

## Notes on Contributors

**Rosario Arias** is Professor of English Literature at the University of Málaga, Spain. She has published widely on neo-Victorian fiction, haunting, spectrality, trauma, gender, and ageing studies. She has co-edited (with Patricia Pulham) *Haunting and Spectrality in Neo-Victorian Fiction* (Palgrave, 2010), (with Patricia Pulham, Christine Ferguson, and Tatiana Kontou) *Spiritualism, 1840-1930* in the Victorian Concepts series (Routledge, 2014), and (with Lin Pettersson) *Reading the Trace in Modern and Contemporary Fiction* (Gylphi, 2022). Arias is a member of *Academia Europaea*, and Fellow of the English Association. She leads both the LITCAE research group and the Literary Assemblage Project ([RELY](#)). Arias is currently the President of the Spanish Association of Anglo-American Studies ([AEDEAN](#)), and the President of Victorian and Neo-Victorian Society in Spain (VINS).

**Barbara Braid** is Assistant Professor of English Literature in the Institute of Literature and New Media, University of Szczecin, Poland. Her research focuses on neo-Victorian fiction, film and television adaptation, gothic fiction and queer studies. She has published on the madness motif in neo-Victorian fiction, queer gothic, Frankenstein adaptations, and biofiction. Her recent publications include a chapter on neo-Victorian crime biofictions in *The Palgrave Handbook of Neo-Victorianism* (Palgrave Macmillan, 2024), a chapter on the queering of the madwoman in Margaret Atwood's *Alias Grace* and its adaptation in *Neo-Victorian Madness* (Palgrave Macmillan, 2020), as well as an article on queering Lizzie Borden in the 2018 film *Lizzie* (NVS, 13:1, 2020).

**Lana L. Dalley** is Professor of English at California State University, Fullerton, USA, where she teaches courses in nineteenth-century British literature, feminist literature, and feminist/gender theory. She is the co-editor of *Economic Women: Essays on Desire and Dispossession in Nineteenth-Century British Culture* (Ohio State University Press, 2013) and the editor of *Women's Economic Writing in the Nineteenth Century* (Routledge, 2023). Her work has appeared in *Victorian Literature and Culture*, *Women's Writing*, *Victorians Institute Journal*, *Victorian Poetry*, *Nineteenth-Century*

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*Gender Studies*, and *The Routledge Companion to Literature and Economics*, among others.

**Julie Depriester** is an *agrégée* teacher in *Classes Préparatoires* in northern France. She has just completed her PhD thesis, which focused on the works of John Fowles, exploring the themes of escape, confrontation and self-discovery. She is also interested in Thomas Hardy, and her MA dissertation dealt with the influence of the Victorian author on *The French Lieutenant's Woman*, one of the first neo-Victorian novels. She has published various articles on John Fowles's novels but worked on Somerset Maugham's *Cake and Ale* here for its obvious link to Thomas Hardy.

**Patricia Duncker** is the author of *Hallucinating Foucault* (1996, winner of the Dillons First Fiction Award and the McKitterick Prize in the same year), the neo-Victorian *James Miranda Barry* (1999), *The Deadly Space Between* (2002), and *Miss Webster and Chérif* (2006, shortlisted for the Commonwealth Writers' Prize in 2007). She has written two books of short fiction, *Monsieur Shoushana's Lemon Trees* (1997, shortlisted for the Macmillan Silver Pen Award in the same year) and *Seven Tales of Sex and Death* (2003), as well as a collection of essays on writing and contemporary literature, *Writing on the Wall: Selected Eassay* (2002). In 2010, she published *The Strange Case of the Composer and His Judge* (shortlisted for the CWA Gold Dagger Award 2010 and the Green Carnation Prize 2011). Her most recent novel, the critically acclaimed neo-Victorian *Sophie and the Sibyl: A Victorian Romance* (2015), was also shortlisted for the Green Carnation Award 2015. (See <https://patriciaduncker.com/>.)

**Amanda Farage** is an Independent Scholar based in Texas, USA. She received her PhD in English Literature from Washington University in St. Louis, USA, and has previously worked as Assistant Professor of English at the United States Air Force Academy. Her chapter, "A strange fascination": Oscar Wilde, the Dangers of Captivated Reading, and 21st Century Media Consumption' is included in the anthology *Critical Insights: Oscar Wilde* (Salem Press, 2019). Her article, "To please the vulgar": Transformative Writing and Reading in *New Grub Street* and *The Odd Women* can be found in the April 2022 issue of *The Gissing Journal*. Forthcoming in *Victorian*

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*Popular Fictions Journal* is her paper, “‘In different shapes and forms’: Spring-Heeled Jack and the Power of Perception in Victorian Transmedia’.

**Anna Gutowska** works as an Assistant Professor at the Department of Humanities at the Jan Kochanowski University of Kielce, Poland, and as Head of Development at the WFDiF Feature and Documentary Film Studios in Warsaw. In the years 2017-2019, she held a Marie Skłodowska-Curie Individual Fellowship at the Linnaeus University Centre of Intermedial and Multimodal Studies in Växjö, Sweden. She has published on screen adaptations of Jane Austen's novels, neo-Victorian film and television, and biographical screen products portraying nineteenth-century subjects. Her recent publications include two co-authored chapters on transmediation and transmedial storyworlds in *Intermedial Studies: An Introduction to Meaning Across Media* (Routledge, 2021), as well as a chapter about authenticity and anachronism in HBO's series *The Great*, published in the edited collection *Truth Claims Across Media* (Palgrave, 2023).

**Maria Juko** completed her B.A. and M.Ed. in English and Biology for Secondary Education with a focus on Victorian Literature at the University of Hamburg, Germany. She is currently reworking her PhD on female self-reliance in late eighteenth- to mid-nineteenth-century novels for publication as an independent researcher. She researches women in the eighteenth and nineteenth centuries, considering novels, conduct books, and self-help literature of the period. She further examines adaptations of the period in theme park rides, comics, film and literature.

**Georges Letissier** is Emeritus Professor of English Literature at Nantes University, France. From his studies on neo-Victorian rewritings, he has branched out to investigate contemporary responses to specific Victorian canonical figures, chiefly Charles Dickens and George Eliot. Keeping up an interest in contemporary British fiction, he authored an article on the Anglo-Sri-Lankan writer Guy Gunaratne, ‘Crisis of the Event, Guy Gunaratne’s *In Our Mad and Furious City* (2018)’, in *Études britanniques contemporaines*, (63, 2022) and delivered a paper on Nadifa Mohamed’s *The Fortune Men* (2021) in October 2022. His publications to date include the monograph *The Higher Inward Life: George Eliot’s Middlemarch* (Presse universitaire Paris Nanterre, 2020) and a two-volume study (co-edited with Caroline Patey

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and Cynthia Roman), *Enduring Presence: The Afterlives of William Hogarth* (Peter Lang, 2021). He recently published two articles ‘The prismatic hues of memory: Visual story-telling and chromatic showmanship in Charles Dickens’s *David Copperfield*’ in *Connotations: A Journal of Critical Debate* (2023) and ‘Queering the Canon in *Middlemarch the Series*: Collaborative Digital Creation and the Crisis in the Humanities’ in *Theory Now* (2023). He also gave a paper at the 2023 BAVS conference in Guilford titled ‘George Eliot through the Prism of Cynthia Ozick’. He is currently pursuing two research projects: one on George Eliot in the twentieth and twenty-first centuries in literature and digital media and the other (with Nathalie Vanfasse and Emmanuel Petit) on Charles Dickens through the prism of contemporary economics paradigms.

**Tara Moore** teaches young adult literature and workplace/professional writing courses at Elizabethtown College in Pennsylvania, USA, where she is an Assistant Professor in English. She has published two books on Christmas: *Victorian Christmas in Print* (Palgrave, 2009) and *Christmas: The Sacred to Santa* (Reaktion, 2014). Her essays have appeared in *Victorian Literature and Culture* and *Dickens Quarterly*.

**Armelle Parey** is Professor of contemporary English Literature at the Université de Caen-Normandie, France. Her research interests include narrative endings, memory and rewritings of the past in contemporary English-speaking fiction and in adaptation. She has written several articles and co-edited several collections of essays or special issues on the question of endings and on contemporary authors, including *A.S. Byatt, Before and After Possession: Recent Critical Approaches* (Presses universitaires de Nancy-Editions de Lorraine, 2017) and *Reading Ian McEwan’s Mature Fiction: New Critical Approaches* (Presses universitaires de Nancy-Editions de Lorraine, 2020). She recently edited *Prequels, Coquels and Sequels in Contemporary Anglophone Fiction* (Routledge, 2019) and co-edited *Adapting Endings from Book to Screen* (Routledge, 2020) as well as a special issue of *Journal of the Short Story in English* on A.S. Byatt (*JSSE* 76, Spring 2021). Her book *Kate Atkinson* was published in 2022 by Manchester University Press.

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**Isabelle Roblin** is an Emeritus Assistant Professor at the Université du Littoral-Côte d'Opale, France. Specialising in contemporary British literature, she has published many academic papers on Graham Swift, Kazuo Ishiguro, C. S. Forester, Salman Rushdie, John Fowles, and Ian McEwan, among others. Recently, she has been focusing on neo-Victorian novels by Graham Swift, A. S. Byatt, Emma Tennant and Alison Case, while at the same time working on the literary and filmic adaptations of contemporary novels. She has also published a critical study of all of Harold Pinter's screenplays, entitled *Harold Pinter: la liberté artistique et ses limites* (L'Harmattan, 2011).

**Shannon Scott** is a Professor of English at several universities in the Twin Cities, USA. She has contributed essays to various collections, including 'Imperial Pets: Monkey-Girls, Man-Cubs, and Dog-Faced Boys in Victorian Britain' in *Culture Animals and Their Children in Victorian Culture* (Routledge, 2019) and 'Wild Sanctuary: Running into the Forest in Russian Fairy Tales' in *The Company of Wolves Collection* (Manchester University Press, 2020), as well as writing lectures for Audible Originals. Shannon also writes short horror fiction that has been published in magazines and anthologies (see <https://sf-scott.com/>).

**Lucy Sheerman** is a writer based in Cambridge, England, UK, where she works as the Impact Facilitator for Arts and Humanities at the University of Cambridge. She has written extensively about the generative links between *Jane Eyre*, fan fiction, and contemporary romance novels and has had essays published in *Brontë Studies* and *New Frontiers in Popular Romance*. She is currently working on an Arts Council funded project which is part memoir part *Jane Eyre* fan fiction. A response to *Rebecca* (itself a *Jane Eyre* fanfiction), *Fragments Salvaged From Her Diary: A Correspondence with Rebecca* (2017), was published by Dancing Girl Press. Her experimental memoir *Pine Island* (2023) was published by Shearsman Books.

**Saverio Tomaiuolo** is Associate Professor of English Language and Translation at Cassino University, Italy. He is the author of *In Lady Audley's Shadow: Mary Elizabeth Braddon and Victorian Literary Genres* (Edinburgh University Press, 2010), *Victorian Unfinished Novels: The Imperfect Page* (Palgrave, 2012), and *Deviance in Neo-Victorian Culture: Transgression*,

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*Canon, Innovation* (Palgrave, 2018). His most recent publications include a study on the Italian screen adaptations of Victorian novels, entitled *La Televisione dell'Ottocento. I vittoriani sullo schermo italiano* (Mimesis, 2021) and an edited selection of Alfred Tennyson's poems, translated into Italian (Mondadori, 2022). At the moment he is working on a new Italian edition of Dickens's *The Mystery of Edwin Drood*.

**Charlotte Wadoux** was awarded a PhD at both the University Sorbonne Nouvelle Paris 3 and the University of Kent at Canterbury as part of a jointly supervised PhD programme (*cotutelle*). Her dissertation focuses on biofictional re-imaginings of Charles Dickens in neo-Victorian media, exploring how such rewritings use the detective genre to ask the reader to 'play the detective'. Her research now bears on biofiction, intertextuality and hermeneutics across neo-Victorian media. Most recently, she published "'The World Had Forgotten about Us": Heterotopian Resistance in Richard Flanagan's *Wanting* and Lloyd Jones's *Mister Pip*' in the special issue of *Humanities* entitled *Neo-Victorian Heterotopias* (2022).