

Notes on Contributors

Clara Escoda Agusti is a Ph.D. student at the University of Barcelona where she is working on Contemporary British Theatre.

Professor **Diana Austin** teaches in the Department of English at the University of New Brunswick in Fredericton, Canada. Her Oxford dissertation in British Literature involved both World War I and modernism. Her current work in this area includes linking women to the trench literature and examining the responses of British women writers to war.

Nick Bentley teaches at Keele University in the United Kingdom. His main research interests are in twentieth-century literature and literary and cultural theory, and more specifically in the connections between postmodernism, postcolonialism and contemporary fiction and culture. He has published journal articles on Colin MacInnes, Sam Selvon, and the British New Left, and is currently working on two monographs: one on British fiction of the 1950s, and one on Martin Amis for the Writers and their Work series.

Monica Bungaro completed a Ph.D. at the Centre for West African Studies at the University of Birmingham in the United Kingdom. She has published extensively on feminist issues, especially as they pertain to West African women.

Winnie Chan teaches twentieth-century British and post-colonial Anglophone literature in the English department at Virginia Commonwealth University, where she is an Assistant Professor. Her first book, *The Economy of the Short Story in British Periodicals of the 1890s*, was recently published by Routledge.

Hannah Ngozi Eby Chukwu finished her Master's degree in the Department of English, University of Saskatchewan, Saskatoon. She is a faculty member at The Use of English Unit/The Department of English, University of Nigeria. She has published poems in *Apples of Gold: A Pageant of Modern Nigerian Poetry, Vol.1* and *in medias res: A Literary Journal*, Saskatoon. Her research interest is in Black women's writing.

Okeawolam Isidore Diala teaches in the Department of English at Imo State University Owerri, Nigeria. He has been a Visiting Research Fellow at the Centre of African Studies, University of Cambridge.

Len Findlay is Professor of English and Director of the Humanities Research Unit at the University of Saskatchewan. Educated at Aberdeen and Oxford, he came to Canada in 1974. Widely published in 19th-century European topics and increasingly in Canadian Studies, his recent work includes a new edition of *The Communist Manifesto* (Broadview 2004), "Spectres of Canada: Image, Text, Aura, Nation" (*UTQ* 2006), "Towards Canada as Aesthetic State: François-Xavier Garneau's *Canadien* Poetics" (*ECW* 2007), and collaborative projects for the *Australian Journal of Aboriginal Education* (special issue on Thinking place) and for the Office of the Treaty Commission of Saskatchewan. He is currently writing a polemic in the vein of George Grant's and entitled *Intent for a Nation*, and an intellectual biography of Alexander Morris.

Teresa Gibert is Professor of English at the Spanish National University of Distance Education (UNED) in Madrid, Spain, where she is Head of the Department of Foreign Languages and teaches American and Canadian literature. She is the author of *American Literature to 1900* (Madrid: CERA, 2001) and *Literatura Canadiense en Lengua Inglesa* (Madrid: UNED, 2004).

Susan Gingell, Professor, English Department, University of Saskatchewan, has been a member of the E. J. Pratt Editorial project since its inception, editing *E. J. Pratt On His Life and Poetry* (1983, rpt. 1984), the unpublished drama and poetry in Part 2 of *Complete Poems* (1989), and *Pursuits Amateur and Academic: The Selected Prose* (1995) in the *Collected Works* series. Her research in Canadian literature has led to a number of articles, mostly on poetry, and monographs on Pratt (1982) and Robert Finch (1990). Her current research project is a study of strategies for writing the oral, and in 2002–2003, she taught an honours seminar with Maria Campbell on oral traditions, orality, and literature in the Canadian and Afro-West Indian contexts. Professor Gingell is also an Associate Member of the Department of Women's and Gender Studies.

Dannabang Kuwabong teaches Women's, Caribbean, and African literatures in the English Department at the University of Puerto Rico, Rio Piedras Campus. He is a member of CACLALS and ARM.

D.L. Macdonald's research interests are in English-language literature of the Revolutionary period (1770–1832: from the Boston Massacre to the First Reform Act, from the death of Chatterton to the death of Scott). He is especially interested in how and why writers thought of the upheavals of their time as monstrous (thus creating the subgenre now known as Gothic fiction); he is particularly interested in the house-party in Geneva in 1816, which gave birth to the two most famous monsters of modern times, Fran-

kenstein's creature and the Vampyre. He is the author of *Poor Polidori: A Critical Biography of the Author of "The Vampyre"* (1991) and *Monk Lewis: A Critical Biography* (2000), and the co-editor (with Kathleen Scherf) of *The Vampyre and Ernestus Berchtold; or, The Modern Oedipus: Collected Fiction of John William Polidori* (1994), *Frankenstein; or, The Modern Prometheus* by Mary Wollstonecraft Shelley (1994; 2nd ed. 1999), *The Vindications: The Rights of Men, The Rights of Woman* by Mary Wollstonecraft (1997), and *The Monk* by Matthew Gregory Lewis (forthcoming).

Summer Pervez is a Ph.D. candidate at the University of Ottawa, currently writing a dissertation on horizontal thought in contemporary South Asian British literature. She has published articles on Salman Rushdie and Homi Bhabha, Wole Soyinka, James Joyce, and Naugib Mahfouz.

Laura E. Savu earned her Ph.D. in English at the University of North Carolina, Greensboro in May 2006, where she currently teaches as a lecturer. She also has a B.A. in English Studies from the AL. I Cuza University at Iassy, Romania, an M.A. in American Cultural Studies from the same institution, and an M.A. in English from Salisbury University, MD. She specializes in twentieth-century British literature, with an emphasis on the contemporary practices of rereading and rewriting. She has given conference papers and published articles that reflect her abiding interest in the intellectual and cultural exchanges carried out by contemporary writers with their famous literary predecessors. Her essay "In Desire's Grip: Gender, Politics, and Intertextual Games in Updike's Gertrude and Claudius," appeared in *Papers on Language and Literature* (Winter, 2002), "'This Book of Ours': The Crisis of Authorship and Joseph Heller's *Portrait of the Artist, as an Old Man*," was published in *Intertexts* (Spring 2003), and "How Literature Is Lived Through: Touching Reading and Geoff Dyer's *Sheer Rage*," is forthcoming in *Prose Studies*.

Susan Spearey teaches in the English department and in the interdisciplinary MA program in Social Justice and Equity Studies at Brock University. Her research focuses on South African literatures of transition, rhetorics of emergency and their genealogies, spatial theory and the politics of witnessing and reciprocity.

Paul Scott Stanfield is a Professor of English at Nebraska Wesleyan University. He is the author of *Yeats and Politics in the 1930s* as well as articles on Wyndham Lewis, Seamus Heaney, Eilean Ni Chuilleannain, and Paul Muldoon. He lives in Lincoln, Nebraska, with his wife and two daughters.

Eriks Uskalis is a Professor in the German Department at the Université de Liège. He has written on myth in postcolonial novels.