and contemporary drama.

The results of the survey show a high level of influence of theatre on national identity in China and Kyrgyzstan: most Chinese and Kyrgyz respondents acknowledged that theatre performances contribute to the formation of their self-identity. In addition, 70% of respondents in China and 63% in Kyrgyzstan emphasise the importance of international cultural exchanges that contribute to the development of theatre by adapting it to modern trends. This result underlines the importance of theatre as a means not only for preserving national culture but also for establishing intercultural dialogue and modernising theatrical traditions in the context of globalisation.

The results of the survey demonstrated that theatre is essential for the preservation of identity and developing culture, and international exchanges have a positive impact on its development. However, the study highlighted a need for changes to render theatre more accessible and interactive, especially for young people. Expanding intercultural exchange within the framework of the BRI has the potential to enrich the theatre arts of both countries.

The study was limited by insufficient information on joint theatre initiatives involving Chinese and Kyrgyz artists in countries beyond their home regions, constraining analysis of their broader international artistic collaborations. Prospects for future research are focused primarily on a thorough study of the process of conducting joint artistic, theatrical, initiatives with the participation of Chinese and Kyrgyz artists.

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GENİŞLETİLMİŞ ÖZET

Bu makale, Çin ve Kırgızistan'ın farklı sosyokültürel ve tarihsel bağlamlarında tiyatronun kültürel ifade, kimlik oluşturma ve uluslararası iş birliği aracı olarak rolünün kapsamlı bir disiplinlerarası ve karşılaştırmalı analizini sunmaktadır. Araştırma, yalnızca ekonomik ve altyapısal bir proje olarak değil, aynı zamanda özellikle sahne sanatları alanında kültürlerarası etkileşim ve sanatsal iş birliği için sürdürülebilir bir platform olarak kavramsallaştırılan Çin liderliğindeki Kuşak ve Yol Girişimi'nin daha geniş jeopolitik sınırları içerisinde yer almaktadır.

Çalışma, küreselleşmenin hızlanması ve kültürel diplomasiinin yoğunlaşması bağlamında önemini ortaya koymaktadır. Bu çerçevede tiyatro, hem geleneksel kültürel mirası koruyan hem de çağdaş toplumsal dönüşümlere etkin biçimde uyum sağlayan dinamik bir sosyo-kültürel kurum olarak ele alınmaktadır. Analizin teorik içgörülerini antropoloji, eko-tiyatro metodolojileri, sosyolinguistik ve senografik teori gibi çeşitli disiplinlerden yararlanmaktadır. Bu bakış açıları, tiyatro, kimlik oluşumu ve uluslararası kültürel politika yapımı arasındaki etkileşimin eleştirel bir şekilde sorgulanmasını kolaylaştıran analitik bir modelde sentezlenmiştir. Çalışmada metodolojik olarak karma yöntem yaklaşımı kullanılmaktadır. Bu, kültürel politika belgelerinin ve akademik literatürün nitel içerik analizinin yanı sıra, ampirik bir anketten elde edilen nicel verileri de içerir. Çin Kültür ve Turizm Bakanlığı'ndan alınan arşiv materyalleri ve kurumsal veriler ile Uluslararası Tiyatro Enstitüsü kayıtları, makro düzeydeki politika ve kurumsal gelişmelerin belirlenmesi ve haritalandırılması için temel oluşturmaktadır. Buna ek olarak, her ülkeden 250 katılımcının yer aldığı 500 katılımcının katıldığı geniş çaplı bir anket, tiyatronun rolü ve kültürel değişimle ilgili kamuoyu algılarına dair mikro düzeyde bir içgörü sağlıyor. Anket, daha geniş toplumsal bakış

açılarını yansıtan görüşleri ortaya çıkarmak amacıyla, profesyonel tiyatro topluluğunun dışındaki bireyleri, örneğin öğrencileri, eğitimcileri ve sağlık çalışanlarını hedef aldı. Anket bulgularının güvenilirliği ve istatistiksel geçerliliği Fisher Exact testi uygulanarak sağlanmış, böylece sonuçların sağlamlığı güçlendirilmiştir. Makalenin önemli bir bölümü Çin ve Kırgızistan'daki tiyatro geleneklerinin tarihsel evriminin izlenmesine ayrılmıştır. Çin tiyatrosunun, Zhou hanedanlığının ritüel performanslarından, Pekin Operası gibi geleneksel opera türlerinin kodlanmış estetiğine ve huaju veya sözlü drama gibi daha çağdaş biçimlere kadar uzanan derin ve sürekli bir soya sahip olduğu gösterilmektedir. Bu formlar giderek Batı tiyatrosunun dramaturjik ve teknolojik yeniliklerini de bünyesine katıyor. Buna karşılık, Kırgızistan'da tiyatronun gelişimi, kurumsal açıdan daha yeni olmasına rağmen, Manas destanının merkezi bir yere sahip olduğu, epik hikaye anlatıcılığına odaklanan eşit derecede zengin bir sözlü geleneğe dayanmaktadır. Sovyet kültür politikasının mirasının, Kırgızistan'ın tiyatro kurumlarının şekillenmesinde belirleyici bir etken olduğu, hem sanatsal pratiği hem de performans için fiziksel altyapıyı etkilediği kabul edilmektedir.

Makalede, Kuşak ve Yol Girişimi'nin tiyatro gelişimi ve kültürlerarası bağlantı için nasıl bir kanal görevi gördüğüne dair eleştirel bir analiz sunuluyor. Bu girişim kapsamında kültürel alışveriş, Çin'in küresel kültürel etkisini artırmak için özel olarak tasarlanmış yumuşak güç aracı olarak kavramsallaştırılıyor. Bu kültürel diplomasinin mekanizmaları arasında uluslararası ortak yapımlar, sanatçı konaklamaları, öğrenci değişim programları ve çokuluslu tiyatro festivallerine katılım yer almaktadır. Çin'in stratejisi yalnızca geleneksel tiyatro formlarının Orta Asya'ya yayılmasını değil, aynı zamanda Çin sahne sanatları kurumlarında eğitim ve öğretim yoluyla Orta Asya yeteneklerinin geliştirilmesini de içeriyor. Aynı zamanda Kırgızistan, yalnızca dinamik ve duyarlı bir katılımcı olarak değil, aynı zamanda Çin tiyatro tekniklerini özümseyen ve uyarlayan, aynı zamanda kendi özgün sanatsal kimliğini korumaya çalışan aktif bir kültürel aktör olarak da tasvir ediliyor. Ampirik bulgular birkaç önemli içgörüyü ortaya koymaktadır. Anket sonuçları, katılımcıların önemli bir kısmının tiyatroyu ulusal kimlik oluşumunda önemli bir unsur olarak gördüğünü ortaya koyuyor. Çin'deki katılımcıların %63'ü, Kırgızistan'daki katılımcıların ise %65'i bu görüşü destekliyor. Ayrıca uluslararası kültürel değişimlerin tiyatronun gelişimi açısından yararlı olduğu yaygın olarak kabul ediliyor; Çinli katılımcıların %70'i, Kırgız katılımcıların ise %63'ü olumlu yanıt veriyor. Ancak araştırma, genç yaş grupları arasında tiyatroya katılımın azalması, Kırgızistan'da tiyatro altyapısına yetersiz yatırım yapılması ve her iki ülke arasında

paylaşılan finansal ve teknolojik engeller gibi bir dizi yapısal ve toplumsal zorluğun da altını çiziyor. Bu konular, kültürel erişilebilirlik, sanatta kamu eğitimi ve kültürel katılımı kuşaklar arası değişimler gibi daha geniş konular ışığında yorumlanmaktadır. Makalenin katkılarından biri, özellikle pandemi sonrası gerçekliklere ve dijital dönüşüme yanıt olarak tiyatro pratiğindeki çağdaş yeniliklerin tartışılmasıdır. Çalışmada, sanal ve artırılmış gerçeklik teknolojilerinin canlı performansa entegrasyonu incelenerek, bu teknolojilerin tiyatro deneyimini geliştirme potansiyelleri değerlendirilirken, aynı zamanda özgünlük ve izleyici katılımı açısından sınırlamaları da kabul ediliyor. Tiyatronun özellikle ruh sağlığı bağlamında terapötik işlevleri de ele alınmaktadır. Makalede tiyatrodaki doğaçlama tekniklerinin ve yeniden canlandırma stratejilerinin duygusal dayanıklılığı, uyumu ve psikolojik refahı nasıl geliştirebileceği tartışılıyor ve böylece sahne sanatlarının daha geniş toplumsal önemi vurgulanıyor.

Makale, betimleyici analizin ötesine geçerek tiyatronun erişilebilirliğini ve kapsayıcılığını artırmayı ve daha derin bir kültürlerarası etkileşimi teşvik etmeyi amaçlayan bir dizi pratik öneri sunmaktadır. Bunlar arasında sokak tiyatrosu ve multimedya enstalasyonları gibi geleneksel olmayan mekanları da içerecek şekilde performans formatlarının çeşitlendirilmesi, gençlere yönelik eğitim programlarının genişletilmesi ve daha geniş ve daha çeşitli kitlelere ulaşmak için sosyal medya platformlarının stratejik kullanımı yer alıyor. Bu tür önlemlerin, hem Çin'de hem de Kırgızistan'da tiyatronun uzun vadeli sürdürülebilirliğini ve toplumsal önemini sağlamak açısından önemli olduğu düşünülmektedir. Makale, tiyatronun hem ulusal özgünlüğün koruyucusu hem de küresel sanatsal sentezin aracı olarak ikili rolünün altını çiziyor. Folklorik unsurların, dilsel özelliklerin ve sembolik kültürel motiflerin çağdaş dramaturji teknikleriyle bütünleştirilmesiyle, hem Çin hem de Kırgız tiyatrosunun aynı anda hem mirasın koruyucuları hem de yenilik platformları olarak hareket ettiği gösterilmektedir. Makalede, Kuşak ve Yol Girişimi ile ilgili işbirliklerinin olası bir sonucu olarak, katılımcı ülkeler arasında karşılıklı anlayışın artırılmasına ve ulusötesi dayanışma duygusunun geliştirilmesine hizmet edebilecek “ortak tiyatro dili” kavramı tanıtılıyor. Çalışma, tiyatronun bir eğlence kaynağı veya kültürel mirasın korunması aracı olarak işlev gördüğü, ancak aynı zamanda diplomasi, eğitim, psikolojik iyilik hali ve küresel bağlantısallık açısından derin etkileri olan çok yönlü bir kurum olduğu temel tezini yeniden teyit ederek sonuçlanmaktadır. Kuşak ve Yol Girişimi, kültürlerarası tiyatro pratiklerini teşvik ederek, bu daha geniş toplumsal etkiler için bir katalizör olarak ortaya çıkıyor. Ancak makalede, özellikle Çinli ve Kırgız sanatçıların katıldığı iyi belgelenmiş ortak tiyatro prodüksiyonlarının mevcut eksikliği gibi

bazı sınırlamaların da kabul edildiği belirtiliyor. Bu boşluk, özellikle uluslararası tiyatro ortak yapımlarının temelindeki kurumsal mekanizmalar ve yaratıcı süreçlerle ilgili olarak, gelecekte yapılacak deneysel araştırmalar için umut vadeden bir alan sunmaktadır.

Makale, tiyatro çalışmaları, kültürel diplomasi ve uluslararası ilişkiler gibi kesişen alanlara önemli bir katkı sunmaktadır. Büyük bir jeopolitik girişim bağlamında, sahne sanatlarının hem kültürel koruma hem de dönüşüm yönü olarak nasıl işlev görebileceğine dair ayrıntılı bir anlayış sunmaktadır. Karşılaştırmalı bir çerçeve benimseyerek, argümanlarını ampirik verilere dayandırarak ve çok sayıda disiplinin bakış açısından yararlanarak, çalışma, sahne sanatlarının kültürel dayanıklılığı, diyalogu ve uluslararası iş birliğini geliştirmede oynayabileceği dönüştürücü role dair ayrıntılı ve ikna edici bir analiz sunmaktadır.