

List of Contributors

PROFESSOR PETER BILLINGHAM (born in Northampton on 5 April 1953, died in Chichester on 17 January 2020) was a well-known academic, playwright, poet and painter.

After fifteen years teaching Drama in secondary and further education across England, Peter was appointed Senior Lecturer in Drama at Sheffield Hallam University (1990–1995) before becoming Senior Lecturer in Performing Arts at University College Bretton Hall (1995–2000), Principal Lecturer in Drama at Bath Spa University (2000–2005) and Reader in Drama and Performance at the University of Portsmouth (2005–2010). He finished his academic career as Reader then Professor of Modern Drama at University of Winchester from 2010. In July 2019 on fully retiring from the University he was awarded a *Professor Emeritus*. While fighting with his incurable cancer, Peter was editing a series of papers given at a conference that he organised at the University of Winchester and his colleague and friend Alan Grattam is completing the unfinished task. Peter is best known for his twenty-one plays, as well as critical studies on modern drama, all of which were informed by his own Christian socialism and passion for social justice. He published four monographs: *Theatres of Conscience: Touring British Community Theatre 1939–53* (Harwood 2002), which stemmed from his PhD (Leeds 1994) and situates the beginnings of radical British theatre in the context of Marxist and liberal theological thinking; *Sensing the City through Television* (Intellect 2000); *At the Sharp End: Uncovering the Work of Five Leading Dramatists* (A&C Black 2008), which was nominated for the Theatre Book Prize 2008 and the Writers Guild of Great Britain Book Award 2008; and *Edward Bond: a Critical Study* (Palgrave Macmillan 2013), the first monograph on Bond in twenty years. Peter was also the editor of four collections: *The Adelphi Players: The Theatre of Persons* (Harwood 2002); *Radical Initiatives in Interventionist and Community Drama* (Intellect 2005); *Visions from The Tower of Song: Themes of Spirituality in the Songs and Poems of Leonard Cohen* (Cambridge Scholars 2017). Peter's final book

entitled *Birdsong Before Dawn: Peace building, Politics and the Arts* is to be published by Cambridge Scholars Press posthumously.

SRABANI BASU'S experience spans over a period of 26 plus years in lecturership, institutional & corporate training. Currently she is employed as an Associate Professor and HOD in the Department of English and, Career Development and the chair for the Alumni Association, SRM University, A.P, Amaravati. She was awarded a PhD in English from IKSVV (India's first Music & Fine Arts University) – Chhattisgarh, India in the year 2003. She is the second scholar from India to work on William Blake and the first from the country to work on the composite art of Poet William Blake. Besides her doctoral degree, she has also completed her PGDBM in Public Relations from Bhavan's College of Communication & Management, Kolkata, MS, in Psychoanalysis from IPMS, Mumbai. She has two research papers published in peer-reviewed International Research Journals of Literature and Art and has developed more than 100 training content for various clients. Her research interests include Water Memory, Ancient iconological architectonics and Communication, Behaviour Analytics, and Science behind Mythology.

PETRA BJELICA is an early-stage researcher and PhD student at the Department of Foreign Languages and Linguistics at the University of Verona. As a Marie Skłodowska-Curie fellow, she is currently working on a thesis about Shakespeare's *Hamlet* as one of the sources for Dostoevsky's Stavrogin from *Demons*. The main areas of her research include comparative literature and theory of literature, as well as Shakespeare and Dostoevsky studies.

SHEILA T. CAVANAGH is Professor of English and Director of the World Shakespeare Project and The Emory Women Writers Resource Project. Author of *Wanton Eyes and Chaste Desires: Female Sexuality in The Faerie Queene* and *Cherished Torment: The Emotional Geography of Lady Mary Wroth's Urania*, she has written many articles on early modern literature and pedagogy, among other topics. She served as the Global Shakespeare Centre/Fulbright Distinguished Chair, as Director of Emory's Year of Shakespeare and is currently on the Board of the Society of Woman Geographers. She received her PhD at Brown University and did graduate work at Trinity College, Dublin and Georgetown University. She recently completed an MA in Public History at Georgia State University,

which was preceded by an MST in College Teaching at the University of New Hampshire.

KOEL CHATTERJEE – Lecturer, Integrated English at Trinity Laban Conservatoire of Music and Dance. Koel specialises in Global Shakespeares and Academic English in Higher Education. She has interests in crossover pedagogical practices in the classroom and in applying literary and pedagogical research to affect policy change. She was awarded her PhD in Shakespeare and Bollywood in 2018 from Royal Holloway, University of London and is currently co-editing a collection of essays on the impact of Indian Shakespeare Cinema.

KYLE DiROBERTO is an Associate Professor and Program Director for English and the Bachelor of Applied Science Core at the University of Arizona, College of Applied Science and Technology. She has contributed chapters to collections of early modern scholarship. She has also written articles on social media and Shakespeare. She has written articles on teaching Shakespeare and the digital. She also was the recipient, along with her colleagues David Sterling Brown and Meg Lota Brown, of a grant, sponsored by the National Endowment for the Humanities, for the organization of a conference. In addition, she was a fellow with the University of Arizona's Center for Middle Eastern Studies International Studies Partnership Program. She is currently working on multiple projects, including a book entitled, *Robert Greene in Context*.

MAREIKE DOLESCHAL has been working as a Librarian at the Shakespeare Birthplace Trust since 2009 and is in charge of a library comprising 55.000 books including 3000 rare and early printed books relating to Shakespeare's life, works and times.

Mareike is responsible for purchasing books, enabling research from national and international researchers and promoting the library collection through blogs, for example, the *Translating Shakespeare* blog and the *Juliet Files*, the latter explores representations of women in the Trust's library, archive and museum collections.

She holds master's degrees in History of Art and Theatre Studies, a Postgraduate Diploma in Librarianship, and is a chartered librarian. Besides publishing blogs online, she had articles published in the professional library journal *Information Professional*.

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*, *Sederi*, *Shakespeare*, *Shakespeare Bulletin*, *Shakespeare Quarterly* and *Theatre Journal*. He is a member of the editorial board of *Multicultural Shakespeare: Translation, Appropriation and Performance* and of the board of directors of the British Shakespeare Association. His latest publication is *Shakespeare, Blackface and Race: Different Perspectives* (Cambridge University Press, 2020).

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I-FAN HO is Assistant Professor of the Department of Theatre Arts at Taipei National University of the Arts, Taiwan PhD, Aberystwyth, University of Wales, UK, PhD Thesis: *The Concept of Irony: a reconsideration of Henrik Ibsen's work* MA, Miami University (Ohio), USA. His publications include the following: A 'Bending Author' in A Wedding: An Occasional Perspective of Reading Offence and Pardon in *A Midsummer Night's Dream*, *Taiwan Journal of Arts*, Taipei, April 2016; *Things Shakespeare Never did* (in Chinese, Taipei, 2016).

Theatre Narratology: Seven theses of Play Analysis (in Chinese, Taipei, 2018); and, as Translator and proofreader: 《青春，就是要讀莎士比亞》(*How to Teach Your Children Shakespeare*) by Ken Ludwig (Taipei, 2016).

LISA HOPKINS is Professor of English and Head of Research Degrees at Sheffield Hallam University. She is a co-editor of *Shakespeare*, the journal of the British Shakespeare Association, of Arden Early Modern Drama Guides and of Arden Studies in Early Modern Drama, and pre-pandemic she co-organised the annual 'Othello's Island' conference in Cyprus. Her most recent publications are *Burial Plots in British Detective Fiction* (Palgrave, 2021) and *Greeks and Trojans on the Early Modern English Stage* (Berlin: De Gruyter, 2020)

MARK LARUBIO is an Arizona State University PhD student in English Literature. His work delves into the questions surrounding the intersections of Economic, Critical Race, and Queer theory. His area of expertise

is in the Global Renaissance and explorations of the migrations of the Jewish people in Renaissance literature. He has presented at conferences such as the Shakespeare Association of America Conference, the European Shakespeare Research Association, as well as others both in the United States, Europe, and Asia.

KIKI LINDELL is Senior Lecturer of English Literature, Lund University, Sweden. She also stages Shakespeare plays with her students, and has previously written on teaching Shakespeare through performance – for instance, ‘Exit Pursued by a Bugbear: Stage Renderings of Mythical Moments in *The Winter’s Tale*’ (in *Cahiers Shakespeare en Devenir*, 2015), ‘Putting the Fun Back Into Funerals: Dealing/Dallying With Death in *Romeo and Juliet*’ (in *Comparative Drama*, 2016), ‘Taking the Ache out of Shakespeare: The Experience of Teaching Shakespeare’s Plays Through Performance’ (in *Early Modern Culture Online*, 2019).

MIGUEL ÁNGEL MONTEZANTI Doctor in Literature (Universidad Nacional de La Plata) Argentina. Regular Professor of English Literature and of Literary Translation. Publications include: *La fénix y el tortolo* (Shakespeare); La Plata: UNLP, 1989; *Sonetos completos de William Shakespeare*. Buenos Aires: Longseller, 2003; *Sólo vos sos vos. Los sonetos de Shakespeare en traducción rioplatense*. Mar del Plata: Eudem, 2011; *La violación de Lucrecia* (Shakespeare) Mar del Plata: Eudem, 2013; *Venus y Adonis* (Shakespeare) Mar del Plata: Eudem, 2015; *Quejas de una enamorada* (Shakespeare) Mar del Plata: Eudem, 2016; and several articles published in Argentina and in some international journals.

STEPHANIE MERCIER has a B. A. Honours in French and Economics (Bangor University, Wales), a Master’s Degree in English (Poitiers University, France) and a PhD in Shakespeare (Helsinki University, Finland). She teaches English at secondary and university levels, including classes for English applied to translation, theatre and cinema. She has given papers on Shakespeare in France and internationally, reviewed plays for *Reviewing Shakespeare*, *L’Oeil du Spectateur*, *Les Cahiers Élisabéthains* and published articles on Shakespeare in *Les Cahiers Forell*, *Shakespeare en Devenir*, works edited by the *Presses Universitaires de Rennes*, the Oxford University Press on-line journal, *English* and in the Sorbonne-Nouvelle on-line journal *InMedia*.

SHAUNA O'BRIEN is a Government of Ireland Postdoctoral Research Fellow at the School of English, Trinity College Dublin. She is currently researching the performance-history of Shakespeare's plays in Iran and among the Iranian diaspora. She has also published articles on verbatim and monologue drama in contemporary British theatre.

ELENI PILLA completed her PhD in Shakespeare on Screen at Royal Holloway in 2006 and she also holds an MA in Shakespeare Studies (British Chevening Award) from the Shakespeare Institute. She has designed and taught a variety of on-campus and online courses at Northern Arizona University, Goldsmiths, Royal Holloway, the University of Cyprus and the Open University of Cyprus. She has published articles on *Othello* and Cyprus, the translation of Shakespeare's Sonnets into Greek and on space in theatrical and screen versions of Shakespeare's plays. Eleni is a Cultural Officer in European Affairs at the Ministry of Education and Culture of Cyprus.

ARTEMIS PREESHL is a professor, director, and choreographer in Africa, Asia, Australia, Europe, and the U.S. An International Acting Fellow at Shakespeare's Globe, she directed and acted in *Commedia degli Errori* at La MaMa Umbria. Routledge published *Shakespeare and Commedia dell'arte* and *Reframing Acting in the Digital Age*. She taught theatre at Elon, Loyola, Utah State, and West Georgia Universities and Semester at Sea. A Fulbrighter, Dr. Preeshl wrote and directed *Pancha Ratna* (Honorable Mention, DIY Hollywood), screened *Inachevé* in Pakistan, and starred in *Regret* at the Hollywood International Independent Film Festival. Southern States Film Festival nominated her as best director for *Dr. Chevalier's Lie*. Dr. Preeshl directed *Ripe Figs*, winner of Best Short at Raleigh Film Festival. Ed.D., MFA Drama.

JASMINE H. SEYMOUR is the founder of the Armenian Shakespeare Association (ASA) in 2016, which regularly organises international Shakespeare conferences and events in Armenia and the Armenian diaspora (Yerevan 2016 and 2018, Venice 2019, London 2021). Before settling in the UK, she obtained a Master's degree from the University Paris-7 and was supervised by Shakespearean scholar Richard Marienstras for her thesis on *The Merchant of Venice* at the RSC. Currently a PhD candidate at the Department of English and Drama, Queen Mary University of London. Literary translator of Anglo-American and European

drama, including the first ever publication of Arthur Miller plays in Armenian language (Zangak 2018). Her research interests are contemporary theatre and theatre history, Shakespearean adaptations and translations in Armenia, cross-cultural Shakespearean collaboration. Among her recent publications are *Shakespeare in Armenia* for Stanford Global Shakespeare Encyclopaedia, articles in *Cahiers Élisabéthains* and Shakespeare Birthplace Trust, one chapter on the first Armenian adaptations and translations of Shakespeare entitled, *Migrating with Migrants: Shakespeare and the Armenian Diaspora* (Bloomsbury The Arden Shakespeare 2021).

ALEXANDRA ȘTEFANIA ȚIULESCU has a PhD in Translation Studies. Her thesis focused on the *Translation and Transmediation of Shakespeare's Plays*, investigating the translation-related challenges and solutions, film subtitling and Visual Arts as transmediation models. She received a Master's Degree in English-French Languages, Legal Translation and Terminology and a Bachelor's Degree in English-Italian Language and Literature. Among her publications are: *Between and Beyond Shakespeare's Language and Play vs. Screen: An Analysis of Shakespeare's Language in Transmediation*. She is a legal translator for English-Italian Languages and a member of ESRA-European Shakespeare Research Association and of ESSE-The European Society for the Study of English.

ANDRZEJ WICHER is a lecturer in the history of English literature, and the head of the Centre for Research on English Medieval and Renaissance Literature in the Institute of English Studies of Łódź University. He published three scholarly books: 1) *Archaeology of the Sublime. Studies in Late – Medieval English Writings* (Katowice 1995), 2) *Shakespeare's Parting Wondertales – a Study of the Elements of the Tale of Magic in William Shakespeare's Late Plays* (Łódź 2003), and 3) *Selected Medieval and Religious Themes in the Works of C.S. Lewis and J.R.R. Tolkien* (Łódź 2013), and almost 100 articles mainly on Medieval and Renaissance studies, cultural studies, and modern fantasy literature with a special emphasis on the presence of folktale motifs in works of literature. He also translated some Middle English poems, including *Sir Gawain and the Green Knight*, into Polish.