

Notes on Contributors

Josef Bordat, who was born in 1972 and lives in Berlin, began his academic career in Industrial Engineering (Dipl.-Ing., 2000) and Philosophy (MA, 2004). In 2006 he took his PhD in Philosophy at the Technical University of Berlin. He has lectured in Berlin and in Arequipa, Peru. He is published in different areas of philosophical and sociological research, especially on globalisation, human rights and international public law.

Michael Croft is a British artist who has been living and working in Thailand since 1998. He trained as a painter at the Royal College of Art in London and, since graduating in 1985, has continued to develop his creative interests, which also include writing. He supports himself through teaching, currently Communication Design at King Monkut's University of Technology, School of Architecture and Design, Thonburi, Thailand, focusing on the development of generic visual and creative thinking in the South East Asian cultural context. Michael's interest in writing began as a *neater* alternative to painting, with an idea that pushing and giving shape to text could be analogous to that of paint. A part-time course in Psychodynamic Counselling at Birkbeck College, London, gave him some insight into psychoanalytical theory, and the element of interpretation built into his written pieces is informed by continued reading around psychoanalysis. The teaching of visual education is, of course, via the linguistic interface, and this through English to Thai students has meant that language is, for Michael, becoming an increasingly creative as well as instructional medium. In the broader sense there is a merging of speaking and writing with the language of the visual. At present Michael is working on paintings that interact with grounds of text. His work is also to be found in *EnterText* 6.3.

Cliff Forshaw's latest collection is *Trans* (The Collective Press, 2005). He has been a Hawthornden Writing Fellow and winner of the Welsh *Academi* John Tripp Award. He teaches at Hull University, UK, where he is Acting Director of the Larkin Centre for Poetry and Creative Writing and convenor of the MA in Creative Writing. He has previously contributed poems to *EnterText* (4.3), and also a paper on the 1599 bishops' ban on satire (3.1 Renaissance Renegotiations). A new collection on Tasmanian themes is developing out of a period as International Writer-in-Residence at the Tasmanian Writers' Centre, Hobart. Both sequences here evolved from this experience. He would like to thank the Centre and especially the director Joe Bugden for much kindness and hospitality.

Nouri Gana is Assistant Professor of English and Arab-American Studies at the University of Michigan-Dearborn where he specialises in Modernist and Postcolonial Studies. Previously he held a Postdoctoral Fellowship at Queen's University, Canada, to conduct research on the politics and poetics of historical memory in Multilingual Arab literature. As well as in *EnterText* 4.3, his critical and theoretical work can be found in,

among others, *American Imago*, *Études Irlandaises*, *Law and Literature*, *Theory & Event*, *Mosaic*, and *College Literature*. He lives between Michigan and Moknine, Tunisia.

Samar Habib received her doctorate from the University of Sydney, Australia, in 2006, in the areas of cultural and literary studies and sexuality. Her monograph *Female Homosexuality in the Middle East: Histories and Representations* was published by Routledge in 2007. Along with academic articles and translations published previously in *EnterText* Habib has published a number of creative works including the novel *A Tree Like Rain* (Sydney: Nebula Press, 2005), and the forthcoming chapbook *Islands in Space* (Chlef, Algeria: Arabesques Editions). A lecturer at the University of Western Sydney's School of Humanities and Languages, her areas of specialization include Arab and Islamic popular culture, Middle East literature, history and politics, as well as gay and lesbian studies. She is chief editor of the international academic periodical *Nebula*. Her critical translation of the Lebanese novel *Ana Hiya Anti / I Am You* by Elham Mansour is forthcoming from Cambria Press (New York).

Mohamed Kamara is assistant professor at Washington and Lee University, Lexington, Virginia, USA, where he teaches French language and literature, Francophone literatures from Africa, Canada, and the Caribbean, as well as African literatures in English translation. He has studied at Fourah Bay College (Sierra Leone), École Normale Supérieure de Fontenay/St. Cloud (now ENS-Lyon, France), Purdue University and Tulane University (USA). He has published articles on French colonial education and the literary representation of the African bourgeoisie in such journals as *Dalhousie French Studies* and the *Journal of the African Literature Association*. He has forthcoming articles on the plays of the Sierra Leonean playwright, Yulisa Amadu Maddy, and the work of Moroccan writer, Abdelkébir Khatibi. The work of Léopold Sédar Senghor is a relatively recent passion.

Christine Pagnoule teaches English literatures and translation at the University of Liège, Belgium; she has translated poetry for the past twenty-five years. Her main research interest lies in Caribbean poetry. Political involvement is part and parcel of everything she does, and seems to run in the female line of the family. She is most fortunate in that she can work with her mother **Annette Gérard**, who has a university degree in German, English and Dutch.

Laura Robinson is Associate Professor of English literature at the Royal Military College of Canada in Kingston, Ontario. She has published articles on such writers as L. M. Montgomery, Ann-Marie MacDonald and Margaret Atwood. Her short fiction has appeared in *Wascana Review*, *torquere*, *Her Circle* and *Frontiers*.

Claire Tylee currently teaches at New York University in London, having lectured in Philosophy and English at the universities of Málaga (Spain), Texas (USA), Leicester, Westminster and Brunel (UK). She is the author of several books and articles concerning war and women's writing, most notably *The Great War and Women's Consciousness* (Macmillan and University of Iowa, 1990). Recent work includes a chapter on "British Holocaust Poetry – songs of experience" for the *Oxford Companion to British War*

Poetry, an article on Jewish Family Sagas for *Literature and History*, and the book *In the Open: Jewish Women Writers and British Culture*, which she edited for the University of Delaware Press.