

## Notes On Contributors

**Paul Breslin** is the author of a collection of poetry, *You Are Here* (Northwestern University Press, 2000), and is extensively published in magazines as a poet, literary essayist, and reviewer. He is Professor of English at Northwestern University, Evanston, Illinois. His academic works include *The Psycho-Political Muse: American Poetry since the Fifties* (Chicago, 1987), and the forthcoming study *Nobody's Nation: Reading Derek Walcott* (Chicago, Fall 2001).

**Stella Bruzzi** is Senior Lecturer in Film at Royal Holloway University of London. Her publications include *Undressing Cinema: Clothing and Identity in the Movies* (Routledge, 1997), *New Documentary: A Critical Introduction* (Routledge, 2000) and *Fashion Cultures: Theories, Explorations and Analysis*, co-edited with Pamela Church Gibson (Routledge, 2000). She is currently working on *Bringing Up Daddy: Masculinity and Fatherhood in Postwar Hollywood Cinema* (BFI, 2002).

**Andrew Davies** began his professional writing career in 1960 with radio plays and has since written for television, film and theatre, as well as novels and children's books, but he is best known for his dramatisations for television of English literary classics. He wrote the award-winning adaptation of Jane Austen's *Pride And Prejudice* and the highly-acclaimed dramatisation of George Eliot's *Middlemarch*. His other highly-praised dramatisations include *House Of Cards*, *To Play The King* and the four-part serial which concluded the series, *The Final Cut*. Other dramatisations include *Anglo-Saxon Attitudes*, *Mother Love*, *To Serve Them All My Days*, and *Harnessing Peacocks*. He co-wrote *Wilderness* with Bernadette Davis, and adaptations of Daniel Defoe's *Moll Flanders* and Jane Austen's *Emma*, which have been shown on television in Britain and internationally. He also wrote the screenplay for the film of Maeve Binchy's novel, *Circle Of Friends*. He has won numerous awards, including a coveted Emmy, two BAFTA awards, three Writers Guild awards, three Broadcasting Press Guild awards and a Monte Carlo Television Festival award.

**Dave Ellis** is a lecturer in English at the University of Derby. He has published in the field of postwar culture with a specific interest in black British writing.

**David Fulton** has taught English language and literature in schools, colleges and universities in England, Scotland, the former Yugoslavia and the People's Republic of China. He now lectures in English at Brunel University.

**Marilyn Hacker** was born in New York in 1942, and now lives between New York and Paris. She is the author of many collections of poetry, including *Presentation Piece* (1974), which was awarded the National Book Award, *Selected Poems: 1965-1990* (1994), which received the Poet's Prize, and *Winter Numbers* (1994), which was awarded both the Lambda Literary Award in Poetry and the Lenore Marshall Poetry Prize. Her most recent collection of poetry is *Squares and Courtyards* (W. W. Norton, 2000). She is well known for her novel-like use of the sonnet sequence. Some of her poems are available online at <http://worldwriters.english.sbc.edu/links.html#hacker2> From 1990 to 1994 she was editor of *The Kenyon Review*, and has received numerous honours, including the Bernard F. Connors Prize from the *Paris Review*, the John Masefield Memorial Award of the Poetry Society of America, and fellowships from the Guggenheim Foundation and the Ingram Merrill Foundation. An extensive profile is published in the spring 1996 edition of *Ploughshares*. She is the translator of Claire Malroux's collection of poems, *Edge*, but the poems translated in *EnterText* have not been previously published.

**Petra Koppers** is a Research Fellow at Manchester Metropolitan University. From August 2001 she will be an Assistant Professor of Performance Studies in the Humanities

at Bryant College, Rhode Island. She is Artistic Director of *The Olympics Performance Research Projects* ([www.olimpias.net](http://www.olimpias.net)), and has published in areas such as identity politics, performance and disability studies.

**Iwan Llwyd** is a Welsh poet who won the bardic crown at the National Eisteddfod in 1990 with the series of poems *ÒGweichionÓ* (Sparks). His most recent volume of poetry, *Dan Ddylanwad* (Under the Influence), won the 1997 Welsh Arts Council prize for Book of the Year. He also published three earlier books of verse, *Dan Anaesthetic* (Under Anaesthetic) (Gwasg Taf 1987), *Dan fy Ngwynt* (Under my Breath) (Gwasg Taf 1992), and the bilingual collection *Far Rockaway* in 1997. In 2000, to celebrate the 600th anniversary of the revolt of Owain Glyndŵr, he contributed to a bilingual volume of poetry published by the National Library of Wales, containing his own poetry and the work of Gillian Clarke, with illustrations by Margaret Jones. His work in the media has included three television series for S4C, the Welsh language channel, giving his impressions of the USA, Wales and South America. His latest TV series, *Eldorado*, with Twm Morris, has been broadcast on S4C, and is also published in book form (Gwasg Carreg Gwalch, 1999). He has read his poetry in Canada, the USA and Britain, touring in 2000 with John Barnie. Recently he has worked with the composer Pwyll ap Siŷn on two major pieces, an adaptation of Pushkin's stories for children, and a choral work, performed at the National Eisteddfod in 2000. He also plays bass guitar in two Welsh bands, and is a member of the Welsh Academy. He was born in Carno, mid-Wales, and now lives near Bangor, Gwynedd.

**Oleg Malakhov** is a Ukrainian born in 1977 who writes in English and Russian. He graduated from Donetsk State University in 1999 and has since travelled in Europe, and worked as an interpreter and teacher, and in business. He acknowledges the influence of the American Beat poets, and holds a diploma for a study of the theatre of the absurd and the work of Edward Albee. Some of his prose has been published in Donetsk (ISBN 966 508 079 2). A selection of his stories is available online in Russian at a site listing Russian writers: [www.lib.ru/NEWPROZA/MALAHOW/](http://www.lib.ru/NEWPROZA/MALAHOW/)

**Claire Malroux** was born in Albi, France, and now lives in Paris and Cabourg. She is the author of numerous volumes of poetry. A selection of her poems appears in *Edge*, a bilingual edition with English translations by Marilyn Hacker. Malroux is herself an esteemed translator and received the Grand Prix National de la Traduction in 1995. Among those whose work she has translated are Emily Dickinson and Emily Bronte, and her most recent major project, a translation into French of Derek Walcott's poem *Another Life*, is to be published shortly. The poems included here have not been previously published.

**Sara Martin** teaches 19th and 20th Century English Literature at the Universitat Autònoma de Barcelona and the Universitat Oberta de Catalunya. She has published a number of articles on film adaptations, gothic, gender issues and the representation of monstrosity.

**Maria Proitsaki Stjernkvist's** poetry has been previously published online at [www.sophieswind.com/SWProitsaki.html](http://www.sophieswind.com/SWProitsaki.html) Other poems are to be published in several places, including the Fall 2001 issue of *Technology and Women*, and in Gloria Anzaldúa and AnaLouise Keating, eds., *This Bridge We Call Home: Embodying the Spirit of this Bridge Called My Back* (Routledge, 2002). She is fluent in Greek, English and Swedish. After taking her first degree at the University of Thessaloniki in Greece, she embarked on her postgraduate studies in Sweden at Göteborg University. There she took an MA in Modern Greek and is now completing a PhD in English Literature, with a study of the work of Nikki Giovanni and Rita Dove.

**Dylan Thomas (1914 – 1953)** grew up in South Wales which was not a Welsh-speaking part of the country. 'Elegy' was his final, unfinished work, which exists in several drafts and was published posthumously. He was evidently unhappy with the last two lines and had struck them out of his last version of the poem, but as his editors comment, 'They are valuable lines; and there is reason to think that they would have been utilised in some similar form.'\* This exhortation contrasts conspicuously with that of the previous poem that Thomas had written on his father's death, 'Do not go gentle into that good night.' This final elegy is proposing that a calmness is possible in the face of death. \* (Walford Davies and Ralph Maud (eds.) *Dylan Thomas: Collected Poems 1934 – 1953*, London: J.M.Dent, 1988, 263-4)

**Frederick Zackel** teaches in the Departments of English & Ethnic Studies at Bowling Green State University in Ohio. His background as a writer includes the publishing of two novels and advertising agency copywriting. His first novel was made into a NBC Movie of the Week. He is a contributing editor for the literary website January ([www.januarymagazine.com](http://www.januarymagazine.com)). His short stories and nonfiction essays have appeared in *The Mississippi Review*, *Exquisite Corpse*, *Bright Lights Film Journal*, *The Alsop Review*, *The Dictionary of Literary Biography*, and *The Encyclopedia of Popular Fiction* (among others).