

## Contributors

JONATHAN CULPEPER is Professor of Language and Linguistics at the University of Lancaster, UK. His research interests include stylistics, pragmatics, and the history of the English language. He was co-editor-in-chief of the *Journal of Pragmatics* from 2009 to 2014, and his publications include *History of English* (Routledge, 1997), *Language and Characterisation in Plays and Other Texts* (2001), *Early Modern English dialogues: Spoken Interaction as Writing* (with Merja Kytö, 2010), *Impoliteness: Using language to cause offense* (2011), *Pragmatics and the English Language* (with Michael Haugh, 2014). He has co-edited *Exploring the Language of Drama* (Routledge, 1998), *Stylistics and Shakespeare: Transdisciplinary Approaches* (2011) and most recently *The Palgrave Handbook of Linguistic (Im)politeness* (2017).

JONATHAN HOPE is Professor of Literary Linguistics at Strathclyde University in Glasgow. He has published widely on Shakespeare's language and the history of the English language. His most recent book, *Shakespeare and Language: Reason, Eloquence and Artifice in the Renaissance* (2010), seeks to reconstruct the linguistic world of Shakespeare's England and measure its distance from our own. With Michael Witmore (Folger Shakespeare Library, USA) and Mike Gleicher (Wisconsin-Madison University, USA), he has just completed Visualising English Print - a major digital humanities project, funded by the Mellon Foundation, to develop tools and procedures for the linguistic analysis of texts across the period 1450-1800: <http://graphics.cs.wisc.edu/WP/vep/>

MICHAEL INGHAM is Professor of English Studies at Lingnan University, Hong Kong. A founding member of Theatre Action drama company in Hong Kong, he has written on Shakespearean adaptation, performance studies, and stylistics, and has had numerous publications in adaptation studies

and cinema studies, as well as Hong Kong creative writing in English (*City Voices*, 2004, *City Stage*, 2005, and *Hong Kong: A Cultural and Literary History*, 2007). His contribution on Shakespeare and jazz in the *Cambridge Guide to the Worlds of Shakespeare*, his *Shakespeare Studies* article "'The Stretched Metre of an Antique Song': Jazzin' the Food of Love" and Routledge monograph *Stage-play and Screen-play: The Intermediality of Theatre and Film* all appeared in 2016.

RICHARD INGHAM holds degrees from the Universities of Oxford, London and Reading. He is Mercator Research Professor at the University of Mannheim, and visiting professor at the University of Westminster. He has written extensively on the history of the English language, especially on the syntax of negation and the effects of contact with Anglo-Norman French. He has collaborated with his brother Michael on a number of publications on Shakespeare's language, including "Syntax and subtext: Diachronic variables, displacement and proximity in the verse dramas of Shakespeare and his contemporaries", published in *Shakespeare* 11:2 (2015).

RUSS McDONALD was Professor of English Literature at Goldsmiths College, University of London. He taught at five American universities and was the recipient of multiple awards for distinguished teaching, including North Carolina Professor of the Year. For a decade he helped to direct the NEH-sponsored *Teaching Shakespeare Institute* for secondary teachers at the Folger Library, and his pedagogical commitment led to his publishing the widely-adopted *Bedford Companion to Shakespeare*. A specialist in Shakespeare's poetic language, he held fellowships from the National Endowment for the Humanities, the Folger Shakespeare Library, and the Mellon Foundation. His scholarly works include *Shakespeare's Late Style* (2010), *Shakespeare and the Arts of Language* (2001), and a great number of other books and articles on Shakespeare and early modern writing and culture. In 2010-11 he served as President of the Shakespeare Association of America. He was also a regular contributor for *Opera* magazine.

ROBERTA MULLINI has taught English Language and Literature at the universities of Bologna, Siena, Messina, Pescara and Urbino. She has published widely on English medieval and Shakespearean drama and theatre. She is also interested in theoretical issues connected to theatrical reception and to Shakespeare on screen. She has written volumes on First World War Poetry (1977), on Shakespeare's fools (1983 and 1997), on early modern plays (1992), on John Heywood (1997), on David Lodge's novels (2001) and on the material culture of the theatre (2003, with Romana Zacchi). She has also

directed students' performances of English interludes. Her book *Healing Words. The Printed Handbills of Early Modern London Quacks* was published in 2015. In the language domain she is mainly interested in stylistics and pragmatics. She is editor-in-chief of *Linguæ&*, a journal devoted to modern languages and cultures.

IOLANDA PLESCIA (PhD in English Studies) is Lecturer in English Linguistics and Translation at Sapienza University of Rome, where she teaches history of the English language and translation studies. She has most recently published essays on Shakespeare's language, in particular on linguistic modality, and on early modern scientific translation and writing. Her latest articles deal with the language of science in Shakespeare's time (in *Shakespeare and the New Science in Early Modern Culture*, ed. by Maria Del Sapio, Pacini, 2016) and the first published translation of Galileo Galilei into English (in *Translating early modern science*, eds Sietske Fransen, Niall Hodson, Brill, forthcoming). She has produced the first Italian edition of Henry VIII's *Letters to Anne Boleyn* (Nutrimenti, Rome 2013) as well as a new annotated translation of Shakespeare's *Troilus and Cressida* for Feltrinelli (Milan 2015). She has been a member of the editorial board of *Memoria di Shakespeare. A Journal of Shakespearean Studies* since 2014.

IRENE RANZATO is a researcher and lecturer at Sapienza University of Rome where she teaches English language and translation, with a focus on audiovisual and intersemiotic translation. She holds a PhD in Translation Studies from Imperial College London. She has written several articles and three books on the themes of her research: translation of cultural references, censorship and manipulation in translation, regional and social varieties of English, linguistic analysis of film and television dialogue. Her most recent monograph is *Translating Culture Specific References on Television: The Case of Dubbing* (Routledge 2016). She has also recently edited a collection of essays on the varieties of English in fictional dialogue, *North and South: British Dialects in Fictional Dialogue* (*Status Quaestionis* 11, 2016) and is co-editor of the book *Linguistic and Cultural Representation in Audiovisual Translation* (forthcoming, Routledge 2017).

## Miscellany

ROSY COLOMBO taught English literature at Sapienza University of Rome, where she was also Director of the Graduate School in Literatures in English from 2003 to 2009. She was Visiting Professor at Columbia University in

1980 and at the University of Reading in 1998. She is the author of *Otello. Le utopie e la storia* (Adriatica, 1974); she has edited and introduced the Lombardo-Strehler correspondence (*La Tempesta tradotta e messa in scena: un carteggio ritrovato e due traduzioni inedite*, Donzelli, 2007), as well as Agostino Lombardo's *Lettura del Macbeth* (Feltrinelli, 2010). She has been the general editor of *Memoria di Shakespeare* since 2008, and of the online version since 2014, and devoted particular attention to the authorship question in a special issue published in 2012. Besides Shakespeare, her research interests include eighteenth-century studies, women's poetry and fiction, Romantic closet drama, Samuel Beckett.

NADIA FUSINI is Professor of Comparative Literature and English Literature at the Scuola Normale Superiore di Pisa. She previously held the chair of Shakespearean Criticism at Sapienza University of Rome. She has translated and written extensively on Virginia Woolf, Shakespeare, John Keats, Samuel Beckett, Mary Shelley, and many others. She is the Director of the Piccola Biblioteca Shakespeariana for Bulzoni Editore and of the Feltrinelli series of Shakespearean translations into Italian, for which she has translated and edited *A Midsummer Night's Dream* (2006), *Much Ado About Nothing* (2009), *All's Well that Ends Well* (2012), *The Merry Wives of Windsor* (forthcoming). She is the author of the biographical novel on Elizabeth I *Lo specchio di Elisabetta* (2001). Her most recent books include *Di vita si muore. Lo spettacolo delle passioni nel teatro di Shakespeare* (Mondadori, 2010), *La figlia del sole. Vita ardente di Katherine Mansfield* (Mondadori, 2012), *Hannah e le altre* (Einaudi, 2013), *Vivere nella Tempesta* (Einaudi, 2016).

ALESSANDRO ROCCATI is Emeritus professor of Egyptian studies at the University of Turin, and was previously Professor of Egyptian studies at Sapienza University of Rome. Among his most important publications are *Papiro ieratico n. 54003. Estratti magici e rituali del primo Medio Regno* (Torino, 1970); an Introduction to the study of the Egyptian language (*Introduzione allo studio dell'egiziano*, Roma, Salerno, 2008) and most recently *Magica taurinensia. Il grande papiro magico di Torino e i suoi duplicati, Analecta Orientalia 56*, Roma 2011.