

## NOTES ON CONTRIBUTORS

**Pavel Drábek** is Professor of Drama and Theatre Practice at the University of Hull, UK. He has published on early modern theatre, theatre theory and translation. Among his recent publications are: *The Art of Making Theatre: An Arsenal of Dreams in 12 Scenes* written with scenographer Pamela Howard (Bloomsbury, 2022); *Performance Cultures of the English Restoration 1660–1737*, a special issue of *Theatralia*, co-edited with Klára Škrobánková (2021); *Transnational Connections in Early Modern Theatre*, co-edited with M.A. Katritzky (Manchester, 2020); and, the third, enlarged edition of Pamela Howard's *What Is Scenography?* (Routledge, 2019). He has contributed to *The Routledge Companion to Theatre and Performance Historiography* (ed. T.C. Davis and P.W. Marx, 2021). He has written, adapted and translated plays for the stage and the radio, opera libretti, and ran an opera company (Ensemble Opera Diversa). His most recent outing is a play written with Josh Overton, *La Pícarra: The Incredible History of the Lieutenant Nun* (in English and in French, trans. Pascale Drouet; Toulouse: Presses universitaires du Midi, 2022). Currently, he is writing a book on *Adapting and Translating for the Stage*, and another on performative models.

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**Russell Gilbert** is currently completing his PhD at the University of Hull in the UK. He was a teacher of Acting and Acting Theory at colleges across the North of England for three years. He is currently a Lecturer in Drama and Theatre Practice at the University of Hull. He has been actively involved in the study of professional wrestling for almost thirty years, both as an observer and a performer.

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**Darya Kulbashna** is a PhD student at Charles University in Prague. The focus of her research lies at the intersection of experimental writing, film and music. Her academic interests include traditional and newly emerging theoretical approaches to culture. Her dissertation project deals with the writing of Samuel Beckett and the musical experiments of the New York School, as well as with the problematics of meaning and its indeterminacy. Darya writes prose and poetry, and creates (digital) visual and sound pieces.

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**Martin Procházka** is Professor of English, American and Comparative Literature at the Faculty of Arts, Charles University, Prague. He is the author of *Romanticism and Personality* (1996), *Transversals* (2008), and *Ruins in the New World* (2012), a co-author of *Romanticism and Romanticisms* (2005), an editor of 17 collaborative books including *Renaissance Shakespeare: Shakespeare Renaissances* (2014), and the founding editor of the academic journal *Litteraria Pragensia*. He is the Coordinator of the H2020 MSCA ITN European Joint Doctorate (EJD) Migration and Modernity: Historical and Cultural Challenges (MOVES, <http://projectmoves.eu>), a member of the Advisory Board of the International Association of Byron Societies, Visiting Professor at the University of Porto and Honorary Visiting Professor at the University of Kent.  
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**Valeriya Sabitova** is a PhD student at Charles University in Prague. Her research focuses on embodiment, violence and affect in visual arts, theatre and performance. She has recently published the article “Luigi Pirandello and Francis Bacon: Sensation and Representation” in *Pirandello Studies* (2021). In June 2022, she presented her research on theatricality and violence at the PhD Forum of the German Society for Contemporary Theatre and Drama in English (CDE) conference in Paris.  
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**Martin Štefl** received his PhD from the Department of Anglophone Literatures and Cultures at Charles University, Prague in 2014, where he studied English philology and Philosophy. Currently, he works at the School of Business of the University of Chemistry and Technology in Prague where he teaches courses in English, focusing on ESP and skills training, in particular on critical thinking. He has experience in designing e-learning educational content for non-profit educational institutions.  
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