

NOTES ON CONTRIBUTORS

SIRKUU AALTONEN is a Lecturer in English at The University of Vaasa, Finland, teaching translation theory and culture-related subjects (non-verbal communication, media studies). She completed her doctoral thesis on drama translation in the spring of 1996. The focus of her work is on the links of theatre translation with the surrounding socio-historical context, and she has written various articles and conference papers on that theme. Her main publications include *Time-sharing on Stage: Drama Translation in Theatre and Society* (forthcoming 1999), *Acculturation of the Other: Irish Milieux in Finnish Drama* (1996), as well as articles and book reviews appearing in different international journals (sirkku.aaltonen@uwasa.fi).

JUNIA C. M. ALVES is Professor of English at Centro Universitário Newton Paiva, in Belo Horizonte. She has recently retired from the English and Germanic Literature Department of Universidade Federal de Minas Gerais, where she had earned a Doctorate in Comparative Literature in 1996. Her research interests include American Studies, theatre, popular culture, and, more specifically, Grupo Galpão.

BARBARA HELIODORA CARNEIRO DE MENDONÇA got a Doctorate in Arts, majoring in Theatre, from Universidade de São Paulo. She is Professor Emeritus of Universidade do Rio de Janeiro and since

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the late 1950s has worked as an independent theatre critic for the most important Brazilian newspapers and magazines. She has translated about forty books, in different literary genres, and an approximately equal number of plays, fifteen of which being Shakespeare's. She published *A Expressão Dramática do Homem Político em Shakespeare* (Rio de Janeiro: Paz e Terra, 1978) and *Falando de Shakespeare* (Rio de Janeiro: Perspectiva, 1998). Her articles on Shakespeare have appeared in *Shakespeare Quarterly* and *The Shakespeare Bulletin*.

JANET R. COSTA holds both a BA and an MA with distinction from Fairleigh Dickinson University, USA, and an MA from The Shakespeare Institute, University of Birmingham, England where she is completing her Ph.D. Her research centres on the negotiation of Shakespeare's text into film, especially twentieth-century film adaptations of *Romeo and Juliet*. Before beginning her academic career, Ms. Costa directed numerous Shakespeare and Chekov productions in New York, worked as a free lance film critic, and designed computer-based tutorials for use in the international banking community. She recently gave papers on *Hamlet* and *Romeo and Juliet* films at the Australia-New Zealand Shakespeare Association conference in Brisbane and post-graduate symposia at the University of Hull and the Shakespeare Institute. Publications include essays on *Romeo and Juliet* films for the CD-ROM version of the play by Cromwell Publications, England, and the *Mason Croft Review* for which she has also been the editor.

DIRK DELABASTITA, after completing his degree in Germanic Philology at the universities of Leuven and Hull, wrote a Ph.D. thesis on the translation of Shakespeare's wordplay, *There's a Double Tongue* (published by Rodopi in 1993). He is currently professor of English literature and literary theory at the Facultés Universitaires Notre-Dame de la Paix, Namur. His more recent publications include *European Shakespeares. Translating Shakespeare in the Romantic Age* (co-edited

with Lieven D'hulst, John Benjamins, 1993) and two collective volumes on the brain-teasing question of translating puns and wordplay (*Wordplay and Translation*, 1996, and *Traductio*, 1997, both St Jerome). With Hendrik van Gorp and Rita Ghesquiere from the K.U. Leuven he co-authored a dictionary of literary terminology in Dutch (*Lexicon van Literaire Termen*, 1998, Wolters-Plantyn). Among other things, Dirk Delabastita is active as a member of CETRA (Leuven Research Center for Translation, Communication and Cultures). dirk.delabastita@fundp.ac.be.

JEAN-MICHEL DÉPRATS is Assistant Professor (Senior Lecturer) at the University of Nanterre (Paris X). He has written many articles in the field of Shakespeare studies, in particular on Shakespearean productions in the theatre and on problems of translation. He has translated for the stage over twenty of Shakespeare's plays (directed by Stéphane Braunschweig, Hans-Peter Cloos, Christian Colin, Matthias Langhoff, Jacques Lassalle, Georges Lavaudant, François Marthouret, Laurent Pelly, Dominique Pitoiset, Luca Ronconi, Jérôme Savary, Bernard Sobel, Jean-Pierre Vincent, Peter Zadek, etc.), J.M. Synge's *The Playboy of the Western World* (staged by Jacques Nichet), an adaptation of Virginia Woolf's *Orlando* (directed by Bob Wilson), Oscar Wilde's *The Importance of Being Earnest* (staged by Jérôme Savary), Christopher Marlowe's *Edward the Second* (staged by Alain Françon), John Ford's *'Tis pity she's a whore* (directed by Philippe Van Kessel). For the cinema, he has done the dubbed version of Kenneth Branagh's *Henry V*, and Franco Zeffirelli's *Hamlet*. He is preparing a new bilingual edition of *Shakespeare's Complete Works* for Gallimard (Bibliothèque de la Péiade).

JAN FRANS VAN DIJKHUIZEN studied English at Utrecht University. He currently teaches in the English Department of Leiden University and is writing his dissertation on possession in English Renaissance drama at the Huizinga Research Institute and Graduate

School of Cultural History (Amsterdam). He has published on *The Tempest* and the Jacobean Masque, and Shakespeare in the Netherlands during the Second World War. He is also a book and theatre reviewer for a number of journals.

SUSAN L. FISCHER is professor of Spanish at Bucknell University, where she has directed the Program in Spanish. She holds degrees from Cornell University (BA), University of Illinois (Champaign-Urbana), and Duke University (Ph.D.). An American Association of University Women (AAUW), National Endowment for the Humanities (NEH), and Comité Conjunto Hispano-Norteamericano (Fulbright) fellow, she is the editor of, and co-contributor to, the following volumes of essays: *Comedias del siglo de oro* and *Shakespeare and Self-Conscious Art: A Tribute to John W. Kronik*. She is the author of numerous studies on Lope, Tirso, and Calderón as well as on comparative seventeenth-century drama, which have appeared in such journals as: *Bulletin of the Comediantes*, *Revista de Estudios Hispánicos*, *Revista Hispánica Moderna*, *Revista Canadiense de Estudios Hispánicos*, *Kentucky Romance Quarterly*, *Hispania*, *Bulletin of Hispanic Studies* [Glasgow], *Shakespeare Bulletin*, *Hispanic Review*, *Gestos*. She has also published articles on modern stagings of the *comedia* and Shakespeare in both Spain and England, and she has delivered invited lectures on the topic at European institutions such as: University of Cambridge, University of Birmingham, University of London, Hebrew University (Jerusalem), Université François Rabelais (Tours). Currently, she is working on the refashioning of Golden Age playwrights through performance in Post-Franco Spain; an essay has been solicited of her on that topic, which will appear in a tome to be published by Cambridge University Press.

TON HOENSELAARS is Senior Lecturer in the English Department of Utrecht University. He is the author of *Images of Englishmen and Foreigners in the Drama of Shakespeare and His Contemporaries*

(1992). He has edited, alone or with others, *Shakespeare's Italy* (1993, rev. edn. 1997), *Denken over Dichten* (1993), *Reclamations of Shakespeare* (1994), *Vreemd Volk* (1998), and *The Italian World of English Renaissance Drama* (1998), *Jeanne d'Arc entre less nations* (1998). He has also written on Emily Brontë (*Notes & Queries*), James Joyce (*James Joyce Quarterly*), T. E. Lawrence (*The Journal of the T. E. Lawrence Society*) and Joseph Conrad (*Conradiana*). He is the founding Chairman of the Shakespeare Society of the Low Countries, and edits its journal *Folio*.

MARCIA A. P. MARTINS is a full-time lecturer in the Departamento de Letras at the Pontifícia Universidade Católica do Rio de Janeiro. She holds a doctor's degree in Semiotics from the Pontifícia Universidade Católica de São Paulo and her current research projects are on Brazilian Portuguese translations of Shakespeare's drama and on translator-training pedagogy. She teaches undergraduate courses in the areas of translator-training, business writing, and English for academic purposes, as well as graduate courses in translator-training pedagogy and translation theory. From 1989 to 1994 she coordinated a translator-training program, advising lecturers on syllabus design and course programs, and acting as interface between the university and the job market. In 1993, she took up the position of coordinator of the undergraduate program for Executive Secretaries, being responsible for curriculum design and evaluation, as well as for the training program. Co-organizer of national conferences on TESL (Teaching English as a Second Language) and Translation Studies, she has published articles on the subjects of translation pedagogy and evaluation and translated literature. She also edited the collection of essays *Tradução e Multidisciplinaridade* (Lucerna, 1999).

J. DERRICK McCLURE, MA (Glasgow), M. Litt. (Edinburgh), is a Senior Lecturer in the Department of English, University of Aberdeen. He is the Chairman of the Forum for Research in the Languages of

Scotland and Ulster, and edits the annual journal *Scottish Language*. His short monograph *Why Scots Matters* (1988, revised edn. 1997) is published by the Saltire Society, and a full length study of Scots in modern poetry entitled *Language, Poetry and Nationhood* will be published by Tuckwell (Edinburgh) in 1999. He is the author of the chapter "English in Scotland" in the *Cambridge History of the English Language* (Vol. 5), and has published over fifty articles on Scottish linguistic and literary topics in various journals, festschrifts and conference proceedings volumes. *Scots and its Literature* (Benjamins, Amsterdam, 1995) contains a selection of his papers with revisions. Much of his recent research has been on Scots as a medium for literary translation. He has published a volume of Scots translations from contemporary Gaelic poetry (*Scotland o Gael an Lawlander*, Gairm Publications, Glasgow, 1996), and as a long term project is attempting a version of Mistral's *Mireille* in North-East Scots. He is currently working on a volume on North-East Scotland in the *Varieties of English Around the World* series published by Benjamins.

MERVYN McMURTRY is Professor and Head of the Department of Drama and Performance Studies at the University of Natal, Durban. He has published twenty-two articles, four in international drama and theatre journals, and has delivered papers on South African theatre at local and international conferences, most recently at the 'True to Form: On Stage Translation' Conference in Hull, England, in September 1997, and the Southwest Theatre Association Conference in Fort Worth, USA, in November 1998. He has directed thirty student and professional productions (including the South African premières of Timberlake Wertenbaker's *Our Country's Good* and *The Love of the Nightingale*) and designed thirty-eight productions. His special research interests are Athol Fugard, Pieter-Dirk Uys, postcolonial theatre and satire in South African theatre.

MARCIA NOE holds a Ph.D. in American Literature from The University of Iowa and is Professor of English at The University of Tennessee at Chattanooga, where she teaches graduate and undergraduate courses in American Literature, and American women writers. In 1993 she was Fulbright senior lecturer-researcher at Universidade Federal de Minas Gerais, where she became interested in Brazilian theatre in general and Grupo Galpão in particular. She and Junia Alves are collaborating on a larger research project on Grupo Galpão.

JOSÉ ROBERTO O'SHEA is Professor of English and American literature at Universidade Federal de Santa Catarina, in the South of Brazil. He holds a BA from The University of Texas at El Paso and an MA from The American University, in Washington, DC. He got his Ph.D. in English in 1989 from The University of North Carolina, in Chapel Hill. He has published Portuguese translations of fiction by Flannery O'Connor, Christopher Isherwood, and James Joyce; poetry by W. H. Auden and various contemporary American poets; and drama, i.e., annotated, verse translations of Shakespeare's plays, e.g., *Antônio e Cleópatra* (Editora Siciliano/Mandarim: São Paulo, 1997). He is currently working on an annotated translation of *Cymbeline, King of Britain* (forthcoming with Siciliano/Mandarim in 2000). He spent 1997 at The Shakespeare Institute, in Stratford-upon-Avon, as Honorary Research Fellow, researching performance translation.

ARKADY OSTROVSKY was born in Russia, Moscow, in 1971. He graduated from the Russian Academy of Theatre Arts (GITIS) in 1992. In 1993 he did his M.Phil. degree at Trinity Hall, University of Cambridge. His thesis was about Stuart Court Masques in England in the first half of the seventeenth century. In 1999 he completed his Ph.D. on the subject of Moscow Art Theatre productions of Shakespeare, Dickens and Byron, 1898-1920. He presently works as a correspondent at the *Financial Times* in London. He has contributed to *The Cambridge*

History of Russian Theatre, to be published by Cambridge University Press in 1999.

AIMARA DA CUNHA RESENDE has a Doctorate in Comparative Literature from Universidade de São Paulo. She retired as Adjunct Professor of English and Comparative Literature at the Universidade Federal and at the Universidade Católica de Minas Gerais and is currently working in the graduate program at Universidade Estadual de Minas Gerais. She is also the President of the Brazilian Centro de Estudos Shakespeareanos (CESh). She has worked closely with Brazilian theatre groups in stagings of Shakespearean drama, and she has published widely, in Brazil and abroad, not only in academic periodicals but also in newspapers and magazines.

AKIKO SANO received an MA in English Literature from Ochanomizu University (Tokyo, Japan) and taught English at the same school before moving to Teikyo University (Tokyo, Japan) to teach English Literature. She also received an M. Phil Degree from The University of Birmingham for Shakespeare Studies. Her recent papers on Shakespeare are "The Revenge on Adultery in Shakespeare, Webster, and Chikamatsu" (1992), "The Use of Revenge Motifs in Shakespeare's Comedies" (1994), and "A Question of Language in Ninagawa's *The Tempest*" (1997). She is presently Professor of English at Teikyo University.

LOIS SHERLOW studied English and Theatre Arts at Birmingham University, England, before moving to Canada. She obtained her MA in English at Carleton University, Ottawa, and completed her Ph.D. in 1995 at The University of Ottawa, with a dissertation entitled "Towards Interculturalism: A Critical History of Contemporary Drama in Canada." She has taught at Carleton University and The University of Ottawa, and since 1997 has been an assistant professor specializing in Dramatic Literature in the English program at Sir Wilfred Grenfell

College, Memorial University of Newfoundland. Her recent research and publication has included an article on postmodern elements in the dramaturgy of Robertson Davies and a paper on Shakespearean adaptation in Normand Chaurette's play *Les Reines*.

ISABEL VERDAGUER is Senior Lecturer of English Philology at the University of Barcelona. She studied in the Universities of Barcelona and Reading and received her Ph.D. from the University of Barcelona. She has done extensive research and published numerous scholarly articles on the history of translation, especially the reception of Spanish literary works in England, and on the English language, both from a diachronic and a synchronic perspective. Her publications include "Problems in translating *Guzmán de Alfarache* into English", "Wordplay in *The Rogue*", *Tirant lo Blanc* en lengua inglesa", "La etimología popular en las obras de Shakespeare", "The interaction of polysemy and complementation", "Polysemy and default inheritance. A diachronic approach", "The interrelation of syntactic and semantic information in a Lexical Knowledge Database", "A motivated account of the semantic evolution of *watch* and its Catalan equivalents". She has co-edited *De Clásicos y Traducciones* and is on the editorial board of *Atlantis, Barcelona English Language and Literary Studies*, and *Journal of the Spanish Society for English Renaissance Studies*.