

The Doctoral Dissertation focuses on productions of Václav Havel's plays in some of the Balkan countries, namely Albania, Kosovo, Serbia, Bulgaria, and Macedonia before 1989 and from 1989 until today; it also focuses on the roots of popularity of Havel's plays in those countries. By analyzing theatre situation in the above-mentioned countries, analyzing performances and translations of the plays I have found that the performances of Havel's plays brought new ideas and forms of expression into the theatre and they especially offered to actors new ways to explore their own forms of acting.

I have found different reviews, materials, and literatures which show that Havel's plays led to a lot of polemics. I have made use of all possible sources for my work (libraries, archives, written materials, interviews with directors, film documents, video documents etc).

Based on these sources I have found that the performances of Havel's plays in some of the countries were staged in form of a political theatre, and in pursuit of a certain political message. Searching through the materials we understand that directors went to the deeper meaning of Havel's plays and in most cases the plays were staged with an intention and desire to influence the society.

In the dissertation I have proved shown that a new stage language was born in the Balkan countries. Havel is still performed in the countries of the Balkan region (apart from Serbia for political reasons). The exchange among artists in some parts of the region also brought new waves to the theatre in those countries.

Havel's performances have played an important role and they have not stopped being topical especially in the countries that still deal with a lot of problems of their recent past.