There are various theatres of different national origin functioning in Soviet Central Asia. In Alma-Ata in Kazakhstan, there exist seven different national theatres: Kazakh, Russian, Korean, Uighur, Azerbaijani, Turkish and German. The Uighur Theatre, established in 1934, is unique as is the Korean Theatre in the Soviet Union. The German Theatre, the youngest of them, was established as late as in 1981 in Temirtau. But the background of the Korean Theatre is different from that of the other national theatres. It is known that there were also Korean theatres in Sakhalin and Tashkent, but they are no longer in existence.

5.1. History

The present official name of the Korean Theatre is the *Kazakh Republic National Korean Music and Comedy Theatre*. The roots of this theatre go back into the Soviet Far East. During the days of the Far Eastern period, the centre for Korean activities had been Vladivostok, and especially Sinhanchon, the New Korean Quarter, located on the hilly side of the city. Koreans published newspapers there, Russian literature was translated into Korean and an interest in drama also arose. As a result of this interest, the Korean Theatre began its activities in the 1920s, first as the Korean Theatre Group of the cigarette factory of Vladivostok. The activities of this group were initiated by workers of the factory, i.e. by Ten Hugem, Ten Viktor, Li Gien, Li Mariya and Choi Pong-do, etc. But the person who played the most important role in this field was Kim Ik-su (Nikolay), who had contacts with the Russian Theatre of V. F. Komissarzhevskiy, who had been active before the October Revolution in 1909 in Siberia and the Russian Far East. It was known that Kim Ik-su had read and studied Russian literature and theatre very thoroughly and he has taken part in film-making.³⁷⁸

A second Korean theatre also existed in Sinhanchon. This group played a leading role not only in Vladivostok but also in the activities of Koreans in the whole of the Russian Far East. Formed in 1924, Thai Cang-chun (cf. ill. 35), Li Kil-su, Li Ham-dŏk (cf. ill. 36) and Kim Hai-un, etc. took part in this group. It had contacts with the Young Labourers' Theatre, later becoming the Vladivostok Theatre and portraying the different social views of the teachers and students of the Far Eastern National School.

The third one was the Theatre Group of the 8th municipal school of Vladivostok. This group had been under the control of Sinhanchon's Korean Theatre. The people who were active in this group at that time were Yon Song-yong, Choi Kil-chun and Li Konhui. The latter two are known to have worked in the cultural field in Uzbekistan. The fourth was the Korean Theatre Group formed in 1929 at a young farmers' school in the

village called Pucilovka in the Maritime Region. In this Group Pak II P.A., Kim Cin and Co Myŏng-hŭi played an active role. The fifth was the Theatre Group at the teachers' training institute where naturally the teachers were active. Because the methods used by this group were modern, it was the rival in theatrical activities to Sinhanchon's Korean Theatre. Besides these, there were known to have been several groups consisting of amateurs only.

When the social situation stabilized after the time of confusion in the 1920s, interest in national cultures was enhanced and the question of establishing a professional theatre group arose. Consequently, in 1930, under the direction of Yon Song-yong and Lyom Sa-il, the Korean Labourers' Theatre Group was formed in Vladivostok as a professional team with 30 members. The first drama performed was *Hwangmuji* 'Wasteland' which, according to Yon Song-yong, described the changing social conditions of that time: it soon gained much popularity. This Labourers' Theatre Group was, however, unable to bear the economic difficulties which swept through the Far East and Siberia in the 1930s. Therefore, according to the decision of the District Party Committee, it was reorganized in 1931, and on September 9, 1932, in Vladivostok, the Korean Theatre was officially formed by the decision of the Government of the Soviet Union.³⁷⁹ The Vladivostok period of the theatre lasted from 1932 to 1937, during which time professional actors began to appear and traditional dramas, e.g. *Chunhyangjon* and *Canghanmong*, with a national theme were performed.³⁸⁰ At this time the line of direction was also formed.

With the transfer of the Koreans in 1937, the Korean Theatre moved from the Soviet Far East to Central Asia. From 1937 to 1942, the theatre functioned in the city of Kzyl-Orda not far from the Aral Sea in Kazakhstan. Probably most of the members of the theatre moved to Central Asia. In 1942, the theatre had to move again to Ushtobe, in Taldy-Kurgan Oblast in Kazakhstan. Among the actors and actresses of the early period were Kim Cin, Kim Hai-un, Li Ham-dŏk and Choi Pong-do (cf. ill. 37), etc. and producers were Chai Yŏng (cf. ill. 38), Choi Kil-chun and Yŏn Sŏng-yong, etc. Since these were war years, the plays were mostly connected with this subject.

In 1959, the theatre moved back to Kzyl-Orda, the reason for which was that it should be in contact with Korean writers living at that time in the city and with the Korean newspaper, *Lenin Kichi* and the Korean Radio, both located in same city. The theatre remained in Kzyl-Orda for ten years and in 1960 got the first graduates from the Tashkent Institute of Dramatic Art . In 1968, the Korean Theatre at last moved to Alma-Ata, the "Capital of Korean Culture", where it is still functioning at the present time.

On October 9, 1981, Lenin Kichi dedicated a whole page to the Korean Theatre entitled "The 50th Anniversary of the Proud Soviet Korean Dramatic Art (On the Occasion of the 50th Anniversary of the Establishment of the Kazakh Republic National Korean Music and Comedy Theatre)". On September 4,1982 Lenin Kichi celebrated the

50th anniversary of the establishment of the theatre by publishing an interview with the director, Co Cong-gu, entitled, "On the Way towards Development and Growth". Besides this, the activities of the theatre are regularly presented in Lenin Kichi. According to Co Cong-gu, the theatre has performed more than 180 dramas over a period of 50 years, including Chunhyangjon in 1935 and Simchongjon in 1936.³⁸¹

Between September 1 and 15, 1982, there were commemorative performances at the Akademiya Small Theatre in Moscow on the occasion of the 50th anniversary of the establishment of the Korean Theatre. Among the dramas performed were Chunhyangjon, Living Buddha by Han Cin, South of the 38th Parallel by Thai Cangchun, Koblandy, an epic of the Kazakh people, and The Adventure of a Rabbit adapted from a play by Han Cin, etc. Living Buddha is a drama adapted for the stage from a story in the Samguk Sagi 'History of the Three Kingdoms'382 and The Adventure of a Rabbit was adapted from Thokkijon,383 which attracted great interest from both young and adult audiences. In Chunhyangjon the role of Chunhyang was played by Li Hamdok, in the second generation of actresses by Pak Maiya and now in the third generation by Choi Tat'yana, whose performance was highly appreciated. The Arirang dance and song group, consisting of Kim Vladimir, Cong Sof'ya, Mun Kong-ja, Kim Zoya, Co Kyu-hwa, Kim Boris and Li Veniamin, sang both Korean folksongs and various other songs and received much applause. Li Rimma's dancing was also highly praised. Kim Tat'yana can be mentioned as a person in the Arirang Group who has become very popular. She has worked as a compère at the theatre after a career as a dancer.384

On the occasion of the 50th anniversary of its establishment, the Korean Theatre received the Order of Designation of Honour from the Soviet Government which can be understood as recognition for their activities over the years. In connection with this, S. E. Serkimbekov, the Minister of Culture of the Kazakh Republic, arranged a reception.³⁸⁵

In 1982, a monograph by Kim Iosif concerning the Korean Theatre in Central Asia was published in Alma-Ata. This is the first book of its kind covering the history of the theatre from the time of the Maritime Region until now, the stories of dramas performed by the theatre and its activities, etc. In the foreword Co Cong-gu writes that the theatre has become a school for the moral and spiritual education of Koreans. The early days of its appearance are described as follows: "As the villages of Korean immigrants grew in the Maritime Region, their cultural life also became more vital. At first this was reflected in the form of games and plays of the traditional festivals and the emergence of amateur actors." Kim Yong-sin explained in his review of this book the motivation for Thai Cang-chun's drama *Hong Pom-do* (cf. ill. 39), saying that its hero Hong had been a revolutionary internationalist who fought against Japanese imperialism during the period 1907-1920 and was rejected when he volunteered to participate in the Second World War at the age of 73.³⁸⁶ At this time he worked at the theatre because he wanted any kind of work that would be helpful to the war effort. This is where Thai Cang-chun met him,

and they exchanged ideas many times.³⁸⁷ The drama *Hong Pom-do* was performed in 1942, 1943 and 1947.³⁸⁸

5.2. Activities and current situation

At the time of its establishment in 1932, the number of group members was 16, while now it has expanded to more than 100, which means that there are four generations working together at the theatre. Of these, more than 70 are known to have received professional higher education. In Central Asia there are three educational establishments for the theatre: the department of Korean actors at the Tashkent Institute of Dramatic Arts named after *A. N. Ostrovskiy*, which had already produced 12 graduates in 1960,³⁸⁹ the Alma-Ata Music Institute which has educated 14 actors and actresses, and the Alma-Ata Institute of Dramatic Arts at which 14 Korean students graduated in 1975 and 15 in 1984. The educational courses comprise stage expression, the art of conversation, Korean language, national history and culture and exercises for the improvement of acting skills, etc.

It is appreciated that representatives of the first generation such as Kim Cin, Li Hamdŏk, Li Kil-su, Choi Pong-do, Pak Chun-sŏp, Li Yŏng-su, Li Kyŏng-hŭi, Li Cang-song and Kim Ho-nam, etc. have contributed to the development of this national art. The second generation consists of those who joined the theatre in 1960. Of them, Kim Vladimir Yegorovich (cf. ill. 40) is a Honoured Artist of the Republic. To the third generation belong the 1975 graduates, i.e. Cin Vladimir, Choi Mari, Kim Hak-nyŏn, Kim Galina, Kim Lyudmila, Han Galina, Pak Aleksandra, An Aleksandr, Li Oleg, Hŏ Aleksandr, Kim Oleg, etc.³⁹⁰ The fourth generation is represented by those who graduated from the Alma-Ata Institute of Dramatic Arts in 1984, e.g. Kim Sanna, Pak Sergey and Paik Antonina.³⁹¹ Five student of the youngest generation are known to have studied at the Tashkent Institute of Dramatic Arts.³⁹²

During its 52nd year of activity, the Korean Theatre performed five dramas on tour: *The Adventure of a Rabbit* (adapted by Han Cin, cf. ill. 41), *Chunhyangjõn* (rewritten by Yŏn Sŏng-yong, cf. ill. 42) and *Oi ttal* 'Only Daughter' (by Chai Yŏng), etc. and, at the same time, the dance and song group *Arirang* made a performance tour of four months starting in July, 1984, to Vladivostok, Kamchatka, Magadan, Sakhalin and Khabarovsk, etc. September 7, 1984, saw the start of the 53rd year of activity of the Korean Theatre, and for this period the plan was to perform dramas such as *The Singing of the Cuckoo, The Phoenix* (by Yŏn Sŏng-yong), *The Atom Bomb* (by Han Cin), *Please Show Up* and *Wild Ginseng Elder Brother* (a play for children by Kang Genriyetta). The new drama *The Phoenix* is a story about Kim (Stankevich) Aleksandra, who fought for the establishment of Soviet power in the Far East in the 1920s.³⁹³

During the 54th year of activity, which began in October, 1985, the theatre had planned to present dramas which include mainly contemporary themes as well as traditional Korean dramas. This means that *Chunhyangjŏn*, *Simchŏngjŏn*, *Lyangbanjŏn* and *Hŭngbuwa Nolbu* 'Hungbu and Nolbu' were on the programme, in addition to *Soirŭl Chŏmŏgnunja* 'One Who Gulps Iron' (by Han Cin), dealing with the anti-war problem in South-Korea, and *Halmŏniwa Na* 'Grandmother and I' (by Kim Anatoliy). The theatre was going to make a performance tour of Karakalpakia, Khorezm and Samarkand, etc. at the request of the people.³⁹⁴

For 1986 new dramas, such as *Phokpal* 'Explosion' (by Han Cin), *Kaŭrenŭn Pŏsnamu Kkochi Phiji Ahnnŭnda* 'In Autumn the Cherry Flower does not Blossom' (by Kang Genriyetta), *Sangsokcadŭl* 'Heirs' (by Dulat Isabekov) and *Sŏnnyŏŭi Osolgil* 'Alley of Angels' (by Kim Anatoliy), were suggested, as well as regular traditional repertoires like *Chunhyangjŏn*, *Simchŏngjŏn*, etc.³⁹⁵

In the first half of 1987, the theatre performed the following dramas: Arirang Kogai 'Mountain Pass of Arirang' (first performance, Jan. 19), Hüngbuwa Nolbu (Feb. 2), Cang'üja 'Bench' (by A. Hellmann, Feb. 16), Nö Mökko Na Mökko 'You Eat and I Also Eat' (Apr. 1) and Chunhyangjön (Apr. 18).

Recently there have been some changes at the theatre. Cin Vladimir became director after Co Cŏng-gu, which means that the leadership has shifted from the first generation to the third. It is not clear whether the generation shift took place as a result of internal problems. In any case, recent changes like the retirement of Kim Iosif and Song Lavrentiy, as well as the return of Maing Tong-uk give us cause to assume that this was the reason. Unlike previously, plays are now translated into Russian, as the young generation does not speak Korean well. In other words, if a drama is performed only in Korean, it does not attract a large enough audience. In cooperation with the Korean radio programme, plays are also broadcast on the radio. The address of the theatre is ul. Dzerzhinskogo 83, Alma-Ata.

The struggle of Koreans on the side of the Bolsheviks in the 1920s in the Far East against interventionists are also described in dramas, e.g. in *Partisans* (by Thai Cangchun and Chai Yǒng, 1957), *Dawn* (by Chai Yǒng, 1962), *Unforgettable Days* (by Chai Yǒng and Lyǒm Sa-il, 1963), *Road to the North* (by Maing Tong-uk, 1966), *Road of Trial* (by Chai Yǒng, 1969) and *Daybreak over the Amur* (by Yǒn Sǒng-yong and Kim Dima, 1973).³⁹⁶

Plays performed by the theatre over more than half a century reflect the social and political conditions of that time well. For example, through his drama *Pathcigyŏng* 'Boundary' (performed in 1934), Thai Cang-chun tried to implant the idea of collectivization and at the same time to get rid of the petit bourgeois ideas of farmers. Life in Central Asia among alien nationalities after the 1937 transfer was described in *Haingbokhan Saramdůl* 'Happy People' (performed in 1938). This was said to have

encouraged people by convincing them that if they worked devotedly under the socialist system, a happy life would finally dawn. During the Second World War, Thai wanted with his play *Hong Pŏm-do* to increase the people's feeling of patriotism towards their fatherland and heighten their hatred of the enemy. In 1950, he became famous by predicting the war in the Korean peninsula in his play *38 Sŏn Inamesŏ* 'South of the 38th Parallel'.³⁹⁷

With the movement to Central Asia, the works performed came to include plays of neighbouring Turkic peoples. Their realization by the Korean Theatre was achieved relatively early, in the 1940s. $Ko3M-Kop\PieIII - EagH-CAy$ 'Kozy-Körpesh and Bayan-Slu' (by G. Mursepov, 1949) can be considered one of the first noticeable plays. Ean n GaTpak 'The Bey and the Farm Labourer' by the Uzbek poet Hamza Hakimzade Hiyazi and $To\PioAek Monn B KpacHonn KocuHke$ 'My Little Poplar in a Red Scarf' by the Kirgiz writer Ch. Aytmatov were performed in 1971 and 1967, respectively.⁴⁰⁰ As the theatre is situated in Kazakhstan, it has also shown interest in Kazakh dramas, e.g. *Enlik-Kebek* 'Enlik-Kebek' (cf. ill. 44 of Pak Sof'ya in the role of *Enlik*) and Karagöz 'Karagöz' by M. Auezov (in 1962 and 1970, respectively).⁴⁰¹

Why, then, does the Korean Theatre also have to perform dramas of other nationalities, including Turkic ones? Even if the Turkic plays performed by the Korean Theatre are not particularly numerous, their performance seems to strengthen the position of the Korean Theatre. It cannot insist on performing only Korean dramas because, by doing so, it would mean an incitement to nationalism in the view of the Soviet authorities. The multinational repertoire means, in other words, the acceptance of different cultures by Korean actors and actresses. Fortunately, the contents of some Turkic dramas are reminiscent of Korean ones, as Li Ham-dŏk puts it:⁴⁰²

"By playing the role of Bayan (*in *Kozy-Körpesh and Bayan-Slu*), I created similarities with Chunhyang (*in *Chunhyangjön*) due to the fact that the hope and desire which they have in their hearts resemble one another, also their inclination towards justice, love and faithfulness is the same, even though the girls belong to different nationalities."

Does, for example, the Uighur Theatre in Alma-Ata also perform Korean plays as the Korean Theatre does Turkic ones? According to the material available, the matter does not seem to be so.

In Korea various types of traditional plays exist: masque plays, puppet dramas and *phansori* (a kind of solo opera), etc. Nowadays these are performed in Korea either in the traditional manner or in a modern. In Central Asia, only the theme of Korean plays seems to be maintained, not the type. That is why it is impossible to find masque dances or *phansoris* among the *Koryð Saram*. In other words, traditional plays are adapted to modern Western theatre. In *phansori* a person can play the roles of different characters. Due to the difference in nature of Korean and Western theatre, in the early period in the Far East, it was not easy to do the basic work: to write scenarios, provide clothing, train dancers and compose music, etc. During its first three years of activity, the Korean Theatre had performed around 10 plays, but it was due to *Chunhyangjón* that it was acknowledged as being of professional standard. The first performance was September 6, 1935, in Sinhanchon in Vladivostok and since then it continues to be staged.⁴⁰³ This must mean that dramas adapted from traditional Korean plays are tirelessly enjoyed by Koreans in Central Asia.

The popularity of the theatre among Koreans in Central Asia has been so significant that those living in different regions expressed their wish in *Lenin Kichi* that it would also visit their home districts, e.g. Koreans in Khorezm Oblast and the Karakalpak ASSR in Uzbekistan said that they are eagerly waiting for a guest performance.⁴⁰⁴ However, financial questions have to be considered when moving tens of members of the theatre because it has been functioning for many years on the basis of the independent accounting system. According to the director, research should be carried out to find a positive solution to this, e.g. in the case of Khorezm Oblast and the Karakalpak ASSR, the places where performances can be held are limited.⁴⁰⁵

The guest tour to Khorezm Oblast was not realized until the end of 1986, and Kim Anatoliy, disappointed about this, wrote an article entitled"*The Korean Theatre which Forgot Us*" in *Lenin Kichi*. He also asked whether the leaders of the theatre are concerned about the decision of the 27th Party Congress of the Communist Party of the Soviet Union or not.⁴⁰⁶

In May, 1985, the theatre performed in Kzyl-Orda, about which Cu Tong-il expresses his opinion in an article entitled "Waiting for a New Encounter":407

"When the theatre comes, the day is considered to be like a festival among Koreans. In the performance of *Nð Mðkko Na Mðkko* 'You Eat and I Also Eat' (by Han Cin), the voices of Kim Galina and Cin Vladimir were not heard well. However, the voices of Mun Aleksandr and Pak Maiya were clearly audible. As for the scenery, spectators wish to see the real landscape where the action takes place. Anyway the guest performance of the Korean Theatre has left a deep impression on Koreans."

5.3. Leading personalities

1) An Mikhail Stepanovich

At the age of 12 he used to play near the theatre because he liked it. He really began his career at the theatre by carrying noodles at the request of Li Ham-dŏk one day. In the meantime he had to work as a teacher and an organizer of the dance and song troupe of the kolkhoz due to difficulties at home, but finally he returned to the theatre never having abandoned his affection for it. He has played more than one hundred leading and other roles. However, he feels that the role of Pangja in *Chunhyangjŏn* and Tolsoi in *Yangbanjŏn* were the most significant for him. Because of his short stature, funny way of speaking and his general appearance, people burst into laughter when he comes on stage. He also performed in *Ondaljŏn* adapted by Han Cin, *Success of the Youngest Child*, a play by Maing Tong-uk, *Only Daughter* by Chai Yŏng and *South of the 38th Parallel* by Thai Cang-chun.

2) Chai Yŏng

O Vladislav says that Chai Yŏng, an Honoured Artist of Kazakhstan, has played a very noticeable role in the development of Korean dramatic arts, having worked as the general producer of the theatre for more than 30 years. He has adapted 52 pieces of dramas and written 16 plays, among which *The Pleasant Life, The Secret of the Nature* and *The Rainbow*, etc. have gained considerable popularity.

3) Choi Hye-suk (born 1926)

Choi began her theatrical career during the War. Over 30 years, she has played more than 80 roles succeeding best as Bianca in *Othello*, as Tansyk in *Kozy-Körpesh and Bayan-Slu* and as Aliman in Aytmatov's *Mother's Field*.

4) Choi Meri

Having entered the actress course at the department of dramatic art of the Kazakh Music Institute in 1971, she finished her studies in 1975 and joined the Theatre, where she has been working since then.

5) Choi Pong-do

To celebrate Choi's 70th birthday, Li Cong-hui contributed an article entitled "The Mother of the Theatre", and the Soviet Government awarded her the Order of Designation of Honour. Born in 1911 to a worker's family in Sinhanchon, Vladivostok, she desired to become an actress. The first Korean woman to do so, she studied two years at the Moscow National Film Institute in 1930-31, returning then to Vladivostok. Therefore she was known as the only Korean among the actors and actresses who had

enjoyed a professional education at that time. Her first role was in the short drama *The Burning House* by Mun Se-jung. In 1935, at the time of the first performance of *Chunhyangjön*, she played the role of Chunhyang's mother, Wölmai, without difficulty, aided by the encouragement of the producer, Yŏn Sŏng-yong. In 1936, in *Simchŏngjön*, she played the role of Simchŏng's stepmother, Ppaingdŏk Ŏmi, and in *Hong Pŏm-do*, the role of the hero's wife. In 1963, she acted the role of a stepmother raising abandoned children well, in the drama *The Stepmother* by Han Cin. In connection with this, she was described as a woman endowed with a natural gift of creativity. Li Cŏng-hŭi added that it was no accident that Choi Pong-do is called the Mother of the Theatre since she has been playing the role of the mother of Chunhyang for more than 40 years.

6) Co Cong-gu

As an Honoured Artist of Kazakhstan, he has been the director of the theatre for more than 35 years. Co said that the guest performance of the theatre in Moscow was like a survey accounting for the 50 years of its activities, and he thanked the Government of the Kazakh Republic and the Central Committee of the Communist Party for their patronage and support for the 45 years of its existence. O Vladislav wrote that Co has striven to make special efforts for the education of the younger generation. He probably retired in 1985, but the reason and time of his retirement were not reported in *Lenin Kichi*.

7) Kang Sof'ya

She has been working for more than 30 years as an impersonator at the theatre. Since plays of different nationalities are shown, she strongly feels the need to know the customs of other nationalities thoroughly.

8) Kim Cin (1913-1966)

The actor Kim Pavel published a memorial article with a picture of Kim Cin, a friend of his, in *Lenin Kichi*. Kim Cin was one of the founders of the Korean Theatre in the Far East. He began his work as an actor at the age of 19 and played the role of Yi To-ryŏng in *Chunhyangjŏn*, the leader of the Righteous Army in *Hong Pŏm-do*, and the blind father, Sim, in *Simchŏngjŏn*. He also performed the role of a teacher living in the forest near the Ussuri River in the film about the explorer Nikolay Przheval'skiy, produced by Mosfilm in 1951. As for his acting, Soviet producers praised his outstanding performances. Kim Pavel recalled that his ears still resound with Kim Cin's singing in the role of Yi To-ryŏng in *Chunhyangjŏn*: "If I go, do I go for ever? Even though I go, can I forget you?", because *Kim Cin* was not only a talented actor but also a person with a good straightforward character. He was a People's Artist of Kazakhstan, and was remembered through the Korean language radio programme September 14, 1986,⁴⁰⁸

9) Kim Iosif

In his monograph about the history of the Korean Theatre, Kim pointed out that "...the features of Kim Pyŏng-hwa, Hwang Man-gŭm, Han Aleksandra and Li Lyubov', etc., who are well known Heroes of Socialist Labour among the Soviet Koreans, have not been well portrayed on stage" and "...if we can confine our stage dialogue to a murmur which is only with difficulty comprehensible to the audience, the results will be dismal, regardless of excellent stage performances by the actors and actresses...". As for actual questions concerning the young actors and actresses, he stressed that the Korean Theatre should, through the dramas it performs, impart a feeling of the beauty of national traditions, culture and language to the audience and, for that reason, the younger generation should learn Korean better from members of the elder generation like Yŏn Sŏng-yong, Li Ham-dŏk, Co Cŏng-gu, Choi Pong-do, Pak Chun-sŏp and Kim Ho-nam, etc.

10) Kim Vladimir

After having graduated from the Tashkent Cinematographic Art Institute in 1960 and having joined the theatre more than 20 years ago, he worked as the secretary of the Party Committee at the theatre. He has played more than 60 roles in various dramas and, for 18 years, especially the role of the provincial governor in *Chunhyangjön*. In his opinion the most important task of the theatre in the future is to ensure that each play runs for longer, because nowadays it usually lasts only for one year. He is an Honoured Actor of Kazakhstan.⁴⁰⁹

11) Li Ham-dŏk

For 50 years, since the days of the Maritime Region, she has been active and is now a People's Artist of Kazakhstan. Li recalls the early days of the theatre saying that "Our generation has undergone very hard times, not even having a theatre building, and such things as curtains were unknown on guest tours because we had to build a makeshift stage. Sometimes we had to carry the stage scenery on our shoulders due to the shortage of horse-drawn carriages." She played the role of Chunhyang at the early period of *Chunhyangjön* performances, adapted by Li Cŏng-lim. At first, the more she acted this role, the more difficult it felt. Therefore she studied hard at the studio for actors arranged by Li Kil-su, who had graduated from the department of acting at the Moscow Theatre Institute. Her role as Chunhyang lasted until the beginning of the 1960s. She has played more than 150 roles over about half a century. They can be divided into three groups: 1) young women, 2) mothers and 3) grandmothers. Of her roles as a mother those of Talganat in *Mother's Field* by Aytmatov and Tankabike in *The Tragedy of the Steppe* by Mustai Karim can be mentioned. Li is a People's Artist of Kazakhstan and Deputy

Member of the Rayon Soviet. She is currently teaching stage dialogue at the Alma-Ata Institute of Dramatic Arts. She expresses her gratitude to Co Cŏng-gu, the former director of the theatre and to Li Kil-su, her first teacher.⁴¹⁰

12) Li Rimma

Li Rimma is a solo dancer and choreographer in the Arirang dance and song group. In her opinion the theatre suffers considerably from a shortage of experts who can do the choreography for traditional Korean dances and who know the literature in this field. For several years she has been dancing the Fan Dance, Water Pot Dance and Shell Dance choreographed by Hwang Cong-uk, and she is known to be preparing a short dance drama based on a Korean traditional legend with the help of An Anna, Pak Nellya and Li Tamara, From childhood Rimma was so talented and enthusiastic about dancing that she succeeded in entering the Tashkent Professional Dance School. Since then, for more than 20 years, she has devoted her life to the stage. Among the dances in her repertoire are the Sabre Dance, Welcoming Dance, Water Pot Dance, Japanese Dance, Afghan Dance and Malaysian Dance, etc. Her Shell Dance portrays the scene when Sim Chong returns to the world of human beings riding on a shell, after meeting her mother under the sea near Indangsu, where Sim Chong had thrown herself, after having sold herself at a price of 300 sacks of rice to seamen in the hope of opening the blind eyes of her father. It is known that Li Rimma learned the basics of the Korean national dance from La Suk-hui who had stayed in Alma-Ata at the invitation of the theatre. La Suk-hui had choreographed the Shell Dance which has now become traditional at the theatre. Li is an Honoured Artist of Kazakhstan.

13) Li Nikolay P.

As a People's Artist of the Kazakh SSR, Li has created more than a hundred roles on the stage during more than two score years of artistic activities. Among his most memorable achievements are the parts he has acted in plays like *Chunjyangjön* and *Hŭngbujön*, as well as the role of the Buddhist monk in *Simchŏngjŏn*. He has also created the role of V.I. Lenin in the *Kremlin Chimes* by N. Pogodin. He has been awarded the Order of the Red Banner of Labour and medals and diplomas of the Presidium of the Supreme Soviet of the Kazakh SSR.⁴¹¹

14) Lim Roza

After having entered the Tashkent Institute of Dramatic Arts in 1956 and graduated from it in 1960, she began to work at the theatre in both boys' and girls' roles in tens of dramas until the present time. Her first performance was in the role of Ochan, a Japanese boy, in *The Dragon and the Sun* by Ginzburg, performed in Moscow in 1958 on the occasion of the Uzbek Art and Culture Week. Lim is the only actress who is known to

have played the role of a child until the middle of the 1970s. She has also worked as a reciting actress and compère in the *Arirang* dance and song group.

15) Pak Chun-sop

During the days of the Maritime Region, Koreans had celebrated the holiday of *Tano*, the fifth day of the fifth month by the lunar calendar, by arranging traditional Korean wrestling contests and other athletic matches, in which Pak won an ox as the first prize in Korean wrestling. He joined the theatre in 1934 following Kim Cin, Choi Pong-do, Li Ham- dŏk, Cin U, Kim Hai-un and Yŏn Sŏng-yong. He has played the leading roles in about 120 dramas: that of Yi To-ryŏng and the provincial governor in *Chunhyangjŏn*, Hŭng-bu in *Hŭngbujŏn* and the role of Blind Sim in *Simchŏngjŏn*, etc. He is an Honoured Actor of Kazakhstan and still active.

16) Pak Konstantin Yefremovich (born 1925 in Blagoslovennoe)

His father was the rector of the Korean Pedagogical Special School in the Far East. From childhood he was interested in painting. It was in Aktyubinsk in 1943-45 that he first had direct contact with real painters when he was studying at the history department of the Aktyubinsk Teacher's Institute. After graduating, he began to work as a stage painter, at first in Kustanay in 1952-53 decorating stages for more than 30 dramas. In 1956, he worked as a general artist at the Uighur Music and Drama Theatre in Alma-Ata Oblast. Since 1968, when the Korean Theatre moved to Alma-Ata, he has been working there. Being art director of the theatre, he assumed the staging of the drama *Thokkijön* 'The Tale of a Rabbit', adapted by Han Cin as a memorial task, on the occasion of the 50th anniversary of its inception. In this drama special care had to be taken and attention paid because all the heroes were animals, so that animal masks had to be prepared, together with stage settings suitable for them.

Pak has also worked at the Kazakh Academic Theatre named after *Auezov*, the Alma-Ata Youth Theatre and the Oblast Theatres of Kustanay and Semipalatinsk. He has decorated stages for more than 90 dramas over 30 years. The peculiar character of his stage art lies in the fact that he stresses musicality in various ways in the composition of rhythm, formative art and colour of the sets.⁴¹²

17) Pak Maiya

As an Honoured Actress of Kazakhstan, she has taken up the role of a second generation Chunhyang. At present she plays the role of Karylyga, heroine of the Kazakh epic *Koblandy*.

18) Aleksandr Aleksandrovich Paskov

After stepping into the world of the theatre at the beginning of the 1960s, Paskov has worked as a producer at the National Academic Russian Theatre of Alma-Ata named after *M.Yu. Lermontov* and the National Academic Kazakh Theatre named after *M.O. Auezov*. O Vladislav, the vice-director of the Korean Theatre, says that since 1978 Paskov has been working at the Korean Theatre as a general producer. Being a non-Korean, he had to study the national culture and history of Korea, the people's life and their habits. Among the dramas he has produced are *The Adventure of a Rabbit* adapted by Han Cin, *The Living Buddha* by Han Cin and *The Bell Sound in Hell*, etc. Paskov, being the same age as the theatre, expresses his views saying: "A producer should stage more dramas reflecting the life of modern people."

19) Song Ol'ga Vissariovna

She was born the daughter of a carpenter in the Ol'ga Rayon in the Far East. Her father gave her name Ol'ga after the place where she was born. After the transfer to Central Asia, she attended school on the *Gulistan* Sovkhoz of the Middle Chirchik Rayon in Tashkent Oblast. With the encouragement of her teacher, Kim Kwang-hyŏn, she became interested in the culture and history of her ancestors. While she was studying at the Tashkent Institute of Dramatic Arts, she had the opportunity to learn the technique of stage dialogue from Li Kil-su, to whom she is grateful. In 1958, she took part in the programme of the Kazakhstan Art and Culture Week arranged in Moscow. She became an Honoured Actress of Kazakhstan in 1971. Until now she has played more than 70 roles: e.g. Cŏnglim in *The Path of Hope* by Kim Dima (1971), the daughter-in-law in *Dawn* by Chai Yŏng (1962) and Vasilisa in *The Singing of the Cuckoo* by Kim Anatoliy (1985). In the future she wants to play heroines in the works of Ostrovskiy and Chekhov.⁴¹³

20) Thai Cang-chun (1911-1960)

Remembering the period in the Maritime Region, Yon Song-yong, Choi Pong-do, Pak Chun-sop and Li Kong-hui, who worked with Thai Cang-chun, wrote an article entitled "The First Actor on the Stage of Our Theatre". According to this, Thai was born to a worker's family in Vladivostok and suffered hard times from the age of nine, selling newspapers and doing miscellaneous work at the fishing port. He started to work as an actor in the Young Labourers' Theatre Group in Sinhanchon and was known to be the first Korean actor in the Soviet Union to play the role of the hero in the drama *Hwangmuji* 'Wasteland'. Later he interpreted the role of the mendicant Buddhist monk in Simchongjon and, from 1934, he also started to write plays. The first drama of his to be staged was The Ridge of the Field. In 1937, he wrote Monks and after that Hong Pom-do, Streams of Life and South of the 38th Parallel, etc.Thai's life was short, but

he left more than 10 plays to posterity, as well as tens of short stories and he adapted *Hŭngbujŏn* as a play. He is esteemed for having contributed to the development of Soviet Korean art. He was the husband of Li Ham-dŏk.

21) Yŏn Sŏng-yong (born 1909)

Now an Honoured Artist of Kazakhstan, he was born in the Maritime Region and has contributed to the development of the theatre since 1912, after having graduated from the Moscow National Cinematic Institute. He has written about 40 dramas, of which *The Olympic Games, Burning Korea, Dawn on the River Amur* and *Children* have been interpreted as dealing with current problems.

5.4. Small art groups

In addition to the theatre, there are several small scale dance and song groups, which consist of Koreans, functioning in both Kazakhstan and Uzbekistan, some of them on sovkhozes or kolkhozes.

1) Kayagum

The Korean dance and song group *Kayagum* was formed in 1969 in the Uzbek National Philharmonia named after *Kara Yaqubov*. 26 young actors and actresses belong to this group, e.g. Kim Klara, Kim Svetlana, Kim Rita, Kim Nelli, Kim Svira, Li Aleksey, Kim Vyacheslav, Kim Eduard, Kim Okmai, Lim Vitali, Song Georgiy and Kim Tat'yana. The art director is Cin Petr. A national dance is performed under the name of *"The River Flows"*, and Kim Okmai is known to sing the Korean song *Aplokkang* 'Yalu River'.⁴¹⁴ The performance usually lasts for two hours. The group won a prize in the nation-wide contest in 1970 and 1977.⁴¹⁵ This art group seems to be another official form of cultural activity by Koreans in Tashkent, besides the language courses.

2) Arirang

Under the auspices of the Korean Theatre, the dance and song group *Arirang* is working. This group has made annual tours to Kazakhstan, Uzbekistan and other parts of Central Asia, Sakhalin, the Caucasus, the Ukraine, etc.with a new programme each year. In September, 1986, it also performed in front of the theatre building in Alma-Ata, where among others the Kazakh song *"The Fatherland is One"* was sung in Kazakh, and a Korean drum dance was included in the programme. Kim Vladimir is the art director and Pang Tamara, Kim Zoya, Song Georgiy and Li Veniamin sing.⁴¹⁶ At present Han Yakov is the director of this group (cf. ill. 45, 46 and 47).

3) Achim Noŭl

The small art group Achim Noŭl 'Dawn' has steadily grown since its establishment in March, 1972, in Taldy-Kurgan; and its fame is known to have spread throughout Kazakhstan. It has also received many prizes at art festivals. The art director Kang Tat'yana Ivanovna guides young enthusiasts from the city and organizes the group of both dancers and singers. Naturally, the members of this group have their own professions. The singers are Nam Viktor, Li Aleksandra, Cŏn Galina and Kim Lidiya who is a housewife and an engineer at a factory. Their repertoire includes *Tong'i Chum* the 'Water Pot Dance', *Lyŏnkkoch* 'Lotus Flower', *Sagwa Ttanŭn Chŏnyŏ* 'Girl Picking Apples' and various Kazakh, Ukrainian, Russian and traditional Korean dances.⁴¹⁷

4) Toraji

This group is working on a sovkhoz in Ushtobe.418

5) Cultural Palace of the *Politotdel* Kolkhoz

Situated in the Kommunisticheskiy Rayon of Tashkent Oblast, Uzbekistan, it is undergoing a thorough reorganization. Previously the dance and song group Chongchun 'Bloom of Youth' functioned on this kolkhoz,419 but it was incorporated into the National Philharmonic Orchestra of Uzbekistan at the end of 1985. Due to the reorganization, virtually all of the workers at the cultural palace have been changed, over the last 18 months. The new manager, Kim Vyacheslav Petrovich, is known to be a good organizer and very talented. He is trying to keep the cultural palace open to all the kolkhozniks. Now various art groups are functioning there, e.g. a dance group for children and youngsters, a theatre group, a choir, a studio for fine arts and an orchestra. Choi Alla Borisovna is instructor for art, Li Emiliya Alekseyevna for theatre and Kim Zoya Grigoriyevna for dance. The present activities are known to be supported by the management department and by Kim Vasiliy Terentiyevich, the party secretary of the kolkhoz. According to Kim, the most difficult thing until now has been to overcome the laziness of people and to get them interested in cultural activities. Hwang Anna Matveyevna, a theoretician of the cultural palace, is working as a photographer, and Hwang Innokentiy is also active.420

6) Others

Besides the above-mentioned, several small art groups also function in Central Asia, e.g. that of the *Bakbakcinskiy* Sovkhoz in Alma-Ata Oblast in Kazakhstan⁴²¹ and the small orchestra of the *Leninskiy Put'* Kolkhoz in the Kommunisticheskiy Rayon in Tashkent Oblast, Uzbekistan.⁴²² It is known that Kim Feliks Yakovlevich, chief of the club, is preparing for more efficient art activities on *Pravda* Sovkhoz near Ushtobe City in

Taldy-Kurgan Oblast, Kazakhstan. He says that at present this club consists of six singers, dancing and instrumental music teams, but that in future he expects help from the choreographer of the *Arirang* group of the Korean Theatre.⁴²³ At the *Third International* Kolkhoz (Karmakchiy Rayon) of Kzyl-Orda a small art group is working, in which Cŏn Yelizaveta dances the Fan Dance and Choi Robert sings.⁴²⁴ The Surkhob Sovkhoz in Tadzhikistan is known to have a small art group led by Kim Anna.⁴²⁵

5.5. Problems

Even though the theatre and other small art groups have been working successfully, there are several problems which they have to overcome. As was seen in the previous chapter, Korean is not taught at all at any educational institution in Kazakhstan. This is also reflected in the functioning of the theatre and other art activities. From time to time, it is pointed out that the younger generation of actors and actresses do not clearly pronounce nor have a sufficient command of Korean as a stage language, which causes the audience difficulties in understanding the dialogues.⁴²⁶ The writer Lyang Won-sok comments on new actors and actresses at the Korean Theatre in an article entitled"*Facing Real Challenges in the World of Art...*":⁴²⁷

"— Who is responsible for teaching dialogue technique to the actors and actresses of the young generation? This is of paramount importance.

— They are Li Ham-dŏk, a People's Actress of Kazakhstan and Song Ol'ga, a Honoured Actress of Kazakhstan. Their role is very great. They have shown enormous effort by treating students as if they were their mother or sister."

Another problem is, perhaps, the shortage of literature concerning traditional Korean theatre, dance, music and art in general. This complaint can be heard from the mouths of specialists working at the theatre.

Thirdly, it is difficult to find a capable teacher of Korean national dance.⁴²⁸ The Korean artists in Alma-Ata do not have any contacts with their colleagues in the Korean peninsula. It is known that there was a dancer from North Korea called La Suk-hŭi teaching traditional dance for some time. It means that skills in it are very limited and it can easily be influenced by modern dances and those of other nationalities.

Fourthly, the training of dramatists has become a serious matter because the theatre has to include at least three plays annually, suitable to the national character. Dramatists currently active are Han Cin, Maing Tong-uk, Kim Iosif, Cŏn Tong-hyŏk and Song Lavrentiy, etc. The problem of finding dramatists has long caused difficulties and, to some extent, influenced the artistic level of the theatre. It is also expected that producers have to deepen their insights by studying national customs.⁴²⁹

The fifth problem is that of the management staff. It is known that only around 20 experienced actors and actresses are working at the theatre, of whom only a few take part in all roles and the rest only in minor ones. Even these latter should be daringly used in leading roles. ⁴³⁰

There are three pillars of Korean culture in Central Asia supporting their cultural identity, even though this minority lives scattered over a wide area among various nationalities. The first is the Korean Theatre, the second the newspaper *Lenin Kichi* and the third radio broadcasts in Korean. All these three pillars are located in Alma-Ata, and it is understood that they cooperate well together. While the theatre mainly performed Korean traditional dramas at its early stage in Vladivostok, in 1937 it encountered a turning point in its history with the transfer of Koreans to Central Asia. From this time onwards, the theatre began to perform not only Korean plays but also those of neighbouring Turkic peoples as well as Russian and even Western European ones.

The fact that the Korean Theatre has survived for more than 50 years, even in Central Asia, cannot but be a matter of pride. It also deserves respect when we compare the Korean Theatre in Alma-Ata with those functioning in Japan, China and USA, etc. which are smaller than the theatre in Central Asia in scale. It should also be emphasized that the Korean Theatre in Alma-Ata is among the oldest Korean theatres in the world still functioning.

NOTES

378. Kim I., pp. 6-7. In his book Kim has described the history of the Korean Theatre in the Soviet Far East in detail (pp. 7-16).

379. As for the date of the establishment of the Korean Theatre, Co Cong-gu, the former director, mentioned that the decision was given September 16, 1932, by the Executive Committee of the Far East Maritime Region (LK 1982 Sept. 4, p. 4).

380. *Chunhyangjön* 'Tale of Chunhyang' is one of the most famous Korean classical novels. It describes the oppression of the ruling class and the situation and feelings of low officials and peasants through the love of Yi To-ryŏng, the hero, and Chunhyang, the heroine. *Canghanmong* is a 'new' novel written by Co Cung-hwan in 1913. It describes the love between Yi Su-il, the hero, and Sim Sun-ai, the heroine.

381. Simchöngjön 'Tale of Simchöng' is another famous Korean classical novel. It describes the selfless devotion of Simchöng, the daughter of blind Sim Hak-kyu. She sold herself to seamen for 300 sacks of rice as a sacrifice to the king of the undersea world because she hoped by so doing that her father would regain his sight. But she was sent back to the human world and became the wife of the king. At a party arranged for blind people, she met her father and Sim Hak-kyu's eyes opened dramatically from the pleasant shock of meeting his daughter.

382. Samguk Sagi 'History of the Three Kingdoms' is the oldest historical record preserved until the present. It describes the history of the Koguryo (37 BC - 668 AD), Sinla (57 BC - 935 AD) and Paikce (18 BC - 660 AD) dynasties.

383. *Thokkijön* 'The Tale of a Rabbit' is one of the old tales of Korea (related to Indian Buddhist Jatakas). It describes a rabbit tricked by the undersea king who needed the liver of a rabbit to cure his sickness. But the rabbit succeeded in escaping, carried on the back of a turtle, by telling the lie that he had left his liver in the deep mountains.

384. LK 1982 Sept. 4, p. 1, Sept. 15 and Nov. 5, p. 2.

385. LK 1982 Dec. 21, p. 1.

386. Hong Pom-do. Cf. note 158.

387. LK 1982 Dec. 21, p. 4.

388. Kim I., pp. 197-198.

389. LK 1985 Nov. 7, p. 4. Kim O. mentions that they were 13 (Kim O. 1962. p. 88). Anyway, they are the following: Con Anatoliy, Con Eduard, Kim Nikifor, Kim Vladimir, Lim Roza, Mun Aleksandr, Pak Maiya, Pak Sof'ya, Pak Vasiliy, Song Ol'ga, etc. They arrived in August, 1960, at Kzyl-Orda and joined the Theatre.

390. On the occasion of the 25th anniversary of the second generation activities and the 10th anniversary of the third generation activities, the Korean Theatre held a celebration in November, 1985.

391. LK 1986 Jan. 23, p. 4, March 28, p. 4.

392. LK 1985 March 19, p. 4. To the students belong Sin Sergey (son of Sin Nikolay Sergeyevich, a famous artist) and Pak Eduard, etc. At this institute students of 25 different nationalities are studying. As teachers, e.g., Pak Nikolay Semyonovich, Valentin Ivanovich Smakin, Rahim Akhmedovich Akhmedov, Kutlug Basarovich can be mentioned, and the leader of the teachers is Vitaliy Georg'yevich Lutchin.

393. LK 1984 Sept. 8, p. 4. Kim (Stankevich) Aleksandra. Cf. note 50.

394. LK 1985 Sept. 28, p. 4.

395. LK 1986 Jan. 1, p. 3.

396. Kim I. p. 50.

397. LK 1986 March 29, p. 4

398. Kim I., p. 110, p. 119.

399. Ibid. p. 140.

400. Ibid. p. 154, p. 158.

401. Ibid. p. 169, p. 175.

402. LK 1984 Dec. 20, p. 4.

403. LK 1985 Sept. 6, p. 4. Li Kil-su, an Honoured Actor of the Kazakh SSR, remembers in a special article entitled *"Taidamhan Kŏrŭm"* 'A Brave Step' published in *Lenin Kichi* on the 50th anniversary of the first performance of *Chunhyangjŏn*, that the Korean Theatre had given successful guest performances of *Chunhyangjŏn* in Suchan, Spassk, Khanka, Pos'yet and Nikol'sk-Ussuriyskiy, etc. The play attracted audiences for several years. On July 16, 1936, *Chunhyangjŏn* was performed at the Russian Theatre of Maksim Gorkiy in Vladivostok. Kukarin, department chief of arts of the Far Eastern Kray awarded 1000 roubles to the theatre for its success. On the same page (LK 1985 Sept. 6, p. 4.), a long and interesting article about the first performance of *Chunhyangjŏn* was published in the form of a dialogue by Yŏn Sŏng-yong, Choi Pong-do and Li Ham-dŏk with the title of *"Ijŭlsu Ŏpsnŭn Kŭnaldŭl"* 'Those Unforgettable Days'.

404. LK 1983 July 8, p. 4.

405. LK 1983 July 8, p. 4.

406. LK 1986 Oct. 29, p.4.

407. LK 1985 May 17, p. 4.

408. LK 1986 Sept. 9, p. 4.

409. LK 1986 Sept. 24, p.4.

410. LK 1984 Dec. 20, p. 4.

411. *News of Kazakhstan* (Published by the Kazakh Society of Friendship and Cultural Relations with Foreign Countries) 1976 No. 3, p. 20.

412. LK 1985 Feb. 19, p. 4.

413. LK 1985 Nov. 8, p. 4.

414. Aplokkang (Yalu River) flows along the border between Korea and the northeastern region of China, it is 790 km long.

415. LK 1981 Oct. 23, p. 4. Ташкент. Энциклопедия. Tashkent 1983, p. 161. On page 160 the picture of the Korean ensemble *Kayagum* is presented.

416. LK 1985 Sept. 28, p. 4, 1986 Sept. 24, p. 4.

417. LK 1982 May 8, p. 4.

418. LK 1987 Feb. 3, p. 4.

419. This group was known to have received the title of "People's Dance and Song Group" in 1970, the prize of the Lenin Communist Youth League of Uzbekistan in 1978 and the prize of the All-Union Lenin Youth League in 1981. It performed for foreign guests visiting the kolkhoz and traveled to various places, both near and far, in Uzbekistan. The dance group consists of 8 members, and their dances include *Talmaji* 'Adoration of the Full Moon' and *Pukchum* 'Drum Dance', etc. Among the dance dramas included were *Pomi Wassta* 'The Spring Came' and *Yes Iyagi* 'Old Story', etc. Yun Gerasim and Sin Galina, etc. work as singers (LK 1982 Dec. 22, p. 4.). The *Chöngchun* Dance and Song Group is used to performing in different parts of the Soviet Union, e.g. in 1986 at the Ulan-Ude Professional Music School. About the performance of *Chöngchun*, A. Lesobichenko, a musicologist in Ulan-Ude, wrote that the national dances *Puchaichum* 'Fan Dance', *Talbam* 'Moonlight', etc. have well preserved the national characteristics and, at the same time, daringly harmonize with modern musical features. The group also showed its skill by presenting a series of Kazakh and Uzbek songs. As for modern music, the group seemingly imitated dances mechanically. In this group Lim Vladimir arranged Korean folk songs and Cin Petr conducted the stage performance (LK 1985 Aug. 22, p. 4).

420. LK 1987 May 9, p. 4.

421. LK 1982 June 8, p. 4.

422. LK 1984 July 13, p. 4.

423. LK 1984 Jan. 7, p. 4.

424. LK 1985 Apr. 25, p. 4.

425. LK 1985 Feb. 16, p. 2.

426. For example, in a play by Kim Anatoliy, *Ppökkusai Urum Sori* 'The Singing of the Cuckoo' it was difficult for the audience to understand the contents and development of the story since the pronunciation and accent, in the case of An Aleksandr, were not correct. In case of Cin Vladimir, the situation was better than that of An, but still some sentences could not be understood well (LK 1985 March 19, p. 4).

427. LK 1984 July 13, p. 4.

428. Li Lyudmila, ballerina at the National Opera and Ballet Theatre named after *Abay*, also stated that capable teachers for Korean national dance are lacking (LK 1986 March 7, p. 4).

429. This opinion was expressed by Kim Pavel, party secretary of the theatre (LK 1985 Sept. 28, p. 4). Kim Pavel Aleksandrovich died in August, 1987, at the age of 60 (LK 1987 Aug. 11, p. 4).

430. These latter two problems were presented by Song Lavrentiy (LK 1986 Jan. 1, p. 3).