

## Curriculum Vitae

### ÁGNES MATUSKA

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University of Szeged, Hungary

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## Current position

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Since 2003 teacher at the Institute of English and American Studies, University of Szeged

Academic rank since 2006: Senior Assistant Professor

Since June 2010 Deputy Chair of the English Department

## Education and qualifications

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- 2005 PhD in literature (University of Szeged, Hungary). Title of dissertation: *The Vice-Device: Iago and Lear's Fool as Figures of Representational Crisis*
- 1998-2001 Doctoral School of English and American Literatures and Cultures, University of Szeged, Hungary (formerly Attila József University)
- 1999-2001 Postgraduate Course in Interpreting and Translation. Certification as English-Hungarian and Hungarian-English Translator and Interpreter, University of Szeged, Hungary
- 1992-1998 BA and MA in Hungarian and English, Attila József University, Szeged, Hungary
- 1990-1992 Gimnazija Svetozar Marković, Novi Sad, Yugoslavia (language of instruction: Hungarian and Serbian)
- 1988-1990 Gimnazija Jovan Jovanović Zmaj, Novi Sad, Yugoslavia (language of instruction: Serbian)

## Scholarships, Fellowships and Research Grants

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- 2011 Bolyai János Scholarship of the Hungarian Academy of Sciences (duration: 3 years)
- 2011 Grant of the International Shakespeare Association; Stratford. World Shakespeare Congress, Prague, conference participation
- 2011 Fulbright Research Scholarship, University of Maryland, College Park and Folger Shakespeare Library, Washington DC (duration: 5 months)
- 2010 Bursary of the Society for Renaissance Studies (Great Britain) to attend the Reading Early Modern Studies Conference in July 2010

- 2009 Scholarship of the School of Criticism and Theory, Cornell University, USA (duration: 6 weeks)
- 2009 Hungarian State Eötvös Fellowship for research carried out in the USA, at the University of Maryland, College Park and the Folger Shakespeare Library, Washington DC (duration: 3 months); Affiliate staff member of the English Department, University of Maryland, College Park
- 2007 Fellowship of the Folger Shakespeare Library, Washington, DC, USA (duration: 1 month)
- 2007 Hungarian State Eötvös Fellowship for research carried out in the USA, at the University of Maryland, College Park and the Folger Shakespeare Library, Washington DC (duration: 3 months); Affiliate staff member of the English Department, University of Maryland, College Park
- 2003 Scholarship of the Committee of the European Union for studies at Westminster University, London (duration: 1 month)
- 2003 Research Grant of the Institute of English and American Studies, University of Szeged, Hungary, for research conducted in Washington DC, Folger Shakespeare Library (duration: 3 months)
- 2002 Research Grant of the English Department, University of Szeged, Hungary, for research conducted at Stanford University (duration: 2 months)
- 2001 Scholarship of the Titus Andronicus CD-Rom Project supported by the British Council, for research carried out in London (British Library and Newspaper Library) and the University of Hull (duration: 1 month)
- 2001 Research Grant of the *Pro Szeged* foundation and the Doctoral School of the University of Szeged, Faculty of Arts, for research carried out at Great Britain, Cambridge, University Library (duration: 1 month)
- 2000 Fellowship Grant of the Salzburg Seminar for the workshop entitled *Shakespeare Around the Globe* (duration: 1 week)
- 1998-2001 Scholarship of the Hungarian Ministry of Education for doctoral studies
- 1992-1998 Scholarship of the Hungarian Ministry of Education for undergraduate and graduate studies

### Lectures presented as invited speaker

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- 2009 March: University of Szeged, Hungary; *Buster Keaton: a fejtetőre állított reprezentáció és a rituális-komikus hagyomány* [Buster Keaton: representation turned upside down and the ritualistic comic tradition] – guest lecture within a series of lectures on film theory at the Faculty of Arts
- 2008 July: Gyula, Hungary; *A térteremtés varázsigéi Shakespeare-nél* [Conjuring space in Shakespearean theatre]. Invited speaker at the conference organized within the Gyula Shakespeare Festival entitled “The Shakespearean space”
- 2007 November: Maryland Institute College of Art, USA; *Metadrama in Thomas Kyd's Spanish Tragedy* – guest lecture at the course “The Theater of Shakespeare's Age”

- 2007 October: University of Maryland, College Park, USA; “*The Vice-Device: Figures of Involvement in King Lear and Othello*” – invited speaker at the Renaissance Reckonings research series of lectures for graduate students and faculty
- 2007 October: Catholic University of America, Washington DC, USA; “Shakespeare’s Plays: Text, Theatre and Scholarship” – guest lecture at the course “The History of English Literature”
- 2007 July: Gyula, Hungary; *Közönségbevonás a Hamlet-filmekben* [Cinematic aspects of audience-involvement in the adaptations of *Hamlet*]. Invited speaker at the conference organized within the Gyula Shakespeare Festival entitled “Shakespeare and Film”
- 2005 January: Cornell University, Ithaca, NY, USA; *The Book of Nature and the Theatre of the World* – guest lecture at the course “Western Civilization”
- 2001 October: University of Hull, Great Britain, “Semiography and *Titus Andronicus*” – guest lecture at the graduate program within the framework of the Titus Andronicus CD-Rom Project (co-presented with Miklós Péti)

### Guest lectures presented within the ERASMUS exchange program

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- 2010 April: University of Huelva, Spain, “Semiotic Aspects of Cultural Mediation” – 1 week within an Erasmus teacher exchange program
- 2009 April: University of Huelva, Spain, “Reality as a layer of fiction: *Hamlet, Rosencrantz and Guildenstern are Dead*, and the ‘Mousetrap Scene’”; “Problems of Culture in Translation” – 2 weeks within an Erasmus teacher exchange program
- 2007 February-March: University of Huelva, Spain, “Cultural Mediation in Translation” – 2 weeks within an Erasmus teacher exchange program
- 2006 May: University of Huelva, Spain, “Problems of Culture in Translation” – 2 weeks within an Erasmus teacher exchange program
- 2004 May: University of Huelva, Spain, “Comic and Evil in Shakespearean Tragedy” – 1 week within an Erasmus teacher exchange program
- 2002 May: University of Huelva, Spain, “Structuralism vs. Poststructuralism in Literary Theory” – 2 weeks within an Erasmus teacher exchange program

### Conference Papers

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- 2011 July: Prague, Czech Republic; World Shakespeare Congress, *Shakespeare’s Romantic Comedies: Uses, Adaptations, and Appropriations*. “Meanings of Play: *Love’s Labour’s Lost* and its film adaptations”
- 2011 March: Madrid, Spain; Conference of the Spanish and Portuguese Society for English Renaissance Studies (SEDERI), “Meanings of Play in *Love’s Labour’s Lost*”
- 2010 November: Porto, Portugal, *Shaping the Spectacle: Spectator Positions Offered by Shakespeare in Performance*
- 2010 October: Bergen Shakespeare and Drama Network Conference, Dubrovnik, Croatia, *Shaping the playfield: faking, making and performing reality through productions of Shakespeare*

- 2010 July: Early Modern Research Centre, University of Reading, Great Britain; Early Modern Studies Conference: Controversy, Protest, Ridicule, Laughter, 1500-1750, *The Vice's Double Play: uneasy attitudes towards pleasure, humour and satire*
- 2010 April: Porto, Portugal; Conference of the Spanish and Portuguese Society for English Renaissance Studies (SEDERI), *Negotiating frames of representation: the Vice and his performance* (Co-presented with Karen Kettlich)
- 2009 December: Faculty of Arts, Novi Sad, Serbia; Encounter of Cultures, *Exploring Versions of Reality: Multimedia and Theatre in Contemporary Adaptations of Shakespeare*
- 2009 May: University of Szeged, Hungary; Conference of Hungarian Shakespeare Scholars II, *Robin pajtás seprűje és az üres tér* [Robin Goodfellow's Broom and the Empty Space]
- 2009 April: Valencia, Spain; Conference of the Spanish and Portuguese Society for English Renaissance Studies (SEDERI), *The Vice's Broom: Creating the Empty Space in Early-Modern English Drama* (Co-presented with Karen Kettlich)
- 2009 January: University of Pécs, Hungary; Conference of the Hungarian Society for the Study of English (HUSSE), *New Stages of Vision – Constructing the Spectator in Contemporary Shakespeare Adaptations*
- 2008 October: University of Amsterdam, Holland; Orbis Pictus – Theatrum Mundi, *World as stage and stage as world: Implications of the changing play metaphor*
- 2008 July: University of Szeged, Hungary; Iconography of Law and Order, *Order Straight and Upside Down: the Theatrum Mundi Metaphor*
- 2008 April: University of Szeged, Hungary; Medial Interactions in the Literary Fantastic, *“Uncreating” Oneself: Fantastic Agents of Intermediality in Tudor Drama*
- 2008 April: Almagro, Spain; Conference of the Spanish and Portuguese Society for English Renaissance Studies (SEDERI), *Jesting joyfulness: Humor, vice, and improvisation in renaissance morality theatre* (Co-presented with Karen Kettlich)
- 2007 September: University of Maryland, College Park, USA; Mid-Atlantic Renaissance and Reformation Seminar (MARRS), *Audience involvement and the transformative power of plays*
- 2007 April: University of Szeged, Hungary; Conference of Hungarian Shakespeare Scholars, *A shakespeare-i közönségbevonás filmes vetületei* [Shakespeare on Film: Aspects of Involvement]
- 2007 March: Cadiz, Spain; Conference of the Spanish and Portuguese Society for English Renaissance Studies (SEDERI), *“Masking Players, Painted Sepulchers and Double Dealing Ambidexters” on Duty: Anti-theatricalist Writers on the Transformative Power of Plays*
- 2007 January: University of Szeged, Hungary; Conference of the Hungarian Society for the Study of English (HUSSE), *Representation Strikes Back*
- 2006 November: Conference of the Szeged Committee of the Hungarian Academy of Sciences; Theories in 2000 and Beyond, *Visual Theories in Education: Renaissance and Film* (co-presented with Dr. Izabella Füzi)
- 2006 August: Péter Pázmány Catholic University, Piliscsaba, Hungary; Fifth International Conference of the Tudor Symposium, *‘Fools and devils and those antique relics of barbarism retrieved’: The Vice as barbarian and humanist*

- 2006 February: Brno, Masaryk University, Czech Republic; Shakespeare and His Collaborators Over the Centuries, *Tarantino's Kill Bill and the Renaissance tradition of revenge plays*
- 2005 April: University of Szeged, Hungary; Image/Text in the Multimedial Age, 'Tarry, take the Fool with thee': *On problems with Shakespeare, Derridean spectacles and theatre*
- 2004 May: Piliscsaba, Hungary, Conference of the Hungarian Society for the Study of Drama in English (HUSSDE), *Metadrama in King Lear and Othello*
- 2004 March: University of Lisbon, Portugal; Conference of the Spanish and Portuguese Society for English Renaissance Studies (SEDERI), *Laughter and Representation in King Lear and Othello*
- 2003 July: University of Szeged, Hungary; Iconography of Gender Conference, *Improvising Femininity in Othello*
- 2000 September: University of Szeged, Hungary; Conference of Doctoral Students In English, *Shakespeare's Othello: an Ontological Transgression*
- 2000 February: Salzburg Seminar, Austria; Session 374, Shakespeare Around the Globe, *Is Shakespeare Universal? – summary of the working group*
- 2000 January: University of Debrecen, Hungary, Conference of the Hungarian Society for the Study of Drama in English, (HUSSE) *The Art of Iago*
- 1999 January: Budapest, Hungary; Conference of the Hungarian Society for the Study of Drama in English HUSSE, *Seymour: An Introduction: an Introduction, etc.*
- 1997 March: University of Miskolc, Hungary; Students' National Scholarly Conference (OTDK), *The Representational Logic of the Fool in King Lear*

## Memberships, research groups, service to the field

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- 2011 Organizing and hosting the conference of Hungarian Shakespeare scholars [The State of the Field of Hungarian Shakespeare Studies III]) University of Szeged, Hungary
- 2009- peer reader for the journal *Anachronist*
- 2009 Organizing and hosting the conference of Hungarian Shakespeare scholars [The State of the Field of Hungarian Shakespeare Studies II]) University of Szeged, Hungary
- 2008- Member of the Association of the Hungarian Academy of Sciences
- 2007- MARRS (Mid-Atlantic Renaissance and Reformation Seminar) member
- 2007- Member of Apertura Research Group
- 2007 Organizing and hosting the conference of Hungarian Shakespeare scholars [The State of the Field of Hungarian Shakespeare Studies I]) University of Szeged, Hungary
- 2006- Co-editor of *Apertúra* journal
- 2006- Tudor Symposium (Research forum for scholars working in sixteenth-century English literature and related areas) member
- 2004- SEDERI (Spanish and Portuguese Society for English Renaissance Studies) member

- 2001- Member of REGCIS Research Group  
 1999- HUSSE (Hungarian Society for the Study of English) and HUSSDE (Hungarian Association for the Study of Drama in English) member

## Courses taught

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### In the Institute of the English and American Studies

#### Lectures

- British Arts and Music (BA, MA)  
 English Renaissance Drama and Cultures of Performance (MA)  
 Introduction to English Studies (BA)  
 Mannerism – Art, Music and Literature (BA, MA)

#### Seminars

- Academic Writing (BA)  
 Introduction to Literature (BA)  
 Interpreting 1, Interpreting 2, Interpreting 3 (BA, MA)  
 Mannerism – Art, Music and Literature (BA, MA)  
 Multimedia Shakespeare (BA)  
 Playing Selves: Theories of Performance (MA, PhD)  
 Renaissance Laughters (MA, PhD)  
 Renaissance Metadrama (MA, PhD)  
 The Devil on Stage (BA, MA)  
 The English Tradition of the Grotesque (BA)  
 Theories of Culture (BA)  
 Translation into Hungarian 1, Translation into Hungarian 2 (BA, MA)

### Courses held in the Postgraduate Program for Translation and Interpretation

- Introduction to interpreting  
 Intercultural communication  
 Consecutive interpreting  
 Conference interpreting  
 Oral and written communication skills

## Language Skills

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Hungarian (mother tongue), English (near-native), Serbian and Croatian (fluent), German (advanced)

## Publications

### Book

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*The Vice Device: Iago and Lear's Fool as Agents of Representational Crisis.* Szeged: JATE Press, 2011

### Articles in edited volumes

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“Shaping the Spectacle: Faking, Making and Performing Reality through Shakespeare”. In Rui Carvalho Homem ed. *Relational Designs in Literature and the Arts: Page and Stage, Canvas and Screen* (in press).

“Uncreating’ Oneself: Fantastic Agents of Intermediality in Tudor Drama”. In: Sabine Coelsch ed. *What constitutes the Fantastic?*. Szeged: JATE Press, 2010, 117-124.

“Tarantino’s Kill Bill and the Renaissance Tradition of Revenge Plays.” In Pavel Drabek ed. *Shakespeare and His Collaborators over the Centuries*. Newcastle: Cambridge Scholars Publishing, 2008, 211-220.

“Fools and devils and those antique relics of barbarism retrieved’: The Vice as barbarian and humanist.” Almási Zsolt and Mike Pincombe eds. *Humanism versus Barbarism in Tudor England*, Newcastle: Cambridge Scholars Publishing, 2008, 98-115.

“Improvising Femininity.” In *Iconology of Gender*. vol. I-II. Szőnyi György Endre et al. eds. Szeged: JATE Press, 2008, vol. I, 245-250.

“Metadrama in *King Lear* and *Othello*.” In “*Now you see it, now you don’t*: *Hiding and Revealing in Text and Performance*.” Pázmány Papers in English and American Studies, vol. 4. Kathleen Dubs ed., Piliscsaba: Pázmány Péter Catholic University, 2006, 120-130.

“Ontológiai határsértés: Iago mint puszta reprezentáció,” [Ontological transgression: Iago as representation in its pure form] in Géher István and Kiss Attila Atilla eds. *Az értelmezés rejtett terei, Shakespeare tanulmányok*. Budapest: Kijárat Kiadó, 2003, 77-92.

“Representation vs. Carnivalisation in *Midnight’s Children*,” in John Skinner ed. *Tales of Two Cities, Essays in New Anglophone Literature*. Turku: University of Turku, 2000, 117-130.

## Journal articles

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“Tettetés vagy teremtés? Performancia-kutatás és a valóságmódosítás lehetőségei,” [Performance studies and the possibilities for modifying reality] *Apertúra* Summer (2010). Available: <http://apertura.hu/2010/nyar/matuska>

“Buster Keaton és a mutatóvagy ars poeticája,” [Buster Keaton and the poetics of spectacle], *Apertúra* Summer (2009). Available: <http://apertura.hu/2009/nyar/matuska>

“Masking players, painted sepulchres and double dealing ambidexters’ on duty: anti-theatrical tracts on audience involvement and the transformative power of plays.” *Yearbook of the Spanish and Portuguese Society for English Renaissance Studies* (2008): 45-59.

“A shakespeare-i közönségbevonás filmes vetületei,” [Shakespeare on Film: Aspects of Involvement] in *Filológiai Közöny* (2007): 165-178.

“A shakespeare-i közönségbevonás filmes vetületei,” [Shakespeare on Film: Aspects of Involvement] in *Apertúra*, Summer (2007). Available: <http://apertura.hu/2007/nyar/matuska>

“A fikció szentsége: a *Kill Bill* és a reneszánsz bosszúdráma-hagyomány,” [*The Sacrament of Fiction: Kill Bill and the Tradition of Renaissance Revenge Play*] in *Apertúra*, Winter (2006). Available: <http://apertura.hu/2006/tel/matuska/index.html>

“Haphazardly Ambidextrous – interpretations of the Vice of 16th century English drama,” *The Anachronist* (2005): 1-22.

“An Ontological Transgression: Iago as representation in its pure form,” in *The Anachronist* (2003): 46-64.

## Conference publication

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“A közönség-funkció létrehozásának lehetőségei egy kortárs Shakespeare-adaptáció példáján.” [Shaping the spectator’s function in a contemporary adaptation of a Shakespearean play] In: Szalma József ed. *A magyar tudomány napja a Délvidéken* 2010. Újvidék: Atlantis, 2011.

“Exploring Versions of Reality: Multimedia and Theatre in Contemporary Adaptations of Shakespeare”. In: *Susret kultura. Zbornik radova Međunarodnog simpozijuma*. Vol.1. Novi Sad: Filozofski fakultet, 2010, 9-16.

“Film és mutatóvagy: a narratíva és a gag viszonya Buster Keaton filmszínházában.” [Film and spectacle: the relationship of narrative and gag in Buster Keaton’s theatre] In: Szalma József ed. *A magyar tudomány napja a Délvidéken* 2009. Újvidék: Atlantis, 2010, 406-417.

“Világ az egész színház: a színház-metaphora változásai az Erzsébet-kori Angliában.” [The whole stage is a world: changes of the play metaphor in Elizabethan England] In: Szalma József ed. *A magyar tudomány napja a Délvidéken* 2008. Újvidék: Atlantis, 2009, 317-327.

## Editorial work

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### Edited volume

*Ki merre tart a magyar Shakespeare-kutatásban?* Tanulmánykötet a magyar Shakespeare-kutatás jelenéről [Shakespeare studies in Hungary: The state of the field], Budapest: ELTE. planned date of publication: 2012.

### Co-editor of the following thematic journal issues

*Apertúra* online cinematic journal (Summer 2010). Performance studies thematic issue

*Filológiai Közlöny* (2007): Selection of articles of the Shakespeare conference in Szeged (co-editor)

*Apertúra* online cinematic journal Summer (2007). Issue title: Shakespeare Filmen [Shakespeare on film]

## Other publications

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Mario DiGangi: “The Homoerotics of Early Modern Drama,” in *Shakespeare Yearbook*, 2000, 508-511 /book review/.

“Andy Bárhol, Andy Szegeden” [Andy Warhol exhibition in REÖK Gallery, Szeged]. *Apertúra magazin* (2009).

## Published translations (selection)

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W. J. T. Mitchell: “Az elmondhatatlan és az elképzelhetetlen: Szó és kép a terror idején” [The Unspeakable and the Unimaginable: Word and Image in a Time of Terror] in *Filológiai Közlöny* 1-2 (2005): 8-23.

Hans Belting: “Kép, médium, test: az ikonológia új megközelítésben” [Image, Medium, Body: A New Approach to Iconology] in *Filológiai Közlöny* 1-2 (2005): 24-41.

Victor Turner: “A liminális és a liminoid fogalma a játékban, az áramlatban és a rituáléban” [Liminal to liminoid, in play, flow, and ritual: an essay in comparative symbology] in Demcsák K. and Kálmán C. György eds. *Határtalan áramlás; Színházelméleti távlatok Victor Turner kultúrantropológiai írásaiban*. Budapest: Kijárat Kiadó, 2003, pp. 11-50. (co-translated with Oroszlán Anikó)

Stephen Greenblatt: “A reneszánsz költészet rezonanciája” [The Resonance of Renaissance Poetry] in *Aetas* 1-2 (1999): 301-305.