



Ewa Bał

## Cultural Mobility in Performance Studies – Methodological Perspectives

The article is an attempt to outline new methodological perspectives on performance studies which derive from Stephen Greenblatt's *Cultural Mobility Manifesto*, published in 2010. It analyses the concept of “contact zones,” introduced for the first time in the humanities by Mary Luise Pratt in 1993, and subsequently developed by Stephen Greenblatt and Donna J. Haraway, demonstrating how it reformulates the present understanding of “performance.” According to the author of the article, the contact zones, intended as a space of encounter of heterogenic subjects, allow scholars to have a closer look at emergent strategies, meanings, and contingencies of the present cultural reality. To explain her argument, the author analyses two study cases: the performance *Exhibit B* by Brett Bailey from 2013, and an exhibition of photographer Pieter Ugo, *Between the Devil and the Deep Blue Sea* at Museu Coleção Berardo, Lisbon (05.07.2018–07.10.2018).

Keywords: contact zones, spectacle, performance, emergency

Magdalena Figzał-Janikowska

## “Rewriting” Drama as a Transfer of the Literary Myths

The article is focused on “rewriting” classic dramas as a tendency which is representative for dramaturgy of the second half of the 20th century. This phenomenon is strictly related to the paradigm shift in literature and theatre. “Rewriting” is based on re-interpretation and re-contextualisation of the well-known literary myths, and as a method of writing it helps to discover the new meanings of classic literature. “Rewriting” can also be considered as a transfer of the original classic text to a new cultural, social, and historical reality. The article is an attempt to characterise this kind of dramaturgy using selected plays of Heiner Müller and Pier Paolo Pasolini.

Keywords: rewriting, transfer, literary myth, 20th-century drama, Heiner Müller, Pier Paolo Pasolini

Gabriela Abrasowicz

## The Superstructure of Myths' Matrices and Their Transformations Based on the Latest Works of Croatian, Montenegrin, and Kosovan Playwrights and Stage Producers

Myths evolve continuously and they are influenced by transfer; in this way they cross the boundary between ages, geocultural areas, and art genres. This dynamic system of symbols, archetypes, images, and schemes has been integrated by culture and stimulates the artistic activity of the 21st century. This also happens when it comes to the playwrights and stage producers of the post-Yugoslav countries. One should point to the extraordinary transfor-

mations of myths by Ivana Sajko (Croatia), Ljubomir Đurković (Montenegro), and Jeton Neziraj (Kosovo). As a result of such strategies as, for example, prefiguration, transposition, and reinterpretation, ancient and modern contents overlap and create new quality. The theatrical plays which are based on such texts are other examples of transfer and transformation depending on the performative circumstances of the exposition. Moreover, these productions are transcultural and transgressive.

Keywords: playwriting, theatre, transfer, transgression, post-Yugoslav region

Aleksandra Kamińska

“In England’s Green and Pleasant Land”: Cultural Untranslatability in the Polish Translation of Jez Butterworth’s *Jerusalem*

The article discusses cultural untranslatability in drama and its meaning for cultural transfer in theatre on the example of Jez Butterworth’s *Jerusalem* (2009) and its Polish translation by Krzysztof Puławski (2013). *Jerusalem* is full of cultural references, especially in terms of English literary and folk traditions, as well as political and social allusions, which would have influenced the Polish reception of the play. The analysis of the play’s cultural aspects is based on Edward Balcerzan’s taxonomy of untranslatability. The issues this article discusses include: the untranslatability of quotation, connotation, and language use.

Keywords: drama translation, Jerusalem, untranslatability, Jez Butterworth

Agnieszka Adamowicz-Pośpiech

Cultural Transfer in Stage Translation:  
Jatinder Verma’s Tradaptations

Scholars Michel Espagne and Michael Werner introduced the term “cultural transfer” to the humanities. The transfer is a two-sided and creative process. In the case of cultural transfer, each object (concept, law systems, ideas, commodities, literary or theatrical conventions, etc.) not only are transferred to a new context, but also acquire a new meaning. Cultural exchange is not simply the circulation of knowledge and ideas as they are in their source environment but their reinterpretation in a new context. The article aims at analysing cultural transfer basing on Jatinder Verma’s tradaptations in intercultural theatre. It tackles such issues as the processes of cultural relocation, linguistic negotiations, heteroglossia, and new minority theatres. The author also portrays the evolution of defining and understanding of performativity, speakability, and actability in contemporary reflections on the translation of drama, and their impact on the cultural transfer of theatrical ideas and conventions.

Keywords: cultural transfer, tradaptation, drama translation, Jatinder Verma, Tartuffe, cultural mobility

Zbigniew Mieczysław Feliszewski

Transgressions and Transpositions of Brecht’s Ideas  
in the Plays by Roland Schimmelpfennig

The author of this article attempts to assess the influences of Brecht’s theory on the literary production by contemporary German playwright Roland Schimmelpfennig. The author follows

their transgressions and transpositions based on selected examples of his plays. Referring to the definition of transgression given by Grzegorz Petrek, he attempts to analyse such issues as acting, *alienation*, the meaning of text and image in Brecht's drama, as well as its didactic and political potential. With regard to drama and theatre in German, Schimmelpfennig has been under an immense influence of Brecht's ideas and practices.

Keywords: Roland Schimmelpfennig, Bertolt Brecht, transgression, Lehrstück, alienation effect

## Jacek Mydła

### Shakespearean Scraps: Quotation as Appropriation from the Perspective of Jakobson's Model of Communication

As a point of departure the author comments on the fragmentary (quotation-like) presence of Shakespeare in contemporary culture. Then he goes on to use Roman Jakobson's model of communication to analyse several examples of how the Shakespearean quotation has been appropriated by means of transference into a new context. Using Jakobson's model enables us to study the changes which the original text undergoes in the process of cultural transmission.

Keywords: Jakobson's model of communication, quotation, appropriation, cultural transfer / transmission

## Beata Maria Popczyk-Szczęsna

### Savages and the Tropics, or Cultural Transfer in Polish Texts for the Theatre

In the Polish dramatic works of the 21st century, a group of texts dedicated to the phenomenon of cultural mobility can be distinguished. They become a literary proof of the existence of dynamic "contact zones" between the local and global, domestic and worldwide, or familiar and foreign. This article aims to discuss selected dramatic works in reference to the concept of cultural transfer. Three texts written for the theatre (*The Sexual Life of Savages* by Marcin Cecko, *Caliban's Death* by Magda Fertacz, and *Sorrows of the Tropics* by Mateusz Pakuła) are subject to analysis. The issue of confrontation between a European and representatives of other cultures addressed in these works in a variety of ways testifies to their authors' interest in the assumptions of post-colonialism and posthumanities. The works under investigation are highly dependent on the social and civilizational context, constituting an artistic form of reaction to the profound migration changes under way on the European continent. The authors use various symbolic codes and strategies for representing the world not with the aim of comparing different cultures, but as a starting point for reflection on the dynamics of the process of cultural interaction. Moreover, one of the central issues taken into consideration is the question of identity of particular individuals portrayed as they come into contact with the Other. Apart from the concept of cultural transfer, the examination of the aforementioned dramatic works involves Wolfgang Iser's idea of transculturalism, Stephen Greenblatt's concept of cultural poetics, and the findings of ethnopoetics.

Keywords: cultural transfer, cultural mobility, texts for the theatre, ethnopoetics

Aneta Głowacka

Naked Language. Elfriede Jelinek's Dramas in Polish Theatre  
in the Context of the Concept of Cultural Transfer

Elfriede Jelinek is recently one of the most frequently staged German-speaking authors in Poland, although theatre artists have been taking to this dramaturgy for quite a long time. The aim of the article is to look at the process of acquiring Jelinek's writing by Polish theatre directors, using a concept of culture transfers. Discussing the winding road of the Austrian writer to Polish scenes, I point out intermediaries (translators, directors) who became her ambassadors in Poland, and I also discuss the adaptation processes conducive conditions. Not without significance are the aesthetic changes in Polish theatre, stimulated from the West for the last twenty years, which gave Polish artists tools to tackle this difficult, experimental, and very sensual drama.

Keywords: Elfriede Jelinek, Polish theatre, Maja Kleczewska, culture transfer

Dorota Fox

Revivalism of Culture and Folklorism. Ritual Spectacles  
in Contemporary Times

A growing interest in tradition and memory, as well as a strong need for "taking root" in the environment, are nowadays manifested, among other things, in the flourishing of various spectacles which grow out of the old folk tradition and which explore it in many different ways. Such spectacles have been and still are the domain of amateur theatres operating in the rural environment, outside the mainstream theatrical life, which accounts for little interest exhibited by researchers, teatrologists and ethnographers alike. To change such an attitude it is necessary to undertake thorough field research in order to describe the phenomenon of amateur ritual theatres and their condition in contemporary times in the context which is most appropriate for them, such as folklorism, postfolklorism or revivalism. Therefore, the reflections contained in the article have become an introduction to this type of research and they aim at exploring the possibility of using the concept of cultural transfer in such research. It seems interesting to trace the paths of transmission of traditional folk culture content, that is folklore, which took place and continues through a number of ritual theatres, in the network of conditions which they are subjected to, still operating in the ever-changing cultural reality hugely affected by the media. It is also highly interesting to offer a preliminary diagnosis of the goals set by the initiators and authors of this transfer.

Keywords: amateur theatre, regionalism, Jędrzej Cierniak, folk culture, ritual theatre

Sabina Sweta Sen-Podstawska

Cultural Transfer in the Indian Classical Dance Odissi

This text explores changes taking place in the Indian classical dance Odissi under the influence of western concepts, ideas, and practices in dance and theatre. Taking in view the aspects of cultural transfer defined by Dominik Pick, I undertake an analysis of cultural transfer in the teaching methodology and the practice of contemporary Odissi dancers in India. I base the analysis on the example of the dance institute Nrityagram and the dancer Sharmila

Mukherjee. In both these cases, I take in view the socio-cultural context in India, economic liberalisation which opened the access to the global market, and generated a mobility, specifically of the migrating dancers. Thus, I consider the cultural actors who are the “migrating dancers” learning new practices for body conditioning, dance techniques and easily carry in and incorporate these into their “home” practices. Amongst them are also dancers who draw inspirations from European dance styles. Further, I describe and analyse the western ideas, concepts, and practices as the objects of the transfer. Finally, I investigate the process of assimilating these objects, what is the effect of applying those practices in Odissi dance, and what are the transformations taking place within the dance form.

Keywords: Odissi dance, Indian classical dance, cultural transfer, psychosomatic and somatic practices, ballet, *Swan Lake*

