

## Contributors

*Helen Balfour* is an alumna of the University of Western Australia, graduating with honors in English Literature. Helen is working towards a Masters in Information Management and currently works as a librarian. Her research interests include Elizabethan Theatre, Shakespeare film adaptations, film theory, Renaissance English literature, and literary criticism about Shakespeare.

*Will Dunlap* is a doctoral candidate in Literature and Creative Writing at the University of Georgia, where he studies and writes drama and historical fiction. In January of 2016, William Cooper's opera *Hagar*, for which Dunlap wrote the libretto, will received a staged production at the annual conference of the National Opera Association.

*Ben Fuqua* is a doctoral candidate at the University of Georgia. He studies Seventeenth-Century literature and the ethics of dead flesh in its many forms.

*Rosa M. García-Periago* completed a Ph.D. on Shakespeare in Bollywood at the University of Murcia (Spain) in 2013, where she is an Associate Professor. Her main research interests are film adaptations of Shakespeare's works, Shakespeare in Asia, Bollywood cinema, and postcolonial theory. She has contributed to the collection *Bollywood Shakespeares* edited by Craig Dionne and Parmita Kapadia (Palgrave Macmillan, 2014), with a chapter entitled "The Ambiguities of Bollywood Conventions and the Reading of Transnationalism in Vishal Bhardwaj's *Maqbool*." She is the author of "The Re-birth of Shakespeare in India: Celebrating and Indianizing the Bard in 1964" (*SEDERI*, 2012) and "Bollywoodizing Jane Austen's *Emma*: Rajshree Ojsha's *Aisha*" (*Persuasions On-Line*, 2013).

*Marina Gerzic* is an alumna of the University of Western Australia. Her research analyzes the clash between early modern performance texts and youth culture, in particular the appropriation of Shakespeare by youth culture and the expropriation of youth culture in the manufacture and marketing of Shakespeare. Marina's recent publications include articles on Andy Griffiths's *Just Macbeth!* (in *Locating Shakespeare in the Twenty-First Century*, ed. Gabrielle Malcolm and Kelli Marshall, CSP, 2012) and Michael Almereyda's film adaptation *Hamlet* (in *What is the Human? Australian Voices from the Humanities*, ed. Liam Semler, Bob Hodge and Philippa Kelly, ASP, 2012).

*Dr. Nicola Hyland* is a Lecturer in the Theatre Program at Victoria University of Wellington New Zealand, completing a Ph.D. in Theatre Studies at the University of Melbourne in Australia. Her research focuses on contemporary post-colonial performance, hybrid and counter-

canonical discourses, and cross-cultural theatre. Nicola is the author of "'Kind of like an evil version of our accent': Imagining National Identity in Performances of Trans-Tasman Rivalry," *Australasian Drama Studies* 62 (April 2013) and has forthcoming articles on the performance of Black Masculinity and representing otherness through performing objects. Nicola has ancestral ties with the Te Atihaunui-a-Paparangi and Ngati Hauiti iwi of New Zealand.

*Allison Machlis Meyer* is an Assistant Professor at Seattle University. Her research focuses on gender and politics in early modern historiography and drama. She has written about Thomas More, Francis Bacon, John Ford, and Shakespeare, and her work has been published in *Medieval and Renaissance Drama in England* and *Studies in Philology*. She is working on a book about intertextuality and royal women's political agency in historical narratives and history plays of the early modern period.

*Laurie E. Osborne* is the N.E.H./Class of 1940 Distinguished Professor of the Humanities at Colby College. Her research has ranged from nineteenth-century performance editions to Shakespeare on film, on television, and in contemporary popular culture. Her recent publications include "Reviving Cowden Clarke: Rewriting Shakespeare's Heroines in YA Fiction," in *Shakespearean Echoes* (Palgrave, 2015), part of her current monograph on Shakespeare in Young Adult Fiction, entitled *Reinventing the Girlhoods of Shakespeare's Heroines*, and "The Paranormal Bard: Shakespeare Is/As Undead," under consideration as part of *Shakespeare and Contemporary Fiction*.

*L. Monique Pittman* is Professor of English and Director of the J. N. Andrews Honors Program at Andrews University. Her research explores theatrical, televisual, and cinematic performances of Shakespeare. She examines the ways in which assumptions about Shakespearean authority inflect the construction of gender and ethnic identities in performance, which is the focus of her monograph, *Authorizing Shakespeare on Film and Television: Gender, Class, and Ethnicity in Adaptation* (2011). Recent work considers three productions of *The Taming of the Shrew* at the Chicago Shakespeare Theater (*Shakespeare Survey*, Fall 2014) and intertextual referencing in Ralph Fiennes's *Coriolanus* (*Shakespeare Bulletin*, 2015).

*Giselle Rampaul* is a Lecturer in Literatures in English at the University of the West Indies, St Augustine Campus. Her research interests include the intersections between British and Caribbean literature. With Barbara Lalla, she edited a collection of essays, *Postscripts: Caribbean Perspectives on the British Canon from Shakespeare to Dickens* (UWI Press, 2014), that examined selected British texts using a Caribbean postcolonial lens. Her especial interest is in Caribbean engagements with Shakespeare, and she is currently working on a monograph on this subject.

*Greg M. Colón Semenza*, Associate Professor of English at the University of Connecticut, is the author of several books and collections, including *Graduate Study for the 21st Century: How to Build an Academic Career in the Humanities* (Palgrave Macmillan, 2005; second edition, 2010) and *The History of British Literature on Film* (forthcoming, Bloomsbury, 2014). In addition, he is Series Editor of *The Bloomsbury History of World Literatures on Film* (2014-2020) and the author of numerous books and articles on a variety of subjects ranging from early modern sport to the Sex Pistols to Shakespeare on film.

*Dr. Delia Ungureanu* is Assistant Professor of Literary Theory in the Department of Literary Studies at the University of Bucharest and Lecturer in the Department of Comparative Literature at Harvard. Her research fields include Surrealism as world literature, oneiric literature, politics and ideology, sociology of (world) literature, poetics and rhetoric, canon and canon formation, literary institutions, and European modern and modernist poetry. Her book *Poetica Apocalipsei. Razboiul cultural in revistele literare romanesti (1944-1947)* [The Poetics of the Apocalypse: The Cultural War in the Romanian Literary Magazines (1944-1947), Bucharest University Press, 2012] was nominated for the 2012 Literary Awards of the Writers' Union in Romania, as well as the literary magazine *Observator cultural's* 2012 Literary Awards in the category Best 2012 Debut in Literary Theory and Criticism. Other publications include essays on canon formation and on modern poetry and poetics, which have appeared in edited volumes and literary journals in three languages (English, French, Romanian). She is currently working on a book about surrealism as world literature that will look at the worldwide spread of Surrealism through Breton and Dali, as well as the legacy of surrealism in Borges, Nabokov, Orhan Pamuk and Mircea Cartarescu. She is co-editing with Thomas Pavel (University of Chicago) a volume dedicated to Romanian literature to be published at Brill in 2017, "Romanian Literature for the World: Circulation and Exchange on the International Market."