

## Notes on Contributors

**Lois Burke** is studying for an MA in Romantic and Victorian Literary Studies at Durham University, England, UK. This year she will begin work on her thesis, entitled ‘The Parish Girl’s Progress: Girlhood and *Bildungsroman* in Victorian and Neo-Victorian Fiction’. She is particularly interested in gender and sexuality, psychoanalysis, childhood, and contemporary understandings of Dickens.

**Tanushree Ghosh** is Assistant Professor of English at the University of Nebraska at Omaha, USA. Her research interests include Victorian studies, colonial and postcolonial visual cultures, and South Asian literatures and cultures. Her recent publications include an article on the representation of poverty in Victorian gift books in *Victorian Literature and Culture*, and a forthcoming essay on the politics of late-Victorian philanthropy and Walter Besant.

**Anna Maria Jones** is Associate Professor of English at the University of Central Florida, USA. She is the author of *Problem Novels: Victorian Fiction Theorizes the Sensational Self* (Ohio State University, 2007) and co-editor, with Rebecca N. Mitchell, of a forthcoming collection on Victorian and neo-Victorian graphic texts (Ohio University). Her articles on Victorian novels and readers have appeared in *Novel*, *LIT: Literature, Interpretation, Theory*, *Victorian Literature and Culture*, and *Tulsa Studies in Women’s Literature*. Her recent article on neo-Victorian manga, ‘The Victorian Childhood of Manga’, was published in *Criticism* (2013). She is currently at work on a book-length project that explores transnational neo-Victorianism in contemporary novels and graphic texts.

**Sneha Kar Chaudhuri** is Assistant Professor in the Department of English at West Bengal State University, Kolkata, India. A UGC-Senior Research Fellow with the Centre of Advanced Study in English, Jadavpur University (2004-2008), she received her doctoral degree in 2008; her thesis is on the various thematic dimensions of postmodern neo-Victorian fiction. A former Assistant Editor and current Editorial Board member of *Neo-Victorian Studies*, she has published reviews and articles in peer-reviewed national

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and international journals and is currently co-editing a volume of critical essays tentatively titled *Tagore and Woman*.

**Eddy Kent** is Assistant Professor in the Department of English and Film Studies at the University of Alberta, Canada. He is the author of *Corporate Character: Representing Imperial Power in British India* (University of Toronto Press, 2014), as well as articles on postcolonial liberalism, William Morris' green cosmopolitanism, and wasting time. He is currently co-editing a collection of essays on *Negative Cosmopolitanism*, which examines the phenomenon of world-citizenship from the perspective of those negatively affected by the rise of global capital.

**Filip Krenus** was born in Osijek, Croatia. He graduated from the University of Zagreb where he read English Language and Literature. He has been translating for the Croatian Television since 1997 and has also worked as interpreter and translator for HBO Croatia, RTL Croatia and NOVA TV, Zagreb. Filip trained in acting at East 15 Acting School (BA Hons) and completed his MA in Classical European Acting at Drama Centre, London, during which time he also trained at Shakespeare's Globe, London, and Vakhtangov Institute in Moscow. In 2012 he founded *Honey-tongued Theatre Productions Ltd.* and in 2013 organised *Short Shrift – Season of Contemporary Croatian Drama* at RADA Studios, and also staged the musical *Hedgehog's Home*, based on the children's book by Branko Ćopić. In 2014 he founded Midsummer Scene Festival in Dubrovnik. His translation of the classic Croatian play *Gloria* by Ranko Marinković into English is currently in the preproduction phase, and he has translated into Croatian *Moonshot Tape* by Langford Wilson and *Death and Dancing* by Claire Dowie, both performed in Zagreb, and *The Road* by Jim Cartwright for Teatar EXIT, Zagreb. He also collaborated on *Shakespeare na EXIT* project. His further translations include *Cutting Room* by Louise Welsh, *Things My Girlfriend and I Have Argued About* by Mil Millington, and *Nip 'n' Tuck* by Kathy Lette (for Mirakul Publishing House) and *The Shack* by William P. Young and *Candy Girl* by Diablo Cody (for Ljevak Publishing House). Filip lives and works in London.

**Aidan O'Malley** obtained his Ph.D. from the European University Institute, Florence, Italy, and is currently teaching at the University of Rijeka as well

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as at the University of Zagreb, Croatia, where he is the Visiting Lecturer in Irish Studies. He is the author of *Field Day and the Translation of Irish Identities: Performing Contradictions* (Palgrave Macmillan, 2011), and has published other articles and chapters on Irish literature and cultural translation. His recent work has focused on twentieth-century and contemporary literary and cultural interactions between Central and Eastern Europe and Ireland and the Anglophone world. He co-edited a special issue of the *European Journal of English Studies* on 'Myths of Europe: East of Venice' (17:2, 2013) and, with Eve Patten, a collection of essays, *Ireland, West to East: Irish Cultural Connections with Central and Eastern Europe* (Peter Lang, 2014).

**Monika Pietrzak-Franger** is Visiting Professor of English at Hamburg University, Germany. Her focus is in (neo-)Victorian studies, adaptation, gender/masculinity studies, and medical humanities. She received her PhD from Johannes-Gutenberg University, Germany (for her thesis on *The Male Body and Masculinity: Representations of Men in the British Visual Culture of the 1990s*, 2007) and her *Habilitation* from Siegen University, Germany. At the moment, she is preparing the manuscript of her postdoctoral monograph, *Spectres of Syphilis: Medicine, Knowledge and the Spectacle of Victorian (In)Visibility*, for publication. She is the editor of *Women, Beauty, and Fashion* (Routledge, 2014) and co-editor (with Eckart Voigts and Barbara Schaff) of *Reflecting on Darwin* (Ashgate, 2014), (with Eckart Voigts-Virchow) of *Adaptations--Performing across Media and Genres* (WVT, 2009), and (with Martha Stoddard Holmes) of a Special Issue on *Disease, Communication and the Ethics of (In)Visibility* of the *Journal of Bioethical Inquiry* (2014). She is also the Book Review Editor for the journal *Adaptation* (OUP).

**Antonija Primorac** is an Assistant Professor in English Studies at the Department of English Language and Literature, University of Split, Croatia. Prior to that, she held appointments at University College London's School for Slavonic and East European Studies and the University of Zagreb, Croatia. She was a Fulbright researcher at New York University, and a Chevening scholar the University of Oxford. Her recent publications include a chapter on cultural nostalgia, Orientalist ideology and heritage film in *The Politics of Adaptation* (eds. Dan Hassler-Forest and Pascal

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Nicklas, Palgrave Macmillan, 2015); on screen adaptations of nineteenth-century literature in English (*Neo-Victorian Studies* 6:2, 2013; *Knjizevna smotra*, 162-162: 3-4, 2011); and on the preconceptions about Victorian women's bodies and fashion in neo-Victorian films (*Film, Fashion & Consumption* 1:1, 2012). She is currently working on a monograph on neo-Victorian screen adaptations of Victorian heroines.

**Mima Simić** is a Croatian writer, gender and film critic, translator and (media) activist. So far she has published a collection of short stories *Pustolovine Glorije Scott* (Adventures of Gloria Scott; AGM, Zagreb, 2005) and a collection of film essays *Otporna na Hollywood* (Hollywood Proof, HFS, 2009), which earned her the best Croatian film critic award. Many of her short stories have been published in Croatian and international literary magazines and publications and included in several Croatian and international anthologies, such as *Best European Fiction 2011* (Dalkey Archive Press, 2011). Her stories have been translated into English, German, Polish and Slovenian, and the adventures of her anti-heroine Gloria Scott have been adapted into a radio play, a book of comics, and are currently being made into an animated feature. Her activist interventions have earned her the Croatian LGBT person of the decade award.