



Contributors

Zsolt Almási is an associate professor in the Institute of English and American Studies, Pázmány Péter Catholic University, Hungary. His book, *The Problematics of Custom as Exemplified in Key Texts of the Late English Renaissance* came off the press in 2004. He is the co-editor of journals (*International Journal of Digital Humanities*), *Digitális bölcsészet* (Digital Humanities) and was co-editor of books with Mike Pincombe, *Writing the Other. Humanism versus Barbarism in Tudor England*, (2008) and *New Perspectives on Tudor Cultures* (2012). More recently (2021) he co-edited with Kinga Földváry a special issue “Shakespeare in Central Europe after 1989: Common Heritage and Regional Identity” of *Theatralia*. He serves as the head of the Department of English Literatures and Cultures, the president of the Hungarian Shakespeare Society. His current research projects and publications focus on Shakespeare, Shakespeare in the contemporary Hungarian theatre, digital Shakespeare, and digital and visual culture.

Anna Cetera-Włodarczyk is associate professor of English literature at the University of Warsaw, with a special interest in Renaissance Studies, Literary Translation and Digital Humanities. Her publications include several monographs centred on Shakespeare and translation either in theatrical context or within Polish cultural history and a number of essays on drama analysis and literary translation (CUP, Palgrave, *Shakespeare, Cahiers Élisabéthains*). Since 2009 she has been editing a critical series of new translations of Shakespeare (currently 6 volumes), and since 2016 managing two state-funded projects aimed at digitising Polish 19th-21st century Shakespeare translations (<http://polskiszekspir.uw.edu.pl>). Member of ISA, ESRA, CEESRA and Polish Shakespeare Association.

Nicoleta Cinpoș is professor of Shakespeare Studies at the University of Worcester, UK, where she teaches graduate and postgraduate courses in Shakespeare on the page, the stage, the screen, in festivals and in the digital world. She is particularly interested in reviewing as critical practice, Shakespeare festivaling, Shakespeare as resistance in totalitarian regimes, Shakespeare and national identity, and the promotion of Shakespeare transcreations from the non-English speaking world. Her current research focuses on the socio-cultural role of Shakespeare (in) Festivals in Europe—and she co-edited *Shakespeare on European Festival Stages* (Bloomsbury, 2022). Her work has appeared in numerous edited collections and journals, from *Shakespeare Bulletin*, *SEDERI*, *Cahiers Elisabethains*, to *Theatralia*, *NTQ* and *MSA* in English, as well as in Romanian and Polish publications. She has worked with Shakespeare festivals—in Romania and Poland—for almost two decades and convenes the ESRA Shakespeare in Performance Seminar at the International Shakespeare Festival, Craiova since 2010. She is currently advising on the launch of two new SHakespeare Festivals: Ivano Frankivsk, Ukraine, June 2024, and Chisinau, Moldova, September 2024. She sits on the ESRA: European Shakespeare Research Association Board, re-elected in 2021 for her second and final term.

Cynthia J. Cyrus is professor of Musicology and Affiliated Faculty in Gender and Sexuality Studies at Vanderbilt University in the USA. Her scholarly curiosity about historical musical literacy has culminated in significant projects such as *The Scribes for Women's Convents in Late Medieval Germany* (Toronto 2009) and *Received Medievalisms: A Cognitive Geography of Viennese Women's Convents* (Palgrave/Macmillan 2013), which offer insights into the cultural and social contexts of music history. With a keen secondary interest in Shakespearean studies, she also enjoys exploring the intersection of literature and music. In addition to performance reviews and conference reports, she has recently published on signposting in YouTube covers of Nino Rota's theme for *Romeo and Juliet* in *Literature/Film Quarterly* and on Celtic music's appropriations of Shakespeare for popular music.

Kornélia Deres is assistant professor at the Department of Comparative Literature and Cultural Studies at ELTE Eötvös Loránd University, Budapest. She was awarded the Alexander von Humboldt Postdoctoral Fellowship at the Institute of Media Culture and Theatre at the University of Cologne, the Junior Core Fellowship at the Institute for Advanced Study at Central European University, and the Bolyai Research Fellowship by the Hungarian Academy of Sciences. She is author of two books: published in 2016, *Képkalapács* [Hammer for Images] focused on contemporary intermedial theatre practices in Europe and elsewhere, while *Besúgó Rómeó, meglékelt Yorick* [Informant Romeo, Leaked Yorick], published in 2022, dealt with the interrelations of archives and performance practices. She is co-editor of five collections of essays. Her articles were published in *New Theatre Quarterly*, *Theatre Research International*, *Global Performance Studies*, and *Theatralia*. She is also a poet, having published three volumes.

Pavel Drábek is professor of Drama and Theatre Practice at the University of Hull, UK. He publishes on theatre theory, early modern theatre history, and drama translation and adaptation. He is also a playwright and translator in spoken drama, radio, and opera. His co-edition (with David Drozd) of Otakar Zich's seminal theatre theory work *Aesthetics of the Dramatic Art: Theoretical Dramaturgy* (1931), co-translated with Tomáš P. Kačer, is forthcoming with Charles Karolinum UP in 2024, and his and Ondřej Kyas's musical play *Zapeklitě!* (Falstaff Among the Demons) is opening at the Slováké divadlo (Uherské Hradiště, CZ) in June 2024.

David Drozd is head of the Department of Theatre Studies, Masaryk University, Brno, Czech Republic. He is a dramaturge, translator and theatre theoretician. His main research fields are performance analysis (with a focus on modern and postmodern Czech theatre culture, especially directing) and structural and semiotic theatre theory (with a special focus on the Prague Linguistic Circle and the history of Czech theatre theory as such). He has edited *The Theatre Theory Reader: Prague School Writings* (2016) and *Otakar Zich: The Aesthetics of Dramatic Art* (2024).

Jacek Fabiszak teaches theatre history, drama in English, and Shakespeare at the Faculty of English, Adam Mickiewicz University, Poznan, Poland. He has published on English Renaissance theatre and drama and their stage, televisual and filmic

transpositions (*Polish Televised Shakespeares*). He also wrote on Christopher Marlowe, both on his plays (focusing on imagery) and their screen versions (especially *Edward II*). He guest co-edited (with Ewa Kęłowska-Ławniczak) a special issue of *Journal of Adaptation in Film and Performance* (Vol. 14, No. 1, 2021). He is head of the Department of Studies in Culture at the Faculty of English, Adam Mickiewicz University in Poznań.

Marta Gibińska, Jagiellonian University Professor Emerita, teaches English literature and translation with particular emphasis on Shakespeare's plays and poetry at Tischner European University. Her academic interests focus on the language of Shakespeare, the reception of Shakespeare in Poland and Shakespearean translation criticism. She has authored around 100 publications, including two monographs: *The Functioning of Language in Shakespeare's Plays* (1989) and *Polish Poets Read Shakespeare* (2000). She co-edited numerous collective volumes, including *Hamlet East-West* (with Jerzy Limon 1998), *Czytanie Shakespeare'a* (Reading Shakespeare, with Ewa Nawrocka and Jacek Fabiszak 2005), *Shakespeare: History and Memory* (with Agnieszka Romanowska 2008). Together with Jacek Fabiszak and Marta Kapera she also published *Shakespeare. Lexicon* (2003). A member of the Deutsche Shakespeare Gesellschaft and the International Shakespeare Association, as well as the European Shakespeare Research Association, she is the co-founder of the Polish Shakespeare Society, and for many years served as its first President.

Coen Heijes teaches Shakespeare, Presentism and Performance at the University of Groningen, the Netherlands. He wrote/edited/participated (in) books on the abolishment of slavery, multicultural society, blackface and performance, diversity and leadership, cross-cultural communication and performing early modern drama today and published in a variety of journals, including *Cahiers Élisabéthains*, *Human Relations*, *Journal of Adaptation in Film & Performance*, *Policing*, *Sederi Yearbook*, *Shakespeare*, *Shakespeare Bulletin*, *Shakespeare Quarterly*, *Sustainability*, *TheConversation.com* and *Theatre Journal*. He is a member of the Board of Directors of the British Shakespeare Association, the editorial board of *Multicultural Shakespeare: Translation, Appropriation and Performance* and the advisory board on Shakespeare and Social Justice at Bloomsbury. He has taught in the Netherlands, the UK, Curaçao, Germany, Saint Martin and Latvia. He is currently working on Shakespeare and significance, on Shylock and religion, on adaptations of *Macbeth* and on Shakespeare pedagogy.

Kinga Földvály is associate professor at the Institute of English and American Studies at Pázmány Péter Catholic University, Hungary. Her main research interests include problems of genre in film adaptations of Shakespeare's plays, twentieth and twenty-first century British literature, and theories of visual and popular culture. She has published widely in journals and essay collections; she is the author of *Cowboy Hamlets and Zombie Romeos: Shakespeare in Genre Film* (MUP, 2020). Currently she is working on a comprehensive survey of Hungarian Shakespeare film adaptations, supported by the Hungarian National Research, Development and Innovation Office (NKFI-142603).

Šárka Havlíčková Kysová is associate professor at Masaryk University, Department of Theatre Studies. In her research and lecturing activities, she focuses on the theory of theatre (especially from the perspective of cognitive studies), and the staging of opera (especially Czech stagings of operas by Claudio Monteverdi, Giuseppe Verdi, Richard Wagner, and Bedřich Smetana). At present she focuses on the application of Conceptual Metaphor Theory, Conceptual Blending Theory and Multimodal Metaphor Theory in the field of the analysis of opera production practice and reflections on directing operas.

Anna Kowalcz-Pawlik is assistant professor at the Department of American Studies and Mass Media at the Faculty of International and Political Studies, University of Lodz, where she teaches literary and cultural studies and works as Vice-Editor of *Multicultural Shakespeare: Translation, Appropriation and Performance*. Vice-president of Polish Shakespeare Society, she is active in International Shakespeare Association, European Shakespeare Research Association, Shakespeare Association of America and British Shakespeare Association. Her main fields of research are Shakespeare in translation and performance, translation theory and history, history of monstrosity and cultural history of emotions. Her most recent publications include chapters on *The Tempest* published by Bloomsbury and Routledge.

Tomasz Kowalski obtained his doctoral degree from Adam Mickiewicz University in Poznan (Poland), where he holds a position as an assistant professor in the Department of Theatre and Media Art. His research concentrates on Shakespearean biofictions and the speculative aspects of academic biographies of the playwright, on which he published a monograph in Polish: *William Shakespeare: fikcja w biografjach, biografia w fikcjach* (2018). He also investigates the presence of Shakespeare's plays on the contemporary Polish stage, and is interested in their film and literary adaptations. His second book (also in Polish) focused on Shakespearean essays and libretti by W. H. Auden.

Filip Krajník teaches early English literature at the Department of English and American Studies, Faculty of Arts, Masaryk University in Brno, Czech Republic. Together with a broad team of researchers, he is currently finishing a project on English Restoration theatre as a trans-national and multi-genre phenomenon. Together with Anna Hrdinová, he is also completing an edited volume on late 17th- and early-18th-century English theatre, entitled *Restoration Reshaping: Shifting Forms, Genres and Conventions in English Theatre, 1660-1737* (to be published by Karolinum in 2024). He has published on late medieval English poetry, Renaissance and Restoration theatre and the reception of Shakespeare in Central Europe. His translation of Shakespeare's *Hamlet* into Czech premiered in 2022 at South Bohemian Theatre in České Budějovice, Czech Republic (directed by Jakub Čermák), followed a year later by a premiere of his translation of Marlowe's *Edward II* by "Depresivní děti touží po penězích" in Prague, Czech Republic (also directed by Jakub Čermák).

Krystyna Kujawinska Courtney is a full professor at the University of Lodz, Poland. Her research interests focus mainly, but not exclusively, on Shakespeare, theatre, and literary and cultural theories, especially gender, New Historicism, and presentism. She

received grants from the Fulbright Foundation, Folger Shakespeare Library, the Huntington Library, and the Kosciuszko Foundation. She published numerous international and local monographs, articles, and essays on the long-term global authority of Shakespeare, as well as on his dramatic works and early modern and contemporary culture. She authored, contracted, and coordinated several international projects (e.g., TEMPUS, SIME) funded by the European Union Commission and the Australian Government and Polish projects devoted to Shakespeare and Polish culture. She is a member of the WSB (*World Shakespeare Bibliography*) consortium of international correspondents, and she co-edited the journal *Multicultural Shakespeare* for twenty years (2004-2024). Eleven doctoral dissertations in Shakespeare studies on cultural appropriations, borrowings, and adaptations were completed under her supervision.

Monica Matei-Chesnoiu, Ph.D., DLitt, is Professor Emerita of Ovidius University of Constanta (Romania). She is the author of *Geoparsing Early Modern English Drama* (New York: Palgrave Macmillan, 2015), *Re-imagining Western European Geography in English Renaissance Drama* (Basingstoke: Palgrave Macmillan, 2012), *Early Modern Drama and the Eastern European Elsewhere: Representations of Liminal Locality in Shakespeare and his Contemporaries* (Madison, NJ: Fairleigh Dickinson University Press; Associated University Presses, 2009), and *Shakespeare in the Romanian Cultural Memory* (Madison, NJ: Fairleigh Dickinson University Press, 2006). Her main interests incorporate geocriticism and spatial literary studies, including representations of space, place, and geography in Shakespeare and his contemporaries.

Ivona Mišterová is head of the Department of English Language and Literature at the University of West Bohemia in Pilsen, Czechia. Her research interests include Shakespearean adaptations for children and young adults, reception studies, and the cultural impact of British and American theatre (not only) in Czechia. She has published extensively on these topics, exploring Shakespearean translations and adaptations, as well as the performances of British and American works staged in Czech theatres during the 20th and 21st centuries. Notable publications include *Anglo-American Drama on Pilsen Stages* (2013) and *Inter Arma non Silent Musae: English and American Drama on Czech and Moravian Stages during the Great War* (2017), which provide insights into the intersection of literature, culture, and performance history.

Mădălina Nicolaescu is professor at the English Department – University of Bucharest. Her books on early modern theatre include *Meanings of Violence in Shakespeare* (2004), *Ec-centric Mappings of the Renaissance* (1999); she has edited collections of essays such as *(In)hospitable Translations: Fidelities, Betrayals, Rewritings* (2010), *Shakespeare Translations and the European Dimension* (2012), *Shakespeare 400 in Romania* (2016), *Perspectives on Shakespeare in Europe's Borderlands* (2020). Further recent contributions on Shakespeare have also been published in *International Shakespeare Yearbook* (2020), *Cahiers Élisabéthains* (2019, 2020), *SEDERI* (2017) and in volumes like *Proceedings of the Ninth World Shakespeare Congress*, (2014), *Great Shakespeareans* (2012), and *Visions of Shakespeare* (2011).

Natália Pikli is associate professor at the Department of English Studies, Eötvös Loránd University, Budapest. She teaches medieval and early modern culture and literature and is Head of the relevant Doctoral Program. She also teaches contemporary popular culture, as well as theatre history and theatre reviewing for students majoring in Theatre Studies. She published extensively on Shakespeare, early modern popular culture, theatre, iconography, and on the reception of Shakespeare in our days, with a focus on contemporary theatre. Her articles came out, for instance, in *Shakespearean Criticism* (USA), *European Journal of English Studies*, *Journal of Early Modern Studies* (Florence) *Shakespeare Survey* (Cambridge), *Theatralia* (Brno). She (co-)edited five books and is the author of two monographs, *The Prism of Laughter: Shakespeare's 'very tragical mirth'* (VDM Verlag, 2009) and *Shakespeare's Hobby-Horse and Early Modern Popular Culture* (Routledge, 2021). In her free time, she directs amateur student performances and writes theatre reviews.

Martin Pšenička is theatre historian and lecturer at the Department of Theatre Studies, Faculty of Arts, Charles University, Prague, where he teaches the history of world and Czech theatre and conducts methodologically and theoretically oriented courses. Externally, he cooperates with the Department of Authorial Acting of the Academy of Performing Arts in Prague. He focuses on issues related to performance analysis, the theory of the theatre and post-war alternative theatre. In recent years, his research has addressed post-war Czech theatre, especially the personality of director and actor Miroslav Macháček.

Gabriella Reuss, Ph.D., habil., is Senior Lecturer in English Literature at Pázmány Péter Catholic University, Hungary and Associate Professor at the Catholic University Ružomberok, Slovakia. Several of her publications concern the promptbook of the earliest, 1834 restoration of the tragically ending *King Lear* staged by W. C. Macready. In her first monograph, *Shakespeare Londonban és Pest-Budán. Színházi előadások emlékezete* [Shakespeare in London and Pest-Buda. Remembering Performances] (L'Harmattan, 2017), she studied Macready's and Gábor Egressy's paradigm-changing performances of *Lear* as represented in their uniquely parallel 1838 playtext manuscripts. Besides researching William Charles Macready's Shakespeare and opera stagings, she has been working on Sándor Hevesi's unique Shakespeare-cycles. Her third main research interest is Shakespeare on the contemporary stage, particularly in the puppet and the puppet-and-live actor theatre.

Agnieszka Romanowska teaches literature in the Institute of English Studies at the Jagiellonian University in Kraków, Poland. Her research interests include literary and theatrical reception of Shakespeare, drama translation, and adaptation of literature. She published books on the theatrical potential of Shakespeare's dramatic text in translation (*Hamlet po polsku*, 2005), Polish poet-translators (*Za głosem tłumacza*, 2017) and articles on Shakespeare translated and staged in Poland. She is co-editor of *Przekładaniec. A Journal of Literary Translation* and member of the European Shakespeare Research Association.

Veronika Schandl is an associate professor at Pázmány Péter Catholic University in Hungary. Her research is centred on Shakespeare in performance, specialising in Socialist, politicised productions of Shakespeare in Eastern-Europe. Her book, *Socialist Shakespeare Productions in Kádár-Regime Hungary: Shakespeare Behind the Iron Curtain* was published in 2009. Currently she is writing a monograph on Hungarian director, Tamás Major's Shakespeare directions, and is working on Shakespeare burlesques and theatrical nostalgia.

Klára Škrobánková, Ph.D. works at the Arts and Theatre Institute in Prague and at the Department of Theatre Studies, Masaryk University Brno. She is especially interested in music theatre and the German-language theatre in the Czech lands in the 18th and 19th century—the issues of theatre historiography and its documentation are important parts of her research interests. She partakes on the creation of the *Czech Theatre Encyclopedia*, where she focuses on the German theatre in the Moravia and Silesia in the 19th century.

Boika Sokolova teaches at the University of Notre Dame (USA) in England. She has published extensively on European Shakespeare and performance. With Kirilka Stavreva, she has co-authored the second edition of *The Merchant of Venice* (Shakespeare in Performance, Manchester University Press, 2023) and the essay cluster *Operation Shakespeare in Post-Communist Bulgaria* (Toronto Slavic Quarterly, 2017). She has co-authored, with Alexander Shurbanov, *Painting Shakespeare Red, An East-European Perspective* (University of Delaware Press, 2001). She is the author of *Shakespeare's Romances as Interrogative Texts* (Edwin Mellen Press, 1992) and *The Merchant of Venice* (Humanities EBooks, 2008). With Janice Valls-Russell she has co-edited *Shakespeare's Others in 21st-century European Performance, The Merchant of Venice and Othello* (Arden, 2022); with Nicoleta Cinpoes, a cluster of articles on the *Tempest* (*Shakespeare Bulletin* Vol. 29, No. 3, 2011); with Evgenia Pancheva, *Renaissance Refractions, Essays in Honour of Alexander Shurbanov* (Sofia University Press, 2001), and with Michael Hattaway and Derek Roper, *Shakespeare in the New Europe* (Sheffield Academic Press, 1994). Her articles have appeared in numerous journals and essay collections.

Kirilka Stavreva is professor and chair of the Department of English and Creative Writing at Cornell College, USA, where she co-founded the Foxden Press, a letterpress printing operation using a historic iron hand press. With Boika Sokolova, she has co-authored the second edition of *The Merchant of Venice* (Shakespeare in Performance, Manchester University Press, 2023) and the essay cluster *Operation Shakespeare in Post-Communist Bulgaria* (Toronto Slavic Quarterly, 2017). Stavreva is author of *Words Like Daggers: Violent Female Speech in Early Modern England* (University of Nebraska Press, 2015) and contributing editor of two e-book series on British Literature for the Gale Researcher platform (Cengage, 2017) as well as of the essay cluster *Multidisciplinary Perspectives on Teaching Dante's Divine Comedy* (Pedagogy, 2013). Her scholarship on European Shakespeare and performance has appeared in numerous journals and essay collections.

Uroš Trefalt is a theatre and film director, teacher and dramaturge. He holds an M.A. degree in Syncretic Theatre from the Academy of Performing Arts in Prague. He is currently pursuing a Ph.D. in Theatre Studies at the Masaryk University in Brno, where his main research topic is international cultural diversity with a focus on puppet and alternative theatre in Central Europe. His main published works include a theoretical book *the Basis of Puppet Directing*, editorial work on the translation of a comprehensive history of European puppet theatre, and many articles in theatre journals, mainly in Slovenia.

Emma Vyroubalová is assistant professor in the School of English at Trinity College Dublin in Ireland. Her research and teaching interests include English Renaissance drama; Shakespeare's plays in global contexts; theory and practice of literary translation; and travel literature. She has published on multilingual elements in the literature of Elizabethan and Jacobean England and on stage and film adaptations of Shakespeare's plays in Europe and the Middle East. Her most recent publication is an edition of the collected writings of the Reverend Jermyn Pratt (1723-1791), an English clergyman from Norfolk, co-edited with James Robert Wood. She has also been contributing to the Worldwide Ukrainian Play Readings initiative, organizing stage readings of over twenty plays by contemporary Ukrainian dramatists at Trinity College Dublin in June 2022 and June 2023.

Jana Wild is professor of Theatre Studies at the Academy of Performing Arts Bratislava, and head of board of the Ph.D. program for theatre, film and music studies. She teaches English and German theatre, methodology and critical writing. She writes on Slovak theatre and translates literature from German (F. von Schirach, E. Jelinek, C. Balme, R. Schimmelpfennig, C. Hein). Her research focus is on Shakespeare. She authored several monographies in Slovak (*Westward Hoe: Geographies of Slovak Shakespeares*, 2022; *Shakespeare. Zooming*, 2017; *An Enchanted Island: The Tempest Otherwise*, 2003; *Hamlet: the Adventure of a Text*; 1999, et al.), edited international collections, including those in English (*In double trust*, 2014; *Shakespeare in Between*, 2018), and published essays internationally. For the conference *Shakespeare in Changing Cultural Paradigms*, 2018 in Bratislava, she brought together academics from post-Communist countries and launched the initiative to work together on Shakespeare (Visegrád projects, CEESRA).

Oana-Alis Zaharia is lecturer of English at the English Department of the University of Bucharest. She is the author of the monograph *Cultural Reworkings and Translations in/of Shakespeare's Plays* (Bucharest, 2015). Her recent work has been published in prestigious international journals: *Cahiers Élisabéthains*, *SEDERI Yearbook*, *Studia Litteraria Universitatis Iagellonicae Cracoviensis*, etc. She has co-edited and contributed to several volumes on Shakespeare and translation/adaptation: *Perspectives on Shakespeare in Europe's Borderlands* (co-editor, Bucharest 2020), *Shakespeare 400 in Romania. Papers Commemorating the 400th Anniversary of William Shakespeare's Death* (co-editor, Bucharest, 2017); *Shakespeare, Translation and the European Dimension* (co-editor, 2012) and *Inhospitable Translations: Fidelities, Betrayals, Rewritings* (Bucharest, 2010).