



## Contributors

**Anna Cetera-Włodarczyk** is Associate Professor of English literature at the University of Warsaw. 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*). In the years 2016-2024 she managed two state-aimed projects at digitising all Polish 19<sup>th</sup>-21<sup>st</sup> century Shakespeare translations (<http://polskiszekspir.uw.edu.pl>), whereas since 2009 she has been editing a critical series of new translations of Shakespeare (currently 6 volumes). She is member of ISA, ESRA and CEESRA.

**Boram Choi** is a lecturer in the School of Drama at Korea University of Arts. Holding an academic background in English literature and dramatic theory and criticism, she earned her MA from the Department of Performance Studies at New York University and completed her Ph.D. in Theatre and Performance at Goldsmiths College, University of London. Her research is particularly centered on the adaptation and reception of Shakespeare within Asian cultures, with a special emphasis on the creative works of 21<sup>st</sup>-century Korean and Japanese.

**Thomas Swoverland Clayton (1932-2023)** was Regents Professor Emeritus at the University of Minnesota, and a scholar of Shakespeare, seventeenth-century British Literature and the Classics. He graduated the University of Minnesota *summa cum laude* in English and Latin and earned his D.Phil. in English Literature at Oxford, in 1960. He taught at Yale and UCLA and continued his teaching career at the University of Minnesota, where he taught for forty-seven years. Professor Clayton's main academic area was textual criticism and his chief works are the Oxford English Text edition of *The Works of Sir John Suckling: The Non Dramatic Works* (1971); the Oxford Standard Edition of *The Cavalier Poets: Selected Poems* (1978); *The "Hamlet" First Published (Q1, 1603): Origins, Form, Intertextualities* (1992); *The "Shakespearean" Addition in "The Booke of Sir Thomas Moore:" Some Aids to Scholarly and Critical Shakespearean Studies* (1969); and many editorial and critical essays on William Shakespeare, Andrew Marvell, John Donne, and John Suckling. Professor Clayton received a Guggenheim Fellowship, the Morse-Amoco Award for Outstanding Contributions to Undergraduate Education, the Morse-Alumni Award for Outstanding Contributions to Graduate and Professional Education, and the Regents Professorship from the University of Minnesota in 1999.

**Xiaoye Dong** is a professor in the School of Foreign Studies, Northeast Forestry University, Harbin, China. Her research interests cover Chinese American literature and narratology. Her recent publications include the Chinese paper in *Fudan Forum on Foreign Languages and Literature* (2023).

**Rhema Mei Lan Hokama** received her Ph.D. in English literature from Harvard University and is associate professor of English literature at Singapore University of Technology and Design (SUTD), where she teaches classes on Shakespeare, Milton, lyric poetry, and global literature. Beginning in 2025, she will be joining the faculty at the English department at the University of Washington in Seattle. Rhema is the author of *Devotional Experience and Erotic Knowledge in the Literary Culture of the English Reformation* (Oxford University Press, 2023), which places the poetry of Shakespeare and his contemporaries in conversation with post-Reformation developments in popular divinity. She is currently working on a second book project about how the Reformation gave rise to new frameworks for thinking about national, political, and religious inclusion during the global Renaissance.

**Min Jiao** is a professor in the faculty of English Language and Culture, Guangdong University of Foreign Studies, China. Her research focuses on Shakespearean studies. Her recent publications include the English monograph *Hermeneutic Shakespeare* (Routledge, 2023).

**Mythili Kaul** is a retired Professor of English from the University of Delhi, Delhi, India. Her doctoral work at Yale was on Shakespeare's Romances. She edited *Othello: New Essays By Black Writers* (Howard UP, 1997), and her work on Shakespeare has appeared in *Shakespeare the Man: New Decipherings* (ed. R. W. Desai, Fairleigh Dickinson UP, 2014), and in several journals including *Notes & Queries*, *American Notes & Queries*, *Hamlet Studies*, *Shakespeare Yearbook*, *The Upstart Crow*, *The Critical Endeavour*, *Shakespeare Jahrbuch*, *The Forum for Modern Language Studies*, *English Studies*, *Multicultural Shakespeare*.

**Sam Kolodezh** is a lecturer at the University of California, San Diego and New York University, Los Angeles campus. His research focuses on intermedial theatre, Shakespeare, and how concepts of time shape character and identity on stage and screen. He is the co-editor of a forthcoming publication of postmodern Bengali plays by Bratya Basu.

**Anna Kowalcz-Pawlik** is Assistant Professor in the Department of American Studies and Mass Media at the University of Lodz. She is the deputy editor of *Multicultural Shakespeare: Translation, Appropriation and Performance*, a co-curator for the International Shakespeare Festival in Gdansk, and the author of numerous articles on theater history, translation, and theatrical adaptation in Poland.

**Weijian Lin** is a Ph.D. student in the School of International Studies, Zhejiang University, China. His research focuses on English Renaissance poetry. He has published a Chinese paper in the *Journal of Hebei North University* (2019) and finished his M.A. thesis on Milton's *Paradise Lost* (2020).

**Adela Matei** is a doctoral student affiliated with the Doctoral School of Humanities at Ovidius University of Constanta, soon to defend her dissertation entitled *Metatheatrical and Metafictional Spaces: Multiculturalism and Multilingualism in Early Modern and*

*Postmodern Interpretations*. She has two masters' degrees at Ovidius University of Constanta, one in Business Management and one in Modern Languages in Multilingual Dynamics, and she intends to continue her research in the Humanities.

**Agnieszka Rasmus**, Ph.D., teaches at the Department of Studies in English Drama, Theatre and Film, Institute of English Studies, University of Lodz, Poland. Her research focuses on transnational cinema, seriality and adaptation. She is the author of *Filming Shakespeare, from Metatheatre to Metacinema* (Peter Lang, 2008) and *Hollywood Remakes of Iconic British Films: Class, Gender and Stardom* (EUP, 2022). She has published widely on Hollywood remakes and Shakespeare in popular culture.

**Amra Raza**, Ph.D., is the Dean, Faculty of Arts and Humanities and former Chairperson of the Department of English Language and Literature, University of the Punjab. It is through her efforts that the Department has evolved into an "Institute of English Studies" in 2021. She has an MA in English Literature, as well as an MA in Linguistics with distinctions in both. She is a researcher, creative writer and English Language Teacher Trainer. She holds the National Jane Townsend Poetry Prize (1990) for her poem "A Nights Swim" and is the Co-editor of *Voices and Visions: Young Writers from Pakistan* (2008) published by University Oxford Press.

**Zakia Resshid Ehsen** is a Ph.D. in English Studies with over fifteen years in academia. She has served as an Assistant Professor at Riphah International University and Garrison Post Graduate College, and has been a visiting faculty member at the University of the Punjab. Zakia holds certificates in creative writing and English literature from institutions such as the University of Edinburgh, University of Reading, University of Sweden, and Wesleyan University. Her research, including papers published in *Shakespeare* and *Contemporary Social Science*, focuses on Post-Colonialism, Shakespearean Studies, and Critical Theory. She is an active member of the South Asian Literary Association and NeMLA.

**Bryan Reynolds** is Chancellor's Professor and Claire Trevor Professor of Drama at the University of California, Irvine, and the Artistic Director of the Amsterdam-based Transversal Theater Company. He is a scholar, theater director, playwright, and performer, whose theater work have been produced in almost seventy venues in twenty counties, and he is the author or editor of over twenty-five books and plays.

**Jiaqing Shi** is an M.A. student in the College of Foreign Languages, Northeast Forestry University, Harbin, China. Her research interests cover Shakespeare and comparative literature studies.

**Maria Sławińska** is a theater scholar and cultural journalist, she completed her master's degree in Contemporary Art at the National Education Commission University in Kraków. She writes for e-teatr, *Dialog*, *Didaskalia*, and *Gazeta Wyborcza*. She participates in scientific conferences and loves traveling to theater festivals in search of good art. She is a multiple participant of the Theatre Critics School course and many

other theatrical events. She has served as a festival journalist for theater festivals in Rzeszów and Zabrze. She is year's laureate of the Leopold Unger Scholarship and an intern at the *Polityka weekly*.

**Yu Sun** is an associate professor in the College of Foreign Languages, Northeast Forestry University, Harbin, China. Her research interests cover comparative literature and Shakespeare studies. Her recent publications include the Chinese monograph *English Translations of Mo Yan's Works by Howard Goldblatt in the Perspective of Cultural Translation* (Central Compilation and Translation Press, 2019).

**Jesús Tronch** is a university teacher and researcher at the Universitat de València Estudi General. His research focuses on the transmission and editing of the texts of early modern English drama (often in comparison with Spanish theatre), on the use of digital technologies in this research, and on the reception and translation of Shakespeare in Spain. Among his monographs, he has published *A Synoptic 'Hamlet'* (2002), and co-edited with Clara Calvo *The Spanish Tragedy for Arden Early Modern Drama* (2013). He is currently co-directing the open-access EMOTHE database and digital library of Early Modern European Theatre.

**Kanchanakesi Warnapala** graduated with honours from the Department of English, University of Peradeniya, Sri Lanka and subsequently obtained her Master's Degree in English and Doctorate in English from Michigan State University, USA. She is at present a Senior Lecturer in English at the University of Sri Jayewardenepura, Sri Lanka and has published her academic research in journals such as *Interventions*, *Early Popular Visual Culture*, *the European Journal of Life Writing*, and *South Asian Popular Culture*.

**Yueqi Wu** is a Ph.D. student at the Shakespeare Institute in University of Birmingham (UK). She graduated from MA European Literature at Humboldt University of Berlin (Germany) and received a BA degree in German Language and Literature at Southwest Jiaotong University (China). Her research areas include Shakespeare adaptations in Chinese opera, cross-dressing performance and film studies. She also works as a cultural journalist and film critic for Berlin International Film Festival and a freelance columnist for Chinese.

**Yao Yao** is a probationary employee at Jiangxi Academy of Governance, China. She earned her Ph.D. from the School of International Studies, Zhejiang University. Her research focuses on medieval English drama. Her recent publications include "From Ritual to Moral Elevation: The Essence of Medieval English Morality Plays" in *Forum for World Literature Studies* (2023).