

Notes on the Contributors

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Olga Peters Hasty is a Professor in the Department of Slavic Languages and Literatures at Princeton University, where she teaches courses on Russian poetry, drama, film theory, and ornamentalist prose. She is the co-author of *America Through Russian Eyes* (1988) and author of *Tseveteva's Orphic Journeys in the Worlds of the Word* (1996), *Pushkin's Tatiana* (1999), as well as numerous articles devoted to Russian poetry, women's writing, film adaptation, and Vladimir Nabokov.

Dennis Ioffe is an Assistant Professor in the Department of Languages and Cultures at Ghent University (Belgium). Ioffe has held teaching and research appointments at the University of Edinburgh (United Kingdom), Memorial University (Canada), University of Amsterdam (Netherlands),

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Thomas Leitch is Professor of English at the University of Delaware. His most recent books are *A Companion to Hitchcock Studies* (co-edited with Leland Poague; 2011), *Wikipedia U: Knowledge, Authority, and Liberal Education in the Digital Age* (2014), and *The Oxford Handbook of Adaptation Studies* (forthcoming). He is currently working on *The History of American Literature on Film*.

Yuri Leving is Professor of Russian Literature and Film in the Department of Russian Studies, Dalhousie University, Canada. In 2013–14, he was an Alexander von Humboldt Senior Research Fellow at Heidelberg University, Germany, and a Visiting Professor at the American Academy in Rome (2015). Leving is the author of four monographs: *Marketing Literature and Posthumous Legacies: The Symbolic Capital of Leonid Andreev and Vladimir Nabokov* (co-authored with Frederick H. White; 2013); *Keys to The Gift. A Guide to V. Nabokov's Novel* (2011); *Upbringing by Optics: Book Illustration, Animation, and Text* (2010); and *Train Station—Garage—Hangar. Vladimir Nabokov and the Poetics of Russian Urbanism* (2004; short-listed for Andrey Bely Prize). He has also edited and co-edited six volumes of articles, most recently: *Shades of Laura. Vladimir Nabokov's Last Novel The Original of Laura* (2013); *Lolita: The Story of a Cover Girl—Vladimir Nabokov's Novel in Art and Design* (2013; reviews in *The New Yorker*, *The Los Angeles Times*, *The New York Times*, and *The Huffington Post*); and *Anatomy of a Short Story* (2012, with an afterword by John Banville). Leving has published over a hundred scholarly articles on various aspects of Russian and comparative literature. He served as a commentator on the first authorized Russian edition of *The Collected Works of Vladimir Nabokov* in five volumes (1999–2001), and was the curator for the exhibition “Nabokov's *Lolita*: 1955–2005” in Washington, DC, which celebrated the fiftieth anniversary of the publication of *Lolita*. Leving is the founding editor of the *Nabokov Online Journal* (since 2007). He is currently finishing a book-length project, *The Artist Joseph Brodsky*.

Ronald Meyer teaches the seminar in Russian literary translation at Columbia University. He is the translator of Anna Akhmatova, *My Half-Century. Selected Prose* (3rd edn, 2013); Fyodor Dostoyevsky, *The Gambler and Other Stories* (2010); and three stories in the new Norton Critical Edition of

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Frederick H. White is Associate Vice President, Academic Affairs, Engaged Learning at Utah Valley University. He is also Professor in the Department of Languages and Cultures. He has published a co-edited selection of essays with Dennis Ioffe (2012) on the Russian avant-garde for a series on Russian cultural movements. He is also the author of *Memoirs and Madness: Leonid Andreev through the Prism of the Literary Portrait* (2006) and *Degeneration, decadence and disease in the Russian fin de siècle. Neurasthenia in the Life and Work of Leonid Andreev* (2014); and co-author of *Marketing Literature and Posthumous Legacies: The Symbolic Capital of Leonid Andreev and Vladimir Nabokov* (2013) with Yuri Leving. White is the author of twenty-five scholarly articles on Russian Modernism; psychology, literature and science in the Russian *fin de siècle*; the economics of culture; and post-Soviet cinema.

