

Editorial

The year 2020 is a special year for Shakespeare studies in Poland because it has been 25 years since the death of Professor Henryk Zbierski, one of the greatest Polish Shakespeare scholars and founders of modern Shakespeare studies in Poland in the second half of the 20th century. 2020 is also the year when another eminent Polish Shakespearean, of world-wide renown, Professor Jerzy Limon, celebrates his 70th birthday. This humble issue is, consequently, dedicated to Shakespeare studies in Poland; all the contributors are members of Polish Shakespeare Association and showcase different themes and different approaches to Shakespeare. Joanna Różańska, capitalising on her stay in Dubai, offers insight into the transfer of Shakespeare to Arab culture in general and theatre in particular, mapping a the vagaries of Shakespeare adaptations and appropriations. Anna Wołosz-Sosnowska looks at a most extraordinary, formally experimental and socially-relevant production of Hamlet directed by Maja Kleczewska and staged by Teatr Polski in Poznań in a most specific venue: an old abattoir. Jacek Fabiszak and Urszula Kizelbach discuss another theatre production, The Merchant of Venice, winner of the 2019 Golden Yorick award from Witkacy Theatre in Słupsk, which takes a play found 'difficult' by many scholars and commentators in the post-Holocaust era to comment on contemporary social and cultural practices and mechanisms. Finally, Wojciech Kieler, a prominent theatre critic, gives a compelling interpretation of the (Im)Perfect Dancers' production of Lady Macbeth, a fascinating ballet performance, in which dance choreography is matched by and combined with light choreography. Kieler expertly discusses the nuances and subtleties of the performance.

The articles are by no means fully representative of Shakespeare studies in Poland. They are just a sample of research conducted by Polish scholars, which in this particularly case focuses on theatrical productions – this is what all the articles share. At the same time, they centre on different aspects of stage adaptations of Shakespeare's plays, deploying different scholarly perspectives.

Jacek Fabiszak