

## Contributors

*Dr. Yousef Awad* is an Associate Professor at the University of Jordan. He published a monograph on Arab writers in diaspora titled *The Arab Atlantic*. He also published a number of articles that explore a range of themes like cultural translation, identity and multiculturalism in the works of Arab writers in diaspora. Currently, Dr. Awad is working on a project that examines the adaptation and appropriation of Shakespeare by Arab writers in diaspora.

*Regina Buccola* is Professor of English and Chair of the Humanities at Roosevelt University in Chicago, where she also serves as Director of Literature and Languages and core faculty in Women's and Gender Studies. She has published several books on early modern British drama and culture, most recently as editor of *A Midsummer Night's Dream: A Critical Guide* and co-editor, with Peter Kanelos, of *Chicago Shakespeare Theater: Suiting the Action to the Word*. In addition to several essays in collections, she has also recently published in *Medieval and Renaissance Drama in England*. She serves as the scholar in residence at Chicago Shakespeare Theater and is one of the Midwest American reviewers for the online journal *Reviewing Shakespeare*.

*Jonathan Burton* is Associate Professor of English at Whittier College. He is the author of *Traffic and Turning: Islam and English Drama, 1579-1624* (2005) and co-author of *Race in Early Modern England* (2007). He has published numerous articles on topics in Shakespeare and early modern studies, including pieces on racial difference, religious conversion, and Shakespeare in nineteenth-century schoolbooks. His most recent publications are a chapter on western encounters with non-European bodies for the *Routledge History of Sex and the Body, 1500 to the Present* and an article on "Christopher Sly's Arabian Night: Shakespeare's *The Taming of the Shrew* as World Literature."

*Giorgia De Santis* is a Ph.D. student at the University of Rome Tor Vergata, where she completed her M.A. in European Languages and Literatures with a dissertation on dystopian elements in *King Lear*, *Julius Caesar*, and *The Tempest*. While her forthcoming articles include essays on Franco Zeffirelli's *Romeo e Giulietta* and on the appropriation of *Hamlet*, she is currently researching the relationship between medieval religious drama and Christopher Marlowe's theater. Among her areas of interest are medieval drama, Marlowe, Shakespeare and Early Modern theater, dystopian literature, and Shakespeare and appropriation.

*Dr. Barkuzar Dubbati* received her Ph.D. from George Washington University in Washington DC. Her areas of research are literary theory, popular fiction, cultural studies, and postcolonial literature. She is currently an Assistant Professor at the University of Jordan.

*Balz Engler* is Professor Emeritus of English Literature. He has published a critical edition of Shakespeare's *Othello* (1976), which includes a German prose translation of the play. He has written books on Shakespeare translation (*Rudolf Alexander Schröders Uebersetzungen von Shakespeares Dramen*, 1974), on the relationship between poetic texts and their modes of communicating (*Reading and Listening: The Modes of Communicating Poetry and their Influence on the Texts*, 1982), and on literature as performance and its cultural implications (*Poetry and Community*, 1990). He has edited nine collections of essays, among them one on community drama (*Das Festspiel*, with Georg Kreis, 1988), on *European English Studies: Contributions towards the History of a Discipline*, two volumes (with Renate Haas, 2000 and 2008), and on *Shifting the Scene: Shakespeare in European Culture* (with Ladina Bezzola Lambert, 2004). He served on the boards of the European Society for the Study of English (1991-2003), the Deutsche Shakespeare-Gesellschaft (1993-2011) and the board of the Swiss Academy of Humanities and Social Sciences (1998-2007) which made him an honorary member in 2015. His website (offering full bibliographical references) is at <http://www.BalzEngler.ch>.

*Sarah Hatchuel* is Professor of English Literature and Film at the University of Le Havre (France), President of the Société Française Shakespeare and head of the "Groupe de recherché Identités et Cultures." She has written extensively on adaptations of Shakespeare's plays (*Shakespeare and the Cleopatra/Caesar Intertext: Sequel, Conflation, Remake*, 2011; *Shakespeare, from Stage to Screen*, 2004; *A Companion to the Shakespearean Films of Kenneth Branagh*, 2000) and on TV series (*Lost: Fiction vitale*, 2013; *Rêves et séries américaines: la fabrique d'autres mondes*, 2015). She is general editor of the *Shakespeare on Screen* collection (with Nathalie Vienne-Guerrin) and of the online journal *TV/Series*.

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*Jeffrey Kahan* is the author of several books, among them *Reforging Shakespeare* (1998), *The Cult of Kean* (2006), *Bettymania and the Birth of Celebrity Culture* (2010), *Shakespiritualism:*

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*Christian Smith* completed his doctoral thesis, "Shakespeare's Influence on Marx, Freud, and the Frankfurt School Critical Theorists," at The University of Warwick, Department of English and Comparative Literary Studies in 2013. He worked as a Teaching Fellow in the same department. Christian is editing a special "Karl Marx" edition of the journal *Shakespeare* and has been published in *Shakespeare, Textual Practice, Asymptote and Critique*. He is currently working as an independent scholar in Berlin, writing his first monograph, "Shakespeare's Influence on Karl Marx: The Shakespearean Roots of Marxism" .

*Michael Ullyot* is an Associate Professor of English at the University of Calgary, specializing in early modern literature and the digital humanities. He has published articles on anecdotes, abridgements, and Edmund Spenser. His current projects include a monograph on the rhetoric of exemplarity and a computer program that detects rhetorical figures of repetition and variation in literary texts.

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