

## Content

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

**To the memory of Eva Stehliková**