



Decree of the Rector n. 687 of 19/07/2024

Competition for awarding 1 research grant at the University of Udine

DISCLAIMER:

The official and legally binding call for applications is in Italian only.

This document cannot be used for legal purposes and is only meant to provide information in English on the call for applications (Decree of the Rector n. 687 of 19/07/2024). Please refer to the official call published on: <https://www.uniud.it/it/albo-ufficiale>

Any change and integration will be made available on the above-mentioned web page. Therefore, no personal written communication regarding the examination date and/or competition results shall be provided to applicants.

Annex 1

Call for applications for the award of 1 grant for the performance of research activities at the University of Udine on the topic "«The word 'genius' does not exist in the feminine»? The deconstruction of patriarchy staged by three young slavic playwrights: Kateřina Rudčénková, Natalia Vorozhbyt, Svetlana Petriyчук" SSD: SLAV-01/A (principal investigator, Anna Maria Perissutti)

Art. 1

A selection proceeding is hereby announced for the award of 1 research grant at the University of Udine for the performance of the research activity identified in Annex A, which forms an integral and substantial part of this call. The research grant is linked to the research project on which it is based and is subject to the corresponding financial coverage.

The grant may be renewed with the winner in accordance with the provisions of Article 22 of Law no. 240 of 30 December 2010 (in the text prior to Leg. Decree no. 36 of 30 April 2022, converted with amendments by Law no. 79 of 29 June 2022) and the Regulations of the University of Udine for the awarding of research grants issued by Rector's Decree no. 182 of 31 March 2021, in the presence of a positive assessment by the scientific supervisor of the activity carried out by the research fellow, adequate scientific justification and related financial coverage, within the limits set out in Article 3, letters b) and c) below.

The research grant does not entitle the successful candidate to any rights as regards access to University roles.

Any personal communication to candidates relating to this selection will be sent exclusively to the email address indicated in the application form.

Art. 2

The activities covered by the research grant referred to in this call for competition and the admission requirements are indicated and described in Annex A. Failure to meet the admission requirements at the time of applying shall result in the **exclusion** of the candidate from the selection process.



Possession of a PhD qualification or equivalent qualification obtained abroad or, for the sectors concerned only, of a medical specialisation qualification accompanied by an adequate scientific production, constitutes a preferential requirement for the awarding of the grant envisaged for this selection, if it has not been mentioned as an admission requirement.

The Selection Board shall assess, for the sole purpose of admission to the competition, the suitability of any qualification obtained abroad, without prejudice to the assessment of the medical specialisation qualification to which Article 38, paragraph 3.1 of Legislative Decree 165/2001, as amended, and the relevant Community regulations apply.

The Board assesses the qualification obtained abroad based on the relevant documentation enclosed with the application to take part in the selection and may exclude the candidate if the submitted documentation does not provide sufficient elements for the assessment.

Candidates are therefore invited to enclose all documentation in their possession relating to their qualifications in order to provide the Board with sufficient elements to assess their position.

Candidates are admitted to the selection process subject to a reservation and their exclusion, for failure to meet the requirements, may be ordered at any time by reasoned decision.

Art. 3

The research grant referred to in this call cannot be awarded to the following subjects:

- a) Employees of Universities and the entities referred to in Article 22(1) of Law no. 240 of 30 December 2010 (in the text prior to Leg. Decree no. 36 of 30 April 2022, converted with amendments by Law no. 79 of 29 June 2022).
- b) Recipients of previous research grants pursuant to Law no. 240 of 30 December 2010, for the maximum period allowed by the regulations, excluding the period in which the grant was received in conjunction with a PhD, up to the legal duration of the relevant course.
- c) Those who have already been awarded research grants and fixed-term researcher contracts pursuant to Law no. 240 of 30 December 2010 for a total of 12 years, even if not consecutive.
- d) Those who have a degree of kinship or relationship, up to and including the fourth degree, with:
 - The Rector, the Director General or a member of the Board of Directors of the University of Udine.
 - The principal investigator or a professor/researcher belonging to the department or structure of interest where the research grant activity takes place.

The research grant referred to in this call cannot be cumulated with the following:

- a) Awarded scholarships of any kind, except those granted by national or foreign institutions useful for supplementing, by means of stays abroad, the fellow's training or research activities.
- b) Other research grants.
- c) Employment relationships, even if part-time, without prejudice to the provisions of the regulations for employees of public administrations.

The grant referred to in this call is also incompatible with simultaneous attendance of degree courses, master's degrees, and PhDs with scholarships and medical specialisation, in Italy and abroad.

Persons who have been convicted of a criminal offence resulting in disqualification from holding public office or inability to contract with the public administration as a secondary penalty are not eligible for selection.



Art. 4

Applicants must submit, in the manner described in Article 5 below, the application to take part in the selection, duly signed in handwritten or digital form. An application without a signature will result in the **exclusion** of the candidate, except in the case of access through the use of the Public Digital Identity System (SPID) in which case the signature will not be necessary.

The application must be uploaded in its entirety (i.e., every page), **otherwise** the applicant will be **excluded** from the selection.

Applicants must enclose the following with their application for participation in the selection, **under penalty of exclusion**:

1. The professional scientific *curriculum vitae* in Italian or English or one of the additional languages, if any, indicated in Annex A, highlighting the candidate's aptitude for carrying out and implementing the research programme.
2. Copy of valid identity document or other identification document. Citizens of non-EU countries must enclose a copy of their passport.
3. Limited to citizens of non-EU states residing or authorised to reside in Italy, a copy of their residence permit or authorisation to reside in Italy.
4. For candidates who cannot provide a self-certification under the conditions set out below, documentation proving possession of the academic qualification required for admission to the selection. Possession of a higher academic qualification does not exempt the candidate from producing such documentation, which, if missing, will result in exclusion:
 - **Candidates who are Italian citizens or citizens of a European Union Member State** must submit a declaration in lieu of certification and, if necessary, a notarial deed regarding the academic qualification needed for admission (indicating the academic qualification, the academic institution awarding the qualification, the year it was awarded and the mark obtained) and the publications and other qualifications held, indicating for each one all the identification details necessary for the Board's assessment. **The application for participation counts as a declaration in lieu of certification of the declared academic qualification.** If the subject matter of the declaration is not clearly identified in terms of its nature, duration, time setting and institution concerned, the selection board will disregard it. The Administration reserves the right to carry out appropriate checks on the truthfulness of the content of the declarations made; in the event of a false declaration, the provisions of Article 76 of Presidential Decree no. 445/2000 and Articles 483, 485, and 486 of the Italian Criminal Code shall apply. The University will not take into account any certificates attached by candidates who are Italian citizens or citizens of a state belonging to the European Union.
 - **Citizens of a non-European Union State** must submit documents and qualifications in Italian or English or one of the additional languages, if any, indicated in Annex A, under penalty of exclusion from the selection or, as the case may be, non-assessment.
Documents and titles, originally in a different language, must be accompanied by a translation, made by the candidate under his or her responsibility, into Italian or English or any other language indicated in Appendix A. With reference to the dissertation only, the translation may be limited to an extended abstract.
 - **Citizens of a non-EU State regularly residing in Italy** may use declarations in lieu of certification only in respect of states, personal qualities or facts that can be certified or attested to by Italian public bodies, without prejudice to the special provisions contained in the laws and regulations governing immigration and the status of foreigners.
 - **Citizens of non-EU states authorised to reside in Italy** may use the aforementioned declarations in cases where they are produced pursuant to international conventions between Italy and the declarant's country of origin.



Applicants may also enclose with their application for assessment purposes their publications and any other qualification deemed useful to prove their qualification in relation to the research programme described in Annex A and to certify any research activity carried out in public and/or private entities (with the indication of the starting date and duration). The submission modalities are similar to those indicated in point 4 of the previous paragraph.

Only the qualifications possessed by the candidate on the date of submission of the application for selection and presented in accordance with Article 5 will be assessed.

Any exclusion from the selection procedure due to lack of eligibility requirements, absence of mandatory documents, failure to sign the application to take part in the selection or submission of the application in a manner other than that provided for in this call will be communicated to the parties concerned exclusively by email to the email address indicated in the application to take part in the selection.

Art. 5

Registration for this selection will begin on July 25, 2024 at 2:00 pm (Italian time) and will end on October 15, 2024 at 2:00 pm (Italian time).

The application to take part in the selection must be completed, under penalty of exclusion, using the appropriate online procedure, available at <https://pica.cineca.it/>.

For those who do not already have a user account, the procedure involves a registration phase for the applicant, and a subsequent phase for completing the application online.

Once completed, the application must be signed in the manner (handwritten signature, with attached identity document, or digital signature) described in the online procedure, under penalty of exclusion from the selection. The application does not have to be signed if the above-mentioned online procedure is accessed using the Sistema Pubblico di Identità Digitale (SPID - Digital ID Public System). In the case of a handwritten signature, the applicant must upload the application to the system in its entirety. The information entered in the application form shall constitute a declaration in lieu of certification and affidavit, pursuant to Articles 46 and 47 of Presidential Decree no. 445/2000.

The qualifications referred to in Article 4 must be attached to the application in .pdf format. Individual files, in .pdf format, may not exceed 30MB in size.

It is not permitted to submit attachments to the application in the form of links to files residing on "online storage/file sharing" services or web pages. Reference may not be made to documents or publications submitted to this or other administrations or documents attached to the application for participation in another selection procedure.

The application for participation in the selection is automatically sent to the University of Udine with the final closure of the online procedure.

The University Administration:

- accepts no liability if it is impossible to read the submitted documentation in electronic format due to damaged files;
- does not accept or take into consideration qualifications or documents received in paper form or by any other means than those specified in this article.



The Administration accepts no liability in the event of incorrect indication by the candidate of his/her email address or in the event of failure or delay in communicating a change in the email address indicated in the application, nor for any digital transmission errors attributable to third parties, unforeseeable circumstances or force majeure.

Applicants are advised not to wait until the last few days before the deadline to submit their application. The University accepts no liability for any malfunctions due to technical problems and/or overloading of the communication line and/or application systems.

Art. 6

The selection test takes place according to the modalities set out in Annex A.

The test will aim to ascertain the candidates' preparation, experience and research aptitude. It will consist of an assessment of the professional scientific curriculum, publications and titles submitted, and an interview, where applicable.

Failure of the candidate to attend the interview will be considered as withdrawal from the selection, whatever the cause.

Candidates who intend to avail themselves of the benefits provided for by Article 20 of Law no. 104 of 1992 (need for assistance, possible use of additional time for the performance of examination tests) in relation to their disability situation, must declare this and accompany the application with appropriate medical certification in order to allow the Administration to prepare in time the means and tools to guarantee the statutory benefits; failure to submit the medical certification exempts the Administration from any obligation in this regard.

Art. 7

The Competition Selection Board is identified in Annex A to this call, of which it forms an integral part. At its first meeting, the Board appoints the Chairperson and the Secretary taking the minutes, and establishes the criteria and procedures for assessing the qualifications and the interview, where applicable.

The results of the assessment must be made known to the parties concerned at the interview, where provided for.

The Board can attribute to the selection a total number of 100 points (one hundred hundredths). At the end of its work, the Board formulates the overall merit list based on the total marks obtained by each candidate and draws up the minutes of the competition operations.

The grant may be awarded, subject to the ranking list, to candidates who have obtained a minimum overall mark of 70/100 (seventy hundredths).

The Board's judgement is final on the merits.

The ranking list will be made public exclusively by publication on the University's official notice board; the outcome of the assessment will not be the subject of personal communication to candidates.

Those who do not declare their acceptance of the research grant and do not present themselves at the structure where the research activities are to be carried out to sign the contract by the deadline communicated by the same to the email address indicated by the candidate in the application shall forfeit their right to the research grant, except for health reasons or reasons of force majeure duly documented and promptly notified.



Candidates holding qualifications obtained abroad, if successful, must submit the following, if not already attached to the application:

- **For degrees issued by a country that is a party to the Lisbon Convention (<https://www.enic-naric.net/>), the following documentation:**
 - *Supplement* Diploma or similar certificate in English issued by the competent University.
 - "Certificate of Verification of Foreign Qualification - CIMEA" issued by CIMEA (Centre for Information on Academic Mobility and Equivalences) via the "*diplome*" service at <https://cimea.diplo-me.eu/udine/#/auth/login>
- **For degrees issued by a country not party to the Lisbon Convention (<https://www.enic-naric.net/>), one of the following options:**
 - Declaration of the on-site value of the qualification held and the certificate relating to the qualification with examinations and grades. The certificate in a language other than Italian or English must be accompanied by an official translation into one of those languages (certified by the competent diplomatic-consular authority or sworn at a court in Italy).
 - "Certificate of Comparability and Verification of Foreign Qualifications - CIMEA" issued by CIMEA (Centre for Information on Academic Mobility and Equivalences) via the "*diplome*" service at <https://cimea.diplo-me.eu/udine/#/auth/login>

If the aforementioned documentation is not available at the time of the conclusion of the contract, the candidate must prove that he or she has requested it and submit it as soon as possible; if it is not submitted within six months of the start of the contract, the candidate will forfeit the contract and will be required to repay any related sums received to date.

Art. 8

The research activity cannot be started before the contract defining the terms of the collaboration is signed.

The activity covered by the research grant must have the following characteristics:

- a) Be carried out in the context of the research programme covered by the grant and not be a purely technical support to the same.
- b) Close connection with the implementation of the research programme that is the subject of the relationship with the winner.
- c) Having a continuous and in any case temporally defined character, not merely occasional, and in coordination with the overall activity of the University.
- d) Performance in a condition of autonomy, within the sole limits of the programme prepared by the Head of the same, without predetermined working hours.

The research fellow is obliged to submit a detailed written report on the work carried out and the results achieved, together with the opinion of the scientific supervisor, to the reference structure within the deadlines laid down in the contract. The research fellow will also have to submit interim reports and time sheets if requested by the reference structure and/or the scientific supervisor.

The research fellow is bound to strict confidentiality regarding the data and information to which he/she becomes privy in the course of his/her research activity. At the request of the scientific coordinator, he/she will be required to sign an appropriate confidentiality agreement.

The industrial property rights to the results obtained by the research fellow in the performance of the research activity belong exclusively to the University, without prejudice to the moral right of the research fellow to be recognised as an author or inventor.



The University reserves the right to revoke this call for competition for reasons of public interest, should the research project and/or the financial backing on which the research grant is based cease to exist. Should these causes arise after the contract has been signed, the University may terminate the contract without notice.

Art. 9

The following apply to the grant under this call:

- On tax matters, the provisions of Article 4 of Law no. 476 of 13 August 1984, as amended.
- On social security matters, the provisions of Article 2(26) et seq. of Law no. 335 of 8 August 1995, as amended.
- On compulsory maternity leave, the provisions of the Ministerial Decree of 12 July 2007.
- On sick leave, the provisions of Article 1(788) of Law No 296 of 27 December 2006, as amended.

During the period of compulsory maternity leave, the allowance paid by INPS pursuant to Article 5 of the Ministerial Decree of 12 July 2007 is supplemented by the University up to the full amount of the research grant.

The grant will be paid in monthly instalments in arrears.

Art. 10

The data collected as part of the procedure referred to in Article 5 is necessary for the proper management of the selection procedure, for the possible subsequent management of the research grant and purposes related to the management of the services provided by the University. The University of Udine is the Data Controller. At any time, the data subject may request access, rectification and, compatibly with the institutional purposes of the University, cancellation and restriction of processing or may object to the processing of his/her data. He/she can always lodge a complaint with the Italian Data Protection Authority. The full information is available on the University of Udine website in the "Privacy" section accessible from the home page www.uniud.it Direct Link: <https://www.uniud.it/it/it/pagine-speciali/guida/privacy>

Art. 11

For any matters not expressly mentioned in this call, reference is made to the relevant regulations in force cited in the introduction and to the "Internal regulations for the award of research grants pursuant to Law no. 240 of 30 December 2010" of the University of Udine issued by Rector's Decree no. 182 of 31 March 2021.

Art. 12

The official in charge of the proceeding is Dr. Sandra Salvador, Head of the Research Services Area of the University of Udine.

The reference office at the University of Udine is the "Area Servizi per la Ricerca - Ufficio Formazione per la Ricerca", Via Mantica 31 - 33100 Udine.

To request information on the call, please complete the following form available on the University of Udine website: https://helpdesk.uniud.it/SubmitSR.jsp?type=req&accountId=universitofudine&populateSR_id=42105



Annex A

Responsabile scientifico della ricerca / Principal investigator:

Nome e cognome / Name and surname: Anna Maria Perissutti
 Qualifica / Position: Professoressa Associata / Associate Professor
 Dipartimento / Department: Lingue e Letterature Comunicazione Formazione e Società / Languages and Literature, Communication, Education and Society
 Area MUR / Research field: 10 – Scienze dell’antichità, filologico-letterarie e storico-artistiche Settore concorsuale e Settore scientifico disciplinare / Scientific sector: 10/SLAV-01; SLAV-01/A – Slavistica

Titolo dell’assegno di ricerca / Topic of the research fellowship “assegno di ricerca”:

I bandi sono consultabili dal sito dell’Ateneo, del MUR e di Euraxess / The calls are available on the University, MUR and Euraxess websites

Testo in italiano:

«La parola ‘genio’ non esiste al femminile»? La decostruzione del patriarcato messa in scena da tre giovani drammaturghe slave: Kateřina Rudčenková, Natalija Vorožbyt, Svetlana Petrijčuk.

Text in English:

«The word ‘genius’ does not exist in the feminine»? The deconstruction of patriarchy staged by three young slavic playwrights: Kateřina Rudčenková, Natalia Vorožbyt, Svetlana Petriyčuk.

Obiettivi previsti e risultati attesi del programma di ricerca in cui si colloca l’attività dell’assegnista di ricerca / Foreseen objectives and results of the research programme performed by the research fellow “assegnista di ricerca”:

I bandi sono consultabili dal sito dell’Ateneo, del MUR e di Euraxess / The calls are available on the University, MUR and Euraxess websites

Testo in italiano:

<p>Abstract del progetto</p>	<p>Il progetto, trasformando in una questione aperta la provocazione lanciata da Kateřina Rudčenková nella battuta di una sua pièce («la parola genio non ha un equivalente femminile»), vuole portare avanti uno studio comparato dell’opera di tre drammaturghe dell’Europa Centro-orientale di oggi, appartenenti alla stessa generazione e provenienti rispettivamente da Cechia (Kateřina Rudčenková, n. 1976), Ucraina (Natalija Vorožbyt, n. 1975) e Russia (Svetlana Petrijčuk, n. 1980). Lo scopo della ricerca è inscrivere le loro pièce, tuttora poco indagate e inedite in Italia, nel più ampio contesto della scrittura teatrale “al femminile” sul crinale tra XX e XXI secolo. In questi anni la performance sperimentale sul palcoscenico ha dato modo di mettere a nudo le contraddizioni della condizione della donna in contesti occidentali spesso progressisti solo sulla carta. Al contempo, verranno approfondite le tematiche legate ai paesi d’origine delle tre autrici: l’ipocrisia dell’ambiente borghese mitteleuropeo smascherata da Rudčenková; la tragedia delle donne vittime di indicibili violenze durante la guerra nel Donbas rappresentata da Vorožbyt; la svolta conservatrice e maschilista del tardo putinismo denunciata da Petrijčuk, in carcere a Mosca dal maggio 2023 proprio per la sua coraggiosa posizione civica.</p>
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Obiettivi del progetto	<p>Obiettivo di questa ricerca è lo studio comparato dell'opera di tre drammaturghe dell'Europa Centro-orientale di oggi, che, arrivate all'età adulta al momento del crollo dell'Unione Sovietica e dei regimi comunisti dell'Est europeo, sono entrate a pieno titolo nel 'campo letterario' a cavallo tra XX e XXI secolo, anche attraverso contatti con paesi occidentali inaccessibili prima degli anni '90. In particolare, nel progetto si intende evidenziare la componente spiccatamente femminile e femminista della produzione teatrale di Kateřina Rudčénková, di Natalija Vorožbyt e di Svetlana Petrijčuk, che nei loro lavori sperimentali mettono in rilievo le contraddizioni della condizione della donna nella quotidianità dei rispettivi paesi d'origine. Si tratta, in tutti e tre i casi, di società ancora legate a modelli e codici di comportamento atavicamente patriarcali che si riflettono ampiamente nell'uso linguistico e in archetipi condivisi, come quelli delle fiabe di un comune folclore slavo, oltre che nel pesante lascito dell'esperienza degli autoritarismi novecenteschi nella memoria collettiva. Inoltre, nell'ambito del progetto si intende approntare una traduzione commentata di alcune pièce delle tre autrici, la cui lettura e messinscena può costituire un prezioso spunto di riflessione sulle somiglianze e le divergenze tra la nostra cultura e quella di tre paesi del nostro continente.</p>
Stato dell'arte	<p>Se negli ultimi vent'anni la prosa e la poesia contemporanea di autrici femministe dei paesi dell'Europa Centro-orientale sono state oggetto di studi rigorosi e approfonditi (cfr., ad esempio: Knotková Čapková 2010; Matonoha 2010; Jusová, Šiklová 2016; Knotková Čapková, Jiroutová Kynčlová 2016; Wallo 2019; Zychowicz 2020; Shevtsova 2024; Abaševa, Vorob'eva 2007; Bobyleva, Podlubnova 2021; Ostashevsky, Rymbu, Morse 2020; Maurizio 2023), lo stesso non si può dire delle recenti pièce teatrali scritte da drammaturghe di quegli stessi paesi: al centro degli studi di genere in ambito teatrale si sono trovate, infatti, soprattutto drammaturghe dell'area anglosassone (cfr.: Murphy 1999; Aston 2003; Farfan, Ferris 2013; Farfan, Ferris 2021); questo nonostante la presenza di ottime analisi critiche del teatro contemporaneo dell'Europa Centro-orientale (cfr.: Beumers, Lipoveckij 2009; Curtis 2020).</p> <p>Nondimeno, il teatro "al femminile" in Cechia, Ucraina e Russia ha conosciuto, nei primi vent'anni del XXI secolo, uno sviluppo molto vivace, che è andato di pari passo con l'apertura di numerosi palcoscenici indipendenti e centri sperimentali di recitazione e regia tra Praga, Kyiv e Mosca. Diverse sono le drammaturghe che, ispirandosi alle ultime innovazioni formali del teatro contemporaneo dell'Europa occidentale, hanno iniziato a fare arte impegnata in un'ottica marcatamente femminista, superando il rigetto della generazione precedente verso qualsivoglia militanza sociale.</p> <p>Come risulta da diversi studi sulla prosa e sulla poesia femminile e femminista delle autrici dell'Europa Centro-orientale, essere scrittrici femministe oggi significa mettere in aperta discussione le forme tradizionali con cui il vissuto femminile viene normalmente trasposto in letteratura. Il teatro contemporaneo, con la sua dimensione performativa e interattiva, permette di far arrivare simili spunti di riflessione al pubblico con forza ancora maggiore e con un impatto immediato. Si tratta quindi di un veicolo che alcune scrittrici femministe di Cechia, Ucraina e Russia hanno ampiamente sfruttato,</p>



	<p>dando voce alle problematiche legate all'essere donna nei loro rispettivi contesti di provenienza: per esempio l'ipocrisia dell'ambiente borghese mitteleuropeo; la tragedia delle donne vittime di indicibili violenze durante la guerra nel Donbas ucraino; la svolta conservatrice e maschilista del tardo putinismo in Russia, dove la drammaturga Svetlana Petrijčuk e la regista Ženja Berkovič sono in carcere dal maggio 2023 proprio per la loro coraggiosa posizione civica.</p>
Descrizione del progetto	<p>Il progetto prevede uno studio approfondito delle pièce di Kateřina Rudčerková, Natalija Vorožbyt e Svetlana Petrijčuk, partendo ovviamente dalle edizioni in lingua originale, con particolare attenzione al contesto storico e socio-culturale di partenza, agli elementi culturospecifici e alle peculiarità linguistiche, alla tematica di genere (la condizione contraddittoria della donna e gli stereotipi di genere nella Cechia, nell'Ucraina e nella Russia del XXI secolo) così com'è declinata da ciascuna delle autrici, anche tenendo conto delle dichiarazioni d'intenti espresse dalle stesse drammaturghe in articoli e interviste. Nell'analisi verranno adottati gli approcci interpretativi e gli strumenti critici proposti in numerosi studi recenti sulla scrittura femminile, in primis nei paesi slavi, e sulla drammaturgia al femminile, molto indagata in ambito anglosassone (cfr. bibliografia).</p> <p>Parallelamente, si procederà anche a un'analisi delle messinscène delle pièce a cura di diversi registi e attori che ne hanno fornito una propria personale interpretazione, sia nei paesi di provenienza delle drammaturghe che all'estero: sia Rudčerková che Vorožbyt hanno infatti usufruito di una borsa di studio per drammaturghi stranieri al Royal Court Theatre di Londra e hanno potuto pubblicare e rappresentare i propri lavori in Gran Bretagna. Nel caso di Vorožbyt, sarà inoltre esaminato il film <i>Pohani dorohi (Bad Roads, 2020)</i>, tratto dall'omonima pièce, con cui la drammaturga ucraina ha debuttato come regista, ottenendo ottimi riscontri anche alla Mostra del Cinema di Venezia del 2020.</p> <p>Tale analisi approfondita sarà anche funzionale alla traduzione commentata in italiano di una selezione di pièce particolarmente significative delle tre drammaturghe, come le pluripremiate <i>Čas trešňového dýmu (Il tempo del fumo di ciliegio, 2007)</i> di Rudčerková, <i>Pohani dorohi (Brutte strade, 2017)</i> di Vorožbyt, <i>Tuaregi (I tuareg, 2020)</i> di Petrijčuk.</p>
Possibili potenzialità applicative	<p>I risultati della ricerca si concretizzeranno in un saggio da proporre a una rivista specialistica di fascia A e in un volume in cui alcune pièce significative delle tre autrici saranno presentate in traduzione italiana. Il volume potrà essere utilizzato da compagnie teatrali italiane che volessero portare questi testi in scena. Le attività di ricerca offriranno dunque la possibilità di gettare luce su autrici ancora poco note nel nostro paese e di riflettere, tramite la loro opera, sugli ultimi sviluppi del teatro ceco, ucraino e russo, con particolare attenzione alle variegate espressioni della tematica di genere nelle letterature dei tre paesi studiati e al legame di tale tematica con diverse questioni di scottante attualità (la disillusione nel progetto europeo, che era stato accolto con entusiasmo dopo la Rivoluzione di Velluto del 1989, e la conseguente ascesa dei partiti di destra in Cechia; la guerra in Ucraina e i rapporti tra Ucraina, Russia e Unione Europea; la svolta autoritaria del regime di Vladimir Putin).</p> <p>Le pièce studiate, inoltre, saranno al centro di una serie di seminari</p>



	<p>rivolti agli studenti di ceco e russo dei corsi di laurea magistrale LM-37 e LM-94 dell'Università di Udine e specificamente dedicati alle peculiarità della traduzione di testi drammaturgici. I testi teatrali sono pensati non solo e non tanto per la lettura, quanto per la dimensione orale e la performance, il che comporta l'impiego di strategie traduttive diverse da quelle cui normalmente si ricorre volgendo in italiano testi in prosa o poesia. L'abbondanza di elementi culturospecifici nell'opera delle autrici trattate rende i loro testi di estremo interesse anche per una discussione sui <i>realia</i> quotidiani dei loro paesi, la cui conoscenza è imprescindibile per sviluppare la competenza interculturale durante lo studio di una lingua straniera. Infine, allo scopo di consolidare anche i rapporti tra Ateneo di Udine e territorio, abbiamo in animo di avvalerci della collaborazione dell'Accademia teatrale Nico Pepe di Udine per allestire un reading di brani scelti (in traduzione italiana) da alcune pièce delle tre autrici, a cura di allievi dell'Accademia e di attori professionisti, cui potranno assistere gli studenti dell'ateneo, le scuole e la cittadinanza tutta. Il reading sarà preceduto da una conferenza introduttiva di presentazione.</p>
Bibliografia	<p>Sito ufficiale di Kateřina Rudčenková: http://rudcenkova.freehostia.com/ Abaševa, Vorob'eva 2007: M. Abaševa, N. Vorob'eva, <i>Russkaja ženskaja proza na rubeže XX-XXI vekov</i>, Perm': Permskij gosudarstvennyj gumanitarno-pedagogičeskij universitet, 2007. Aston 2003: E. Aston, <i>Feminist Views on the English Stage</i>, Cambridge: Cambridge University Press, 2003. Beumers, Lipoveckij 2009: B. Beumers, M. Lipoveckij, <i>Performing violence: literary and theatrical experiments of new Russian drama</i>, Chicago: The University of Chicago Press, 2009. Bobyleva, Podlubnova 2021: M. Bobyleva, Ju. Podlubnova, <i>Poetika feminizma</i>, Moskva: AST, 2021. Curtis 2020: J.A.E. Curtis (ed.), <i>New Drama in Russian: Performance, Politics and Protest in Russia, Ukraine and Belarus</i>, Bloomsbury: Bloomsbury Academic Publishing, 2020. Farfan, Ferris 2013: P. Farfan, L. Ferris, <i>Contemporary Women Playwrights: Into the 21st Century</i>, London: Red Globe Press, 2013. Farfan, Ferris 2021: P. Farfan, L. Ferris (eds.), <i>Critical Perspectives on Contemporary Plays by Women. The Early Twenty-First Century</i>, Ann Arbor: University of Michigan Press, 2021. Gabor 2005: V. Gabor, <i>Neznajoma: antologija ukraïns'koï žinočoi prozy ta eseïstyky druhoï pol. XX st.-poč. XXI st.</i>, L'viv: Piramida, 2005. Knotková Čapková 2010: B. Knotková Čapková, (ed.), <i>Tváří v tváři. Gender jako metodologická kategorie literárních analýz</i>, Praha: Gender Studies, 2010. Knotková Čapková, Jiroutová Kynčlová, 2016: B. Knotková Čapková, T. Jiroutová Kynčlová (eds.), <i>Gender v textu a obraznosti. Představa, utopie, maska, sen a fantazie</i>, Praha: Gender Studies, 2016. Jusová, Šiklová 2016: I. Jusová, J. Šiklová (eds.), <i>Czech Feminisms: Perspectives on Gender in East Central Europe</i>, Bloomington: Indiana University Press, 2016. Matonoha 2010: J. Matonoha (ed.), <i>Česká literatura v perspektívách genderu</i>, Praha: Akropolis, Ústav pro českou literaturu AV ČR, 2010. Maurizio 2023: M. Maurizio (a cura di), <i>La mia vagina. Antologia di poesia femminista russa contemporanea</i>, Bari: Stilo Editrice, 2023. Murphy 1999: B. Murphy (ed.), <i>The Cambridge Companion to American Women Playwrights</i>, Cambridge: Cambridge University Press, 1999.</p>



	<p>Ostashevsky, Rymbu, Morse 2020: E. Ostashevsky, G. Rymbu, A. Morse (eds.), <i>F Letter: New Russian Feminist Poetry</i>, worldwide: isolarii, 2020. Petrijčuk 2023: S. Petrijčuk, <i>Tuaregi</i>, Moskva: Freedom Letters, 2023. Shevtsova 2024: M. Shevtsova (ed.), <i>Feminist Perspective on Russia's War in Ukraine</i>, Lexington: Lexington Books, 2024. Vorožbyt 2021: N. Vorožbyt, <i>Pohani dorohi. P'esa</i>, L'viv: Vydavnytvo Anetty Antonenko, 2021. Wallo 2019: O. Wallo, <i>Ukrainian women writers and the national imaginary: from the collapse of the USSR to the Euromaidan</i>, Toronto; Buffalo; London: University of Toronto Press, 2019. Zychowicz 2020: J. Zychowicz, <i>Superfluous women: art, feminism, and revolution in twenty-first-century Ukraine</i>, Toronto; Buffalo; London: University of Toronto Press, 2020.</p>
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Text in English:

Abstract	<p>By reframing Kateřina Rudčenková's provocation, "the word genius has no female equivalent", as an open question, this project aims to conduct a comparative study of the works of three contemporary female playwrights from Central and Eastern Europe, who belong to the same generation. They hail respectively from the Czech Republic (Kateřina Rudčenková, b. 1976), Ukraine (Natalia Vorozhbyt, b. 1975), and Russia (Svetlana Petrychuk, b. 1980). The research seeks to contextualize their plays, which have received little attention and remain unpublished in Italy, within the broader landscape of female theatrical writing at the turn of the 20th and 21st centuries. In recent years, experimental performances on stage have served to expose the contradictions of women's conditions in Western contexts, often progressive only in theory. Simultaneously, the project will delve deeply into themes related to the authors' countries of origin: the hypocrisy of the Central European bourgeois environment unmasked by Rudčenková; the tragedy of women victimized by unspeakable violence during the Donbas war portrayed by Vorozhbyt; and the conservative and macho tendencies of late Putinism denounced by Petrychuk, who has been imprisoned in Moscow since May 2023 due to her courageous civic stance.</p>
Objectives of the project	<p>The goal of this research is to conduct a comparative study of the works of three contemporary playwrights from Central and Eastern Europe. These playwrights came of age during the collapse of the Soviet Union and the communist regimes of Eastern Europe, and they entered the literary scene at the turn of the 20th and 21st centuries, often through interactions with Western countries that were inaccessible before the 1990s. Specifically, the project aims to illuminate the distinct feminine and feminist components in the dramas of Kateřina Rudčenková, Natalia Vorozhbyt, and Svetlana Petrychuk. Through their experimental works, these playwrights highlight the contradictions in women's experiences within the everyday life of their respective countries of origin. In all three cases, these societies remain deeply rooted in patriarchal models and codes of behavior, which are evident in language usage and shared archetypes, including those from Slavic folklore. Additionally, these societies carry a heavy legacy from twentieth-century authoritarianism ingrained in collective memory. The project also seeks to create annotated translations of selected plays by these authors. The</p>



	<p>reading and staging of these plays can offer valuable insights into the similarities and differences between our own culture and that of three other European countries.</p>
<p>State of the art</p>	<p>While feminist prose and poetry from Central and Eastern Europe have undergone rigorous and in-depth studies over the past two decades (see, for example: Knotková Čapková 2010; Matonoha 2010; Jusová, Šiklová 2016; Knotková Čapková, Jiroutová Kynčlová 2016; Wallo 2019; Zychowicz 2020; Shevtsova 2024; Abaševa, Vorob'eva 2007; Bobyleva, Podlubnova 2021; Ostashevsky, Rymbu, Morse 2020; Maurizio 2023), recent plays penned by female playwrights from the same regions have not received comparable attention. Gender studies in theatre have predominantly focused on female playwrights from the Anglo-Saxon countries (cf. Murphy 1999; Aston 2003; Farfan, Ferris 2013; Farfan, Ferris 2021), despite the existence of excellent critical analyses of contemporary theatre in Central and Eastern Europe (cf.: Beumers, Lipoveckij 2009; Curtis 2020). Nevertheless, women's theatre in the Czech Republic, Ukraine, and Russia has experienced vibrant growth in the first two decades of the 21st century. This growth coincided with the emergence of numerous independent stages and experimental acting and directing centers in Prague, Kyiv, and Moscow. Inspired by the latest formal innovations in contemporary Western European theatre, several playwrights have begun creating committed art from a feminist perspective, overcoming the previous generation's aversion to social activism.</p> <p>As demonstrated by various studies on female and feminist prose and poetry from Central and Eastern European authors, being a feminist writer today involves openly challenging the traditional forms through which female experiences are typically portrayed in literature. Contemporary theatre, with its performative and interactive nature, provides a platform for such insights to resonate with audiences with heightened force and immediate impact. Consequently, it has become a medium extensively utilized by feminist writers from the Czech Republic, Ukraine, and Russia, allowing them to articulate the challenges faced by women in their respective contexts of origin. For example, these playwrights address issues such as the hypocrisy of the Central European bourgeois environment, the tragic experiences of women who have been victims of unspeakable violence during the conflict in the Ukrainian Donbas, and the conservative and macho trends characterizing late Putinism in Russia. Notably, playwright Svetlana Petrychuk and director Zhenya Berkovich have been incarcerated since May 2023 due to their courageous civic stance.</p>
<p>Project description</p>	<p>The project aims to conduct an in-depth analysis of the plays by Kateřina Rudčenková, Natalia Vorozhbyt, and Svetlana Petrychuk, commencing with the original language editions. It will pay particular attention to the historical and socio-cultural contexts, cultural elements, and linguistic nuances inherent in each work. Additionally, it will explore the theme of gender, examining the complex status of women and prevailing gender stereotypes in the 21st-century Czech Republic, Ukraine, and Russia as depicted by each author. This analysis will also consider the playwrights' own statements as expressed in articles and interviews.</p> <p>The research will utilize interpretative approaches and critical</p>



	<p>methodologies outlined in numerous recent studies on women's writing, primarily within Slavic countries, as well as investigations into women's dramaturgy, which has been extensively explored in the Anglo-Saxon realm (see References below). Simultaneously, the project will examine the staging of these plays by various directors and actors, who offer their unique interpretations, both within the playwrights' home countries and abroad. Notably, Rudčenková and Vorozhbyt were recipients of scholarships for foreign playwrights at the Royal Court Theatre in London, affording them opportunities to publish and show their works in Great Britain. In the case of Vorozhbyt, the film <i>Pohani dorohi (Bad Roads, 2020)</i>, adapted from her play of the same name, marking the Ukrainian playwright's directorial debut, and receiving acclaim at the 2020 Venice Film Festival, will also be subject to examination.</p> <p>This comprehensive analysis will also serve the purpose of providing annotated translations into Italian of a selection of particularly notable plays by the three playwrights. These include Rudčenková's <i>Čas třešňového dýmu (The Time of Cherry Tree Smoke, 2007)</i>, Vorozhbyt's <i>Pohani dorohi (Bad Roads, 2017)</i>, and Petrychuk's <i>Tuaregi (The Tuaregs, 2020)</i>, which were all critically acclaimed.</p>
Possible application potentialities	<p>The results of the research will be presented in the form of an essay intended for submission to a specialized Scopus journal, as well as in a volume containing Italian translations of significant plays by the three authors. This volume will serve as a resource for Italian theater companies interested in staging these works.</p> <p>These research activities will provide an opportunity to shine a light on authors who are relatively unknown in our country, while also offering insights into the latest developments in Czech, Ukrainian, and Russian theater. Particular attention will be given to the diverse expressions of gender issues in the literature of these three countries, as well as their connection to various pressing contemporary issues. These include disillusionment with the European project, which was initially embraced after the Velvet Revolution of 1989, and the subsequent rise of right-wing parties in the Czech Republic; the ongoing war in Ukraine and the complex relations between Ukraine, Russia, and the European Union; and the authoritarian tendencies observed in Vladimir Putin's regime.</p> <p>The analyzed plays will also be the focal point of a series of seminars targeted at Czech and Russian students enrolled in the LM-37 and LM-94 Master degree programs at the University of Udine. These seminars will be specifically dedicated to the intricacies of translating dramas. Unlike prose or poetry, dramatic texts are primarily intended for oral delivery and performance. This necessitates the use of translation strategies different from those typically employed when translating other literary forms into Italian. The rich presence of culture-specific elements in the works of the authors makes their texts particularly valuable for exploring the everyday features of their respective countries. Such exploration is essential for developing intercultural competence during the study of a foreign language.</p> <p>Moreover, in an effort to strengthen ties between the University of Udine and the local community, we plan to collaborate with the Nico Pepe Theatre Academy of Udine to stage a reading of selected excerpts (translated into Italian) from plays by the three authors. The</p>



	reading will be performed by students of the Academy alongside professional actors and will be open to university students, schools, and a broader audience too. The reading will be preceded by an introductory lecture.
References	<p>Kateřina Rudčenkova's official web site: http://rudcenkova.freehostia.com/</p> <p>Abaševa, Vorob'eva 2007: M. Abaševa, N. Vorob'eva, <i>Russkaja ženskaja proza na rubeže XX-XXI vekov</i>, Perm': Permskij gosudarstvennyj gumanitarno-pedagogičeskij universitet, 2007.</p> <p>Aston 2003: E. Aston, <i>Feminist Views on the English Stage</i>, Cambridge: Cambridge University Press, 2003.</p> <p>Beumers, Lipoveckij 2009: B. Beumers, M. Lipoveckij, <i>Performing violence: literary and theatrical experiments of new Russian drama</i>, Chicago: The University of Chicago Press, 2009.</p> <p>Bobyleva, Podlubnova 2021: M. Bobyleva, Ju. Podlubnova, <i>Poetika feminizma</i>, Moskva: AST, 2021.</p> <p>Curtis 2020: J.A.E. Curtis (ed.), <i>New Drama in Russian: Performance, Politics and Protest in Russia, Ukraine and Belarus</i>, Bloomsbury: Bloomsbury Academic Publishing, 2020.</p> <p>Farfan, Ferris 2013: P. Farfan, L. Ferris, <i>Contemporary Women Playwrights: Into the 21st Century</i>, London: Red Globe Press, 2013.</p> <p>Farfan, Ferris 2021: P. Farfan, L. Ferris (eds.), <i>Critical Perspectives on Contemporary Plays by Women. The Early Twenty-First Century</i>, Ann Arbor: University of Michigan Press, 2021.</p> <p>Gabor 2005: V. Gabor, <i>Neznajoma: antologija ukraïns'koï žinočoï prozy ta eseistyky druhoï pol. XX st.-poč. XXI st.</i>, L'viv: Piramida, 2005.</p> <p>Knotková Čapková 2010: B. Knotková Čapková, (ed.), <i>Tvář v tváři. Gender jako metodologická kategorie literárních analýz</i>, Praha: Gender Studies, 2010.</p> <p>Knotková Čapková, Jiroutová Kynčlová, 2016: B. Knotková Čapková, T. Jiroutová Kynčlová (eds.), <i>Gender v textu a obraznosti. Představa, utopie, maska, sen a fantazie</i>, Praha: Gender Studies, 2016.</p> <p>Jusová, Šiklová 2016: I. Jusová, J. Šiklová (eds.), <i>Czech Feminisms: Perspectives on Gender in East Central Europe</i>, Bloomington: Indiana University Press, 2016.</p> <p>Matonoha 2010: J. Matonoha (ed.), <i>Česká literatura v perspektívách genderu</i>, Praha: Akropolis, Ústav pro českou literaturu AV ČR, 2010.</p> <p>Maurizio 2023: M. Maurizio (a cura di), <i>La mia vagina. Antologia di poesia femminista russa contemporanea</i>, Bari: Stilo Editrice, 2023.</p> <p>Murphy 1999: B. Murphy (ed.), <i>The Cambridge Companion to American Women Playwrights</i>, Cambridge: Cambridge University Press, 1999.</p> <p>Ostashevsky, Rymbu, Morse 2020: E. Ostashevsky, G. Rymbu, A. Morse (eds.), <i>F Letter: New Russian Feminist Poetry</i>, worldwide: isolarii, 2020.</p> <p>Petrijčuk 2023: S. Petrijčuk, <i>Tuaregi</i>, Moskva: Freedom Letters, 2023.</p> <p>Shevtsova 2024: M. Shevtsova (ed.), <i>Feminist Perspective on Russia's War in Ukraine</i>, Lexington: Lexington Books, 2024.</p> <p>Vorožbyt 2021: N. Vorožbyt, <i>Pohani dorohi. P'esa</i>, L'viv: Vydavnyctvo Anetty Antonenko, 2021.</p> <p>Wallo 2019: O. Wallo, <i>Ukrainian women writers and the national imaginary: from the collapse of the USSR to the Euromaidan</i>, Toronto; Buffalo; London: University of Toronto Press, 2019.</p> <p>Zychowicz 2020: J. Zychowicz, <i>Superfluous women: art, feminism, and revolution in twenty-first-century Ukraine</i>, Toronto; Buffalo; London: University of Toronto Press, 2020.</p>



Struttura dell'Università di Udine presso la quale verrà sviluppata l'attività di ricerca / Department or other structure of the University of Udine where research activities will be carried out:

Dipartimento di Lingue e Letterature, Comunicazione, Formazione e Società (DILL). / Department of Languages and Literatures, Communication, Education and Society.

Importo dell'assegno di ricerca (al lordo oneri carico assegnista) / Total grant gross for the research fellowship:

€ 19.367,00

Durata dell'assegno di ricerca / Duration of the research fellowship "assegno di ricerca":

12 mesi / months

Finanziamento / Financed by:

La copertura finanziaria graverà su risorse d'Ateneo: bando di finanziamento interno su tematiche declinate su una prospettiva di genere (D.R. n. 344/2024) - CUP: G23C24000370005.

Requisiti di ammissione / Minimum qualifications necessary:

Possesso del titolo di Dottore di ricerca o titolo equivalente conseguito all'estero. / Possession of a research doctorate or equivalent qualification obtained abroad.

Modalità di presentazione della documentazione oggetto di valutazione / Arrangements for the submission of documents:

La modalità di presentazione della documentazione oggetto di valutazione è specificata all'art. 4 del bando. / The way of presenting the documentation under evaluation is specified in art. 4 of the present notice.

Ai fini valutativi, i candidati potranno presentare le pubblicazioni e ogni altro titolo ritenuto utile a comprovare la propria qualificazione in relazione al programma di ricerca descritto nell'Allegato A, nelle seguenti lingue: / For evaluation purposes, candidates may present publications and any other qualifications deemed useful to demonstrate their qualification in relation to the research program described in Attachment A, in the following languages:

- Italiano / Italian
- Inglese / English
- Ceco / Czech
- Ucraino / Ukrainian
- Russo / Russian

Procedura selettiva / Competition procedure:

Valutazione per titoli e colloquio. / Evaluation of titles and oral exam.

I risultati della valutazione dei titoli saranno resi noti agli interessati nel corso del colloquio. / The evaluation of the qualifications will be disclosed to candidates during the interview.



Calendario del colloquio / Calendar of the oral exam	Modalità / Modality	Videoconferenza / Videoconference
	Data / Date	30 ottobre / October 2024
	Ora / Time	10:00 / 10:00 am (Italian time)
	Luogo / Place	-

Per sostenere il colloquio i candidati devono esibire un valido documento di riconoscimento. / Candidates must come to the interview with a valid identity document.

Eventuali variazioni saranno rese note esclusivamente mediante pubblicazione all'albo ufficiale on line dell'Ateneo / Any change will be made public solely through publication on the University web site http://web.uniud.it/ateneo/normativa/albo_ufficiale

Nota / Note: Le indicazioni sulle modalità di svolgimento della prova in modalità telematica saranno inviate ai candidati con successiva email da parte del Presidente della Commissione. Ai fini dell'identificazione e a pena di esclusione dalla procedura selettiva, ciascun candidato è tenuto ad identificarsi prima che il colloquio abbia inizio, esibendo il medesimo documento di identità allegato alla domanda di ammissione al concorso. Il candidato deve risultare reperibile nella giornata e all'orario indicato sul bando. Il mancato collegamento, l'irreperibilità del candidato nel giorno o nell'orario stabilito o la mancata esibizione del documento identificativo, sono motivo di esclusione dalla procedura selettiva. La registrazione delle prove orali è vietata. L'Ateneo adotterà pertanto tutti i provvedimenti in suo potere per tutelare i soggetti coinvolti qualora venissero diffuse tramite internet – o altri mezzi di diffusione pubblica – video, audio o immagini della procedura selettiva. / Instructions on how the video interviewing will be conducted will be provided to candidates by the Chairman of the Examining Board via email. For identification purposes, each candidate is required to identify him/herself before the interview by exhibiting the same identification document attached to the application. Candidates must be available on the day and time established by the call for applications. Failure of the candidate to establish a video connection, the unavailability of the candidate on the day and/or time established or failure of the candidate to provide the required identification document are all grounds for exclusion from the selection procedure. Recording of the video interviews is prohibited. The University will adopt all the measures within its power to protect all personnel involved as a result of dissemination via the internet or via other forms of public dissemination, of videos, audios or other pictures of the selection procedures.

Commissione giudicatrice / Examining Board:

Nome e Cognome	Qualifica	SSD	Università
Membri Effettivi / Permanent members			
Anna Maria Perissutti	PA	SLAV-01/A	Università degli Studi di Udine
Roberta De Giorgi	PA	SLAV-01/A	Università degli Studi di Udine
Emiliano Ranocchi	RU	SLAV-01/A	Università degli Studi di Udine
Membri Supplenti / Temporary members			
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