

Content

Martin Revermann / Editorial note	7
Martin Revermann / Beckett and the theatrical sign: the need for semiotics	9
Herta Schmid / Realism and abstractionism in Otakar Zich's theory of dramatic art and Samuel Beckett's experimental dramatics	23
Veronika Ambros and Lawrence Switzky / "Hungry for Interpretation": <i>Woyzeck on the Highveld</i> and the polyphony of performance	39
Silvija Jestrović / Stage life and stage death (after Veltruský)	59
Andrés Pérez-Simón / Intertextuality and autonomous fictional worlds in Disney: the case of <i>Moana</i> (2016)	72
Laura Pontieri / Animate, inanimate and beyond in Švankmajer's <i>Faust</i> (1994)	83
Nenad Jovanovic / The medium (non-) specific: <i>Rope</i>, <i>Dogville</i>, and Mukařovský's space-as-meaning	96
Yana Meerzon / On men, objects and space: staging self in zero degrees	109
Eva Šlaisová / Performing cathedral: <i>Le Ballet des Ombres Heureuses</i> as a case of multiple foregrounding	122