

## **(TRANS)POSITIONS OF IDEAS IN CROATIAN AND SERBIAN PLAYWRITING AND THEATRE (1990-2020). A TRANSCULTURAL PERSPECTIVE**

The main purpose of this project is to present and characterize the mechanism of creation and dynamization of a transcultural network in drama and theatre, which can be observed after 1990. The analysis will therefore include selected realizations of the tendency to streamline cultural transfers and create common areas. The key points in this transcultural network include regional centres of Croatia and Serbia, as well as their neighbouring post-Yugoslav countries.

It seemed that the deadly events of the last decade of the 20th century (the Croatian War of Independence in 1991, the Bosnian War in 1992–1995, the Kosovo War, the Siege of Sarajevo, Srebrenica massacre, or NATO bombing of Serbia in 1999) would stop the development of cultural cooperation and the process of drama and theatre production, its quantitative and qualitative growth. This post-Yugoslav “powder keg” under transformation, imagined as “the land of barbarity, loutishness, violence, endangerment of order and stability, the area which needs to be civilized,” proved to be a specific laboratory in which contemporary theories of cultural studies function in reality.

This research has been motivated by the following facts:

Firstly, the artists that were active in the countries of former Yugoslavia created, without a doubt, one of the most original and interesting forms of new European drama and theatre. Plays written by those authors can be characterized by specific parameters, unreachable at different latitudes.

Secondly, there is currently a strong tendency for artistic cooperation between playwrights and theatre producers from Croatia, Serbia, and their neighbouring countries. There is a visible strive for obliterating old cultural and aesthetic codes and co-creating new ones.

Thirdly, similar creative tempers and cultural contexts, artistic traditions, and the dynamics of historical, social, civilizational, and political transformations, as well as the contemporary mechanism of merging cultures resulted in creating a specific semi-peripheral transcultural network, in which Croatia and Serbia serve as local central points.

Increasingly more visible practices of cooperation and community narration with a simultaneous cultivation of local values in the post-Yugoslav reality require, without a doubt, a multidimensional analysis. It will cover dramatic texts and theatre productions of Croatian and Serbian authors who adapt external ideas and create a new transcultural quality, as well as artistic propositions which prove that there are endeavours aiming at cooperating with artists from the remaining countries of former Yugoslavia. Providing specific examples and their characteristics will allow us to outline a model of a network, which will be elaborated on primarily in a traditional way, resulting in a thematic series of articles (published and accepted for publication) that will be later published as a monograph. It will also be important to present the results of this research on conferences in Poland and abroad. What is more, gathered materials and drawn conclusions will be shared with the use of advanced digital tools (a multilingual project’s website with a database), which will allow to fully represent the structure of the network.

One of the advantages is undoubtedly our focus on field research, including consultations and interviews with experts, artists, and coordinators of events that promote the analysed work. What is more, we also plan to carry out observations during theatre festivals, which will allow us to verify collected information and stay updated.