**CURRICULUM VITAE**

Dr. habil. Natália Pikli

Associate Professor

Department of English Studies

School of English and American Studies

Eötvös Loránd University (ELTE), Budapest

1088, Rákóczi út 5. Hungary

pikli.natalia@btk.elte.hu (work)

piklinatalia@gmail.com (private)

Phone +36 209492214

Born: 15 May 1972, Mór, Hungary

**Work**

October 2020- Head of the Doctoral Program ‘Medieval and Early Modern English Culture and Literature’ at the Doctoral School of Literary Studies, ELTE

1 Sept 2020- tenured Associate Professor at the Department of English Studies, Eötvös Loránd University, Budapest

2008-2020 tenured Senior Lecturer at the Department of English Studies, Eötvös Loránd University, Budapest

2016- guest lecturer at the University of Film and Theatre Arts, Budapest (Shakespeare-related courses to future directors, dramaturgs, and actors)

2013- supervisor of PhD students at the doctoral programmes English Medieval and Early Modern Culture and Literature and Modern English Literature, for more information see:

 https://doktori.hu/index.php?menuid=192&sz\_ID=8353&lang=EN

1996-2008 teacher of English as Foreign Language and Hungarian Literature and Grammar at Radnóti Miklós Grammar School, Dunakeszi, Hungary

**Courses taught at BA/MA and PhD levels**:

See: <http://seas3.elte.hu/cgi-bin/profile.pl?name=PikliNatalia>

**Study**

2019 Habilitation 100%, Eötvös Loránd University, Budapest

2003 PhD, *summa cum laude*

Doctoral Programme: English Medieval and Early Modern Culture and Literature, Eötvös Loránd University, Budapest

Dissertation: *The Prism of Laughter. Shakespeare’s „very tragical mirth”* (published in 2009), supervisor: Dr István Géher

1995-98 PhD scholarship and studies, Doctoral School of Literary Studies, Programme English Medieval and Early Modern Culture and Literature, Eötvös Loránd University, Budapest

1990-1995 MA diploma in English with a teaching degree, ELTE

1990-1996 MA diploma in Hungarian Grammar and Literature with a teaching degree, ELTE

**Language proficiency:**

Hungarian (native)

English C2

Russian B2

German B2

French A2

**5 top publications:**

2022 Natália Pikli. *Forgotten and Remembered: Shakespeare’s Hobby-Horse in Early Modern Popular Culture.* Routledge Studies in Performance and Early Modern Drama (London-New York, 2022)

**2020 Natália** Pikli, "Hybrid Creatures in Context: Centaurs, Hobby-horses and Sexualised Women (Hamlet, King Lear, The Two Noble Kinsmen)", Actes des congrès de la Société française Shakespeare [En ligne], 38 | 2020 DOI : https://doi.org/10.4000/shakespeare.5055

2017 Natália Pikli, "As for that light hobby-horse, my sister’: Shakespearean Influences and Popular Discourses in *Blurt Master Constable*", SHAKESPEARE SURVEY (2017) 70: pp. 259-271.

2010 Natália Pikli, "Across cultures: Shakespeare and the carnivalesque shrew", EUROPEAN JOURNAL OF ENGLISH STUDIES 14: (3) pp. 235-248.

2009 Natália Pikli,*The Prism of Laughter: Shakespeare’s ’very tragical mirth’*, monograph, VDM Verlag, Germany

**For all publications** (85) in English and Hungarian, see:

https://m2.mtmt.hu/gui2/?type=authors&mode=browse&sel=10029136

**For selected publications and webpage**, see:

https://elte-hu.academia.edu/NatáliaPikli

**Most important conferences (2010-2022):**

2010 The University of Reading, “Controversy, Protest, Ridicule, Laughter, 1500-1750”, (paper: "Ambivalent Laughter: Strategies of Carnival in Shakespearean Plays")

2011 World Shakespeare Congress, International Shakespeare Association, Prague

 (paper: "Forgotten and remembered: The Shakesparean hobby-horse and circulations of cultural memory")

2012 International Symposium, "The Cultural Histories of Laughter", Johannes Gutenberg University, Mainz, Germany (paper: "Unresolved ambiguities of carnival and carnivalesque laughter in Shakespeare's age")

2013 Transregional Iconography Conference, Szeged, Hungary (paper: "The Ambiguous Body of the Hobby-horse and its Iconography in Early Modern England")

2015 "Shylock in Venice" Summer School, Universitá Ca Foscari, Venezia, Cini Foundation (plenary: "Love (Dis)Credited: The Merchant of Venice and Usury in early modern England")

2016 World Shakespeare Congress, International Shakespeare Association, Stratford-upon- Avon-London (paper: "Fairy Queens, queans and hobby-horses: Harnessing popular imagery to portray female sexuality")

2017 European Shakespeare Research Association Conference, "Anatomizing Text and Stage", Gdansk, Poland (paper: "Politics, Prejudice and Text in recent theatrical productions of *The Merchant of Venice* in Hungary")

2018 International Shakespeare Conference, "Shakespeare and War", The Shakespeare Institute, Stratford-upon-Avon, UK (paper: "'Mobled Queens' and 'Dunghill Idiots': The Trojan War as metatheatre and parody")

2019 French Shakespeare Society Conference, "Shakespeare and the Animal World", Paris, France (paper: "Hybrid Creatures: Centaurs, Hobby-horses and Sexualised Women")

2021 Renaissance Society of America Conference (RSA Virtual) (paper: “Horses, women and emblems: localizing and gendering core emblems in early modern England”)

2022 HUSSE Conference, Károli Gáspár University, Budapest: Plenary Speaker: “Early modern scholars and their hobby-horses: Contextualized readings of Shakespeare and his age”

2022 Renaissance Society of America Conference, Dublin, Ireland (paper: “Gendering the Emblem in George Wither's *Collection of Emblemes* (1635): Popular Discourses and Target Audiences”)

2022 International Shakespeare Conference, The Shakespeare Institute, Stratford-upon-Avon, UK (paper: “Shakespeare in live performance in our hybrid moment”)

2022 European Society of English Studies Conference, Mainz, Germany. Seminar convenor with Jacek Fabiszak (Adam Mickiewicz University, Poland) for the seminar ‘“Beyond the Iron Curtain”: Shakespeare in (Central) European Theatres between 1989–2019’ and giving an introductory paper to the seminar.

**MEMBERSHIPS:**

**President of the Hungarian Shakespeare Committee (2018-2022)**

**Hungarian Society for the Study of English (Board member 2017-2022)**

**Member** of the following organizations:

 Renaissance Society of America

 European Society for the Study of English

 International Shakespeare Association

 European Shakespeare Research Association

 Bergen Shakespeare and Drama Network

**Major bursaries**

2019 Erasmus research trip, Cambridge University Library

2013 Cambridge, Cambridge University Library

ESSE (European Society for the Study of English) Type B bursary

Topic: *The cultural memory of the early modern hobby-horse*

1997 Shakespeare Institute, Stratford-upon-Avon, UK

Scholarship of the Doctoral Programme English Medieval and Early Modern Culture and Literature, Eötvös Loránd University and the Soros Foundation

Publication based on this research: **The Crossing Point of Tears and Laughter. A Tragic Farce: Shakespeare’s Titus Andronicus**, In: Ed., Michelle Lee, *Shakespearean Criticism*. Volume 85. Detroit; New York: Thomson Gale, 2004. pp. 248-257.