

## Notes on Contributors

**Brenda Austin-Smith** is Assistant Professor of English and Film Studies at the University of Manitoba. She has written on narrative rhetoric in Henry James, on Patricia Rozema's *I've Heard the Mermaids Singing*, and is poetry editor of *Canadian Dimension* magazine. Her current project is a study of affect, cinema memory, and the woman's film.

**Paulo M. Campos** is a PhD Candidate and Presidential Fellow at Ohio State University where he specializes in modernist literature. He is currently at work developing a dissertation project that examines the construction of author and audience in the literature of the 1920s, with a focus on manuscript development and the institutionalization of modernism.

**Reuben Chirambo** is lecturer and researcher in the English Department of the University of Malawi at Chancellor College. His current research interests include popular culture and politics in contemporary African societies. He has written and published articles on political cartooning, popular music, literature, and politics in Malawi as a society in political transition.

**M. C. Davlin** is a Professor of English at Dominican University, River Forest, Illinois, with specialization in medieval literature. Her new book, *The Place of God in Piers Plowman and Medieval Art* has just been published by Ashgate. She has a special interest in African American culture and literature.

**Denise deCaires Narain** is Senior Lecturer in English at Sussex. She has strong research interests in postcolonial writing generally but in Caribbean and Caribbean diaspora writing and culture in particular. She has published widely on Caribbean women's writing, including a monograph, *Contemporary Caribbean Women's Poetry: Making Style*, (Routledge 2001). She is interested, among other things, in the gendered implications of current debates about orality, sexuality and popular culture in the Caribbean and in the ongoing contestation over the relevance of the category 'postcolonial' within the region. She is currently completing a monograph on the Jamaican writer, Olive Senior, exploring the distinctive Creole poetics in her short stories and the subversive use of the 'respectable' woman speaker in her poems to articulate a Caribbean feminist aesthetic.

**D.C.R.A. Goonetilleke** is Senior Professor and Department Head of English at the University of Kelaniya in Sri Lanka. His books include *Developing Countries in British Fiction* (1977), *Images of the Raj* (1988), and *Joseph*

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*Conrad* (1990). An internationally recognized authority on Sri Lankan literature, he has published numerous essays on the subject and has edited several anthologies, including *The Penguin New Writing in Sri Lanka* (1992, 1994). His international positions include World Chairman, Association for Commonwealth Literature and Language Studies (ACLALS), and Vice-Chairman, International Federation for Modern Languages and Literatures (FILLM).

**Faye Halpern** is an Assistant Professor of English at the University of Calgary, where she teaches nineteenth-century American literature. She is currently at work on a book that examines the strange status of sentimental rhetoric and its ramifications for modern-day literary critics.

**Robert D. Hamner** is Senior Professor of English and Humanities, and Piper Professor at Hardin-Simmons University, Texas. He was Fulbright Professor in American literature at the University of Guyana, 1975-76. Dr. Hamner has published articles and books on Joseph Conrad, V.S. Naipaul, and Derek Walcott.

**Patrick Hicks** teaches Irish literature at Augustana College in Sioux Falls, South Dakota. He was recently a Visiting Fellow at Oxford and he is the author of several poetry collections as well as *Brian Moore and the Meaning of the Past*. His work has appeared in over one hundred international publications.

**Alan Johnson** is Associate Professor at Idaho State University. His expertise is in postcolonial literature and theory, with an emphasis on South Asia (especially India), where he was born and raised. He also teaches a variety of other courses, including graduate seminars in the novel and in literary theory; upper-division undergraduate classes in comparative literature, South Asian literature and popular culture, and writing about literature; and first-year composition and Honors humanities courses. He particularly enjoys teaching postcolonial studies and comparative literature courses. He is currently completing a book on the representation and aesthetics of space in colonial India.

**Carmen Zamorano Lena** is a Lecturer in English at the University of Lleida, Spain, and postdoctoral scholar at the Dalarna University Centre for Irish Studies (DUCIS), Dalarna University, Sweden. She has published various articles on contemporary Irish and British poetry and fiction, and is co-editor of *The Aesthetics of Ageing: Critical Approaches to Literary Representations of the Ageing Process* (Lleida, 2002). Her two-year postdoctoral scholarship, starting June 2006, was granted by the Catalan Agency for Research (AGAUR) to carry out a research project on postnationalist identity in contemporary Irish poetry.

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**Anne Maxwell** teaches in the Literary Studies Program in the School of Culture and Communication at the University of Melbourne, Australia. She is the author of many publications on colonial and postcolonial literature and colonialism's visual cultures, including *Colonial Photography and Exhibitions: The Representation of the "Native" and the Making of European Identities* (Leicester UP, 1999, 2008) and *Picture Imperfect: Photography and Eugenics 1870-1940* (Sussex Academic Press, 2007).

**Elif Oztabek-Avci** is a graduate student at the University of Wisconsin-Milwaukee where she studies literature and specializes in Turkish literature.

**Owen Percy** is a doctoral candidate in the Department of English at the University of Calgary. He works mainly in the areas of Canadian poetry, poetics, and historiography. He is currently completing a dissertation on the cultural and literary politics of literary awards and prizes.

**Jeanne Perreault** is a professor at the University of Calgary. She teaches and researches American women's writing, aboriginal literature of North America, photography, and theories of subjectivity, race and gender. She is currently the Acting Editor of *ARIEL*.

**Fiona Probyn-Rapsey** is a Senior Lecturer in the Department of Gender and Cultural Studies at the University of Sydney, Australia.

**Neil Querengesser** is a Professor of English at Concordia University College of Alberta. His articles and reviews on Canadian literature have been published in *Canadian Literature*, *Canadian Ethnic Studies*, *ARIEL*, and elsewhere.

**Shazia Rahman** is Associate Professor of English at Western Illinois University. Her work has appeared in *Open Letter*, *The Toronto Review*, and *LIT: Literature, Interpretation, Theory*.

**Robyn Read** is a PhD candidate in the Department of English at the University of Calgary. She is currently studying the city in Canadian fiction and working on a dissertation on collectors, collecting, and collections as represented in contemporary Canadian literature.

**Stephen Slemon** is a Professor in the Department of English and Film Studies, where he teaches postcolonial literatures. His current research interests pertain to the literature of mountaineering and to colonial management in British India. He is regional editor for the scholarly journal *Interventions*, and a member of the editorial board for *ARIEL*, *The Journal of West Indian Literature*, *Jouvert*, and *The Journal of Postcolonial Writing*.

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**Pramila Venkateswaran**, author of *Thirtha*, a volume of poems published by Yuganta Press, teaches English and women's studies at Nassau Community College, New York. Her essays and poems have appeared in *Women's Studies Quarterly*, *Language Crossings*, *Paterson Literary Review*, *Ariel*, and *Prairie Schooner*. Recent anthologies, *A Chorus for Peace* and *En(Compass)* include her voice among poets from around the world.