

# **II International CIRCE Congress**

**Technologically-Mediated Theatre:  
Liminality in Early Modern Drama  
Screen Adaptations**

**Teatro tecnomediado: liminalidad  
en las adaptaciones a la pantalla  
del teatro europeo de la primera  
modernidad**

**Salamanca, 25-26.06.2026  
Facultad de Filología**



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# II International CIRCE Congress Early Modern Theatre on Screen

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# II International CIRCE Congress Early Modern Theatre on Screen

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# Plenary Lectures

Judith Farré Vidal, CSIC

## **La ciudad en escenas**

*La ciudad en escenas* es un proyecto conjunto entre los Departamentos de Lengua, Literatura y Antropología del ILLA (CSIC) y en colaboración con la Biblioteca Tomás Navarro Tomás (CCHS-CSIC). La actividad se inscribe dentro de la oferta de actividades del Laboratorio de Cronotopos, Humanidades Digitales y Ciencia Ciudadana del ILLA. Se plantean distintos recorridos por la ciudad, en los que se proyectan y se combinan distintas miradas urbanas dirigidas desde las tres áreas que componen el Instituto de Lengua, Literatura y Antropología del CSIC, y con el soporte de los fondos depositados en la Biblioteca Tomás Navarro Tomás y su Archivo. A través de distintos paseos por Madrid, haremos recorridos panorámicos que atiendan a aspectos literarios, lingüísticos o antropológicos con los que construir una nueva experiencia de Madrid, vista como una ciudad diseccionada en escenas. Es una actividad de divulgación en la que las rutas presenciales que ofrecemos se completan con contenidos digitales a través de la página web.

Además, cada visita proyectará su propia experiencia de la escena urbana, aportando imágenes del recorrido, que enlazaremos en la Galería de recorridos de la web. Serán testimonio ciudadano de la mirada que cada grupo proponga del recorrido.

La primera ruta que ofrecemos dentro de *La ciudad en escenas*, Del Teatro Español a la Plaza Mayor, tiene como hilo conductor la historia de los teatros y los usos sociales que tuvieron en cada momento. Partiremos de distintas píldoras de información localizadas en la web, concentradas en un mapa con la geolocalización de teatros históricos de la ciudad de Madrid. En ese mapa se integrarán distintas capas de información, correspondientes a diferentes épocas y enfoques, y que culminarán con las imágenes surgidas durante el recorrido de cierre de la actividad en grupo.

Cada uno de los recorridos que se organicen será una capa más a incorporar en el mapa, a través de las grabaciones e imágenes que se generen durante el paseo.

# Plenary Lectures

Remedios Perni, Universidad de Alicante

## **The Moment of Lucidity: Ophelia's Afterlife in Contemporary Audiovisual Narratives**

Focusing on the persistent visual motif of Ophelia's drowning, I explore how contemporary audiovisual narratives reactivate and transform the iconography inherited from Shakespeare's *Hamlet* and decisively shaped by John Everett Millais's painting *Ophelia* (1851-52). In order to do so, this paper is built on previous scholarship on Ophelia's cultural and visual legacy, particularly Elaine Showalter, and Kaara L. Peterson and Deanne Williams, while also drawing on Warburg's notion of *Nachleben* to argue that these motifs can only be fully understood by tracing the survival and continual reconfiguration of Ophelian imagery across Western visual culture. Specifically, through the analysis of a selection of audiovisual narratives from contemporary speculative fiction and crime series, including *Fringe* (2008-2013), *Sharp Objects* (2018), *The OA* (2016-2019), *Stranger Things* (2016-present) and *The Better Sister* (2025), among others, I demonstrate the recurrence of specific Ophelian motifs in scenes that I propose reading as "moments of lucidity."

Traditionally shaped by nineteenth-century readings of Shakespeare's text, Ophelia's drowning became a visual shorthand for feminine madness. By contrast, as we will see, many contemporary adaptations and appropriations present the aquatic threshold as a prelude to revelation, and the Ophelia figure as the bearer of a singular epistemic privilege. By foregrounding these transformations, the paper challenges critical perspectives that continue to frame Ophelia primarily through narratives of passivity or victimhood. At the same time, it offers a framework for analysing contemporary series through what has become one of their most recurrent visual motifs.

# Plenary Lectures

Erin Sullivan, Shakespeare Institute

## Shakespeare's Video Game Worlds

The global video gaming industry is booming. In 2025, it generated roughly \$200 billion—significantly more than the film and music industries combined. The rise of ‘serious’ and art games has also shown how video gaming is not just about commercial entertainment: deeply complex, beautiful, and philosophical game experiences can and do exist. And yet, video games remain marginalized in many areas of cultural discussion, including Shakespeare studies.

This talk explores the importance of video games and game studies for Shakespeare, and especially Shakespeare on screen. It begins with a brief survey of the uneven early history of Shakespearean video game adaptation, before turning to more recent, successful examples of Shakespeare in and as video games. In doing so, it identifies three key challenges that adaptors must overcome: how to find the budget, what to do with Shakespeare's language, and how to deal with narrative in a medium so strongly associated with play.

While the talk considers a range of examples—including *Elsinore* (2019), *Grand Theft Hamlet* (2024), and the Royal Shakespeare Company's forthcoming *Lili* (2026)—it focuses in particular on two adaptations of *The Tempest*: Deck Nine's *Life Is Strange: Before the Storm* (2017) and Team Quattro's unfinished *The Tempest* (2016). Despite their differences, both can be situated within the somewhat controversial ‘walking simulator’ genre. The talk concludes by arguing that this genre, with its emphasis on exploration, narrative immersion, and character-driven experience, offers an especially compelling model for future Shakespearean adaptation into video game worlds.

# Plenary Lectures

Duncan Wheeler, University of Leeds

## **El estudio y enseñanza de las adaptaciones cinematográficas: de la legitimación a la (auto-)reflexión.**

Hace dos décadas, el estudio de las adaptaciones cinematográficas supuso un campo de estudio en ciernes. Mientras funcionaba en las aulas para acercar al alumnado al gran patrimonio cultural, los investigadores tuvimos que justificar (una e otra vez) nuestras labores dentro del campo de la filología. En el contexto de 2026, parece que está al revés. Hay cada vez más prestigio académico invertido en tomar en serio los textos fílmicos mientras muchos alumnos perciben ver una película entera como algo casi tan anacrónico como leer los dos tomos del *Quijote*. En esta charla, me gustaría reflexionar sobre lo que hemos ganado y perdido por el camino además de establecer un equilibrio entre la autocrítica y la defensa del estudio de los clásicos en la gran pantalla fuera y dentro de la universidad.

Rachele S. Bassan, University of Oxford

## **Adapting Metatheatre for the Screen: The Case of Branagh's *Love's Labour's Lost* (2000)**

In his discussion of Shakespeare's *Cinema of Love* (2016), White lists metatheatre as one of the defining features of Shakespearean comedy retained in cinematic adaptations of his plays. However, despite the acknowledged pervasiveness of metatheatre in early modern drama more in general, the ways in which it is adapted for the screen are usually overlooked in studies on the subject — White's included. This paper argues how metatheatre can be adapted for the screen on a spectrum between mere report of the text (e.g., Radford's *Merchant*), cinematic engagement with metatheatre (Olivier's *Henry V*, Branagh's *Hamlet*), and complete transformation in metacinematic terms (Almereyda's *Hamlet*).

Drawing from ongoing research, the paper starts from a discussion of early modern metatheatre as a convention defined by the historical and cultural determinacy of its context, rooted in the specificity of the playing spaces, the reality–illusion dynamics, and the audience's theatrical literacy and involvement. It then illustrates specific devices (such as inset spectacles, intertextual play, disguise, role-playing). Finally, the metacinematic quality of Branagh's musical film, which has already been recognised, is related to the play's metatheatre and as part of its transmediation. I will use Branagh's *Love's Labour's Lost* (2000), often considered to be a critical and scholarly flop, as an effective case study to illustrate such processes and discuss how cinema can produce equivalent effects to those of early modern metatheatre: this is achieved by translating its features to the context of postmodern cinema culture and relying on the audience's cinematic literacy.

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Graciela S. Boruszko & Amélie Hansen, Bethel University

## **From Damnation to Digital Dissolution. Justice in the Don Juan Myth from the Baroque to Cyberculture.**

*From Damnation to Digital Dissolution: Justice in the Don Juan Myth from Baroque to Cyberculture* examines the transformation of justice, transgression, and redemption in the Don Juan myth from its Baroque origins to its contemporary digital reconfiguration in *donjuan@simetrico.es*. Rooted in the myth's foundational preoccupation with mortality, the study argues that Don Juan's enduring power lies in the tension between the finite human condition and the timeless supernatural realm. In early modern and Romantic incarnations—most notably Tirso de Molina's *El burlador de Sevilla*, Mozart and Da Ponte's *Don Giovanni*, and Zorrilla's *Don Juan Tenorio*—the myth stages a moral universe governed by divine justice, where sin invites retribution but repentance preserves the possibility of salvation.

Through biblical intertextuality, particularly the Tower of Babel narrative, Don Juan's transgressions are read as a recurring attempt to usurp divine authority, positioning the protagonist as his own god and provoking inevitable judgment. The Stone Guest emerges as the emblem of a transcendent moral order, affirming justice as a monolithic and enduring truth.

By contrast, the cybercultural Don Juan inhabits a world marked by ethical dissolution, where neither justice nor redemption retains meaning. In this digital space, transgression loses consequence, condemnation replaces hope, and moral accountability collapses. The article contends that this shift signals a broader cultural crisis: a society that abandons transcendence also forfeits the possibility of justice. Ultimately, the Don Juan myth endures as a mirror of humanity's struggle to reconcile desire, justice, and mortality across historical and technological paradigms.

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Benjamin Broadribb

## **The Henriad Echoes of *This is England***

This paper explores how Shane Meadows's 2006 film *This is England* offers echoes of Shakespeare's Henriad – traditionally plays associated with national pride and celebration, culminating in Henry V – to create a sombre meditation on the instability of British nationhood.

Set in England in 1983, *This is England* deals with the uneasy division in skinhead subculture between its roots in Black culture and heritage, and its later influence by the racial intolerance of far-right nationalism. During a scene depicting a National Front meeting, lines from *Henry V*'s "St. Crispin's Day" speech are spoken by the meeting's leader as part of a racist call to arms. While this is Meadows's sole explicit reference to Shakespeare's Henriad, it is a marker of *This is England*'s wider relationship to these plays.

Meadows's main character is twelve-year-old Shaun (Thomas Turgoose), who is struggling with mourning – and a sense of duty to – his late father, who died during the Falklands War. Shaun finds both escape and comfort through the adolescent skinhead gang he befriends in a way that echoes Shakespeare's Eastcheap scenes. The ostensible leaders of the gang, Woody (Joe Gilgun) and Combo (Stephen Graham), emerge as dual Falstaff figures, offering an oscillation between lighter and darker echoes of Shakespeare's character, both as a comic figure and dangerous influence. My paper explores how *This is England*'s Henriad echoes resonate with the enduring struggle between cultural diversity and xenophobic intolerance at the core of British national identity.

Víctor Huertas Martín, Universitat de València

## **Intermedial Strategies in Early Cinema: The Adaptation of Sixteenth- and Seventeenth-Century European Theatre (1899-1930)**

This paper presents the conceptual foundations and preliminary findings of *CIRCE: Early Modern European Theatre on Screen Database*, a research project devoted to the film adaptation of sixteenth- and seventeenth-century European drama during the early decades of cinema (1899-1930). Based on a corpus of 211 films derived from English, Spanish and French European theatrical works, the study reconsiders the reasons behind the early predominance of Shakespeare film in history. Rather than attributing this phenomenon exclusively to Shakespeare's canonical status and global prestige, I argue that specific intermedial adaptation strategies employed by emerging national film industries played a decisive role in shaping this dominance. Drawing on Michael Ingham's taxonomy of intermediality in theatre-to-screen and screen-to-theatre adaptation and Mieke Bal's concept of embedded work, the analysis identifies embedded theatre as a central mode of adaptation between 1912 and 1930. This mode is characterized by the retention of theatrical structures and performative conventions within a cinematic framework, generating a productive tension between stage and screen. Through systematic classification and selected case studies, the paper demonstrates that embedded theatre functioned as a mediating strategy that facilitated the translation of early modern dramaturgy into cinematic language while preserving its aesthetic and narrative specificity. The findings suggest that early cinema's engagement with Renaissance and Baroque theatre was less a matter of reverence for literary authority than of practical and formal experimentation with intermedial constraints. Ultimately, the paper contributes to comparative adaptation studies by foregrounding the role of intermedial procedures in the transitional circulation of early modern drama on screen.

Adrià Lacreu Sanmartín, Universitat de València

### **“La forma a la vez que la idea”: El método de Jean-Marie Straub y Danièle Huillet en *Othon* (1970)**

La filmografía de Jean-Marie Straub y Danièle Huillet está virtualmente compuesta de adaptaciones de toda índole —de Hölderlin o Pavese, pero también de Schönberg, o incluso de Engels—. Durante sus casi cinco décadas en activo, el trabajo de esta pareja de cineastas destacó por el rigor con el que realizaban sus adaptaciones, desarrollando un método que no abandonarían. Este método se caracteriza por conceder una importancia inusitada a detalles en apariencia nimios, algo especialmente patente en la sala de montaje, donde trabajan hasta la extenuación midiendo la duración de cada plano o considerando los gestos más inapreciables de los actores, pero también en los complejísimos diagramas con los que trazaban la posición de la cámara en relación con los actores y sus movimientos. No obstante, esos recursos cinematográficos no solo son interesantes por sí mismos, sino que son cruciales para comprender el proceso de adaptación del texto original. Tomando como referente *Othon* (1970), la adaptación de la obra homónima de Pierre Corneille, y apoyándonos en los principios teóricos de los estudios cinematográficos y la teoría de la adaptación, propondremos que el método de Straub y Huillet les permite llevar a cabo una lectura marxista de los textos que adaptan, con la particularidad de que ese posicionamiento político no se articula en base a alteraciones del original, sino a partir del abanico de técnicas cinematográficas como las que mencionábamos. En última instancia, concluiremos que sus adaptaciones no pueden entenderse sin tener en cuenta su inquebrantable compromiso con el comunismo.

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Maria Elisa Montironi, University of Urbino Carlo Bo

## **Masculinity in Motion: Romeos in Contemporary Italian Cinema**

One of the central issues in critical readings of *Romeo and Juliet* concerns the role of gender. While recognizing Koppelia Kahn's *Coming of Age in Verona* (1977-1978) as a foundational work in this debate, Silvia Bigliazzi emphasises that questions of gender were already visible in the play's performance history. Notably, female actors have often played Romeo, sometimes outperforming their male counterparts, thus implicitly engaging with the play's gender dynamics.

Examining the Romeos of the source texts, Bigliazzi observes that both Da Porto and Brooke "suggested masculine ambiguity, yet significantly with diverse implications," (2018: 39) demonstrating how different texts contain layers of meaning that may be activated depending on context.

In Shakespeare film studies, research on gender has largely focused on specific queer adaptations of the play as a whole or of single characters. Yet the compelling reinterpretations of Romeo offered by Italian cinema from 2000 to 2024, which explore masculinity and gender in new ways, remain underexplored.

By comparing Shakespeare's Romeo and its "pre-life" (conceived here as the conceptual opposite of the afterlife) with the Romeos in Roberta Torre's *Sud Side Stori* (2000), Carlo Carlei's *Romeo & Juliet* (2013), Veronica Pivetti's *Né Romeo, né Giulietta* (2015), and Giovanni Veronesi's *Romeo è Giulietta* (2024), and considering other contemporary international adaptations, this study shows how Romeo's gender gains fresh resonance in contemporary cinema, highlighting its latent yet central significance in both Shakespeare's play and its sources.

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Maria Chiara Provenzano, Università Pegaso (Italia)

## **Shakespeare for beginners. Adaptación tecnomediada, liminalidad y formación de públicos en la serie *The Animated Tales*.**

*Shakespeare: The Animated Tales* (BBC2/S4C, 1992–1994) es una serie televisiva animada compuesta por adaptaciones de doce obras de William Shakespeare, desarrollada a través de una colaboración que involucró a la moscovita Soyuzmult film para la animación y a BBC Wales para la grabación de los diálogos. Los guiones fueron escritos por Leon Garfield bajo la supervisión académica de Stanley Wells, con el objetivo de hacer accesible el repertorio shakesperiano mediante un lenguaje audiovisual pensado para la difusión televisiva y doméstica. Difundida y consumida también en Italia durante la década de 1990, especialmente a través de la circulación en VHS, la serie constituye un caso significativo de adaptación tecno-mediada del teatro de la primera modernidad, en el marco de las teorías de la adaptación de los clásicos (Hutcheon, 2006).

A través de estrategias de condensación narrativa, animación estilizada, doblaje, voice-over y montaje, los textos dramáticos shakesperianos se reconfiguran en objetos audiovisuales que introducen progresivamente al espectador al lenguaje teatral shakespeariano. En la edición italiana, la asociación entre VHS y texto impreso refuerza una experiencia liminal en sentido mediale, basada en la tensión entre dramaturgia, imagen animada y soporte editorial, y subraya la función introductoria y mediadora del producto respecto al original. Desde esta perspectiva, la tecnomediación se inscribe en formas de fruición doméstica propias de los medios del siglo XX, entendidos como prácticas culturales integradas en la vida cotidiana (Ortoleva, 2009).

El objetivo del análisis, situada en el cruce entre visual, media y drama studies, es examinar las elecciones dramáticas, narrativas y estilísticas que estructuran *The Animated Tales* y formular una hipótesis sobre las potencialidades de estos formatos audiovisuales para facilitar el acceso a los lenguajes del teatro y a los clásicos de la primera modernidad, especialmente en relación con públicos en formación y con un “no-público” teatral, promoviendo la experiencia del espectáculo en vivo.

Jesús Tronch, Universitat de València

**In My Mind's Ear: the Liminality of Audio Recordings of the Prospect Theatre Company's 1970 *Edward II* and of the Arkangel Shakespeare *Henry VI, Part Three***

This paper deals with audio recordings of two productions of early modern English plays, as a type of technologically-mediated drama: *Edward II* of The Prospect Theatre Company, released in 1970 on vinyl records and cassette tapes; and *Henry VI, Part Three* for the Arkangel Shakespeare series released in 1998 on cassette and later on CDs. It explores the liminality of these audio-only productions by analysing how the listener's auditory experience is shaped by the manipulation of sounds, human and non-human. It specifically addresses the personal experience of having imagined *Edward II* from the audio cassettes and used this audio recording in the classroom before being aware of its relationship with the television play co-produced by the BBC in 1970 (later released on DVD and now available online). This analysis is contrasted with that of the aural techniques employed in the Arkangel Shakespeare *Henry VI, Part Three*, originally conceived as a sound-only dramatization.

## Speakers Bios

**Judith Farré Vidal** Investigadora científica en el Instituto de Lengua, Literatura y Antropología del CSIC y, desde 2022, también directora. Sus líneas de investigación giran en torno a los estudios culturales, el Barroco hispánico y transatlántico, el teatro de la época moderna, las fiestas, el teatro efímero y las relaciones entre autoridad y poder en la época moderna y en el contexto americano. Es la Investigadora Principal del I+D «Fastos, simulacros y saberes en la América Virreinal» (PID2020-113841GB-I00).

Tras la defensa de su tesis doctoral en la Universitat de Lleida (2000), consiguió una Beca Posdoctoral Fullbright para llevar a cabo un proyecto en la Universitat Autònoma de Barcelona, con PROLOPE. De 2003 a 2008 fue Profesora Titular en el Tecnológico de Monterrey (Mexico). En 2004 ingresó en el Sistema Nacional de Investigadores del Consejo Nacional de Ciencia y Tecnología y en 2009 se incorporó al CSIC con un contrato Ramon y Cajal. Desde 2004 ha dirigido una Red Temática de Excelencia y seis proyectos de investigación, financiados con fondos públicos en México y en España de manera ininterrumpida. Ha asistido a numerosos congresos y tiene también diversas publicaciones en estas líneas de trabajo.

**Remedios Perni** holds a PhD in English Philology with European Mention (2014) and was awarded the Extraordinary Doctoral Prize (2016). She also holds degrees in both English Philology and Art History from the University of Murcia. Her doctoral thesis is interdisciplinary in nature, establishing connections between the work of William Shakespeare and visual culture.

Her research interests focus particularly on politically engaged appropriations of Shakespeare, as well as on collaboration between academics and activists. She is the Principal Investigator, together with Juan José Bermúdez de Castro (UIB), of the R&D project “Shakespeare, Activism and the Arts in the 21st Century” (PID2022-137873NA-I00), funded by the Spanish Ministry of Science and Innovation (2023–2026). She previously led the project “Poetics of Activism: Literary and Cultural Intersectionalities in the Contemporary English-Speaking World” (2019–2021), supported by the Regional Ministry of Education, Culture and Sport of the Valencian Community.

Perni has published on the role of Ophelia in the history of madness, melancholy, and photography; on Shakespeare in the digital world; and on Shakespearean appropriations in the work of Angélica Liddell. She is also a translator of critical theory. Her translations include works by Tim Murray (*Medium Philosophicum: Toward a Technological Thinking of Art*, Editum, 2022), Mieke Bal (*Lexicon for Cultural Analysis and Disoriented Times*, Akal, 2016; 2021), and W. J. T. Mitchell (*Image Science*, Akal, 2019), among others.

## Speakers Bios

**Erin Sullivan** is Reader in Shakespeare at the Shakespeare Institute, University of Birmingham, UK. She is the author of *Shakespeare and Digital Performance in Practice* (Palgrave, 2022) and *Beyond Melancholy: Sadness and Selfhood in Renaissance England* (OUP, 2016). Her research in recent years has focused on the impact of digital technologies on the performance and adaptation of Shakespeare. This work has appeared in journals such as *Shakespeare Bulletin* (2017), *Shakespeare* (2018), *Participations* (2020), *Shakespeare Survey* (2023), and *Contemporary Theatre Review* (2025) and in collections including *Shakespeare and the 'Live' Theatre Broadcast Experience* (Bloomsbury, 2018) and *Lockdown Shakespeare: New Evolutions in Performance and Adaptation* (Bloomsbury, 2022), which she also co-edited. She is currently working on an edition of *All's Well That Ends Well* for the Arden 4 series, which is bringing together her research interests in adaptation, emotions, and the self.

**Ducan Wheeler** (Birmingham, 1981) es catedrático de la Universidad de Leeds y, a partir de abril de 2027, será el Presidente de la Asociación de Hispanistas de Gran Bretaña e Irlanda. Licenciado y doctor por la Universidad de Oxford, es el director de la revista *Modern Language Review*. Autor de más de cincuenta artículos y capítulos científicos, su libro más reciente es *Following Franco: Spanish Culture and Politics in Transition* (Manchester University Press, 2020). Ahora mismo está escribiendo un libro monográfico sobre los toros y editando el Cambridge Companion to Black Sabbath. Es miembro de la Academia de las artes escénicas de España, y en 2023 recibió la Medalla Tecmerin de la Universidad Carlos III por sus servicios al estudio del cine español. Colabora a menudo con los medios británicos, estadounidenses y españoles (El País, JotDown, The Guardian, The Economist, The Times Literary Supplement, Newsweek, BBC, Netflix etc.)

## Speakers Bios

**Rachele S. Bassan** is a British Academy International Fellowship award holder and will carry out her project, *Theatre without Borders: Drama in Transnational Caroline Culture*, at the University of Oxford, supervised by Paulina Kewes (March 2026-February 2028). Currently, she is Adjunct Professor of Theatre in English, TA and tutor for undergraduate and postgraduate courses in early modern studies at Ca' Foscari. She holds a PhD cum laude from Ca' Foscari and her thesis — “*Un pien teatro di meraviglie*”: *Metatheatre and the Baroque in Jacobean and Caroline Drama* — was supervised by Laura Tosi, with whom Rachele is co-editing a Special Issue of *Literature on Shakespearean adaptations for children*. Rachele has published, among other topics, on the relationship between cross-dressing and metatheatre in early modern drama, on metatheatre theory and on fear as a metatheatrical device in Philip Massinger (forthcoming). Her research interests lie in early modern literature, metatheatre, and children's literature.

**Benjamin Broadribb** is an independent scholar who completed his PhD at The Shakespeare Institute in 2023. His research has been published in peer-reviewed journals including *Adaptation*, *Journal of Contemporary Drama in English*, and *Shakespeare Survey*; and in edited collections published by Bloomsbury, CUP, and Palgrave. With Gemma Kate Allred and Erin Sullivan, Benjamin co-edited *Lockdown Shakespeare: New Evolutions in Performance and Adaptation* (Bloomsbury, 2022). His first monograph, *Shakespeare in Flux: Adaptation and Oscillation on Screen in a Time of Instability*, is forthcoming with Bloomsbury. Since April 2023, Benjamin has served as Performance Reviews Editor for *Shakespeare Bulletin*.

## Speakers Bios

**Graciela S. Boruszko** is a tenured Professor of Comparative Literature and Cultures specializing in Hispanic Studies and French Studies. She holds a Ph.D. in Comparative Literature (Filología Francesa / French Philology) from the Universidad Nacional de Educación a la Distancia (UNED), Madrid, awarded *summa cum laude*, and completed advanced graduate training at the Université de Bourgogne in Dijon, France. Her academic formation combines comparative philology, literary theory, and transnational cultural studies.

Her research centers on 21st-century Spanish comparative literature, French and Francophone literatures, and world literatures, with particular attention to transcultural identities, the literary fantastic, religion and biblical imagery, ecocriticism, and the role of history and memory in literary narratives. She has published widely in leading international journals and edited volumes, including *CLCWeb: Comparative Literature and Culture*, *Neohelicon*, *Glocalism*, and Routledge collections.

**Amelie Hansen** is a student at Bethel University pursuing a double major in Spanish and Business. In Summer 2025, she and Dr. Graciela Pérez were awarded the Edgren Research Scholarship for collaborative research on the Don Juan myth across literary and contemporary cultural contexts. In Fall 2025, Amelie was inducted into the foreign language honors society Phi Sigma Iota in recognition of her academic achievement and commitment to language studies. In Spring 2026, she completed her Spanish Senior Research Thesis on the same topic explored in this presentation, focusing on ethics, representation, and contemporary reinterpretations of the Don Juan myth. This semester, she was also awarded the Phi Sigma Iota Scholarship for academic excellence and outstanding engagement in the study of languages and cultures.

## Speakers Bios

**Víctor Huertas-Martín** is an Associate Professor of English Literature at the Department of English and German Philology of the University of Valencia. Having centered his career on Shakespeare in British TV and American TV, he is currently the Principal Investigator of *CIRCE: Early Modern Theatre on Screen*; he is also the coordinator of the transference project *LITCA: Literatura en las calles: literatura viva, memoria compartida*. Additionally, he is the author of the first bilingual critical edition of Elizabeth Cary's *The Tragedy of Mariam*. Currently, he is writing a monograph on Shakespeare in the Spanish Cinema as well as a bilingual critical edition of *The Island Princess, Philaster and The Custom of the Country* by John Fletcher, Philip Massinger and Francis Beaumont.

**Adrià Lacreu Sanmartín** es graduado en Estudios Ingleses (2021) por la Universitat de València, donde también obtuvo un Grado en Comunicación Audiovisual (2017). Asimismo, cursó en esta misma universidad el Máster en Estudios Ingleses Avanzados (2022) y el Máster en Investigación en Lenguas y Literaturas (2023). Desde enero de 2025 forma parte del Personal Investigador en Formación del Departamento de Filología Inglesa y Alemana de la Universitat de València. Su investigación está centrada en la literatura y la cultura americana posterior a la Segunda Guerra Mundial, con especial interés en la literatura posmoderna, así como en la adaptación cinematográfica de textos literarios.

**Maria Elisa Montironi** is Associate Professor of English Literature at the University of Urbino Carlo Bo. Her research interests lie in the areas of dramatic literature, literary reception, and Shakespeare studies. Among her publications are a monograph on the political reception of Shakespeare's *Coriolanus* (2013), a book on female characters by contemporary women playwrights (2018), a volume on John Gay's and Bertolt Brecht's dramatic use of songs (2018) as well as chapters in edited collections and journal articles on Shakespeare and his afterlife, in particular on screen, early modern drama and intercultural literary reception. She co-edited a *Linguae* & special Issue on 'Shakespeare and Women: Voices and Silences' (2023) and a collection on *Shakespeare and advertising* (Routledge 2024). She has recently published a chapter on feminist legacies in contemporary female playwrights' work (Bloomsbury 2025).

## Speakers Bios

**Maria Chiara Provenzano** es Investigadora en Disciplinas del Espectáculo en la Universidad Pegaso, donde imparte docencia en Espectáculo y Culturas Visuales y en Dramaturgia. Sus líneas de investigación se centran en la filología de los textos teatrales, el teatro del siglo XX, los archivos del espectáculo, el teatro social y comunitario, la performance digital y la formación de públicos. Su trabajo combina investigación académica, planificación cultural y curaduría de archivos teatrales, integrando metodologías humanísticas y tecnologías digitales. Ha publicado las monografías *Un villaggio vivente nella memoria. Teatro Koreja: dall'archivio le storie* (2024) y *Rosso di San Secondo. Il drammaturgo della vita moderna* (2020), y ha editado varios volúmenes colectivos sobre teatro contemporáneo y dramaturgia.

**Jesús Tronch** is a university teacher and researcher at the Universitat de València, where he teaches English literature and creative translation. His research focuses on the transmission and editing of early modern English drama (often in comparison with Spanish play-texts), on the reception and translation of Shakespeare in Spain, and on the use of digital technologies in this research. He has published *A Synoptic 'Hamlet'* (2002), and co-edited with Clara Calvo *The Spanish Tragedy for Arden Early Modern Drama* (2013). He is currently co-directing the open-access EMOTHE database and digital library of Early Modern European Theatre; editing *Timon of Athens* for the New Internet Shakespeare Editions at the LEMDO project; and *The Third Part of Henry VI and Richard Duke of York* for the Oxford Marlowe Collected Works.