

NOTES ON CONTRIBUTORS

Yoshio Arai is Emeritus Professor of Kamazawa University, in Japan. He has visited Stratford-upon-Avon many times since 1972. He participated in at least four seminars held by the International Shakespeare Association at the Shakespeare Institute and attended the World Shakespeare Congress in Los Angeles. He was Director and Representative of Japan's branch of the International Shakespeare Globe Centre. He has published many books in Japanese including *Shakespeare Productions in England and Japan* (1972), *English Plays on Screen* (1982), *Public Readings of All the Works of Shakespeare* (1993), *English Literature on Screen* (1996) and was Editor in Chief of *A Globe Shakespeare Encyclopedia* (2003). Among his Articles in English are "Kurosawa and Shakespeare: The World of Ran" (1987); "Kurosawa's Three Shakespeare Films" (1997); "Gielgud and Wilde" (1999); "The Reconstruction of Shakespeare's Globe and Japan" (2000); and "Henry VI in Japan" (2001). He has recently published *Zen in English Culture*, Hokuseido Press; and *Speech in Action: Reading and Speaking in Public*, by Eichosha, Spring 2005. He became Emeritus Professor at Komazawa University in June 2005.

Stephan Baumgärtel got his M.A. from Ludwig-Maximilian-University/ Munich with a thesis on the construction of masculinities in Christopher Marlowe's drama, and his Ph.D. from Universidade Federal de Santa Catarina/Brazil with a dissertation on all-male performances of Shakespeare's *As You Like It* in Germany and England at the end of the twentieth century.

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He is Associate Professor at Universidade do Estado de Santa Catarina, where he teaches dramaturgy and theatre history. His current research interests are contemporary adaptations of Shakespeare's drama, the status of the dramatic text in contemporary theatrical performances and the aesthetics of post-dramatic theatre, its production and reception in Brazil as compared to its various European modes of production and reception.

Caroline Cakebread earned her MA and PhD from the Shakespeare Institute, University of Birmingham, and her BA from the University of Toronto. Her published work includes "Sycorax Speaks: Marina Warner's *Indigo* and *The Tempest*", in *Transforming Shakespeare: Contemporary Women's Re-Visions in Literature and Performance* (ed. Marianne Novy), "Remembering *King Lear* in Jane Smiley's *A Thousand Acres*", in *Shakespeare and Appropriation* (eds. Christy Desmet and Robert Sawyer) and "Shakespeare in Transit," *Harold Bloom and Shakespeare* (eds. Christy Desmet and Robert Sawyer). Caroline lives Toronto where she works as a freelance editor and writer.

Anna Stegh Camati is a retired Associate Professor of English and American Literature of the Federal University of Paraná (Brazil), and at present she is Professor of English and American Literature at the Centro Universitário Campos Andrade (UNIANDRADE-PR). She obtained her Masters degree in English and American Literature in 1978 at the Federal University of Paraná and her Ph.D. in English Language and Anglo-American Literature at the University of São Paulo in 1987, with the dissertation *The Serio-Comic Theatre of Tom Stoppard: Parodic Theatricality in Travesties*. She also works with translation in several fields of knowledge such as the visual arts, music, and literature. She has articles published on English and American literature in general, mainly on theatre and drama in newspapers, magazines, periodicals, and books. Her recent publications include studies on textual appropriation and stage adaptations of Shakespeare's plays, such as "Hamletrash: a Brazilian Hamlet Made of Scraps". In: RESENDE, Aimara (ed). *Foreign Accents: Brazilian Readings of Shakespeare*. Newark: U of Delaware Press, 2002, and "Shakespeare no Parque: *Hamlet* de Marcelo Marchioro". In: AQUINO, Ricardo B. & MALUF, Sheila D. (orgs). *Dramaturgia e Teatro*. Maceió: EDUFAL, 2004. E-mail: anniesc@bol.com.br

Laura Campillo Arnaiz is a professor at the Departamento de Filología Inglesa of the Universidad de Alicante. She holds a BA in Modern Philology (English), an MA in Translating and Interpreting, and a PhD in English Philology from the Universidad de Murcia. Her research centres on the field of Shakespearean studies, and is particularly concerned with theoretical and practical aspects of the reception of Shakespeare in Spain through translations. Her PhD thesis and her main publications focus on issues of manipulation, censorship and appropriations. Her main publications are "Shakespeare's Neglected Translators: Jaime Clark and Guillermo Macpherson" (2005), "Translating Measure for Measure in Nineteenth-Century Spain. Republican and Conservative Readings" (2004), "El deseo de Troilo y la realidad de Crésida. Luis Cernuda traduce a Shakespeare" (2004), "La traducción de nombres propios en las obras de Shakespeare" (2002), and "Elizabethan Culture-Bound Elements in Translation. A Case study: The First Part of Henry IV" (2002). She is currently working in updating the Shakespearean bibliography in Spain's Universities by means of an on-line database which has information about all the Shakespearean translations published in Spain from 1772 to 2004.

Paulo Eduardo Carvalho is Lecturer at the Department of Anglo-American Studies of the Faculty of Arts of the University of Porto (Portugal) and researcher at the Centre for Theatre Studies, University of Lisbon, and at the Institute of Comparative Literature, University of Porto. Having completed an MA on the work of Brian Friel and the Field Day Theatre Company, he is currently concluding a doctoral dissertation on translation and cultural representation, titled "Identities, Bodies and Figurations: The Translation of Irish Contemporary Drama into the Portuguese Theatre". He has published several articles in the areas of Portuguese- and English-speaking drama and theatre and translation studies. His most recent publication is a monograph on the work of a Portuguese theatre director, *Ricardo Pais: Actos de Variedades*, Porto, Campo das Letras, 2006 (forthcoming). Also a theatre practitioner, he has translated and assured the dramaturgy of a wide range of contemporary playwrights and has published translations of plays by Brian Friel, Frank McGuinness, Martin Crimp, Caryl Churchill, Harold Pinter, and Wallace Shawn. He's also currently member of the board of directors of

the Portuguese Association of Theatre Critics and of the Executive Committee of the AICT/IATC.

Carla Dente took her degree in Modern Languages (English) at the University of Pisa, Italy, where she is Professor of English and teaches also English Theatre and Drama, both at undergraduate and postgraduate levels, and in the Doctorate School in Modern Comparative Literatures. She has published extensively on contemporary and Renaissance theatre, mainly on Shakespeare. Author of a collection of essays on Pinter's works and methods of composition, she wrote *La recita del diritto. Saggio su 'The Merchant of Venice'* (2nd ed. 1995). Her recent published works include the editing of *Teatro inglese contemporaneo: Beckett, Pinter, Stoppard, Bond, Hampton* (1995), of *Scenes of Change* (1996), both published in Italy, and *Proteus, the Language of Metamorphosis* (Ashgate, London 2005). She planned and co-edited a hypertext: *'Hamlet' Promptbooks of the Nineteenth Century*, www3.humnet.unipi.it/nutshell (2002) and an archive of texts, *Rehearsing the Debate. La controversia sul teatro dal Rinascimento al Primo Settecento*, collecting works concerned with the anti-theatrical debate both within and out of the theatre world in the Renaissance and the Restoration. She is a member of the Board of the International Shakespeare Association.

Manfred Draudt prepared his Ph.D. thesis at the Shakespeare Institute of the University of Birmingham and submitted it at University of Vienna, Austria. At the English Department of this university he made his career as lecturer, senior lecturer and eventually Professor of English Language and Literature, from which post he retired in 2003, though he is still teaching. His research interests have focussed mainly on Shakespeare and Renaissance drama, in which area he covers a wide range: textual studies, comparative studies, biography, meta-drama and stagecraft; burlesque; theatre history, and topography. Presently he is preparing a contribution on "Aesthetics vs. Politics or Aesthetics and Politics in Shakespeare's Plays". He has been on various advisory boards and has lectured in Spain, the Czech Republic, South Africa, India and Japan.

Sonja Fielitz is Full Professor of English Literature at Philipps-University Marburg, Germany. She studied English, Latin, and German at the University

of Munich and received her Ph.D. in 1992 with a study on Shakespeare's *Timon of Athens*. Her post-doctoral thesis, published in 2000, examines the status of Ovid's *Metamorphoses* within the various theoretical and critical discourses in eighteenth-century England. She has also taught English Literature at the Universities of Goettingen and Munster, and her further publications include two student books (1999 and 2001), a book on Shakespeare's *Othello* (2004), and numerous articles on the Early Modern Period, children's literature, school and university novels, (post)modern drama with particular reference to performance criticism, and translation studies.

Keith Gregor received his PhD from the University of Murcia, where he presented a thesis on Sir Philip Sidney. He has taught at Murcia since 1984 and is now a senior lecturer there. His teaching and research interests center mainly on English and Irish literature, particularly drama. He is a member of the research group "Shakespeare y la literatura isabelina" and, since 1999, is a participant in the I+D research project "La presencia de Shakespeare en España en el marco de la cultura europea". With Ángel Luis Pujante he has edited *Teatro clásico en traducción* (1996) and *More European Shakespeares* (2001) and, individually, *Irish Studies Today* (2002), a special issue of the *International Journal of English Studies*. His essays on Shakespeare and Shakespearean drama have appeared in a number of contexts, including journals like *Shakespeare Quarterly* (1998) and books like *Four Hundred Years of Shakespeare in Europe* (University of Delaware Press, 2003), *Shakespeare's History Plays* (Cambridge University Press, 2004) and *Shakespeare without English* (Pearson/Penguin, forthcoming). He has contributed numerous entries on Spanish theatre, both classical and modern, to the *Oxford Encyclopedia of Theatre and Performance* (2004).

Daniela Lapoli Guimarães is currently teaching at Universidade Federal de Santa Catarina, where she earned both her MA and her Doctorate in English Language Literatures. Her thesis encompassed a semiotic reading of Robert Frost's nature lyrics. During her doctorate program, she spent twelve months at The Shakespeare Institute, in Stratford-upon-Avon, as a visiting research student, working on her dissertation, *Words that Sing, Music that Speaks: Sounds and Songs in William Shakespeare's Romeo and Juliet in Performance*,

a study of sound design in two British and two Brazilian theatrical productions of *Romeo and Juliet*. She has published articles on Shakespeare studies and released an independent CD of Brazilian popular music. Her main research interests include Shakespeare in performance, translation studies, and music studies.

Peter Holland is McMeel Family Professor in Shakespeare Studies and Department Chair in the Department of Film, Television and Theatre at the University of Notre Dame. He moved there in 2002 from England where he was Director of the Shakespeare Institute, Stratford-upon-Avon and Professor of Shakespeare Studies at the University of Birmingham. His main research interests are in Shakespeare and performance, theatre history and contemporary drama. His recent books include *English Shakespeares: Shakespeare on the English Stage in the 1990s* and edited collections on *Performance to Print in Shakespeare's England* and *From Script to Stage in Early Modern England*, both edited with Stephen Orgel, and *Theorizing Practice*, with W.B. Worthen. He is the Editor of *Shakespeare Survey*. He is currently completing an edition of *Coriolanus* for the Arden Shakespeare.

Alexander C. Y. Huang, Ph.D. in Comparative Literature and Joint Ph.D. in Humanities (Stanford University), is Assistant Professor of Comparative Literature at Pennsylvania State University (University Park), where he teaches Shakespeare, critical theory, transcultural performance, East-West literary relations, and the Asian diaspora. Huang has contributed to *Comparative Literature and Culture*, *Asian Theatre Journal*, *Comparative Literature Studies*, *Shakespeare Yearbook* (forthcoming), and *The Encyclopedia of Asian Theatre* (ed. Samuel Leiter, forthcoming). Huang has also been involved in a multimedia collaborative research project on Shakespeare in Asia (<http://sia.stanford.edu>), which has produced an online database that provides researchers, instructors, and students of Shakespeare with free access to visual and textual materials on the subject. His works in progress include a monograph, tentatively titled *The Eye of the Other*.

Michael Mangan (M.A., Ph.D., Cambridge) has held Chairs in the UK at the University of Wales, Aberystwyth and at De Montfort University, Leicester, and he is currently Chair of Drama at Exeter University. His

main research interests lie in the broad area of theatre and society. More specifically, he has published books, articles and papers on the subjects of theatre and gender, Shakespeare and Renaissance theatre, the cultural history of popular performance, and contemporary British theatre. He has also worked as a playwright, a director, a literary manager, a dramaturg and an actor. His books include *Christopher Marlowe's Doctor Faustus: A Critical Study* (Harmondsworth: Penguin, 1987), *A Preface to Shakespeare's Tragedies* (London: Longman, 1991) and *A Preface to Shakespeare's Comedies* (London: Longman, 1996). His most recent monograph, *Staging Masculinities: Gender, History, Performance* (Basingstoke: Palgrave 2002) explores ways in which masculinities have been represented and negotiated on stage. He is currently writing a book about the cultural history of magic in performance: *Performing (Dark) Arts: a Cultural History of Magic in Performance* will be published by Intellect Books in 2007.

Alfredo Michel Modenessi holds a PhD in Comparative Literature from the Universidad Nacional Autónoma de México where he is Professor of American and English Literature, translation and comparative studies. He has served as academic advisor for Mexico's National Theatre Company and National School of Theatre. He is also a translator, dramaturge and playwright, and has published books on American theatre (*El teatro norteamericano: una síntesis*) and popular culture (*Estados Unidos y el deporte: una historia paralela*), as well as articles on theatre, translation, and Shakespeare and cinema. He contributed an entry on Shakespeare and Latin-America to *The Oxford Companion to Shakespeare* and is currently working on another for the forthcoming *Shakespeare Encyclopedia*. His recent work includes essays on translating Shakespeare for *Shakespeare Survey* and the Arden "Shakespeare and Language" series, and on the films *William Shakespeare's Romeo + Juliet* (Luhmann, 1996) and *Cantinflas' Romeo y Julieta* (Delgado, 1943); he has written stage versions of *Love's Labour's Lost* and Marlowe's *Edward II*, which he is currently preparing for publication; and a translation of *Arden of Faversham* forthcoming in Spain.

Miguel Montezanti is Doctor in Literature (Doctor en Letras); he is currently Chair of "English Literature" and "Literary Translation" at Facultad de Humanidades y Ciencias de la Educación, Universidad Nacional de La Plata,

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Ruth Morse grew up in the United States, studied medieval and renaissance English literature there and at Cambridge University. She has taught at the universities of London, Sussex, Leeds, and Cambridge, and since 1995 has been *professeur des universités* at the University of Paris-7. Her books include *Truth and Convention in the Middle Ages: Rhetoric, Reality, and Representation* (Cambridge, 1991). Her articles range from medieval to post-colonial literature, and she is currently completing a book entitled *Imagined Histories: medieval fictions of the past, Beowulf to Shakespeare*. Her next project is a book on the history of *The Tempest*. She is a frequent contributor to the *Times Literary Supplement*.

José Roberto O'Shea is Professor of English and American literature at Universidade Federal de Santa Catarina (UFSC), in the South of Brazil. He has a PhD in English from The University of North Carolina, Chapel Hill. At UFSC, he has been teaching courses and supervising research in English drama, especially Shakespeare. In 1997 he was at The Shakespeare Institute, in Stratford-upon-Avon, as Honorary Research Fellow, researching performance translation and working on an annotated, verse translation of *Cymbeline, King of Britain* into Brazilian Portuguese. In 2004, he was at The Department of Drama, University of Exeter, working on an annotated translation of *Péricles, Prince of Tyre*. He has published translations of critical theory by Harold Bloom; fiction by Flannery O'Connor, Christopher

Isherwood, and James Joyce; poetry by W. H. Auden and various contemporary American poets; and Shakespearean drama, i.e., *Antônio e Cleópatra* (São Paulo: Editora Mandarim, 1997), *Cimbeline, Rei da Britânia* (São Paulo: Editora Iluminuras, 2002), and *O Conto do Inverno* (São Paulo: Iluminuras, 2006).

Margarida Gandara Rauen is Professor of Drama and Director of the Department of Theatre at the College of Arts of Paraná, in Curitiba, Brazil. She also acted as Chairperson in the establishment of an undergraduate program of Arts at UNICENTRO University in Guarapuava, Paraná (2003-2004). She earned her Ph.D. at Michigan State University (1987) and completed three post-doctoral projects as a Folger Shakespeare Library Fellow (1993, 1997 and 2003). Her own artistic research has pursued the creative appropriation of canonical drama in new plays and performance art pieces which she directed, while additional applied research has focused on political theatre and acting as a means of empowering marginalized children and teenagers in special social projects developed in prisons and slums. She is the author of *Richard II playtexts, promptbooks and history: 1597-1857* (1998), having published articles in Brazilian periodicals (*Ilha do Desterro*, *CROP*, *Repertório* and *Sala Preta*), in the *Shakespeare Quarterly* (EUA), *The Oxford Companion to Shakespeare* (UK), with various chapters in books in Brazil and the United States.

Alexander Shurbanov, Ph.D. (1972), D.Litt (1991), is Professor at Sofia University, Bulgaria. His research interests include English Renaissance drama and poetry, literary stylistics, translation and translatability, literary reception. He has published the following books of literary criticism: *Renaissance Humanism and Shakespeare's Sonnets*, 1980; *Between Pathos and Irony: Christopher Marlowe and the Genesis of Renaissance Drama*, 1992; *The Reception of English Literature in Bulgaria* (with V. Trendafilov, eds.), 2000; *Painting Shakespeare Red: An East-European Appropriation* (with B. Sokolova), 2001; and *Poetics of the English Renaissance*, 2002. He has also done verse translation into Bulgarian: Geoffrey Chaucer, *The Canterbury Tales*, 1970; *The Theatre of the English Renaissance* (an anthology of Elizabethan and Jacobean poetic drama); 1975; John Milton, *Paradise Lost*, 1981; and *English Poetry* (an anthology), 1995.

Manuel Gomes da Torre graduated from the University of Coimbra in Germanic Philology. He was later invited as an assistant teacher by the Faculty of Letters of the University of Porto, where he obtained his PhD in applied linguistics, with the dissertation *Uma Análise de Erros: contribuição para o ensino da língua inglesa em Portugal*, 2 vols., and the complementary work *Gramáticas Inglesas Antigas: alguns dados para a história dos estudos ingleses em Portugal até 1820* (Early English Grammars: some data for the history of English studies in Portugal to 1820). His main research areas were at first foreign-language teaching/learning, Anglo-Portuguese Relations, English culture, and teacher-training. Later, his interest in translation was materialised by the creation of the first state-university course in translation in Portugal and the first Portuguese M.A. in translation studies. In the Faculty of Letters he was Vice-president of the Board of Directors, Chairman of the Assembly of Representatives, President of the Scientific Committee, and first President of the Department of Anglo-American Studies, until his retirement as Professor (*professor catedrático*). His main publications are in the area of foreign-language-teaching methodology, history of English Studies in Portugal, and translation studies (theory and practice). He is currently coordinating the translation into Portuguese of *A History of the University in Europe* (4 vols.). He is also the coordinator of the University's project contemplating the translation of Shakespeare's dramatic works into Portuguese (11 plays have already been published).