

**MINISTERUL EDUCAȚIEI NAȚIONALE
UNIVERSITATEA DE ARTE DIN TÂRGU-MUREȘ
ȘCOALA DOCTORALĂ**

TEZĂ DE ABILITARE

HABILITÁCIÓS ÉRTEKEZÉS

**Între scenă și studiu: perspective asupra punctelor de legătură dintre practică și teorie
în arta teatrală și cercetarea academică**

Színpad és tanulmány között: elmélet és gyakorlat átjárhatóságának lehetőségei a
színházművészetben és a tudományos kutatásban

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Numele folosit în activitatea artistică și academică: Porogi Dorka**

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Résumé

The first part of my habilitation thesis presents the achievements of my academic (I.1), artistic (I.2), and teaching (I.3) career, while the second part outlines my future plans in these three areas.

The central argument of the dissertation is the recognition of the close interconnection between theatre history, theatre theory, and theatrical practice. As a director, I am inspired by scholarship, while as a scholar, I am engaged in theatrical practice. As a researcher, author, editor, and teacher, my aim is to ensure that theory and practice remain closely connected and continue to draw inspiration from one another. A second argument highlights the importance of integrating research on acting into both scholarship and practice. In theatre, it is the work of actors that fascinates me most; following and supporting this work is my goal as a director, researcher, and teacher alike. The first part of the dissertation, through the presentation and analysis of my previous work, seeks to substantiate these two arguments.

My academic career began in 2018, when I became a PhD student at the Doctoral School of the University of Theatre and Film Arts in Budapest. During the four years of my studies, I twice received the Doctoral and Postdoctoral Scholarship of the New National Excellence Program of the Ministry for Innovation and Technology. In 2022 I defended my doctoral dissertation, *The Time of Theatre* (supervisor: Magdolna Jákfalvi), and earned a PhD degree *summa cum laude*. In recognition of this work, I was awarded the Tamás Bécsy Prize in 2023. An expanded book version of the dissertation was published in the summer of 2025 with the support of the Hungarian Academy of Sciences, and in the same year, my online volume *Second Glance – Studies in Theatre History* was released. My books and other research contributions are presented in detail in subsection **I.1.1 Research Activities**.

The following subsection, **I.1.2. Work at a Research Institute**, presents the work I carried out between 2023 and 2025 as a junior research fellow in the Department of Modern Hungarian Literature at the Institute for Literary Studies, ELTE Research Centre for the Humanities. Together with my colleagues specializing in theatre history, I conducted research on twentieth-century Hungarian drama history.

In subsection **I.1.3 Participation in Collaborative Research**, I describe my involvement in the theatre history project OTKA K142520 (*Reconstructing Realist Theatre. Acting History between 1945 and 1989*) and in the Philther projects *Hungarian Theatre History in Transylvania X – Actor Training*, 2025 and *Hungarian Theatre History in Transylvania XI – Language, National Image, Theatre*, 2026.

In subsection **I.1.4 Academic Organization and Conferences**, I list my conference participation and discuss my activities as academic organizer. Since 2021 I have served on the editorial board of *Theatron*, a peer-reviewed theatre studies journal, contributing to the editorial process and co-editing the issues. I have co-edited three books and edited one source publication independently. These activities are presented in subsection **I.1.5 Editorial Work and Publications**.

Since completing my master's degree in theatre directing at the University of Arts, Târgu Mureş in 2012, I have worked as a freelance director. Over the past fourteen years I have directed twenty-four theatre productions in a range of repertory and independent theatres in

Hungary and Romania, served as director or artistic supervisor in three international projects, and contributed to several smaller theatrical events and productions. Chapter **I.2 Artistic Work** describes and analyses some of these more important productions. Upon reviewing my directorial work to date, there are certain themes and questions that emerge with particular emphasis: the situation and destiny of women (and men); the themes of depression and creative imagination; rootlessness; the relation of love and power. In terms of genres and approaches, I am drawn to contemporary interpretations of classical tragedies, verse drama, and music theatre. I have no genre-related prejudices, yet I am particularly attracted to “difficult” texts. In this section I discuss several productions in detail, including the working methods I consider essential. In all my theatre work I believe in collaboration and reciprocity, and I regard it as a director’s foremost task and responsibility to synthesize the talents and energies of the creative team.

Chapter **I.3 Teaching** summarizes my university teaching experience in two subsections, the first of which is **I.3.1 Teaching Acting Practice**. I began teaching as a visiting lecturer when I taught my first trimester in Acting Practice in autumn 2018, and I have been continuously instructing the subject since 2019. My approach to teaching the craft has been determined by the years spent at the University of Theatre and Film Arts, Budapest. Between 2019 and 2024 I had the opportunity to work as one of the Acting Practice instructors for the students of Eszter Novák’s and György Selmeczi’s classes. During that period, I developed my own teaching methods. My main aim is to train independent, autonomous creative artists, placing great emphasis on cultivating attention, imagination, and analytical ability. I regard feedback as essential. Since October 2024 I have been employed as assistant professor at my alma mater, the University of Arts, Târgu Mureş. In spring 2025 the graduation production of my senior acting students, *The Reunification of the Two Koreas*, received the Best Production Award at SZÍN-TÁR, the festival of Hungarian-language acting schools. This chapter also discusses my most important graduation productions.

In addition to teaching acting, from 2019 onwards I also taught theoretical subjects, including theatre history, drama history, writing practice, and theatre philosophy, as a visiting lecturer at Károli Gáspár University and as an adjunct lecturer at the University of Theatre and Film Arts, Freeszfe, and the University of Pécs, and, from the autumn of 2025, at the University of Arts Târgu Mureş as well. I discuss these activities in subsection **I.3.2. Teaching Theoretical Subjects**.

In Part II of the dissertation, I outline my plans for the future. In chapter **II.1 Research Plans**, my main research objectives are detailed; in chapter **II.2 Artistic Plans**, my directing projects are enumerated; and in chapter **II.3 Teaching Plans**, my educational goals are described. I wish to emphasize that over the next few years I intend to pursue further research on Transylvanian theatre history, the history of Hungarian directing schools, and acting practice. It is also one of my major goals to direct. In the field of teaching, I aim to explore the relationship between theory and practice at the highest possible level.