

## Contributors

**Olha Bandrovska** is Professor of World Literature at Ivan Franko National University of Lviv, Ukraine. Her research focuses on British modernism and postmodernism, with particular attention to the dialogue between Shakespeare and twentieth-century modernist writers such as James Joyce, T. S. Eliot, and Aldous Huxley. She has also written on cinematic reinterpretations of Shakespearean drama, including a study of Paolo and Vittorio Taviani's film *Caesar Must Die*. Her current research examines precariousness in literature across historical periods, addressing global civilization crises and representations of human vulnerability, as explored in her *Civilization Configurations and Global Precariousness in Post-9/11 Fiction* (2023).

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*American Poetry* (2004) and *Ukrainian Literary Translation and Translators in the 1920s-30s* (2013, 2nd ed. 2015), edited volumes, book chapters in *The Routledge Handbook of Translation and Censorship* (2024), *Translation Studies in Ukraine as an Integral Part of the European Context* (2023), etc. She has held fellowships at the Wenner-Gren Foundation, the Harris Distinguished Professorship Foundation, and others. She is currently a grant recipient of the Foundation for Baltic and East European Studies (project title “De/colonizing Ukraine: Practices of Russification and Modes of Resistance 1922–1991”).

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**David Livingstone** is an American academic who has taught at the Department of English and American Studies at Palacký University, Czechia, for the last thirty years. He teaches Shakespeare, British and Irish Modernism, Czech culture, children’s literature and American folk music. His most recent book, *In Our Own Image: Fictional Representations of William Shakespeare*, looks at the wealth of novels, plays, short stories, films, television series and even comics focused on Shakespeare as a character. He is currently completing a collection of essays dealing with North American folk music.

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**Agnieszka Rasmus**, PhD, is an Assistant Professor in the Institute of English Studies at the University of Lodz, Poland. Her research interests include adaptation, popular seriality and Shakespeare on screen. She is the author of *Filming Shakespeare, from Metatheatre to Metacinema* (Peter Lang, 2008), *Hollywood Remakes of Iconic British Films: Class, Gender and Stardom* (EUP, 2022), and co-editor with Magdalena Cieślak of a special issue of *Multicultural Shakespeare* “Diversity and Homogeneity: Shakespeare and the Politics of Nation, Class and Gender” (2015). Her articles appeared in edited collections as well as *Multicultural Shakespeare, Journal of Adaptation in Film & Performance, LWU* and *Shakespeare Bulletin*.

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