

Authors

Mehdi ACHOUCHE is a Senior Lecturer in English and American Civilization at Jean Moulin University, Lyon, France. His research deals with the representations of progress in science fiction, cinema, television and utopian fiction, as well as with narration in science fiction cinema and television.

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Trained at the Université de Rouen, Normandie (France), **Hervé CANTERO** has completed a Ph.D in Australian literature in 2011 at the University of Western Australia, and in 2014 he was awarded a Doctorate of English Studies for his French thesis on Robert Drewe's and Tim Winton's works presented in Rouen. Professeur agrégé d'anglais (junior lecturer), Université de Rouen; qualified in 2015 to apply for an Associate Professor tenure in English Studies.

Jennifer GORDON is a Graduate Student, previously studying at the University of Lincoln and the University of East Anglia, researching American film and adaptation. Her Undergraduate dissertation explored whether David Fincher's *The Girl with the Dragon Tattoo* was an Americanisation of the original Swedish novel by Steig Larsson. She is currently working towards a PhD in Adaptation at De Montfort University.

Hélène MACHINAL is full professor at the University of Bretagne Occidentale in Brest where she teaches English literature. Her research focuses on the gothic, detective fiction and speculative fiction during the second half of the 19th century. She wrote a book on Conan Doyle published in 2004. She is the author of articles on 19th century authors such as Doyle, Stoker, Stevenson, Machen or Collins and she has also studied the modes of resurgence of the mythical figures of the detective, the vampire and the mad scientist in contemporary British literature. She edited *Le Savant fou* at the Presses Universitaires de Rennes in 2013. Her more recent research includes articles on David Mitchell, Patrick Mc Grath, Kazuo Ishiguro, Ken Macleod, Deon Meyer, Jeanette Winterson and Will Self. She also focuses on TV series especially dealing with crime and/or the posthuman. She is involved in two research projects, a project on Posthumanity and Digital Subjects in modern arts anchored in collaborations with UQAM, Lille 3, Paris 8 and Rennes2 and one on Post/Apocalypse involving Paris 8 and Montpellier 3. Her most recent publications are E. Despres & H. Machinal, *PostHumains, frontières, évolutions, hybridités*, PU of Rennes, 2014; J-F Chassay & H. Machinal, "Mutations I : corps posthumains", *Otrante*, n° 37, Paris, Kimé, 2015; H. Machinal, G. Menegaldo, J-P Naugrette, *Sherlock Holmes, un*

nouveau limier pour le XXI^e siècle, du Strand Magazine au Sherlock de la BBC, PU Rennes, 2016.

Gilles MENEGALDO is an emeritus professor of American literature and film studies at the University of Poitiers, former Head of the Film Studies Department, former president of SERCIA (2002-2008). He has co-written *Dracula, la noirceur et la grâce* (with AM Paquet-Deyris, 2006) and published many articles on gothic literature and film genre. He has edited 29 collections of essays among which: *Frankenstein* (1999), *HP Lovecraft* (2002), *R. L. Stevenson et A. Conan Doyle, Aventures de la fiction*, (2003, with JP Naugrette), *Dracula* (Sept.2005), *Jacques Tourneur* (2006), *Film and History*, (2008). Latest books as editor: *Manières de Noir* (On Contemporary Crime Fiction), 2010; *Gothic NEWS, Studies in Classic and Contemporary Gothic Cinema*, 2011; *Persistances gothiques dans la littérature et les arts de l'image*, (January 2012); *European and Hollywood Cinema: Cultural Exchanges*, October 2012; *Le western et les mythes de l'ouest* (with L. Guillaud), UP Rennes, november 2015. Forthcoming *Sherlock Holmes, un limier pour le XXI^e siècle* (with H. Machinal et J-P Naugrette, PU Rennes, December 2016); *Tim Burton, a Cinema of Transformations*, UP Montpellier, Spring 2017.

David ROCHE is Professor of Film Studies at the Université Toulouse Jean Jaurès and Vice-president of SERCIA (www.sercia.net). He is the author of *Making and Remaking Horror in the 1970s and 2000s* (2014) and *L'Imagination malsaine* (2008), and has edited a themed issue of *Transatlantica* entitled "Exploiting Exploitation Cinema" (2016), as well as the collected volumes *Bande dessinée et adaptation* (with Benoît Mitaine and Isabelle Schmitt-Pitiot, 2015), *Intimacy in Cinema* (with Schmitt-Pitiot 2014) and *Approaches to Film and Reception Theories* (with Christophe Gelly, 2012). He has published articles on North American and European auteur and horror cinema in *Adaptation, E-rea, CinémAction, Horror Studies, Miranda, Post-script* and *Textes & Contextes*. He is currently writing a book on Quentin Tarantino.

Karima THOMAS is an associate Professor at the IUT of Angers. She is a member of the CRILA research group. Her main field of research is the short story. She published many papers on the short stories of Angela Carter. She is currently interested in short forms such as vids, trailers, fan trailers, TV series and fan-fiction. She also participated in conferences about young adult fiction. Her main publications include: "The cabinet of Edgar Allen Poe : un récit de vie sous l'emprise de la psychanalyse", *Figures du Récit Fictionnel et du Récit Factuel*, Annales de l'Université de Franche Comté, 2008; "Angela Carter's Adventures in the Wonderland of Nonsense", *Reprising, Rewriting: the Paradoxes of Intertextuality*, Cambridge Scholar Publishing, 2010; "Quand la personne s'avère être un personnage : la mise à nu de la construction du personnage dans le fait divers", *l'Atelier : le personnage en jeu*, 2.1, 2010; "The Urge for Intermediality and Creative Reading in Angela Carter's 'Impressions: the Wrightsman's Magdalene'", *Journal of the Short Story In English*, Presses Universitaires d'Angers, spring 2011; "A Victorian Fable (with Glossary): Authorship as Imposture", *Short fiction in Theory and Practice*, Edge Hill University, January 2017.

Agathe TORTI ALCAYAGA is associate professor at Paris 13 university, member of the laboratory Pléiade (EA 73 38), and treasurer of the research society RADAC (radac.fr). Her research bears mainly on contemporary theatre, British (*Social and Political Theatre: The Audience*, in *An Introduction to Anglophone Theatre*, Antonia Rigaud et Françoise Palleau-Papin eds., PUR, 2015) as well as French (*Le théâtre de Leslie Kaplan*, in *Leslie Kaplan*, Mireille Hilsum ed., Classiques Garnier, 2016). It also develops in the field of cinema, notably around transmodal adaptation between play and film (co-édition of journal *Coup de Théâtre* N°31 “À vos écrans, la scène anglophone en 2D/ On Your Screens! Anglophone Performances in 2D”, 2017). Between 2011 and 2013, she co-chaired the research seminar “TISSEURS : Quels outils théoriques pour penser la transtextualisation et les interculturalités ?” (Proceedings published in journal *Itinéraires* N° 2014-2 <https://itineraires.revues.org/2413>).

Dennis TREDY is an associate professor of American Literature at the *Université de Paris III – Sorbonne Nouvelle*. He is co-founder of the ESJS (*European Society of Jamesian Studies*) and has published two recent volumes on Henry James: *Henry James and the Poetics of Duplicity* (2013) and *Henry James’s Europe: Heritage and Transfer* (2011). In addition to his publications on James and on other American novelists, Dennis Tredy has published studies of film and television adaptations of the works of Henry James, Edgar Allan Poe and Vladimir Nabokov. His recent work on TV series has centered on early sitcoms, on the adaptation of gothic literature and of radio programs for television, as well as on the representation of American culture, diversity and counter-culture on television in the 1950s, 1960s and 1970’s.

Constantine VEREVIS is Associate Professor in Film and Screen Studies at Monash University, Melbourne. He is the author of *Film Remakes* (2006), co-author of *Australian Film Theory and Criticism* (2013), and co-editor of *Second Takes: Critical Approaches to the Film Sequel* (2010); *Film Trilogies* (2012); *Film Remakes, Adaptations and Fan Productions* (2012); *B Is for Bad Cinema* (2014); *US Independent Film after 1989* (2015); *Transnational Television Remakes* (2016); and *Transnational Film Remakes* (2017).