Editorial

In this issue, *Critical Survey* continues to represent international scholarship and research, and to broaden the horizons of scholarship. Featuring authors from Britain, the United States, Australia, Jordan, the Sultanate of Oman and the Republic of Ireland, the issue ranges from early modern to contemporary literature and culture, from Shakespeare to the literature and drama of contemporary Ireland.

Fatima Essadek explores the topic of hybridity during the early modern period, and tries to offer the new critical concept of ‘cultural transformation’ to study the processes of forming cultural identities during that time. Elizabeth Robertson examines the way in which Stephen Poliakoff’s increasing interest in, and dramatisation of, archives in his work has coincided with a marked rise in mainstream cultural engagement with archives for personal use, as well as an archival turn in literary scholarship. Jeffrey Griswold complicates traditional scholarship on *Macbeth* that understands political attachment in terms of an autonomous subject, and attributes Macbeth’s demise to an over-susceptibility to natural or supernatural forces. Majed Aladylah discusses Hala Alyan’s novel *Salt Houses* (2017), which amalgamates different narrative experimentations and techniques, and shows how polyphonic spaces have dislocated the conventional act of narration and relocated it in tandem with the non-homogeneity of the Arab world itself. Claire Hansen revives the agency of Lavinia in *Titus Andronicus* through a blended ecocritical and complexivist approach. Chu He compares Brian Friel’s play *Give Me Your Answer, Do!* with Eimear McBride’s novel *A Girl is a Half-formed Thing* to inquire into why the characters react to their traumas with seemingly aberrant behaviours. Eóin Flannery uses Dermot Bolger’s 2015 novel *Tanglewood* as a basis for analysing moral and psychological problems arising from the contemporary expansion of the Irish economy.

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