

## EnterText volume 5 number 2

### Notes on Contributors

**Tara Brabazon** is Associate Professor of Media, Communication and Culture at Murdoch University, Australia. She is the author of six books: *Tracking the Jack: A Retracing of the Antipodes* (Sydney: University of New South Wales Press, 2000); *Ladies who Lunge: Celebrating Difficult Women* (Sydney: University of New South Wales Press, 2002); *Digital Hemlock: Internet Education and the Poisoning of Teaching* (Sydney: University of New South Wales Press, 2002); *From Revolution to Revelation: Generation X, Popular Memory, Cultural Studies* (Aldershot: Ashgate, 2005); *Playing on the Periphery: Sport, Identity and Memory* (London: Routledge, 2005); and, as editor, *Liverpool of the South Seas: Perth and its Popular Music* (Perth: University of Western Australia Press, 2005). She is also the Director of the Popular Culture Collective, a community of scholars, musicians, and sound and vision practitioners who aim to build creative industries initiatives and further critical thinking about popular culture. See <http://www.popularculturecollective.com>

**Sally Breen** lectures in Creative Writing and Contemporary Arts at Griffith University, Gold Coast, Australia. She is Director of The Arc Arts Cooperative Surfers Paradise, Gold Coast. She is a graduate of Griffith University, where she has recently completed her PhD. She has performed her creative work as guest artist at a number of literary festivals and related events in Australia, and it is published in *Best Stories Under the Sun*, edited by David Myers and Michael Wilding (Rockhampton: Central Queensland University Press, 2004), and *Spiny Babbler Australasian Anthology*, edited by Brian Dibble (Perth and Katmandu: Australian Association of Writing Programs, in association with Spiny Babbler Publications, 2003). Her essay “The Concrete Corridor: Strategising Impermanence in a New Frontier City” (with P. Wise) is in *Media International Australia* 112, August 2004, edited by Tom O’Regan, Lisanne Gibson and Paul Jeffcutt. Recent conference papers include “Regulating Adolescence: Schoolies Week on Australia’s Gold Coast” for the Second International Conference on Cultural Policy and Research, Wellington, New Zealand, 2002, and “Writing The City” for the Australian Association of Writing Programs (AAWP) Writing 2000 Conference, Gold Coast, Australia, 2000.

**Cyril Dabydeen** is well known as a writer of poetry and fiction both in the Guyana of his birth and in Canada where he has lived for many years. He was Poet Laureate of Ottawa from 1984-87. His most recent collections are *Imaginary Origins: Selected Poems* (Leeds, UK: Peepal Tree Press) and *Play a Song Somebody* (Canada: Mosaic Press). His publications include several novels, volumes of poetry and short stories: *Coastland: Selected Poems* (Mosaic, 1989); *The Wizard Swami*, novel (Peepal Tree, 1989); *Dark Swirl*, novel (Peepal Tree, 1989); *Jogging in Havana*, stories (Mosaic, 1992); *Sometimes Hard*, novel (Longman, UK, 1994); *Stoning the Wind*, poetry (TSAR, 1994); *Berbice Crossing*, stories (Peepal Tree, 1996); *Black Jesus*, stories (TSAR, 1996); *Another Way to Dance*, ed. poetry anthology (TSAR, 1996), *Discussing Columbus* (Peepal Tree, 1997);

*My Brahmin Days*, stories (TSAR, 2000); *North of the Equator*, stories (Beach Holme, 2001). His work is also widely anthologised, in volumes such as *Making a Difference: Canadian Multicultural Literature* (Oxford University Press, 1995), *Best Canadian Short Stories* (Oberon Press, 1996) and *Twentieth-Century Canadian Poetry* (Delhi: Pencraft International, 2001), and in journals such as *Ariel*, *Atlanta Review*, *Canadian Literature*, *Critical Quarterly*, *Fiddlehead*, *Kunapipi*, *World Literature Today* and *Wasafiri*. He is on the Editorial Board of the *American Journal of Caribbean Literatures*. One of his stories appears in *EnterText* 3.2.

**Liza Das** is Assistant Professor in the Department of Humanities and Social Sciences, Indian Institute of Technology, Guwahati, Assam, India. She holds a PhD from the Department of English, Dibrugarh University, Assam, awarded in 1996 for a thesis on the “Historical and Cultural Determinants of Women’s Writing: Studies in Selected Novels of Doris Lessing and Iris Murdoch.” She took her first degree at Cotton College, Gauhati University, and her MA at Delhi University. She has lectured at Cotton College and B. Barooah College, Guwahati, and was a Research Fellow in the Department of English at Dibrugarh University. Her recent publications include, “The Reinstatement of Rationality: Cognitive Science Rethinks Modernity” in *Rethinking Modernity*, edited by S. Gupta, P. C. Kar and P. Dave-Mukherjee (New Delhi: Pencraft International); (with Merry Baruah) “Conceptual Blending and Narratives: Cognitive Perspectives on Shashi Deshpande’s *A Matter of Time*” in *Writing Difference: Reading Shashi Deshpande’s Novels*, edited by C. Naik (New Delhi: Pencraft International); “Renegade Renunciate: The Aghora Trilogy of/on Vimalananda” in *Traditional Knowledge Systems of India*, edited by V. Chariar (New Delhi: Viveka Foundation); and “Manual Heroism: A Note on Edward W. Said’s Presidential Address to the MLA” in *Edward Said and the Politics of Culture*, edited by B. Choudhury (K. B. Publications). She has contributed to many conferences including a paper on “Cognitive Shakespeare: The New Direction in Shakespeare Criticism and its Relevance” for *Shakespeare across Cultures, 3<sup>rd</sup> World Shakespeare Conference*, at Loreto College, Kolkata, India, in 2004. She has also published a number of translations, including “Golam” by Saurabh Kumar Chaliha for *Postcolonial Text*.

**Mirjana Detelić** is senior researcher at the Institute for Balkan Studies, Belgrade, Serbia and Montenegro. She is also Head of the Department for Language and Literature at the Centre for Scientific Research in Kragujevac (Serbia), and a full member of SASA Committee for Literary History Studies, and SASA Committee for Oral Tradition and Folklore (Belgrade), as well as a member of the TASC project (Transnational Atlas and Database of Saints Cults), directed by Graham Jones of St John’s College, Oxford. She is the author of: *Towns in the Christian and Moslem Oral Epic Poetry* (CD Rom *Gradovi u hrišćanskoj i mulsimanskoj usmenoj epici*, Balkanološki institut, Beograd 2004); *The Charm and the Bride: Poetics of the Epic Formula* (*Урок и невеста. Поетика епске формуле*, Балканолошки институт САНУ и Центар за научна истраживања у Крагујевцу, Београд, 1996); *Mythical Space and the Epics* (*Митски простори епика*, САНУ & AIZ “Dosije”, Посебна издања САНУ, књ. DCXVI, Одељење језика и књижевности књ. 46, Београд, 1992). She is also editor of the volumes: *Од мита до фолка*, Лицеум 2, Крагујевац, 1996, *From Myth to Folk*; and *Култ светих на Балкану*,

Лицеум 5, 7, 2001/2003: *The Cult of the Saints in the Balkans, I–II*, English edition: *The Balkan Saints* (Donington: Shaun Tyas Publishing) in the series “Cult and Culture.”

**David Fulton** lectures in the English Department at Brunel University, UK, where he specializes in teaching poetry and creative writing. He is a graduate of the University of Wales, Lampeter, and Oxford University, and has taught English language and literature in schools, colleges and universities in England, Scotland, the former Yugoslavia and the People’s Republic of China. His paper on Andrew Davies’s adaptation of Daniel Defoe’s *Moll Flanders* is included in *EnterText* 1.2.

**Steffen Hantke** has published essays and reviews on contemporary literature, film, and culture in *Paradoxa*, *College Literature*, *The Journal of Popular Culture*, *Post Script*, *Kinema*, *Scope*, *Science Fiction Studies*, and other journals, as well as in anthologies in Germany and the USA. He is author of *Conspiracy and Paranoia in Contemporary Literature* (Peter Lang, 1994) and editor of *Horror*, a special topics issue of *Paradoxa* (2002), as well as *Horror: Creating and Marketing Fear* (University Press of Mississippi, 2004). He currently serves on the editorial board of *Paradoxa* and has served as advisor to the book review board of *College Literature*. He is also chair for the “Horror” area at the Southwest/Texas Popular Culture and American Culture Association. He currently teaches at Sogang University in Seoul, South Korea, as Assistant Professor for British and American Culture.

**Dilek Inan** is Assistant Professor of English at Balikesir University in Turkey. She received her PhD from Warwick University. Dilek has participated in international conferences, presenting papers on the work of Harold Pinter, including her presentations at Ege University’s 9<sup>th</sup> International Cultural Studies Symposium, and at The Literary London Conference (Goldsmith’s College, July 2002). A previous version of her article has appeared in *Confrontations: Essays in the Polemics of Narration* (North Cyprus: Eastern Mediterranean University Press, 2004), and in the proceedings of the 23<sup>rd</sup> All-Turkey English Literature Conference (British Council, 2002).

**Melanie Kloetzel** is Assistant Professor and Director of Dance at Idaho State University, USA. She was formerly at the University of Montana’s Drama and Dance Department and guest artist at Swarthmore College. She studied at the Laban Centre for Movement and Dance, graduated in history from Swarthmore College (BA) and the University of Montana (MA), and took her Masters in Dance at the University of California, Riverside in 2004. Since 1997 she has directed *kloetzel&co.*, a modern dance company based in New York, and in 2004-5 was artistic director of the *Idaho Moving Project*, a modern dance company based in Pocatello, Idaho. She has contributed a number of papers to conferences and publications, most recently: “Informing Our Future: Site-Specific Performance and Sustainable Societies” at the Art Nature Culture Association Conference in Bothell, WA; “Site Dance: A Deconstruction/ Reconstruction of Community and Place” for the proceedings of the 2005 Congress on Research in Dance; “Sited Practice: Movement, Memory, and Place at the California Museum of Photography” at the Dance Under Construction conference at the University of California, Riverside; and “Searching for Practice: Corporealizing an Environmental

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**James McDougall** has taught English at the University of Florida since 2001. He graduated from the State University of New York at Buffalo in 1996, and is about to complete a PhD on “Tradition and Invention: Chinese Literature in Modern American Poetry” at the University of Florida. His dissertation addresses the hybrid appearance of Chinese Literature within twentieth-century American poetry vis-à-vis Chinese Exclusion Acts and “Yellow Peril” discourses in the following texts: Ezra Pound’s *Cathay*, the Angel Island poems, Gary Snyder’s *Han Shan*, H. T. Tsiang’s *Poems of the Chinese Revolution*, and the poetry of Marilyn Chin and John Yau. He was a Peace Corps volunteer at Gong-Shang (Yuzhou) University, Chongqing, China, from 1999-2001, having previously taught English as a Second Language at Pusan, South Korea. His languages include Chinese-Advanced (Conversational in Mandarin and Sichuanese), French and Italian.

**Alexander Murray** is currently completing a PhD in English Literature at the University of Melbourne, Australia. His thesis is entitled “Re-Calling London: Literary History, Narrative Logic and Historiography in the work of Peter Ackroyd and Iain Sinclair.” He graduated in English Literature from the University of Melbourne in 2002. His essays appear in a number of journals, among them: “A Cartography of Corruption: Decadence, Cultural Geography and the Threat to English National Identity in John Meade Falkner’s *The Lost Stradivarius*” (*Antithesis* 14, 2004); “Reading London Stone: The Paradox of Material History in Representations of Contemporary London” (*Literary London: Interdisciplinary Studies in the Representation of London* 2.1, 2004, [www.literarylondon.org](http://www.literarylondon.org)); “Jack the Ripper, The Dialectic of Enlightenment and the Search for Spiritual Deliverance in *White Chappell, Scarlet Tracings*” (*Critical Survey* 16.1, 2004); “From ‘Old Coats’ to ‘Totemic Towers:’ Nostalgia and Community Memory in the Gentrified Inner City” (*Melbourne Historical Journal* 32, 2004); and “Exorcising the Demons of Thatcherism: Iain Sinclair and the Critical Efficacy of a London Fiction” (*Literary London: Interdisciplinary Studies in the Representation of London* 3.2, 2005, [www.literarylondon.org](http://www.literarylondon.org)). His paper “‘I am completely changed:’ Continental Aestheticism, Decadence, English National Identity and George Moore’s Experience of Paris” is published in *Exploring the British World*, edited by Kate Darian-Smith, Patricia Grimshaw, Kiera Lindsey and Stuart Macintyre (Melbourne: RMIT Publishing, 2004). He has contributed to numerous conferences in Australia and the UK.

**Nick Redfern** is completing his PhD at Manchester Metropolitan University, UK, with a thesis on regionalism in 1990s British cinema. His essay on Cronenberg’s *Videodrome* appears in *EnterText* 4.3.

**Tomislav Zelić** graduated in Philosophy and German Philology from Heidelberg University, Germany, in 1998. Since then he has studied at Columbia University, New York, where he is about to complete his PhD in the Department of Germanic Languages and Literatures. He teaches German at Columbia, where he has also been Assistant Director of the Deutsches Haus. He has considerable translation experience and is

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