Contents

	Acknowledgments	X
	Introduction SIRKKU AALTONEN AND AREEG IBRAHIM	
PAI	RTI and committees who completed the journey was	
lnt	ercultural Rewriting	
1	Perspiring Translators, Rowdy Audiences, and Ignorant Women: Narratives of the History of Egyptian Theatre SIRKKU AALTONEN	21
2	Politics of Choice and Cultural Representation in Translating Egyptian Drama between Two Revolutions (1952–2011) AREEG IBRAHIM	53
3	Tawfīq al-Ḥākīm as the Representative Egyptian Dramatist in the West MARVIN CARLSON	97
4	Performing and Rewriting Solitaire between Languages and Cultures: A Practitioner's Testimonial DALIA BASIOUNY	107
	RT II erlingual Rewriting	
5	Allusion in Three Translations of Hamlet into Arabic OMAYA IBRAHIM KHALIFA	123

X	Contents	
6	Translation and Dramaturgy in Egyptian Performances of King Lear MOHAMED SAMIR AL-KHATIB (TRANS. MONA KHATTAB)	139
7	On Translating Shakespeare into Arabic: A Translator's Testimonial MOHAMED ENANI	157
	RT III ercontextual Rewriting	
8	Theatre-Making and Theatre Translation in Turn-of-the-Century Egypt: Theatricalizing the Theatre Field in Muhammad Taymur's The Trial of the Playwrights SAMEH F. ḤANNĀ	169
9	From Spectators to "Spect-Actors": All Tahrir's a Stage HEBA EL-ABBADI AND SALLY HAMMOUDA	180
10	Egyptian Realities on Stage and in Society: Theatre Reviews NEHAD SELAIHA	201
	RT IV termedial Rewriting	
11	Dramatizing Short Stories: Yussef El Guindi's Rewriting of Salwa Bakr's "That Beautiful Undiscovered Voice," and "Thirty-One Beautiful Green Trees" SALWA RASHAD AMIN	225
12	It Is Not Just Phonetics and Aristocrats — It Is Sexuality and Politics: The Adaptation of Bernard Shaw's Pygmalion in the Egyptian Theatre WESSAM ELMELIGI	245
13	Testimonial — A Documentary in the Making: Live on Stage: A Century and a Half of Theatre in Egypt MONA MIKHAIL	260

Afterword

Index

List of Contributors

270

273

279