Bilal Hamamra

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Assistant Professor of English at An Najah National University. Research Interests: Shakespeare, Renaissance Drama, Women’s Writings, Postcolonial Literature, Palestinian Studies, Cultural Studies, and translation.

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Department of English,

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An-Najah National University,

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**September, 2020**

**Employment History**

**August 2016 – Present** Assistant Professor of English Literature

Department of English Language and

Literature

An-Najah National University,

Nablus, Palestine

**September 2008-September 2010** Instructor of English

Hisham Hijjawi College of Technology

Nablus, Palestine

**September 2007 – August 2008** Instructor of English

Al-Awwal School

Ramallah, Palestine

**Education**

**2016** PhD in Renaissance Drama

Lancaster University, Lancaster, UK

Title of Thesis: “Silence, Speech and Gender in Early

Modern Drama: Presentist, Palestinian Perspective”

**2011** MA in Early Modern Studies

Lancaster University, Lancaster, UK

Dissertation Title: “The Negotiation between bodies and

spirits in Revenge Tragedies”

**2007** B.A. in English Language and Literature

An Najah National University

Nablus, Palestine

**Publications**

1. Bilal Tawfiq Hamamra. (2015). 'Silence, Speech and Gender in Shakespeare's *Othello*: A Presentist, Palestinian Perspective', *International Journal of Comparative and Translation Studies*, 3(4): 1-13.
2. ———. (2016). 'Silence, Speech and Gender in Webster's *The White Devil*: A Presentist, Palestinian Perspective', *Early Modern Literary Studies*, 19(1):1-19.
3. ———. (2016). “‘I would I had no tongue, no ears’: Oral, Aural and Sexual Openness in Heywood’s A Woman Killed with Kindness”, *Cross-Cultural Communication*, 12 (10), 29-35.

1. ———. (2016). 'The dialectics of silence and speech in Shakespeare's King Lear', *Studies in Literature and Language*, 13 (4), 31-39.

1. ———. (2017). 'A Foucauldian Reading of Huxley's *Brave New Word*', *Theory and Practice in Language Studies*, 7 (1), 12-17.
2. ———. (2017). [‘Never shame to hear / What you have nobly done’: The Representation of Existential Shame in Shakespeare’s Coriolanus](http://rupkatha.com/V9/n2/v9n210.pdf)’, *Rupkatha Journal on* *Interdisciplinary Studies in Humanities*, 9 (2), 91-99.
3. ———. (2018). ‘The Representation of Resistance and Transcendence in Charlotte Bronte’s *Jane Eyre* and *Villette*’, *The Victorian*, 6 (1), 1-13.
4. Bilal Hamamra and Salsabeel Qararia. (2018). ‘[The Function of Code-Switching in Selma Dabbagh’s Out of It](http://journals.aiac.org.au/index.php/alls/article/view/4331)’, *Advances in Language and Literary Studies*, 9 (2), 126-130.
5. ———. (2018). [“Tell thou my lord thou saw’st me lose my breath”: Silence, speech, and authorial identity in Cary’s *The Tragedy of Mariam*](https://www.tandfonline.com/doi/full/10.1080/0895769X.2018.1471980), *ANQ: A Quarterly Journal of* *Short Articles, Notes and Reviews*, 1-9.
6. ———. (2018). ‘[A Presentist, Palestinian, Pedagogical Reading of Language and Gender Politics in Middleton’s *Women Beware Women*](https://www.tandfonline.com/doi/abs/10.1080/1358684X.2018.1478719)’, *Changing English*, 25 (3), 233-251
7. ———. (2018). ‘[The Convention of the Boy Actor in Early Modern Tragedies](https://www.tandfonline.com/doi/full/10.1080/0895769X.2018.1491284)’, *ANQ: A* *Quarterly Journal of Short Articles, Notes and Reviews*, 1-4.
8. ——— . (2018). ‘[Exile and Expatriation in Modern American and Palestinian Writing](https://www.researchgate.net/profile/Bilal_Hamamra/publication/327327513_Exile_and_Expatriation_in_Modern_American_and_Palestinian_Writing/links/5b88c7e4a6fdcc5f8b733e3c/Exile-and-Expatriation-in-Modern-American-and-Palestinian-Writing.pdf)’, *Life* *Writing*, 1-2.
9. ——— . (2018). ‘[Witness and martyrdom: Palestinian female martyrs’ video-testimonies](https://www.tandfonline.com/doi/abs/10.1080/14797585.2018.1511941)’, *Journal for Cultural Research*, 22.3. 1-15.
10. ——— . (2018). ‘The Gendering of the Ear in Early Modern England’, *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews*, DOI: 10.1080/0895769X.2018.1537839.
11. ———. (2018). **‘**Sacrifice/Martyrdom in Lady Lumley’s Iphigenia and Contemporary Palestine’, *Critical Survey*, 30.4. 22-39.
12. ———. (2018). ‘A Reference to Shakespeare’s *Othello* in Fadia Faqir’s *Willow Tress Don’t Weep*’, *ANQ: A Quarterly Journal of Short Articles, Notes and* *Reviews*, 1-4.
13. ——— . (2018).‘The Containment of Female Linguistic, Spatial, and Sexual Transgression in *Arden of Faversham*: A Contemporary Palestinian Reading’, *Comparative Literature: East & West*, DOI: 10.1080/25723618.2018.1546474.
14. ———. (2019). ‘A Contemporary Palestinian Reading of Gender Politics in Margaret Cavendish’s *The Unnatural Tragedy’*. *Journal of International Women's Studies*, 20(2), 194-207.
15. ———. (2019). ‘The misogynist representation of women in Palestinian oral tradition: a socio-political study’, *Journal of Gender Studies*, DOI: 10.1080/09589236.2019.1604328.
16. ——— . (2019). ‘A Reference to Shakespeare’s *Othello* in Samar Attar’s *Lina: A Portrait of a Damascene Girl’,**ANQ****,*** <https://doi.org/10.1080/0895769X.2019.1697636>.
17. ——— . (2019). ‘Mahmoud Darwish: Palestine’s Poet and the Other as the Beloved’,  *Journal of Modern Jewish Studies* (CMJS), 19 (2), 259-261. <https://doi.org/10.1080/14725886.2019.1699701>.
18. ——— . (2019). ‘Performative Utterances and Gender Performance in Shakespeare's *Richard III’*, *Bethlehem University Journal*, Vol. 36, Humanities, Media, Literary Studies , pp. 115-132.
19. ——— . (2019). ‘Shakespeare’s *Othello* and The Romance of Antar: The Politics of Racism and Self-Fashioning’, *Comparative Literature: East & West*, 3:1, 28-37, DOI: 10.1080/25723618.2019.1644001.
20. ——— . (2019). ‘Alice Walker’s “am I Blue?”: Allegory for Ecofeminism’, *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews*, DOI: 10.1080/0895769X.2019.1640106.
21. ——— . (2019): ‘ “Love and Be Silent”: Cordelia’s Subversive, Redeeming Silence’, *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews*, DOI: 10.1080/0895769X.2019.1588093.
22. ——— . (2019): ‘ “My Narrow-Prying Neighbors Blab”: Gossip in *Arden of Faversham’*, *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews*, DOI: 10.1080/0895769X.2019.1580182.
23. ——— . (2019). ‘Jerusalem and Arabia in Cary’s *The Tragedy of Mariam*, *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews*, DOI: 10.1080/0895769X.2018.1564011.
24. ——— . (2020). ‘ “I pray sir, hear me: I am married”: Language and Gender Politics in Webster’s *The Duchess of Malfi*’, *Anglia*, 138 (1), 1-19.
25. ——— . (2020) ‘ “Speak of me as I am”: Othello’s and Desdemona’s Farewell Words’, *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews*, DOI: [10.1080/0895769X.2020.1743963](https://doi.org/10.1080/0895769X.2020.1743963).
26. ——— . (2020) ‘The Bereavement of Martyred Palestinian Children: Gendered, Religious, National Perspectives’, *Journal of Contemporary Asia*, DOI: [10.1080/00472336.2020.1718182](https://doi.org/10.1080/00472336.2020.1718182).
27. Bilal Tawfiq Hamamra & Sanaa Abusamra. (2020). “What’s in a Name?”: *The Aesthetics of Proper Name and Diasporic Identity in Darwish and Said*

*Interventions*, DOI: [10.1080/1369801X.2020.1753557](https://doi.org/10.1080/1369801X.2020.1753557).

1. Bilal Tawfiq Hamamra. (2020). ‘Disowning familial relations in Shakespeare’s *Titus Andronicus’*, *The Explicator*, 78:2, 80-83, DOI: [10.1080/00144940.2020.1771248](https://doi.org/10.1080/00144940.2020.1771248).
2. Bilal Tawfiq Hamamra. (2020). ‘Mothers of martyrs: Rethinking Shakespeare’s Volumnia’s collective motherhood from a Palestinian perspective’, *Psychodynamic Practice*, DOI: [10.1080/14753634.2020.1762715](https://doi.org/10.1080/14753634.2020.1762715)
3. Bilal Tawfiq Hamamra. (2020). ‘The dialectics of honour and shame in Middleton’s *The Changeling* and contemporary Palestine’, *Journal for Cultural Research*, 24:2, 126-144, DOI: [10.1080/14797585.2020.1782152](https://doi.org/10.1080/14797585.2020.1782152).
4. Bilal Tawfiq Hamamra. (2020). ‘Violence and violation: A Palestinian reading of rape and revenge in Shakespeare’s *Titus Andronicus’*, *Psychodynamic* Practice, DOI: [10.1080/14753634.2020.1789892](https://doi.org/10.1080/14753634.2020.1789892).
5. Bilal Tawfiq Hamamra & Sanaa Abusamra. (2020). ‘ “O, I die, Horatio”: Witness and martyrdom in Shakespeare’s *Hamlet’*, *The Explicator*, DOI: [10.1080/00144940.2020.1794770](https://doi.org/10.1080/00144940.2020.1794770).
6. Bilal Hamamra & Michael Uebel. (2020). ‘ “Here I disclaim all my paternal care”: Intersubjectivity and the dissolution of affectional bonds in Shakespeare’s *King Lear’*, *Psychodynamic* Practice, DOI: [10.1080/14753634.2020.1799954](https://doi.org/10.1080/14753634.2020.1799954).
7. Bilal Tawfiq Hamamra. (2020). ‘Deconstructing Wo(man) and Animal Binary in Morrison’s *The Bluest Eye’*, *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews*, DOI: [10.1080/0895769X.2020.1806022](https://doi.org/10.1080/0895769X.2020.1806022).
8. ——— . (2020). A Reflection Paper on the Challenges of Teaching Gender Issues in Drama at An-Najah National University, English, Forthcoming.
9. Bilal Hamamra, Nabil Alawi and Ruqqaya Herzallah. (2020). ‘The Suppression of the Female Name in Contemporary Non-Urban Palestine’, *Middle East Critique*, 29.4. (Forthcoming).

**Courses Taught**

**Undergraduate Courses (a sample):**

Shakespeare

Drama

Classical Mythology

Literary Criticism

Seventeenth Century English Literature

Novel and Short Story

Poetry

Advanced Reading

Advanced Grammar

Reading 1

Writing 1

Writing and Research

**MA Courses:**

Advanced Readings in the Culture of the Language

Methods of Teaching Literature

**Supervised and Examined MA Theses (a sample):**

1. Arafat, Tharwat, “A Sociolinguistic Study of Word Elongation: Palestinian Arabic in Translation”, 2018 (Supervisor).
2. Assi, Ameer, “Religious Culture in Mutran’s and Jabra’s Translation of Shakespeare’s *Hamlet*”, 2018 (Supervisor).
3. Qazmoz, Sana, “The Translation of Proper Names in Children’s Literature from English into Arabic”, 2019 (Supervisor).
4. Qasim, Muna, “Translating Tourist Advertising Brochures from Arabic into English: Strategies and Linguistic Inaccuracy”, 2019 (Supervisor).
5. Salama, Rima’a, “Cultural and Linguistic Challenges in Translating Folk

Songs”, 2019 (Examiner).

**Awards**

**2013** The Award of The Department of English and Creative Writing,

Lancaster University.

**2008** A 50-book prize by *HAMSA Dream Deferred Essay Contes*t on Civil

Rights in The Middle East

**Languages**

**Arabic** - mother tongue

**English** - language of specialization

**French** - rudimentary knowledge

**Conferences, Seminars Participation and Attendance**

**January 19 2020** Comparative Literature, Stavanger University.

**March 30 2016** The Death of the Author, An-Najah National University

**2013-2014** A chair of MA conference, Lancaster University, Lancaster.

**2011-2014** A member of early modern literature reading group,

Lancaster University, Lancaster.

**Selected Activities**

1. A member of British Shakespeare Association, 2013.
2. A member of CRÈME, Corpus Research on Early Modern English, 2012.
3. Peer-Reviewer in *The Explicator, ANQ*, *European Societies, OMEGA - Journal of Death and Dying*, *Journal of Middle East Women's Studies.*
4. Curriculum designer of Minor in Performance at An-Najah National University.
5. Attendant of different training courses in e-learning activities and the use of Moodle in learning and teaching.

**References**

Prof. Alison Findlay,

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