



Sympózium podporili:

KEGA (Projekt 011VŠMU-4/2012: Shakespeare v Strednej Európe),
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DIVADELNÁ FAKULTA
VYSOKÁ ŠKOLA MÚZICKÝCH UMENÍ V BRATISLAVE
Theatre Faculty of the Academy of Performing Arts Bratislava

KRONIKA DOBY Shakespeare v Strednej Európe

Medzinárodné sympózium

CHRONICLES OF THE TIME Shakespeare in Central Europe

International symposium

štvrtok, 28. novembra 2013
FTF VŠMU, miestnosť „BARCO“
Svoradova 2, Bratislava

Thursday, November 28th 2013
Room „BARCO“, FTF VŠMU
Svoradova 2, Bratislava

PROGRAMME

SESSION 1

9:00 Welcoming (prof. Jana Wild)

9:10 Dr. Ludwig Schnauder: *Shakespeare under the Nazis at Austria's National Theatre: The Case of The Merchant of Venice at the Burgtheater in 1943*

9:55 Mgr. Eva Kyselová: *Play Makbeth - Shakespeare's Mark in Czech Theatre Dissent*

10:40 COFFEE BREAK

SESSION 2

11:00 prof. Jacek Fabiszak: *On the Adaptation of an Adaptation: the Case of Olga Lipińska's Television Version of Ivo Brešan's The production of Hamlet in the village of Mrduša Dolna*

11:45 Mgr. Radka Kunderová: *Shakespearian Majesties and Fools in the Pre-revolutionary Czechoslovakia. Shakespearomania I in Brno, 1988*

12:30 LUNCH

address and with what purpose; what they are missing and what cultural deficits this particular absence indicates. Broadly speaking: what construction of Shakespeare do they generate in Slovak culture.



prof. JANA BŽOCHOVÁ-WILD (Academy of Performing Arts Bratislava)

Jana Wild is reader of English and German drama, theatre criticism and translating in the Department of Theatre Studies. Her main research interest is Shakespeare read through contemporary cultural theories. Her publications include monographs in Slovak language: *Malé dejiny Hamleta* [A Short Cultural History of Hamlet, 2007], *Začarovaný ostrov? Shakespearova Búrka inak* [An Enchanted Island? Shakespeare's „The Tempest“ Otherwise, 2003], *Hamlet: dobrodružstvo textu* [Hamlet: the Adventure of a Text, 1998]. She wrote numerous papers and edited a set of essays on feminism and Shakespeare (in *Aspekt*, Nr. 2, 2001) and a collection of international essays „In double trust“. Shakespeare in Central Europe (forthcoming 2014). As visiting professor at BISLA (Bratislava School of Liberal Arts) she has launched the course Political Shakespeare (2007, 2008). Her book translations include novels of Christoph Hein and Elfriede Jelinek. She translated also some Slovak plays into German.

Tracking (Foot)prints of Shakespeare in Slovak

Jana Wild's paper at the end of the symposium will explore the book editions of Shakespeare in Slovak which prove to be perfect chronicles of the time as well, for they are a significant part of social and cultural practice. The paper's focus will be on questions of practice and tendencies of book editions of Shakespeare's plays in Slovak, such as: what functions they fulfil in society; what values they facilitate and create; how they interpolate their literary or theatrical status; to what extent they support or suppress foreignness; what audience they

SESSION 3

14:00 Dr. Márta Minier: *Between Politics and Artistic Experimentalism. Hamlet from Post-1989 Hungary*

14:45 prof. Jacek Fabiszak: *Hamlet/Hamlet in the post-context of the Solidarity revolution*

15:30 COFFEE BREAK

SESSION 4

15:45 Dr. Gabriella Reuss: *Singing Stage Hands and a Wind Machine. (Theatrical) Illusions in Contemporary Budapest.*

16:30 prof. Jana Wild: *Tracking (Foot)prints of Shakespeare in Slovak*

17:15 CLOSING DISCUSSION

ACCOMPANYING EVENT:

19:00 Macbeth (by students of the Theatre Faculty, director: Tomáš Procházka), Divadlo LAB, Svoradova 4.

Chairwomen: Zuzana Golianová, Natália Bokníková



Dr. Ludwig Schnauder
(University of Vienna)

Ludwig Schnauder is a postdoc lecturer and researcher at the English Department, University of Vienna, Austria. His PhD-thesis on Joseph Conrad was published by Rodopi in 2008. As part of the *Weltbühne Wien/World Stage Vienna* research project funded by the Austrian Science Fund (FWF) he edited two volumes of essays on the reception of Anglophone plays on Viennese stages together with Ewald Mengel and Rudolf Weiss (2010). He is currently writing a performance history of Shakespeare on the stage of Austria's national theatre, the Burgtheater, in the 20th century with a special focus on Shylock, Hamlet and Richard III.

Shakespeare under the Nazis at Austria's National Theatre: The case of *The Merchant of Venice* at the Burgtheater in 1943

The presence of Shakespeare on the stage of Nazi Germany and Austria is particularly intriguing because, as an 'enemy author', his plays should theoretically have been banned. The reason this did not occur is to be sought in the way Shakespeare, since the late 18th century, had become 'Germanized' to such an extent that he could be regarded as an 'honorary' German author, the 'third German classic' next to Goethe and Schiller. Although Shakespeare remained very popular on the Nazi stage, we come across a slightly different selection of his plays, for instance a preference for the comedies. Among the latter, *The Merchant of Venice* was a special case. Given the play's anti-Semitic potential, one could be forgiven to believe that it was a favourite on the Nazi stage.

succession between 2012 and 2013. These are perhaps less easy to characterize. One of them is the production of Örkény Theatre, directed by László Bagossy who is famous for his unusual and visually engaging and also minutely composed works.

As critic Ádám Lénárt remarked: Prospero's cloak is made from an obsolete piece of a theatre curtain, Miranda is wearing a hooped skirt over her jeans, and the stage is scattered with shabby and much used props such as a piano, a three-legged chair, an oversized ventilator and also a smoke machine. Moreover, stage hands, that is, theatre staff that move the sets and the props during performances, are quite visible here throughout the performance. They act Shakespeare's plot and Shakespeare's lines from the first minute to the last, either as sailors or creatures of the island. Apparently, we are made to watch the making of Prospero's play, while he watches and comments upon it as it unfolds. As he takes the cloak off and gives his daughter away he looks as one terribly weary, both as a father and as a politician, begging, as actors with their spectators or fathers with their teenage daughters do, for attention. By this time he has dismissed Ariel who, taking off her cloak, looks as an ordinary chubby female pensioner. Ceasing to command, Prospero withdraws his attention as well, which perhaps hurts even more.

A comedy of doubtful hopes and happiness and of vivid theatricality, this production offers substantially more laughter than we are used to in productions of *The Tempest*. Laughter, however, not only reflects upon but profoundly involves the audience into the production: thus illusion and involvement are created. Not the illusion itself, but the mutual unveiling and mutual creation of it with the audience will fly us to the utopist island of magic where everyone receives their due share of attention.

***The Tempest* by Shakespeare at Örkény Theatre Budapest, Hungary, premiered in May 12, 2012, directed by László Bagossy**

My title, 'Singing stage hands and a wind machine,' refers to the unique fact that in this performance at Örkény István Theatre the off-stage staff and the stage machinery, that are usually invisible for audiences, do appear before the spectators. The production blends illusion and illusion-less visibility in manifold ways, hence my title and topic. Where is the illusion of the theatre? Are we forced to see a black and bleak, barren and boring stage throughout the performance? Is the message of this production, a very simple didactic statement about the loss of illusions? This paper intends to respond to these and most probably will pose many more questions. Shakespeare's *The Tempest* was staged throughout the Socialist era in Hungary: since after World War II, it was staged seven times, on average in every seventh year. Later on, the play was usually put on stage without serious intervention on the part of socialist state authorities. As soon as the play was presented as an enchanting fairy tale and dream world, it appeared comfortably apolitical that did not endanger the socialist system. The list of socialist and post-socialist performances seems to feature three periods when the productions of *The Tempest* clustered. The performances produced in 1986, 1988, 1990 had a common characteristic which had to do with the much expected end of the socialist dictatorship. The high hopes vested in a brave new world that were setting the optimistic tone of these performances soon dispersed: the next cluster of three performances between 1999 and 2002 already articulated the loss of illusions many Hungarians experienced in the years of merciless capitalism. The second decade of the twenty-first century saw another growth of interest in the theme, three productions in quick

However, in particular at the beginning of the Third Reich, performance numbers actually dropped sharply.

In my paper I would like to explore, on the one hand, the reasons why theatres seemed wary of *The Merchant* and, on the other hand, look at ways in which the authorities attempted to exploit the play propagandistically, for instance by producing an official, censored version to be used by theatres willing to stage the play. The second part of my paper will focus on the most notorious production of *The Merchant* during the Nazi period, the 1943 production at the Burgtheater, Austria's (former) national theatre. Of specific interest will be the question where the professed infamy of this production should be located: on the level of the performance text, the directorial approach, the impersonation of the actors, the reception, or the historical context. Last but not least, I will take a look at some of the people involved in this staging: Lothar Müthel, the director and head of the Burgtheater; Werner Krauß, the Third Reich's star actor; and Baldur von Schirach, the Nazi governor of Vienna.



Mgr. art. Eva Kyselová (Theatre Academy Prague)

In 2009, Eva Kyselová completed theatre studies on the Academy of Performing Arts in Bratislava. Since 2009 she has been studying PhD programme Theory and Practice of Theatre at the Theatre faculty of the Academy of Performing Arts (DAMU)

in Prague. Her PhD research is focused on history and mutual influences between Czech and Slovak theatre. Since 2013 she is assistant lecturer at the Department of Theory and Criticism, and external teacher at the Department of Arts Management (both DAMU). In theatre research she focuses on theatre history and contemporary feminist drama and theatre. As theatre critic she cooperates regularly with Czech and Slovak theatre magazines, in 2012 she co-founded the critical website Nadivadlo (<http://nadivadlo.blogspot.cz/>).

Play Makbeth – Shakespeare's Mark in Czech Theatre Dissent

The paper is focused on *Play Makbeth* – a production of Vlasta Chramostová's Apartment Theatre which belonged to the most visible manifestations of dissent subculture at the end of 1970s and beginning of 1980s. *Play Makbeth* is based on Shakespeare's tragedy which was adapted and directed in Chramostová's own private apartment by Pavel Kohout in 1978. Kohout stressed mainly the relationship between Macbeth and his Lady and the very actual theme of social and political oppression. The production is built on contrast between intimacy of private space as stage and interrupting it by police intervention. According to these facts the production (and the activity of the Apartment Theatre) resonates as an extraordinary social appeal.



Gabriella Reuss PhD. (Institute of English and American Studies, Pázmány Péter Catholic University Piliscsaba)

Gabriella Reuss studied at József Attila University, Szeged, Hungary, and received her MA in Hungarian and English in 1995. Ever since she has been teaching at the Institute of

English and American Studies Pázmány Péter Catholic University, first as Lecturer and since 2005 as Senior Lecturer. She attended the English Renaissance and Baroque Doctoral Program at ELTE, Budapest, and earned her PhD summa cum laude in 2004. Her dissertation focused on the 1834 promptbook by W. C. Macready, witness of the actor's first and unique restoration of Shakespeare's *King Lear*, which she found to exist in the Bodleian Library, Oxford. Her publications are concerned with Shakespeare and the theatre in manifold ways: they either deal with the Macready manuscript or relate to theory of adaptation and of producing texts for the theatre. She spent the years between 2002 and 2008 on maternity leave with her children. Since her return she has been active in organizing and participating at conferences in Hungary and abroad; she also taught stage history and adaptation theory within the framework of the Erasmus Teacher Mobility Program at the Catholic University of Ružomberok, Slovakia. She founded the Ruttkay Essay Contest which she organizes annually since 2009. She is a member of the Renaissance Research Group at PPCU, the Hungarian Shakespeare Committee and the European Shakespeare Research Association. Presently she is working on her volume on the Macready-promptbook and Macready's interpretation of Lear.

translations are mixed in István Verebes's 1997 Nyíregyháza performance, without the appropriate acknowledgements of translators' work. Arany's translation is often 'adjusted' for contemporary performance by a dramaturge or playwright - this is how one of Shakespeare's late-twentieth century retranslators, István Eörsi, first turned to *Hamlet* (as a dramaturge at Kaposvár in the nineties). A recent example of such dramaturgical adjustments was executed by the acclaimed prose fiction writer and dramatist László Garaczi for Debrecen's Csokonai Theatre in 2004, under József Jámbor's direction. Some productions play with the historical as well as cultural layeredness of the script they prepare for performance: in a nod perhaps to postmodern heritage aesthetics and retro culture, Péter Horváth's aforementioned Szeged performance does not only have the visiting company voice the English text in the mousetrap scene but does so in reconstructed (original) pronunciation. The aforementioned Péter Kálloy Molnár inserts a well-known extract from Arany's translation in the middle of Nádasdy's translation, while his performance also features the Danish national anthem - in a somewhat bizarre, postmodern pastiche-like gesture the play is reinscribed with the Danishness that may or may not have ever been an integral part of it in Hungary (or, as some might argue, elsewhere). The paper will use several DVD/video extracts in illustrating various directorial approaches.



prof. Jacek Fabiszak (Adam Mickiewicz University in Poznań)

Jacek Fabiszak's research interests include English Renaissance theatre and drama and their televisual and filmic transpositions. He has published and given papers at conferences on both Polish and English-speaking versions of Shakespeare's plays – one of his major publications in this area is *Polish Televised Shakespeares* (Poznań: Motivex, 2005). Jacek Fabiszak also tried to apply linguistic and sociological tools in the analysis of literature, especially drama, which resulted in the publication of *Shakespeare's Drama of Social Roles* (Piła 2001), a book that attempts to interpret Shakespeare's Last Plays in light of the theory of social roles and speech act theory. Furthermore, Jacek Fabiszak has popularized the Bard's works in Poland co-authoring *Szekspir. Leksykon* [*Shakespeare. A lexicon*. Kraków, 2003] and co-editing *Czytanie Szekspira* [*Reading Shakespeare*]. He has also written on Christopher Marlowe, both his plays (focusing on imagery) and their screen versions (especially *Edward II*). Jacek Fabiszak teaches history of English literature at the Faculty of English, Adam Mickiewicz University, Poznań.

Hamlet/Hamlet in the post-context of the Solidarity revolution

Jan Klata's performance of *Hamlet* provocatively titled H. appears to be a production which is a most pertinent crossover of the local and the global as it refers to a phenomenon that began locally but continued globally: the Solidarność revolution. Klata marks the former with the location he chose for his performance: the Gdańsk shipyard,

the 'cradle' of Solidarity, the figures of hussars, or Polish 16-17th century 'winged' cavalymen, famous for their victories and fear they instilled in their enemies and, more significantly, for their image in the construction of national identity. Furthermore, the hussars have been employed especially in the propagandist construction of imperialist Poland as developed in the 19th century, the time of the partitions, for, as William Faulkner put, 'the uplifting of the hearts' of Poles deprived of their statehood. The global in turn is not only linked with the spread of the anticommunist movements all over the Soviet bloc sparked, as it were, by the Solidarity ideas but also, and one could say, even with what happened with post-communist countries after the 1989/1990 breakthrough. Thus, the image of the hussar is juxtaposed with, for example, a competition for the delivery of the 'To be or not to be' speech which looks like the American Idol contest, or the characters of Hamlet and Horatio opening the performance playing golf in the shipyard, an activity typical of a post communist nouveau riche, who would indulge in a capitalist (American) game in a rather inappropriate context.

On the Adaptation of an Adaptation: the Case of Olga Lipińska's Television Version of Ivo Brešan's *The Production of Hamlet in the village of Mrdusa Dolna*

The then Yugoslav / now Croatian playwright, Ivo Brešan wrote in 1965 the first draft (performed six years later) of a play whose title was at best intriguing: *Predstava Hamleta u selu Mrduša Donja* (*The production of Hamlet in the village of Mrdusa Donja*). In 1985, Polish television aired a version of the play under the title of *Przedstawienie Hamleta we wsi Głucha Dolna* directed by Olga Lipińska. The play is an example of how to use Shakespearean hypotext in order to produce a topical, anti-communist piece, which, however, on

in the manner of pastiche, bricolage or view the play as an opportunity to develop ways to involve the audience and create a unique, part-improvised and unrepeatable performance text each night.

A significant dramaturgical development after 1989 that has partly emerged from directorial dilemmas is the appearance of several new translations of the play: three in Hungary and one in Transylvania. There is, however, still some reluctance to new translations by theatres, and directors still frequently choose Arany's golden version. The poet and playwright István Eörsi's second version of the play - a new translation rather than a dramaturgically adjusted text has only been selected for production once in the Transylvanian city Temesvár/Timișoara, where the director was the Romanian Victor Ioan Frunza. Ádám Nádasdy's translation of *Hamlet* into a contemporary, emphatically non-archaizing idiom was commissioned for the 1999 Debrecen production directed by György Lengyel, and has so far provided the script for some six productions, with a new one in the pipeline for the spring. The Debrecen production was followed by the 2002 production at the Thália directed by Péter Kálloy Molnár with himself in the title role and the 2003 Pécs *Hamlet* directed by Iván Hargitai with István Fillár as the protagonist. There were two further productions working with this translation in 2009: one by József Attila Theatre in Budapest, directed by one of the most acclaimed contemporary Hungarian directors, Sándor Zsótér and another in a small Transylvanian town, Csíkszereda/Miercurea Ciuc, directed by the Romanian Gavriil Pinte.

In connection with the hybrid aesthetics of some productions, the paper will, then, also elaborate on the issue of language and the choice of translation. The (verbal) language used is far from homogenous in several productions; various



Márta Minier, PhD. (University of South Wales)

Márta Minier is a Lecturer in Drama at the University of South Wales. She holds a PhD from the Centre for Performance Translation and Dramaturgy at the University of Hull, UK. Her PhD thesis discussed the

translation of *Hamlet* into Hungarian culture. Her main research interests include European drama with a special emphasis on Central and Eastern Europe; translation studies; adaptation studies; dramaturgy; stage and screen biography; children's culture; Shakespeare studies with an emphasis on Shakespeare reception. She is Assistant Editor of the *Journal of Adaptation in Film and Performance* and one of the associate editors of the theatre studies journal *Symbolon*.

**Between Politics and Artistic Experimentalism:
Hungarian Hamlets after 1989**

This paper will focus on some Hungarian (or Hungarian-related) productions of *Hamlet* since the formal end of the Socialist era, 1989. While 'hamletizing' the spirit of the nation has been a feature of *Hamlet* performances and the preparation of the script for these performances since Ferenc Kazinczy's 1790 *Hamlet*, itself based on Schröder's free-handed rewriting of the English classic, the politicized paths in interpreting the play are often taken in twentieth- and twenty-first century performance. Yet, some recent productions also point up *Hamlet* as a multi-layered cultural palimpsest as certain eclectic postmodern directorial takes on the play address aspects of its (creative and critical) reception history

the one hand, was kept on the censor's shelf? for six years, and, on the other, presented a model of communism that the Tito regime distanced itself from? Brešan not only parallels the Shakespearean? plot (after all, Shakespeare did not invent it) with the lives of the inhabitants of the eponymous village and the preparation for / production of 'Shakespeare's *Hamlet*'. The playwright relates to the rather touchy subject of World War 2, and the idealized guerilla warfare in Yugoslavia. However, what I also find interesting is the more formal aspect of adapting Shakespeare to 1. drama, 2. theatre, 3. television (theatre). In other words, a three-fold adaptation is made the focus of my paper: from drama to drama, to the medium of theatre (here, modern, whatever that means: the 1970s Yugoslavia), to the medium of television theatre of the 1980s in Poland (on top of everything else, in translation).



**Mgr. et Mgr. Radka Kunderová
(Theatre Faculty Brno, Czech
Republic)**

Radka Kunderová is Czech theatre critic, editor, historian and lecturer. Graduated from the Charles University in Prague in theatre studies, media studies and journalism, studied also in Greece and England. She is an external editor of *Svět a divadlo* (World and Theatre) where she has been publishing her critical essays since her student years. Since 2007, she has been teaching theatre reviewing practice, theory and history at the Masaryk University in Brno. In her historical research, she has been dealing with the Czech theatre discourse and its critical meta-discourse within the Communist era (1948–1989) with an emphasis on the issues of politics, language and ideology. Her doctoral thesis *Erosion of the Authoritative Discourse in Czech Theatre Reviewing within the Period of So-called Perestroika (1985–1989)* is about to be defended this November. She works as a full-time theatre researcher and editor for the Theatre Faculty of Janáček Academy of Music and Performing Arts (JAMU) in Brno, she has edited e. g. conference proceedings *Tendencies in the Contemporary Theatre Theory* (2010). She has participated in various Czech and foreign research projects and conferences, recently in the project *Contemporary Central European Theatre: Document/ary versus Postmemory* held by the International Alternative Culture Center, Budapest.

Shakespearean Majesties and Fools in the Pre-revolutionary Czechoslovakia

Shakespeare appeared to be an exceptional dramaturgical choice in The Theatre on a String, Brno dramaturgy. In the late 1980s and early 1990s, the theatre devised the cycle

Shakespearománie, i.e. three productions directed by Peter Scherhauser, three montages of Shakespeare's plays. The first one, *Majesties-Fools*, was composed mostly of Shakespeare's history plays and comedies and premiered in March 1988. Following production, *Hamlet Humans*, combining various translations of Hamlet was already produced in the changed social situation after the "Velvet Revolution" in 1989, the premiere took place in December 1990. As the director states, it was slightly late, "the premiere was planned for the beginning of 1990 when it would surely be of a greater importance to the audience and to the following development of our theatre through Hamletian exploring and coming to terms with the past." The third part, *The Tempest Human*, consisting of parts of *King Lear*, *Othello*, *The Winter's Tale* and *The Tempest* was already completed with regard to the new social context which was "determinate by postmodern *"recognition* of an irretrievable loss of the sense of unity", when "the meaning of culture is purely economic as the artistic team claimed in the programme. The final part was premiered four years after the revolution, in October 1993. The paper focuses on the first part of the cycle, *Majesties-Fools*. Based on analysis of the production's video recording, documents, memories of the artists and reviews, the paper is mostly dealing with the political dimension of the production in context of the situation in Czechoslovakia shortly before the revolution when the society was gradually changing, also under the influence of the Soviet „perestroika“.