

# Petra Bjelica, Ph.D.

## Curriculum Vitae et Studiorum

### **Fixed-term Researcher (RTDA) in English Literature (SSD ANGL-01/A)**

Department of Foreign Languages and Literatures  
University of Verona  
Lungadige Porta Vittoria, 41 – 37129 Verona

[petra.bjelica@univr.it](mailto:petra.bjelica@univr.it)

<https://balkanshakespeare.dlss.univr.it/>

### **RESEARCH INTERESTS**

Researcher in English and Comparative Literature whose work brings together Shakespeare studies, comparative literature, Balkan and East European cultural studies, adaptation and performance, and digital theatre. Author of *Dostoevsky's Hamlet in Nineteenth-Century Russia: The Paradox of Subjectivity* (Bloomsbury Academic, 2025). Current research examines Shakespearean performance in Serbia through gender studies, Balkanism, cultural representation, and practice-as-research involving augmented reality, digital scenography, and embodied technologies.

### **ACADEMIC ROLES**

- 2025 – to date      **Fixed-term Researcher (RTDA) in English Literature (SSD ANGL-01/A)**  
Department of Foreign Languages and Literatures, University of Verona. Project: *Balkan Gender Issues in Serbian Shakespeare: The Use of Augmented Reality and Digital Scenography*. Research on Shakespearean performance in Serbia since 2000, with particular attention to gender, Balkanism, cultural representation, and practice-as-research. Appointment concludes 31 March 2028.
- May–Oct 2023      **Postdoctoral Research Fellow**  
*Shakespeare's Antony and Cleopatra: Digital Storytelling and Theatre-Making in the Mediterranean*, University of Verona. PI: Silvia Bigliuzzi.
- Dec 2022–Apr 2023      **Postdoctoral Research Fellow**  
*VST: Virtual Shakespeare Theatre*, University of Verona. PI: Silvia Bigliuzzi.
- 2014–2018      **Freelance Writer, Critic and Translator**  
Literary criticism, reviews, translations, and writing on literature, culture and the arts.

### **EDUCATION**

- 2018–2022      **PhD in Foreign Literatures, Languages and Linguistics — Excellent**  
University of Verona. Dissertation: *Let the Other Be: Hamlet-Ideologemes in Dostoevsky's Demons*. Supervisors: Stefano Aloe and Silvia Bigliuzzi. Examining committee: Rocco Coronato, Zorica Bećanović-Nikolić and Raffaella Vassena.
- Spring 2020      **Visiting Researcher, The Shakespeare Institute**  
University of Birmingham, Stratford-upon-Avon. Supervisor: Ewan Fernie.
- 2012–2013      **MA in Language, Literature and Culture — GPA 9.50/10**  
Department of Comparative Literature and Theory of Literature, Faculty of Philology, University of Belgrade. Thesis: "The Possibilities of Interpreting Hamlet's Identity." Supervisor: Zorica Bećanović-Nikolić.
- 2007–2012      **BA in Comparative Literature and Theory of Literature — GPA 9.05/10**  
Department of Comparative Literature and Theory of Literature, Faculty of Philology, University of Belgrade.

## **FELLOWSHIPS, GRANTS AND AWARDS**

- 2024 **Marie Skłodowska-Curie Actions Seal of Excellence**  
Awarded for the proposal *Balkan Gender Issues in Serbian Shakespeare: The Use of Augmented Reality and Digital Scenography* (evaluation score: 92.4/100). The project was subsequently funded through Italy's PNRR programme at the University of Verona.
- 2018–2022 **INVITE Marie Skłodowska-Curie Doctoral Fellowship**  
One of fourteen doctoral positions awarded by the University of Verona; co-funded by the European Union's Horizon 2020 programme and the Veneto Region.
- 2023 **Postdoctoral Research Fellowship — Shakespeare's Antony and Cleopatra**  
University of Verona.
- 2022–2023 **Postdoctoral Research Fellowship — Virtual Shakespeare Theatre**  
University of Verona.
- 2020, 2021 **Fondo Sostegno Giovani Teaching Awards**  
University of Verona; academic writing tutorships in English Literature.

## **PARTICIPATION IN FUNDED RESEARCH PROJECTS**

- 2025–present **Balkan Gender Issues in Contemporary Serbian Shakespeare: The use of Augmented Reality and Digital Scenography**  
Research project and digital archive investigating Serbian Shakespearean performance since 2000 through gender, Balkanism, cultural representation, archival research, interviews and practice-as-research.  
[balkanshakespeare.dlts.univr.it](http://balkanshakespeare.dlts.univr.it)
- 17.04.2024 – to date **Member of The Cassandra Project: Prophetic Furor and Female Alterity**  
Subproject of the Project of Excellence Inclusive Humanities (2023–2027), Department of Foreign Languages and Literatures, University of Verona (PI: Prof. Silvia Bigliazzi). Research on prophetic furor as a cultural form for constructing female Otherness, beginning from the classical model of Cassandra and focusing on mechanisms of exclusion and inclusion across cultural discourses and their literary and theatrical reworkings.  
<https://sites.hss.univr.it/cassandra/>
- 2022–present **Augmented Shakespeare / Virtual Shakespeare Theatre**  
Research on the remediation of Edward Gordon Craig's Hamlet designs through Unity, HoloLens 2, augmented reality and digital scenography, developed with the Skenè Research Centre and the Department of Computer Science, University of Verona.  
[augmentedshakespeare.dlts.univr.it](http://augmentedshakespeare.dlts.univr.it)

## **PUBLICATIONS**

### **Book**

2025 *Dostoevsky's Hamlet in Nineteenth-Century Russia: The Paradox of Subjectivity*. Global Shakespeare Inverted. London: Bloomsbury Academic / The Arden Shakespeare.

### **Peer-reviewed articles and chapters**

2023 "The Role of Digital Storytelling in Educational Uses When Staging Shakespeare: A Case Study of a Lecture Performance—Gamlet (Hamlet)." *Skenè: Journal of Theatre and Drama Studies* 9.1: 225–243.

2022 "'These Violent Delights Have Violent Ends': Shakespearising the Balkans or Balkanising Shakespeare?" In *Shakespeare and the Mediterranean: Romeo and Juliet*, edited by Silvia Bigliazzi and Emanuel Stelzer. *Skenè Studies* 1.3. Verona.

2022 "Shaping the Edges of a New Vision: The Verona Shakespeare Fringe Festival 2021." *Skenè: Journal of Theatre and Drama Studies* 7.2, special section "Well-Staged Syllables: From Classical to Early Modern English Metres in Drama."

2022 "Artwork from Kazakhstan." In *Hidden Treasures: The World's First Great Shakespeare Library*, edited by Ewan Fernie et al. Birmingham: West Midlands History.

2019 "The Ambivalence of Stavrogin: Benjamin's Reading of Dostoevsky's Character as a Precursor of Surrealism." In *Humanities in the Third Millennium: Approaches, Contaminations, and Perspectives*. Verona: Cierre Edizioni.

2019 "The Influence of Hamlet on Dostoevsky's Character Stavrogin from The Devils." *Bezmavep*.

2015 "The Meanders of Language" [Meandri jezika]. *Agon* 31.

2014 "The Problem of Hamlet's Identity Interpretation" [Mogućnosti tumačenja Hamletovog identiteta]. *Književna istorija* 153.

## **REVIEWS AND TRANSLATIONS**

### **Book reviews**

2025 Review of Aleksandar Sasha Dundjerović and María José Martínez Sánchez, *Placeness and the Performative Production of Space*. *Skenè: Journal of Theatre and Drama Studies* 11.1: 277–288. DOI: 10.13136/m9c4sr09.

2023 Review of Shakespeare's *Others in 21st-Century European Performance: The Merchant of Venice and Othello*, edited by Boika Sokolova and Janice Valls-Russell. *Memoria di Shakespeare: A Journal of Shakespearean Studies* 10.

2016 "The First Comparative Study of Shakespeare and Thomas Mann." Review of Thomas Mann and Shakespeare: *Something Rich and Strange*, edited by Ewan Fernie and Tobias Döring. *Književna istorija* 160.

2016 Review of Miriam Leonard, *Tragic Modernities*. *Philosophy and Society* 27.1.

2014 "The Experience of the Demonic in Western Literature" [Doživljaj demonskog u zapadnoj književnosti]. Review of Ewan Fernie, *The Demonic: Literature and Experience*. *Beogradski književni časopis* 36–37.

2014 "The Place of Love: An Encounter with Sappho's Poetry" [Mesto ljubavnog susreta sa Sapfinom poezijom]. Review of Jelena Pilipović, *Locus Amoris*. *Knjiženstvo* 4.

2014 Review of *Comparative Literature: Theory, Interpretations, and Perspectives*. *Književna istorija* 153.

2013 Review of *Valorization of Difference: Essays on the Work of Draga Gavrilović*. *Knjiženstvo* 3.

2013 "Concordia Discors in the Reception of Dragan Stojanović" [Nesaglasno saglasje u recepciji stvaralaštva Dragana Stojanovića]. *Isidorijana* 15–17.

2012 "The Courage of Ksenija Atanasijević's Open Struggle" [Hrabrost otvorene borbe Ksenije Atanasijević]. *Genero* 16.

### **Translations**

2016 Goran Stanivuković, "The Tempest and the Discontents of Humanism" ["Bura i dva lica humanizma"]. In *Shakespeare and Cervantes: 400 Years after Their Deaths*. Belgrade: Faculty of Philology.

2014 Ewan Fernie, "Kierkegaard Trembling" ["Kjerkegorovo drhtanje"], from *The Demonic: Literature and Experience*. *Beogradski književni časopis* 36–37.

## **TEACHING EXPERIENCE**

Aug 2024      **Lecturer and Group C Coordinator — Shakespeare and the Mediterranean Summer School**  
The Twin and the Mirror: *The Comedy of Errors* and *Twelfth Night*, University of Verona.  
Teaching: performance and theatre analysis; Shakespearean adaptation; storytelling; storyboarding and scenario development.

Aug 2023      **Lecturer and Group C Coordinator — Shakespeare and the Mediterranean Summer School**  
*Antony and Cleopatra*, University of Verona.  
Teaching: "Cleopatra's Chora: Reading Antony and Cleopatra through Kristeva"; theatre semiotics; performance analysis; digital storytelling.

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| 2020–2023 | <b>Cultore della materia / Examination Committee Member — English Literature</b><br>Graduate programmes in Foreign Languages and Literatures, University of Verona.                            |
| Dec 2022  | <b>Guest Lecture — “Adapting and Staging Antony and Cleopatra”</b><br>English Literature 2LM, University of Verona.                                                                            |
| Oct 2020  | <b>Guest Lecture — “Our Thoughts Are Ours, Their Ends None of Our Own”</b><br>Critical Methodologies and Textual Interpretation, University of Verona.                                         |
| 2020–2021 | <b>Academic Writing Tutor — English Literature</b><br>Graduate School of Foreign Languages and Literatures, University of Verona.                                                              |
| 2013–2014 | <b>Teaching Intern — Comparative Literature and Shakespeare Studies</b><br>Faculty of Philology, University of Belgrade. Office hours, assessment, examinations, and academic writing support. |

### **PRACTICE-AS-RESEARCH, THEATRE AND DIGITAL OUTPUTS**

|                |                                                                                                                                                                                                                                                                                                                      |
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| Jul 2026       | <b>“Отељо” — Practice-as-Research Lecture-Performance</b><br>Creator, director and performer. Presented in Verona during the 2026 World Shakespeare Congress programme (21 and 23 July). The work investigated Balkanism, gender, augmented reality, biosensors, digital scenography and the politics of perception. |
| 2025 – to date | <b>Balkan Shakespeare — Digital Research Archive</b><br>Project lead, researcher and editor. Public archive of Serbian Shakespearean performance, cultural mediators, scholarship and research activity.<br><a href="http://balkanshakespeare.dlls.univr.it">balkanshakespeare.dlls.univr.it</a>                     |
| 2023–2024      | <b>Audiovisual Documentation — Verona Shakespeare Fringe Festival and SaM Summer School</b><br>Co-author and production collaborator on documentary outputs about the festival and the Summer School groups.                                                                                                         |
| 2023           | <b>Augmented Shakespeare — Digital Research Project</b><br>Lead researcher for the public-facing documentation of AR experiments remediating Edward Gordon Craig’s Hamlet designs.<br><a href="http://augmentedshakespeare.dlls.univr.it">augmentedshakespeare.dlls.univr.it</a>                                     |
| 2022           | <b>“Gamlet” (Гамлет)</b><br>Creator, adapter, director, performer and project manager. Premiered at the Verona Shakespeare Fringe Festival.                                                                                                                                                                          |
| 2022–2023      | <b>The Brew Company</b><br>Founder of an independent theatre company dedicated to experimental performance.                                                                                                                                                                                                          |
| 2014           | <b><i>A Midsummer Night’s Dream</i> — Shakespeare Consultant</b><br>Production directed by Đurđa Tešić, Boško Buha Theatre, Belgrade.                                                                                                                                                                                |

### **INVITED LECTURES AND SELECTED PRESENTATIONS**

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| Apr 2026    | <b>“Are all the people mad?”: The Balkans and Shakespeare in Serbia</b><br>Invited lecture cycle, Department of Comparative Literature and Theory of Literature, Faculty of Philology, University of Belgrade.                                                                           |
| 12 Dec 2025 | <b>“The Textual Voices of Cassandra” — Workshop Co-convenor</b><br>Co-led with Giovanna Di Martino at the international conference The Cassandra Project: Prophetic Furor and Female Otherness, University of Verona.                                                                    |
| 13 Sep 2025 | <b>“Shakespeare as Pananthropos: Serbian Perspectives on the Playwright’s Humanity (1864/1916)”</b><br>Paper presented in the seminar “Shakespeare and the Re-invention of the Human,” 32nd AIA Conference, Human, Humane, Humanities: Voices from the Anglosphere, University of Turin. |
| Aug 2024    | <b>“Shakespeare in Budva: The Connection between the Local and the Global”</b><br>Invited lecture, literary programme, Grad Theatre City Budva Festival, Montenegro.                                                                                                                     |
| Jun 2023    | <b>“Remediating Hamlet: Experimenting with Visual Regimes of Virtual Theatre and Intermediality”</b><br>Lecture-performance, Theatre without Borders, Skenè Research Centre, University of Verona.                                                                                       |
| Nov 2021    | <b>“Dealing with Narrative Fiction: A Basic Introduction to Narratology”</b><br>Invited lecture series, Ca’ Foscari University of Venice.                                                                                                                                                |
| Jun 2021    | <b>“I Must Be Cruel Only to Be Kind: Serbian Hamlet and Paradoxical National Identity”</b><br>European Shakespeare Research Association biennial conference, Athens.                                                                                                                     |

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| May 2021 | <b>“The Paradox of an Ideal: References to Shakespeare in Dostoevsky’s Demons”</b><br>International Colloquium F. M. Dostoevsky: Humor, Paradoxality, Deconstruction, Genoa. |
| Oct 2020 | <b>“Dostoevsky’s Stavrogin as a Radicalised Double of Hamlet”</b><br>Shakespeare Readings 2020, Russian Academy of Sciences, Moscow.                                         |
| Nov 2019 | <b>“Dostoevsky’s Dialogue with Shakespeare”</b><br>National Library of Serbia, Belgrade.                                                                                     |
| Oct 2019 | <b>“Pleasures of Reading: A Short Introduction to Literary Theory”</b><br>Invited lecture series, Ca’ Foscari University of Venice.                                          |
| Oct 2019 | <b>“The Ambivalence of Stavrogin’s Identity”</b><br>Humanities in the Third Millennium, University of Verona.                                                                |
| Jul 2019 | <b>“The Fifth Act of Hamlet and Divine Violence: Let Be”</b><br>European Shakespeare Research Association biennial conference, Rome.                                         |
| Jul 2019 | <b>“The Influence of Hamlet on Dostoevsky’s Stavrogin from Demons”</b><br>Armenian Shakespeare Association international conference, Venice.                                 |

#### **ACADEMIC, EDITORIAL AND ORGANISATIONAL SERVICE**

|              |                                                                                                                                                                                                                                                                                                                                              |
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| 2026         | <b>Member of the Skenè Local Organising Committee — 12th World Shakespeare Congress</b><br>Planetary Shakespeares, Verona, 20–26 July 2026. Organised by the International Shakespeare Association and hosted locally by the Skenè Research Centre, University of Verona.<br><a href="https://www.wsc2026.org/">https://www.wsc2026.org/</a> |
| 2023–present | <b>Editorial Staff Member — Skenè: Journal of Theatre and Drama Studies</b>                                                                                                                                                                                                                                                                  |
| 2020–2023    | <b>Copyeditor — Skenè: Journal of Theatre and Drama Studies</b>                                                                                                                                                                                                                                                                              |
| 2023–2024    | <b>Organising Committee Member — Shakespeare and the Mediterranean Summer School</b>                                                                                                                                                                                                                                                         |
| 2022–2024    | <b>Organising Team Member — Verona Shakespeare Fringe Festival</b>                                                                                                                                                                                                                                                                           |
| 2022–present | <b>Member — Skenè Research Centre: Interdisciplinary Theatre and Drama Studies</b>                                                                                                                                                                                                                                                           |
| 2016         | <b>Organising Assistant — Why Shakespeare Matters: From Bardolatry to Belgrade</b><br>International conference led by Ewan Fernie, Belgrade.                                                                                                                                                                                                 |

#### **SELECTED ADVANCED TRAINING**

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| Sep 2024                                                                                                                                            | <b>The Feminine in an Age of Anthropological Transformation</b><br>School of Materialist Research summer school, Olympiada, Greece; with Julia Kristeva, Miglena Nikolchina and Katerina Kolozova. |
| Jul 2024                                                                                                                                            | <b>KotorArt Academy for Music and Theatre Professionals</b><br>Kotor, Montenegro.                                                                                                                  |
| 2021–2022                                                                                                                                           | <b>Shakespeare and the Mediterranean International Summer School</b><br>Romeo and Juliet (2021) and The Tempest (2022), University of Verona.                                                      |
| <b>Languages:</b> Serbian (native) · English (C1; IELTS 2023) · Italian (fluent) · French (B2) · Russian (intermediate) · Spanish (basic)           |                                                                                                                                                                                                    |
| <b>Online research profiles:</b> <a href="#">Balkan Shakespeare</a> · <a href="#">Augmented Shakespeare</a> · <a href="#">Skenè Research Centre</a> |                                                                                                                                                                                                    |