

Contents

<i>List of Figures</i>	vii
<i>Acknowledgements</i>	ix
Introduction	1
Part I	
1 'The End of History' in Central and Eastern Europe	17
2 Shakespeares of the Postcommunist World	30
I Shakespeare the politician	30
II CEE's political Shakespeare	36
III Czech Shakespeare and the history of colonial resistance	40
IV When in doubt, celebrate Shakespeare	46
V The collision of transitional Czech Shakespeares: 1964 and 1864	50
VI Czech Shakespeare under normalization and 'real' socialism	57
VII Postcommunist Czech Shakespeare	60
Part II	
3 Translation Wars: Redefining Shakespeare in the Postcommunist Czech Republic	71
I Břetislav Hodek: foreignizing the present	76
II Jitka Sloupová: domesticating Shakespeare for the young guard	84
III Martin Hilský: Shakespearean heteroglossia	88
IV Czech Shakespeare translation and the postcommunist future	91

4	Katharina 'Humanized': Abusing the 'Shrew' on Prague Stages	94
I	Dočekal's masculinist dream	105
II	Happy endings at CD 94	116
III	A 'seedy farce' at the Summer Shakespeare Festival	123
IV	Towards a gendered postcommunist society	129
5	Politics of Desire: Postcommunist Czech Shakespeare and Non-normative Masculinity	132
I	Homosexuality in the 'First Republic'	137
II	Communism and homosexuality	140
III	Homosexuality in the postcommunist Czech Republic	141
IV	Performing non-normative masculinity in postcommunist Czech art	143
V	Postcommunist (Shakespearean) masculinity	147
VI	<i>Twelfth Night</i> : a study in postcommunist gendered identity	154
	Epilogue: Into the European Union	168
	<i>Notes</i>	177
	<i>Bibliography</i>	190
	<i>Index</i>	205

List of Figures

- 4.1 Scene from Michal Dočekal's production of *Zkrocení zlé ženy* (*The Taming of the Shrew*) at Divadlo Komédie, Prague. Jiří Klem (Baptista) and Alena Štréblová (Katharina). Komédie Archive, Prague. Courtesy of Milan Špelda (photographer) 107
- 4.2 Scene from Michal Dočekal's production of *Zkrocení zlé ženy* (*The Taming of the Shrew*) at Divadlo Komédie, Prague. David Matásek (Petruchio) and Alena Štréblová (Katharina). Komédie Archive, Prague. Courtesy of Milan Špelda (photographer) 108
- 5.1 Scene from Michal Dočekal's production of *Kupec Benátský* (*The Merchant of Venice*) at Divadlo Komédie, Prague. David Prachař (Portia). Komédie Archive, Prague. Courtesy of Tomáš Didunyk (photographer) 149
- 5.2 Scene from Enikő Ezsenyi's production of *Večer Tříkrálový* (*Twelfth Night*) at Stavovské Divadlo. Martina Válková (Olivia) and Michal Slaný (Sebastian). Archiv Národního Divadla (National Theatre Archive). Courtesy of Iva Smejkalová (photographer) 158
- 5.3 Scene from Enikő Ezsenyi's production of *Večer Tříkrálový* (*Twelfth Night*) at Stavovské Divadlo. Vilém Udatný (Antonio) and Hana Ševčíková (Cesario). Archiv Národního Divadla (National Theatre Archive). Courtesy of Iva Smejkalová (photographer) 159
- 5.4 Scene from Enikő Ezsenyi's production of *Večer Tříkrálový* (*Twelfth Night*) at Stavovské Divadlo. Michal Slaný (Sebastian) and Vilém Udatný (Antonio). Archiv Národního Divadla (National Theatre Archive). Courtesy of Iva Smejkalová (photographer) 160
- 5.5 Scene from Viktor Polesný's production of *Večer Tříkrálový* (*Twelfth Night*) at Letní Shakespearovské Slavnosti (Summer Shakespeare Festival) in Prague.

- Jan Novotný (Antonio) and Jiří Racek (Sebastian).
SCHOK archive, Prague. Courtesy of Viktor Krombauer
(photographer) 163
- 5.6 Scene from Viktor Polesný's production of *Večer
Tříkrálový (Twelfth Night)* at Letní Shakespearovské
Slavnosti (Summer Shakespeare Festival) in Prague.
Jitka Schneiderová (Cesario) and Linda Rybová (Olivia).
SCHOK archive, Prague. Courtesy of Ivo Mičkal
(photographer) 164
- 5.7 Scene backdrop to Viktor Polesný's production of *Večer
Tříkrálový (Twelfth Night)* at Letní Shakespearovské
Slavnosti (Summer Shakespeare Festival) in Prague.
Author's photograph 165