

## Notes on Contributors

**Barbara Braid** is Assistant Professor of English Literature at the Institute of Literature and New Media, University of Szczecin, Poland. She works on neo-Victorianism, Gothic, crime fiction, and adaptation. Her recent publications include ‘A Psychiatrist as a Detective: Laszlo Kreizler, Stratham Younger, and Max Liebermann’ in *Victorian Detectives in Contemporary Culture* (Palgrave Macmillan, 2017) and ‘Queering the Madwoman: A Mad/Queer Narrative in Margaret Atwood’s *Alias Grace* and Its Adaptation’ in *Neo-Victorian Madness: Rediagnosing Nineteenth-Century Mental Illness in Literature and Other Media* (Palgrave Macmillan, 2020). She is currently working on her first monograph on the neo-Victorian madwoman as a queer figure.

**Denise Burkhard** is a PhD student and Lecturer at the University of Bonn, Germany, where she is working on a thesis on representations of childhood in neo-Victorian fiction. Aside from neo-Victorian studies, her research interests include nineteenth-century British literature and culture, historical fiction, children’s and YA literature as well as adaptation studies. In addition to articles on fantasy fiction, contemporary (neo-)Gothic novels, and children’s literature, she has published the monograph *Ancient Dwarf Kingdom or the Hoard of a Fiery Dragon?: J.R.R. Tolkien’s Erebor as a Transformed and Dynamic Place* (Tectum Verlag, 2017) and the co-edited collection “*Harry – yer a wizard*”: *Exploring J.K. Rowling’s Harry Potter Universe* (Tectum Verlag, 2017).

**Helen Davies** is Senior Lecturer in English Literature at the University of Wolverhampton, England, UK. She is the author of *Gender and Ventriloquism in Victorian and Neo-Victorian Fiction: Passionate Puppets* (Palgrave Macmillan, 2012) and *Neo-Victorian Freakery: The Cultural Afterlife of the Victorian Freak Show* (Palgrave Macmillan, 2015) and has published widely on gender, sexuality, and disability in neo-Victorianism. Her current monograph project is *Reading Down Syndrome: Fictions of Intellectual Disability*.

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**Caroline Duvezin-Caubet** obtained her PhD in English Literature from the University of Nice, France, in 2017. Her topic was neo-Victorian fantasy, and she specialises in contemporary speculative and genre fiction. She has published a chapter on post-colonial steampunk in *Fantasy et Histoire(s)*, (ActuSF, 2019, ed. Anne Besson), several articles on the works of Terry Pratchett, Neil Gaiman, China Miéville, and other contemporary fantasy authors, and her latest published article is on the queer vlog adaptation of *Carmilla* (*Polysèmes*, 2020). She currently teaches at the University of Poitiers, France, is part of the selection committee of the *Fantasy Art and Studies* online journal, and also participates in the *Romancing the Gothic* online free education project.

**Felipe Espinoza Garrido** is Assistant Professor of English, Postcolonial and Media Studies at the University of Münster, Germany, where he completed a PhD on Post-Thatcherism in British Film. Specialising in popular culture and postcolonial studies, Felipe has recently published on Black British pop fiction and Afrofuturism, Sonia Boyce's neo-Victorianism, Minstrelsy in Disney, and Chilean post-exile cinema. He is co-editor of *Locating African European Studies: Interventions, Intersections, Conversations* (Routledge, 2019) as well as *Black Neo-Victoriana* (Brill|Rodopi, forthcoming 2021), and is currently working on a monograph on empire imagination in Victorian popular women's writing.

**Rachel M. Friars** is a PhD student in the Department of English Language and Literature at Queen's University in Kingston, Ontario, Canada. She holds a BA and MA in English from the University of New Brunswick and Queen's University. Rachel is the co-author of "'We should go mad': The Madwoman and Her Nurse' in *Neo-Victorian Madness: Rediagnosing Nineteenth-Century Mental Illness in Literature and Other Media* (Palgrave Macmillan, 2020). Her current research focuses on neo-Victorian lesbian media and nineteenth-century lesbian history.

**Caroline Koegler** is Assistant Professor of British Literary and Cultural Studies at the University of Münster, Germany. She is the author of *Critical Branding: Postcolonial Studies and the Market* (Routledge, 2018) and co-editor of *Locating African European Studies: Interventions-Intersections-Conversations* (Routledge, 2020), *Law, Literature and*

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*Citizenship* (DeGruyter, 2021), and *Writing Brexit: Colonial Remains* (special issue of *Journal of Postcolonial Writing*, 2020). Current articles include ‘Queer Home-Making and Black Britain: Claiming, Ageing, Living’ (*Interventions: International Journal of Postcolonial Studies*, 2020) and ‘Follow the Hatred: The Production of Negative Feeling in Emily Brontë’s *Wuthering Heights*’ (*NOVEL: A Forum on Fiction*, 2021). Caroline’s current monograph project explores the politics of emotion in long-eighteenth-century literature.

**Chris Louttit** is Assistant Professor of English Literature at Radboud University, Nijmegen, The Netherlands. In 2018, he co-edited a *Neo-Victorian Studies* special issue on the theme of *Screening the Victorians in the Twenty-First Century* with Erin Louttit, and he has published a number of articles on classic adaptation and neo-Victorian screen cultures in *Adaptation*, *Critical Survey*, and *The Journal of Adaptation in Film and Performance*. He is also Editor-in-Chief of *English Studies* and serves as Vice-President of the Dickens Society.

**Sarah E. Maier** is Professor of English and Comparative Literature at the University of New Brunswick (Saint John), Canada. Her latest books include edited collections with Brenda Ayres – *Neo-Victorian Madness* (Palgrave, 2020), *Neo-Gothic Narratives* (Anthem, 2020), *Animals and Their Children in Victorian Culture* (Routledge, 2019), and *Reinventing Marie Corelli for the Twenty-First Century* (Anthem, 2019) – as well as her monograph in progress, *Neo-Victorian Young Adult Narratives* (Palgrave, forthcoming). She has published recent articles on visions in *Penny Dreadful* and on Brontë biofiction and/as juvenilia, among others.

**Lewi Mondal** is a PhD student and lectures in English at Teesside University, England, UK. His thesis, entitled *Intimate Encounters: Between Neoslave Narrative and Global Neo-Victorianism*, asks whether a ‘global’ neo-Victorianism can be located at a critical interstice between contemporary representations of the nineteenth-century and twentieth-/twenty-first-century slave narratives, with both modes pursuing similar objectives of historical destabilisation. He has a chapter in the *Black Neo-Victoriana* collection (Brill|Rodopi, forthcoming 2021, eds. Felipe Espinoza Garrido, Marlena Tronicke, and Julian Wacker) on ‘The Birth of a Nation,

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Transatlantic Encounters, and African Americans as “Global” Neo-Victorians’, which places William Styron’s *The Confessions of Nat Turner* (1967) and Nate Parker’s *The Birth of a Nation* (2016) in dialogue with one another. He is currently an Assistant Editor of *Neo-Victorian Studies*.

**Claire O’Callaghan** is a Lecturer in the School of Social Sciences and Humanities at Loughborough University, England, UK. She is the author of *Sarah Waters: Gender and Sexual Politics* (Bloomsbury, 2017) and *Emily Brontë Reappraised* (Saraband, 2018) and has published chapters and articles on neo-Victorian fiction, film and television. Claire’s current work focuses on the representation of gender and sexual violence across neo-Victorian media.

**Marlena Tronicke** is Assistant Professor of British Literary and Cultural Studies at the University of Münster, Germany. Her areas of research and teaching include early modern as well as contemporary British drama, (neo-)Victorian literature and culture, gender, and adaptation studies. Her first monograph, *Shakespeare’s Suicides: Dead Bodies That Matter*, was published by Routledge in 2018, and she is currently working on a second book project on negotiations of empire and domesticity in neo-Victorian fiction. She is co-editor of *Writing Brexit: Colonial Remains* (a special issue of the *Journal of Postcolonial Writing*, 2020) and *Black Neo-Victoriana* (Brill|Rodopi, forthcoming 2021).

**Felicitas Sophie van Laak** holds a BA in English/American Studies and History from the University of Münster, Germany, and is currently an MA student of both Cultural Poetics and British, American and Postcolonial Studies at the same university. Her research interests include queer and gender theories, posthumanisms, as well as Gothic and horror texts. Her essay ‘Monstrous Gender Performances in *Macbeth*’ was recently published in *Satura*.

**Phillip Zapkin** is an Assistant Teaching Professor of English at Pennsylvania State University, USA, with a PhD from West Virginia University. As a scholar, Phillip focuses primarily on theatrical adaptations of Greek drama, with a broader interest in adaptations generally. His book *Hellenic Common: Greek Drama and Cultural Cosmopolitanism* is under

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contract to be published with Routledge. He has previously published articles in *Modern Drama*, *Comparative Drama*, *Limina*, and elsewhere, and has an article forthcoming in *PMLA* in 2021.