

## **Zsolt ALMÁSI, Pázmányi Péter Catholic University Budapest, HU**

**Zsolt Almási** is associate professor in the Institute of English and American Studies, Pázmány Péter Catholic University, Hungary.

His book is *The Problematics of Custom as Exemplified in Key Texts of the Late English Renaissance* (Lewiston-Queenston-Lampeter: The Edwin Mellen Press, 2004). He is the co-editor of journals (*Digital Scholar*, *Digitális bölcsészet*) and was co-editor of *Writing the Other. Humanism versus Barbarism in Tudor England* with Mike Pincombe, (Newcastle upon Tyne: Cambridge Scholars Publishing, 2008) and *New Perspectives on Tudor Cultures*. (Newcastle upon Tyne: Cambridge Scholars Publishing, 2012). He is the head of the Department of English Literatures and Cultures, executive secretary of the Hungarian Shakespeare Committee. His current research projects focus on Shakespeare, web 2.0 and digital culture, digital textology.

### **What is the Digital Database for Shakespeare? Another Paradigm?**

In this paper I would like to address the question whether the digital database as a interface to the Shakespearean oeuvre can be treated as another paradigm or not. I am going to answer this seemingly simple question via a brief clarification of some of the concepts and assumptions related to the question itself, such as the database, as a content management system; what we may mean by paradigm; and whether the digital database can be considered another paradigm per se or it is only a surrogate of already existing paradigms. After the process of clarification, I am going to be in a position to answer the question.

## **Anna CETERA WŁODARCZYK, University of Warsaw, PL**

**Anna Cetera-Włodarczyk** is Associate Professor of English literature at the University of Warsaw. Her publications include two monographs, both centered on Shakespeare and translation either in theatrical context (*Enter Lear. The Translator's Part in Performance* [2008]) or within Polish cultural history (*Smak morwy. U źródeł recepcji przekładów Szekspira w Polsce* [2009]), and a number of essays on interpretative analysis and literary translation appearing in journals and thematic volumes (CUP, Palgrave, UDP). Since 2009 she has been editing a critical series of new Polish translations of Shakespeare (by Piotr Kamiński). The series currently comprises six volumes, with the seventh (*The Two Noble Kinsmen*) forthcoming in 2019. In 2016 she has begun a state-funded project aimed at establishing the e-repository of the Polish 19<sup>th</sup> century Shakespeare translations, extended in 2018 to include the 20<sup>th</sup> and 21<sup>st</sup> century.

### **Shakespeare, Translation and Metadata: How can visualizing the spatial and temporal distribution of translation projects elucidate the cultural history of the region?**

The aim of the presentation is to introduce the concept and partial research results of the state-funded project *The e-Repository of the Polish 19th Century Shakespeare Translations: Resources, Strategies and Reception* (2016-2018).

The Project aims at establishing the repository of all complete Polish translations of Shakespeare published in the 19<sup>th</sup> century, accompanied by essays on their translators, descriptions of translation strategies and notes on the literary and theatrical reception. The repository offers texts in pdf files sortable by metadata and (in a limited scope) the digitalized files with a range of comparative and search opportunities. The project pulls together national resources, re(assesses) the significance of both individual and collective translation endeavours, and opens new vistas of research into the synchronic and diachronic dynamics of literary corpora. Setting aside the insight into individual translation histories, the scope of the collected data casts light on the totality of the 19<sup>th</sup> century translation activity, revealing some distinctive patterns of influence, imitation and denial.

The central aim of the presentation is the discussion of the modifications of the Dublin Core used to compile metadata on literary texts. The added categories seek to capture the specificity of translation activity, and can be further processed to visualize the spatial and temporal distribution of translation endeavours in the 19<sup>th</sup> century. These in turn may serve to reconstruct cultural trends and look for parallels in the geographically adjacent areas.

**Nicoleta CINPOES, University of Worcester, UK**

**Nicoleta Cinpoes** joined the University of Worcester in 2007. She teaches Renaissance Literature, is Course Leader for English Literary Studies and co-director of Worcester's Early Modern Research Group. Nicoleta is the author of *Shakespeare's Hamlet in Romania 1778-2008: A Study in Translation, Performance and Cultural Appropriation* (Mellen, 2010) and of the open-access website: The Jacobethans. Her work has appeared in *Theatrical Blends*, *Shakespeare Bulletin*, *Studia Dramatica* and *Shakespeare in Europe: History and Memory*. In the theatre, she has worked in several capacities – from that of dramaturge to assistant director and translator. Currently, she is editing *Doing Kyd: A Collection of Critical Essays on The Spanish Tragedy* (forthcoming, MUP) and collaborating on a new Romanian translation of Shakespeare's Complete Works, writing introductions to: *Hamlet* (2010), *Titus Andronicus*, *Measure for Measure*, *The Merchant of Venice*, and *The Comedy of Errors*.

## **Kornelia DERES, Eötvös Lóránd University Budapest, HU**

Kornélia Deres is a lecturer at the Institute of Hungarian Literature and Cultural Studies, Eötvös Loránd University, Budapest. Prior to this, she was a senior lecturer at the Institute of Art Studies and General Humanities, Károli University. Published in 2016, her first monograph examined contemporary intermedial theatre practices in Hungary, Europe and the US. Her main research interests are mediality and theatre, science and theatricality, performance and archives. She is the editor of the theatre book series entitled SzínText. She is the member of the Committee on Dramatic Studies and Cinematography in the Hungarian Academy of Sciences, the Hungarian Shakespeare Committee, and the IFTR. She is also a writer with three published books.

### **Performing Traditions: The Moving House Company's *Romeo and Juliet* (1996)**

The Moving House Company was a Hungarian experimental theatre collective, active between 1994 and 2002. Their productions aimed at staging how visual media and various performative traditions (re)formed the concept of theatre. The group often based their theatre pieces on well-known dramatic stories, however, they handled the texts as mere starting points that made further textual, medial, and performative associations possible.

Although many of their works earned international success including various prizes at reputed theatre festivals around the world, the majority of Hungarian critical reception labeled them as amateur or incomprehensible without memorable acting. The dissonance came from the fact that critics tried to interpret the productions from a text- and actor-based dramatic perspective. As a consequence, they failed to notice how the rhizomatic structures and wide associations of the productions reflected on the loss of a unified world and story-based discourse.

The Moving House Company premiered *Romeo and Juliet* in 1996, offering a number of medial and performative layers based on Shakespeare's tragedy. The production integrated sequences of dialogues, monologues, dance choreographies, and songs regarding how love could be staged according to various Central European traditions. The scenes thus presented many couples enacting many Romeos and Juliets, posing questions of love and death, male and female gender stereotypes, physical and emotional intimacy.

## **Kinga FÖLDVÁRY, Pázmány Péter Catholic University Budapest, HU**

Dr Kinga Földváry is senior lecturer at the Institute of English and American Studies at Pázmány Péter Catholic University, Hungary. Her main research interests include problems of genre in film adaptations of Shakespeare's plays, twentieth and twenty-first century British literature, and theories of visual and popular culture. Her articles have been published in various journals and collections, including *Shakespeare: Journal of the British Shakespeare Association*, and the *Shakespeare on Screen* series (ed. Sarah Hatchuel and Nathalie Vienne-Guerrin). She has (co-)edited five volumes, and she is currently completing a monograph on Shakespeare in genre films, under contract with Manchester University Press.

### **Their Past – Our Present: Re-Politicising *Henry IV* in Budapest**

Looking at a recent theatrical performance of Shakespeare's *Henry IV* in Budapest's Örkény Theatre, one can easily observe how cultural paradigms have changed since the Elizabethan era, and how our very own politico-historical present has left its mark on our interpretation of the supposedly "timeless" dramas of Shakespeare. The case of these history plays represents a particularly salient argument, since they turn to a past that may have been recent at the moment of their writing, but now, four centuries later, this past is all but forgotten, making the plays' applicability to other historical contexts highly problematic, if not completely unlikely. What is more, the historical periods that form the backdrop to these plays were particularly unstable and fluid even within English history, and the intricate details of the power struggles around the English throne are rarely known to general audiences outside the British Isles. As a result, we may even suspect that these texts are so outdated as to make them completely irrelevant to contemporary audiences. Nonetheless, as I argue in my paper, the 2017 *Henry IV* in Örkény Theatre offers a painfully timely, almost explicitly political critique of the contemporary Hungarian state of affairs, partly as a result of its use of a new translation, although a heavily cut text, bringing the drama alive in the language of the day. This contemporaneity is enhanced by a production design reminiscent of early modern theatre in its bare simplicity, so that what we witness on stage is not only loyal to Shakespeare's understanding to history but it also offers bitterly scathing criticism of our own life and times.

## **Šárka HAVLÍČKOVÁ KYSOVÁ, Masaryk University Brno, CZ**

**Šárka Havlíčková Kysová** studied Theory and the History of Theatre and Czech Language and Literature at Masaryk University. In 2010 she finished her PhD studies on the theory of theatre at the Faculty of Arts of Masaryk University with her thesis *Hastabhinaya. Hand gestures in the traditional theatre art of India*. From 2009 to 2012 she taught the theory of theatre at the Department of Theatre, Film and Media Studies of the Faculty of Arts of Palacký University in Olomouc. Since 2012 she has been working as an assistant professor at the Department of Theatre Studies of the Faculty of Arts of Masaryk University in Brno. From 2011 to 2015 she participated in the grant project *Czech Theatre Structuralism: Context and Potential* (Czech Science Foundation, GAČR). From 2012 to 2014 she also worked on the project *Innovation of the Art and Culture Study Programmes at the Faculty of Arts, Masaryk University* (OPVK). From 2015 to 2017 she led a research project which focused on Brno opera productions of the 2nd half of the 20th century – GAČR project called *The Generation of Miloš Wasserbauer, the Theatre Director, and the Progressive Opera Dramaturgy in the State Theatre in Brno* (project no. GA15-06548S).

In her research and lecturing activities she focuses on the theory of theatre (especially in the perspective of cognitive studies), staging of opera and traditional Indian theatre koodiyattam. At present she focuses on the application of conceptual metaphor theory and audiovisual metaphor in the field of the analysis of opera production practice and reflections on directing operas. Since 2012 she has been the editor-in-chief of the editorial board of the *Theatralia* journal.

### **Dynamics of Evil: Two Stagings of Verdi's *Otello* in the State Theatre in Brno (1967, 1989)**

In my paper I provide analysis of two productions of Verdi's *Otello* in the State Theatre in Brno, directed by Miloš Wasserbauer in 1967 and Václav Věžník in 1989. Special attention is given to scenography of both productions as an evidence of key audio-visual metaphors incorporated in the directors' conceptions. I focus on particular metaphors included in Shakespeare's play that enter the stage via Verdi's opera. Scenography – which I understand both as visual and audial means of expression – reflects the manipulation of human senses for the purpose of emphasising and expressing the key concepts of Shakespeare's and Verdi's work. I analyse dynamics / kinetics of scenography which is used to guide viewer's senses through appeal to concept of evil.

## **Anna KOWALCZE PAWLIK, Jagiellonian University Kraków, PL**

**Dr. Anna Kowalcze-Pawlik** - translator, assistant professor at the Tischner European University in Krakow, affiliated also with the Centre for Advanced Studies in the Humanities, Jagiellonian University, Board member of the Polish Shakespeare Association (2015-2018), Vice-President of PSA (2018- ). She graduated summa cum laude from the Institute of English Studies at the Jagiellonian University, where in 2017 she defended her doctoral thesis on female revenge in the early modern English drama. She has received scholarships and research grants from the University of Northern Iowa, Polish Foundation of Science, Polish National Science Centre. She currently holds Polish Ministry of Education Award for Outstanding Young Researchers and is leading a National Centre of Development and Research educational grant on teaching Shakespeare and philosophy to high school students. Her most recent publications on Shakespeare are “Between Literature and Philosophy: Conflict and Dialogue. Teaching Shakespeare and Philosophy in Polish High School Environment”, Polish Anglo-Saxon Studies, 2018, and “Ofelia Reducta/ Ofelia Furiosa: przepisywanie żałoby [Ofelia Reducta/ Ofelia Furiosa: Re-writing mourning] in: Poza kanonem, pomiędzy akademią a praktyką [Beyond Canon: Between University and Theatrical Practice. Stanislaus Wyspianski’ Drama] ed. D. Kosinski, A. Adamecka, Warsaw 2018.

### **Caliban in Poland: Translation and Stage Presence**

This paper discusses the presence of Caliban in Poland from the perspective of character construction both in translation and in theatrical productions of *The Tempest* in the recent Polish performances by Warlikowski, Garbaczewski and Augustynowicz. A comparative analysis of the descriptive terms used in the play to speak of the character shows a tendency to monstrositize the figure prevalent in the majority of the Polish translations, while the theatrical productions employ Caliban to critically address the dominant cultural norm and its other.

## **Ivona MIŠTEROVÁ, University of West Bohemia Pilsen, CZ**

**Ivona Mišterová** is lecturer of British literature at the University of West Bohemia Pilsen. She obtained her PhD at the Charles University in Prague. Her main research interest is Shakespeare. She has published widely on Shakespeare and Anglo-American drama staged in Czech theatre during the Great War 1914 – 1918 (monographs *Vrcholná období recepce her Williama Shakespeara na plzeňských scénách*, 2005, and *Angloamerické drama na plzeňských scénách*, 2013).

### **Shakespop, or Shakespeare in Modern Popular Culture**

Shakespeare's plays are undoubtedly among the most frequently translated, staged, adapted – both for stage and screen – and over/misquoted. Their appeal crosses thematic, geographical and chronological boundaries. Each generation of recipients and critics tends to find its own understanding in Shakespeare's work. Building on the work of Marjorie Garber and Douglas Lanier, the paper explores Shakespearean adaptations which attempt to change the horizon of expectations for the young recipients by suggesting a non-traditional way of rendering Shakespeare's plays. First, it examines how emoticons, textual portrayals and hashtags are used to adapt classic plays into modern language. The *OMG Shakespeare series*, which was both criticized and praised, represents a transformation of Shakespeare's plays into a new form, i.e. *srsly Hamlet* (by Courtney Carbone, 2015), *YOLO Juliet* (by Brett Wright, 2015), *Macbeth #killingit* (by Courtney Carbone, 2016), and *A Midsummer Night #nofilter* (by Brett Wright, 2016). Furthermore, attention will be paid to the representations of and allusions to Shakespeare and Shakespeare's characters in popular culture. The paper concludes by discussing how the new non-traditional adaptations reshaping classical plays may impact on the young adults' reception of Shakespeare and his work.



## **Péter P. MÜLLER, University of Pécs, HU**

Dr. Péter P. Müller is professor at the Institute of Hungarian Language and Literature, University of Pécs. 1999-2004 was director of Hungarian Theatre Museum + Institute in Budapest, 2016-2017 Fulbright Professor of Department of World Languages, Literatures, and Cultures of Cleveland State University, USA. Since 2004 he is a Professor of Department of Literary Theory and Modern Literature and Director of Theatre Studies Program, UP in Pécs. Member of the Literary and Cultural Studies Committee of the Hungarian Academy of Sciences, 2012-2015 Chair of the Theatre Studies Committee. Member of the advisory board of FOCUS: Papers in English Literary and Cultural Studies. Author of over 300 papers and scientific books, mainly in Hungarian, such as: *The Conquest of Stage/Space*, *Hungarian Drama at the Millennium*, *From the Mask to the Theatre of Death*, *Body and Theatricality*, *From the Ritual to the Media: Hungarian Drama at the turn of the Millennium*, *From Hamlet to the Hamletmachine*, *Dramatic Form and Publicity*. Transformation of Hungarian Drama from István Örkény to Péter Nádas, *Central European Playwrights Within and Without the Absurd: Václav Havel, Slawomir Mrozek, and István Örkény*.

### **Homophone and polyphone stagings of Hamlet in Hungary, 1980s vs. 2000s**

The paper compares different productions of Hamlet staged in two historical-political periods, in the last decade of socialism in the 1980s, and in the first decade of the 21st century.

In the first part of the 1980s there was a wave of Hamlet productions in HU countryside theatres, directed by men in their 30s. The three productions chosen can be described by a common feature, i.e. giving a strong, one-sided interpretation or view of the play. I. Paál's (1942-1998) production in Szolnok, 1981 was based on the concept that Hamlet and the whole plot is manipulated by Polonius. T. Ascher's (b. 1949) production in Kaposvár, 1983 was based on the image and behaviour of Hamlet as a sleep-walker, resisting to be awake and face his duty. M. Szegvári's (b. 1949) production in Pécs, 1983 made an apology for Claudius as a peacemaker while blaming the late king as a military invader. All of the productions restricted the mise-en-scene to a narrow interpretation, all of them put a more or less political message into the focus.

By the collapse of socialism and the hard or soft dictatorship these political interpretations were less interesting and authentic, and new approaches emerged focusing more on the complexity and polyphony. Here the political readings were overshadowed by aesthetic, theatrical approaches, experimenting and performing the text. In 2002 in Nitra (Slovakia), Hungarian actor and director R. Alföldi (b. 1967) put on stage Hamlet in a multimedia context, playing with a mixture of hybrid views, using consoles of computer games, screens, characters on roller skate embedded into a lunatic asylum. In 2005 T. Carroll, British director (b. 1965) directed Hamlet in Bárka Színház in Budapest where the cast was randomly selected for each evening by the audience, reflecting on the embedded actors' scene of Hamlet as a mise-en-abyme, extending this view as a framework of the production. In 2007, the last production-based project of Krétakör Theatre was a play, *Hamlet w.s.*, directed by Á. Schilling (b. 1974) performed by three male actors in classroom environment. The actors performed not only all the dramatis personae but they embodied three personalities of Hamlet, connected to the Freudian structure of personality, the id, ego, and superego. The production targeted an adolescent audience and interaction with the spectators, demonstrating the complexities, anomalies, kaleidoscopic features of the play.

This second group of Hamlet productions used Shakespeare's text in a flexible fashion, relating to the classic work as a potential means of experiments, both in concepts and in theatricality, unfolding the polyphone complexity of the play.

## **Madalina NICOLAESCU, University Bucharest, RO**

**Madalina Nicolaescu** is Professor of English at the English Department of the University of Bucharest. She has published widely on Renaissance Drama and Women's Writing. Her books on Early Modern Theatre include *Meanings of Violence in Shakespeare* (2004), *Eccentric Mappings of the Renaissance* (1999) and *Protest and Propaganda in 16th Century English and German Theatre* (1996). She has edited two volumes on Shakespeare and translations: *(In) hospitable Translations: Fidelities, Betrayals, Rewritings* (2010) and *Shakespeare Translations and the European Dimension* (2012). Her recent contributions on Shakespeare in collections of essays papers in *Proceedings of the Ninth World Shakespeare Congress* (Newark: University of Delaware Press, 2014), *Great Shakespeareans* (Continuum, 2012), *Visions of Shakespeare* (Ashgate, 2011), *Shakespeare and War* (Palgrave, 2008), *Shakespeare in Europe: History and Memory* (Jagellonian University Press, 2008) and *Shifting the Scene: Shakespeare in European Culture* (University of Delaware, 2004).

### **Rewriting Shakespeare's texts in recent performances in Bucharest**

The paper will look at the two most recent productions of *Romeo and Juliet* in Bucharest. Next to comparing their radically different approaches, the paper will focus on the play-text employed, on the translation used. The production at the National Theatre uses a recent, modernizing translation, whereas the other production in a studio employs an old version, written before World War I. What were the reasons for this choice? what is the impact upon the actors' performance and, particularly, upon the audience's response? is the choice of either translation symptomatic of new (possibly divergent) trends in staging Shakespeare in Romania?

## **Natalia PIKLI, Eötvös Lóránd University Budapest, HU**

Natália Pikli is Senior Lecturer at the Department of English Studies, Eötvös Loránd University, and guest lecturer at the University of Film and Theatre Arts, Budapest. Her main research focuses on early modern popular culture, drama and theatre. She published articles on shrew-taming discourses (European Journal of English Studies, 2010) and on the hobby-horse (Journal of Early Modern Studies, 2013, Shakespeare Survey, 2017). Her other field of research is contemporary English drama. She is the President of the Hungarian Shakespeare Committee, and occasionally directs English-speaking amateur productions with the university troupe Guts'n'Poses. She also publishes theatre reviews both in Hungarian and English, and her monograph on the cultural memory of the early modern hobby-horse is currently under publishers' review.

### **Plays and Stages Re-Imagined: Experimentation and Tradition in Shakespearean Productions of Present-day Budapest Companies**

The changing cultural-political landscape of the last years have brought to surface an inspiring collaboration and co-fertilisation between experimental and established, more traditional theatrical venues regarding Shakespearean performances in Hungary. Institutions like the small Ódry Theatre of the University of Theatre and Film Arts and more traditional repertory theatres, top-ranking in the Hungarian theatrical scene like Örkény István Theatre, Katona József Theatre and Vígszínház have produced Shakespearean performances that display an interesting stage traffic between theatre-makers, dramaturgical and directorial concepts and choices, usually belonging only to fringe companies. After a brief overview of such productions in Budapest in the last few years, my paper will discuss two recent performances in more detail: a shortened *The Merchant of Venice* at Ódry, directed by Sándor Zsótér, and the condensed *Henry IV, Parts 1 and 2* at Örkény Theatre, directed by Pál Mácsai, focusing on staging choices, playtexts and the element of play in the performance.

## **Gabriela REUSS, Pázmányi Péter Catholic University Budapest, HU**

Gabriella Reuss is Senior Lecturer in English Literature at Pázmány Péter Catholic University, Hungary. She regularly deals with contemporary theatre and puppet theatre productions of Shakespeare and the Shakespeare cult, but the bulk of her publications concern the promptbook of the earliest restoration (1834) of the tragically ending King Lear. She devoted her doctoral dissertation (ELTE, Budapest, 2004) to this manuscript. In her first monograph, *Shakespeare Londonban és Pest-Budán. Színházi előadások emlékezete* [Shakespeare in London and Pest-Buda. Remembering Performances] (L'Harmattan, Budapest, 2017), she studied the mechanisms of theatrical and cultural memory through case studies: W. C. Macready's and Gábor Egressy's paradigm-changing performances of Lear as represented in their uniquely parallel prompt copies (1834, 1838). Presently she is working on the online publication of the transcript of Macready's acting copy.

### **SHAKESPEAREAN METATHEATRE WITH PUPPETS – A NEW TREND IN THE HUNGARIAN THEATRE SCENE?**

The most recent Shakespearean première in Budapest, this September, was held at the Puppet Theatre. Directed by Rémusz Szikszai, *The Tempest* is not the first ever Shakespeare to be staged in a Hungarian puppet theatre, yet, I argue that the production marks the gradual consolidation or acceptance of the puppet medium by adult audiences. The performance is advertised at the Puppet Theatre as 16+, and it features a wide variety of characters on the stage, all perfectly visible, including live/flesh actors, bunraku (child-size) puppets, bunraku heads made after actors' heads, and attachable body puppets (which puppeteers can wear), yet, the result is a harmonious, philosophical and also ironic adult performance. The performing space – an enormous wreck of a barge in a spacious room – squeezes performers and spectators together. The lack of physical distance between viewer and player simultaneously provokes the spectator's powerful emotional involvement and at once reminds them of the metatheatre present in both the play and the production.

In Prague, the home of Central-European puppeteering from where centuries-long puppetry traditions stem unbroken, where marionettes are sold in the streets and footbridges, and in a country where scholarly journals like *Teatralia* regularly deal with puppeteering in detail, adult puppet productions, even if they produce Shakespeare, would not be a rarity. However, Hungarian pre-World War puppet traditions – scarce and weak - were nearly completely washed away by the slapstick-for-three-year-olds kind of glove puppet productions of post-War Socialism (fights of Vitéz László).

My paper does not aim to summarize the state of Hungarian post-war puppeteering, nor does it mean to deal with the Hungarian stage history of *The Tempest*. My argument will be informed about and rely on these two fields in order to point out the place of Szikszai's mixed, puppet and live actor, production on the map of twenty-first century Hungarian Shakespeares.

## **Soňa ŠIMKOVÁ, Academy of Performing Arts Bratislava, SK**

Soňa Šimková is professor of theatre history at the Academy of Performing Arts (VŠMU) in Bratislava and former head of theatre studies (1998 – 2010). Her focus is on French speaking drama and theatre. After graduation at VŠMU, she continued her studies at the University Basel. She is author of the monographs *Theatre crossing the borders* (2018), *Molière in Slovakia* (1989), *Giorgio Strehler: Theatre under the Sign of Directing* (1997) and of numerous papers and reviews on French theatre, translator of A. Artaud's *The Theatre and its Double* (1993), editor of *Encounters of Cultures in Theatre* (2000), *Cliché Europe* (2005), co-translator and editor of *Dictionary of the Theatre* by Patrice Pavis (2005), editor and translator of *Anthology of Contemporary French Drama and Its Analysis* (2008), translator of plays from French (Molière, Feydeau, Marivaux, Confortès, Cousse). She was granted the price Prix François Florent (2010) for theatre pedagogy.

### **Laforgue's Hamlet as source of inspiration**

It is a well-known fact that *Hamlet*, the famous play penned by William Shakespeare, is not the original source in the long chain of recyclings. Symbolist French poet Jules Laforgue wrote his novellistic version decentralising the narrative and the message of *Hamlet*. We are in our paper mostly interested in the Czech dramatization of Laforgue's text penned by the representative of the avant-garde E. F. Burian and the production he directed in 1937.

As reconstructed by contemporary Czech theatre research this event was first of all a homage to the Russian artist V. E. Meyerhold with an uncertain future.

A manifest avowal to the inter-war avant-garde was characteristic of the expanding area of alternative theatre in Czechoslovakia in the 1980s. It was also the case with the production of young theatre artists in the Trnava Theatre. In this case, however, Nvota's production appeared in an ideological vacuum – in contrast to the passionate controversy surrounding Burian's staging – and did not receive any response. And last but not least, like E. F. Burian, the Italian "enfant terrible" Carmelo Bene recycled Laforgue's *Hamlet or the Consequences of Fatherly Obedience* as it attacked the social order and dominant culture.

## **Nataliya TORCUT, Ukrainian Shakespeare Centre, Zaporizhzhia, UA**

Nataliya Torkut is head of the Ukrainian Shakespeare Centre (Zaporizhzhia National University, Zaporizhzhia, Ukraine) and member of the Ukrainian Higher Education Academy of Sciences and two Advisory Dissertation Committees.

She did her thesis on “The genesis, poetics and genre system of the English prose of late Renaissance” and defended it in 2000 at the Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine. Since that time she has been combining research and teaching activity as a professor of two universities. She has been a scientific supervisor of 16 PhD theses, all of which have been successfully defended.

She delivers lectures and seminars in World Literature, Theory of Literature, Shakespeare Studies, Contemporary Methods of Literary Analysis, History and Theory of Literary Criticism and others.

She is editor-in-chief of the journals “Renesansni Studiji” (since 1998 - 28 issues published) and ‘Shakespeare Discourse’ (since 2009 – 3 issues published) where the articles of scholars from all over the world have been represented. She is an author of over 150 papers on Renaissance Literature and Culture. She is a member of the European Shakespeare Research Association (ESRA), the International Shakespeare Centre (Timisoara, Romania) and European Society for the Study of English (ESSE), and the vice-president of the Ukrainian Association of the World Literature Lecturers.

### **Nataliya Torkut + Darya Lazarenko: “Get me a fellowship in a cry of players”: *Hamlet*, the metatheatre, and cultural self-awareness in the modern Shakespearean discourse in Ukraine**

In the modern Ukrainian cultural space, squeezed between the weight of the Soviet past and the pressure of the present necessity to live up to the European standards, the (re)invention of the Ukrainian has become the key priority. *Hamlet*, the ultimate glorification of self-creation and a metatheatrical Perpetuum mobile, is seen by us as the definitive touchstone in our search for the self-identity. Embarking on a dialogue with *Hamlet*, the Ukrainian intellectuals become keenly and often painfully aware of their own reflections in the “universal mirror” (Panteleimon Kulish) of this endless text. Thus, the translation by Yuriy Andrukhovych (2008) turns out to be a meditation on living in the clutches of the Soviet heritage and the present-day cultural challenges. The intricate, introspective illustrations by Vladyslav Yerko (2008) seem to be a kind of the intermedial theatre staged on the page and telling the viewer in the protean language of symbolism and ambiguity of Wilson Knight’s famous “horror of humanity doomed to death and decay,” a sentiment so acutely felt in modern Ukraine. Dmytro Bogomazov’s production (Odessa, 2009) mimics *Hamlet*’s mirror-like structure, worthy of Iris Murdoch’s *The Black Prince*. The latest *Hamlet*, directed by Oksana Dmitriyeva (Kharkiv, 2018), is a complex, many-layered, metatheatrical construct which effectively combines different dramatic modes involving both humans and puppets into one self-consciously discrete yet ingeniously synergized search for the essence of the modern theatre. This paper intends to look at these and other metacultural manifestations and explore the way in which *Hamlet*, to paraphrase Jan Kott, becomes our contemporary.

## **George VOLCEANOV, Spiru Haret University Bucharest, RO**

George Volceanov is professor of English Literature at Spiru Haret University in Bucharest. He is graduate of the University of Bucharest, with a degree in English and Hungarian (1979), he received a Ph.D. in English Literature from the Babeş-Bolyai University of Cluj-Napoca. Lexicographer, translator and editor. He has translated more than sixty books from English and Hungarian. He is the recipient of several translation awards. In recent years, he has written dozens of articles and essays on Shakespeare's life and works, contributing, via critical texts and literary translations, to the enlargement of the Shakespeare canon in Romania. General editor of the New Romanian Shakespeare series, for which he himself has translated, or co-translated, so far, thirteen plays. Author of several mono- and bilingual dictionaries of slang, being equally interested in Romanian, English and Hungarian slang.

### **'Look what they've done to my text, ma...': Richard II. staged for young theatre-goers (Little Theatre, Bucharest, February 2018) – A translator's point of view**

The paper presents the most recent Romanian production of Shakespeare's Richard II, a stage adaptation by Radu Iacoban based on a recent translation by George Volceanov. Notwithstanding its often conflicting, self-contradictory staging strategy and its mixed critical response, the production has become a blockbuster among young theatre-goers. The paper scrutinizes a few possible answers to why Iacoban's production has become a box-office success: the choice of actors and the downsizing of the cast by doubling / trebling roles; the re-writing of nearly the entire Act One; the constant strategy of 'ambushing the mind of the spectators' (a phrase frequently used by, and about, Tom Stoppard in the early 1970s).

## **Jana B. WILD, Academy of Performing Arts Bratislava, SK**

Jana B. Wild is professor of theatre studies at the Academy of Performing Arts (VŠMU) in Bratislava. Among her several monographs on Shakespeare in Slovak language are *A short cultural history of Hamlet* (2007), *Shakespeare. Zooming* (2017). Editor of international collections *Shakespeare in Between* (2018, in English), *Mirrors of//for the Times. Shakespeare in Central European Theatre* (2015, in Slovak), *In double Trust“*. *Shakespeare in Central Europe* (2014, in English); translator from/into German and from English (e. g. Christopher Balme: *Introduction to Theatre Studies*, 2018; Roland Schimmelpfennig: *The Realm of Animals*, 2018; Elfriede Jelinek: *Women as Lovers*). As visiting professor at BISLA (Bratislava School of Liberal Arts) she has launched the course Political Shakespeare (2007 and 2008). She organized international Shakespeare conferences in Bratislava (2013, 2016, 2018) and established the platform [www.shakespeare-slovakia.info](http://www.shakespeare-slovakia.info). In 2017, she was elected board member of ESRA (European Shakespeare Research Association). Beyond her academic work, she is author of a book of nonsense texts between fooling and dada entitled *Mámenia a preliezačky [Teasings and Scrabbles]*, 2017.

### **From „my dear father“ to „mamma mia“.**

The paper – a work in progress – will conceptualise the notion of parenthood & gender, sexuality, marriage and age in the musical film *Mamma mia* (2008). Reading the texts as media of changeable social and cultural norms and practices, I will argue that the film, though based on Shakespearean patterns, topoi and plots, refers to a different cultural paradigm compared to the one of Shakespeare's time.