Notes on contributors

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Martine Hennard Dutheil de la Rochère is Professor of English and Comparative Literature at the University of Lausanne, Switzerland, and former Associate Dean of the Humanities. She is International Corresponding Member for the British Comparative Literature Association (<https://bcla.org/about/international-corresponding-members>). She has published on various aspects of modern and contemporary literature (including Dickens, Conrad, Nabokov, Carter, Rushdie, Donoghue, Yolen), the international fairy tale tradition from antiquity to the present, and literary translation (theory, practice, reception). She is the author of *Origin and Originality in Salman Rushdie's Fiction* (1999), which focuses on the poetics and politics of cultural translation, and *Reading, Translating, Rewriting: Angela Carter's Translational Poetics* (2013), which traces the interplay of translation and rewriting in Carter's fiction. She guest-edited *Angela Carter traductrice – Angela Carter en traduction* (2014), and co-edited *Des Fata aux fées: regards croisés de l'Antiquité à nos jours* (2011), *Cinderella Across Cultures: New Directions and Interdisciplinary Perspectives* (2016), and *Translation and Creativity – la traduction comme création* (2016).

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Anna Kérchy is Associate Professor and a member of the Gender Studies Research Group at the English Department of the University of Szeged, Hungary. She holds a PhD in Literature from the University of Szeged, a DEA in Semiology from Université Paris VII Denis Diderot, and a habilitation degree in Literature and Culture from the University of Debrecen. Her research interests include gender and body studies, the post-semiotics of the embodied subject, intermedial cultural representations, interfacing of Victorian and postmodern fantastic imagination, women's art and children's literature. She is the author of *Body-Texts in the Novels of Angela Carter: Writing from a Corporeographic Point of View* (2008) and *Alice in Transmedia Wonderland* (2016), editor of *Postmodern Reinterpretations of Fairy Tales* (2011) and *Posthumanism in Fantastic Fiction* (2018), co-editor of *What Constitutes the Fantastic?* (2010), *The Iconology of Law and Order* (2012), *Exploring the Cultural History of Continental European Freak Shows* (2012) and special journal issues: of *EJES on Feminist Interventions into Intermedial Studies* (2017) and of *Bookbird on Translating and Transmediating Children's Literature* (2018).

Marie Mulvey-Roberts is Professor of English Literature at the University of the West of England, Bristol and is the Editor-in-Chief and co-founder of the journal *Women's Writing*. She publishes in the areas of Gothic, gender and human rights and has authored, edited and co-edited over thirty books including *Strange Worlds: The Vision of Angela Carter* (2016). Her most recent monograph is *Dangerous Bodies: Historicising the Gothic Corporeal* (2016), winner of the Allan Lloyd Smith Memorial Prize. Her next book is *Pyrotechnics: The Incendiary Imagination of Angela Carter*, co-edited with Charlotte Crofts, with whom she runs the website, getangelacarter.com. She co-curated the first art exhibition relating to the work of Angela Carter, hosted at the Royal West of England Academy in Bristol to commemorate the twenty-fifth anniversary of her death and produced two musical adaptations of Carter's *The Bloody Chamber*, about which she made a film for Massolit for use in schools. With Charlotte Crofts and Caleb Sivyier, she is a co-founder of the Angela Carter Society.

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devoted to the life and works of Angela Carter (www.angelacarteronline.com), which has a thriving online community.

Helen Snaith has recently completed her PhD at Swansea University and is now working as an independent scholar. Her research focuses on Angela Carter's time in Japan, drawing specifically on the representation of Japanese cultural, literary and theatrical influences in Carter's work. In 2017, she published an article on Margaret Atwood's dystopian fiction for a special issue of the *Feminist Review*. Her research interests include gender and sexuality, contemporary women's writing, and Japanese literature. Helen currently works as a senior policy advisor, investigating the role of open access academic books in the scholarly communications landscape.

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Maggie Tonkin is Senior Lecturer in English at the University of Adelaide. She has written substantially on Angela Carter, being the author of *Angela Carter and Decadence: Critical Fictions/Fictional Critiques* (2102), as well as a number of journal articles and book chapters on Carter and on other contemporary women writers. She was the joint editor of *Changing the Victorian Subject* (2014), a collection of essays on Victorian literature, and is currently working on a project examining cultural representations of existential psychiatrist R.D. Laing. Her other research interest is in dance and performance studies: she writes for the Australian dance press, is the author of *FIFTY: Half a Century of Australian Dance Theatre* (2016), and is a partner on a research project on the work of seminal Australian choreographer, Meryl Tankard.

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Heidi Yeandle is based at Swansea University where she was awarded a PhD on Angela Carter in 2015. Her first monograph, *Angela Carter and Western Philosophy* (2017), has been published by Palgrave, and stems from her doctoral research. Her current research on Carter is related to Chinese philosophy. Her broader research interests include dystopian and post-apocalyptic fiction, twenty-first-century women's writing, and depictions of female writers in contemporary women's writing.