

Contributors

Vladimir Biti, Distinguished Chair Emeritus Professor of the University of Vienna, is currently Distinguished Chair Visiting Professor at Guangdong University of Foreign Studies and Zhejiang University. He is the author of ten books, *Literatur- und Kulturtheorie: Ein Handbuch gegenwärtiger Begriffe* (Reinbek: Rowohlt, 2001), *Tracing Global Democracy: Literature, Theory, and the Politics of Trauma* (Berlin and Boston: De Gruyter, 2016; paperback edition 2017) and *Attached to Dispossession: Sacrificial Narratives in Post-imperial Europe* (Leiden and Boston: Brill, 2018), among others. He edited the volumes *Reexamining the National-Philological Legacy: Quest for a New Paradigm* (Amsterdam and New York: Rodopi, 2014) and *Claiming the Dispossession: The Politics of Hi/storytelling in Post-imperial Europe* (Leiden and Boston: Brill, 2017), among others. He is co-editor of *arcadia: Journal of Literary Culture* and member of the editorial board of several international journals. He is also member of Academia Europaea since 2007 and Honorary President of the ICLA Committee on Literary Theory. Since 2016, he is the Chair of the Academy of Europe's Literary and Theatrical Section.

Fang Cai is an Associate Professor of English and Literature at Jiangxi Normal University (JXNU) and a PhD student at Chinese Language and Literature College (JXNU). Her research is in the areas of modernist novels, narratology, comparative literature and world literature. She has published articles on British literature and Virginia Woolf, co-edited several textbooks on English College Teaching and published a monograph about her academic visit to Faculty of English at Cambridge University, in 2014. At present, she is conducting her doctoral research, which analyses and compares Chinese and Western narrative strategies in ceramic paintings. She delivered a keynote speech entitled 'Ceramic Narrative Comparison of *The West Chamber* and Homer's Epic' during the 2nd Ceramic and Cultural Symposium at Jingdezhen Ceramics University in 2018 and another one entitled 'A Culture Revealed: Semiotic Rhetoric in Narrative Painting on Kangxi Porcelain' during the Seminar on Contemporary Foreign Literature at Guangdong University of Foreign Studies in 2019.

Arleen Ionescu is Professor of English Literature and Critical Theory at Shanghai Jiao Tong University. Her major research and teaching interests are in the fields of Modernist prose and increasingly, in Critical Theory, Memory Studies, Holocaust Studies and Trauma Studies. She has published widely on James Joyce and other related aspects of modernism, Maurice Blanchot, Jacques Derrida, Samuel Beckett as well as on trauma in reputed academic journals such as *James Joyce Quarterly*, *Parallax*, *Partial Answers*, *Papers on Joyce*, *Joyce Studies Annual*, *Scientia Traductionis*, *Slovo*. She co-edited 4 issues of *Word and Text*, one on 'Postcommunism: Postcolonialism's Other' (2012) with Bogdan Ștefănescu (University of Bucharest) and Ioana Galleron (Université Sorbonne Nouvelle Paris 3), one on 'Mediocrity' (2013) with Ivan Callus (University of Malta), one on 'Blanchot's Spaces' (2015) with Laura Marin (University of Bucharest) and William Large (Gloucester University) and one on 'Encounters between Disability Studies and Critical Trauma Studies' (2018) with Anne-Marie Callus (University of Malta). Her books include *Concordanțe româno-britanice* (Editura Universității din Ploiești, 2004), *Romanian Joyce: From Hostility to Hospitality* (Peter Lang, 2014), *The Memorial Ethics of Libeskind's Berlin Jewish Museum* (Palgrave Macmillan, 2017). At present, she is co-editing with Maria

Margaroni (University of Cyprus) a volume entitled *Arts of Healing: Cultural Narratives of Trauma* (forthcoming with Rowman and Littlefield in 2020).

Yuzhen Lin is Associate Professor of English in School of Foreign Languages, Shanghai Jiao Tong University. Being interested in narratology, literary criticism and English literature, especially Canadian short stories, she has published articles discussing Canadianness in the history of Canadian short stories, anodyne ethics in narrative progression, and asexuality in Alice Munro's recent short stories in Chinese journals such as *Contemporary Foreign Languages Studies*, *Journal of Sichuan International Studies University* and *Anglo-American Literary Studies Series of Fudan University*. At the moment she is working on a research project entitled 'Contemporary Canadian Short Story and Aging' at Trent University in Canada within an exchange programme between Canada and China.

Charlotte Lindemann is a doctoral candidate in English at Stanford University. Her dissertation considers the role of fictional dialogue in narrative and narrative theory, attending to the imbrication of character speech with a politics of voice in 19th and 20th century American Literature. As a member of Stanford's Literary Lab (<https://litlab.stanford.edu/>), her research uses computational methods to study narratives of Hollywood stardom presented in 20th-century women's magazines. Her work is forthcoming in *Techne*, the Stanford Literary Lab's technical blog. Her journalistic writing has also appeared in the *New York Observer* and *Slate Magazine*.

John Pier is Professor Emeritus of English at the University of Tours and a member of the Centre de recherche sur les arts et le langage (CNRS) in Paris, where he co-directs the seminar 'Recherches contemporaines en narratologie'. He is co-founder of the European Narratology Network and past president of the ENN Steering Committee. His numerous articles and book chapters on narrative theory and literary semiotics have appeared in publications in France and abroad. He is also co-editor of the book series *Narratologia* at De Gruyter and serves on the editorial board of a number of journals. Among the volumes he has edited or co-edited are *The Dynamics of Narrative Form* (2004), *La métalepse, aujourd'hui* (with J.-M. Schaeffer, 2005), *Théorie du récit. L'apport de la recherche allemande* (2007), *Theorizing Narrativity* (with J. A. García Landa, 2008), *Narratologies contemporaines* (with F. Berthelot, 2010), *L'effacement selon Nabokov. Lolita versus The Original of Laura* (with A. Gassin, 2014), *Handbook of Narratology* (with P. Hühn, J. C. Meister and W. Schmid, 1st ed. 2009; 2nd ed. 2014), *Emerging Vectors of Narratology* (with P. K. Hansen, Ph. Roussin and W. Schmid), *Jan Mukařovský. Ecris 1928-1946* (with L. Valance, P. Bílek and T. Kubiček, 2018), *Le formalisme russe cent ans après*, in *Communications* 103 (with C. Depretto and Ph. Roussin, 2018). Forthcoming are the edited anthologies *Contemporary French and Francophone Narratology* and *Handbook of Diachronic Narratology* (with Peter Hühn and Wolf Schmid). In October 2019, John Pier and Jean-Marie Schaeffer organized an international conference 'Poétique, esthétique et écriture: autour de l'œuvre de Gérard Genette' at the École des Hautes Etudes en Sciences Sociales in Paris (proceedings forthcoming in *Nouvelle revue d'esthétique*).

Brian Richardson teaches in the English department of the University of Maryland. He is the author or co-author of five books on narrative theory, including *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction* and *Unnatural Narrative: Theory, History, and Practice*. Richardson has edited or co-edited four books and eight other collections of essays on narrative theory, including the anthologies *Narrative Beginnings: Theories and Practices* and, with Jan Alber and Henrik Skov Nielsen, *A Poetics of Unnatural Narratives*. He has written numerous articles on topics related to narrative theory, including endings, the implied author, reader response, fictionality, postcolonial fiction, the poetics of drama, and the narratives of literary history. His latest book, *A Poetics of Plot for the Twenty-first Century: Theorizing Unruly Narratives* appeared in 2019. He is currently working on character theory.

Biwu Shang is Professor of English at Shanghai Jiao Tong University, China, and editor-in-chief of the journal *Frontiers of Narrative Studies* (De Gruyter). He has published extensively in the fields of narrative theory, ethical literary criticism, and contemporary fiction. He is the author of *In Pursuit of Narrative Dynamics* (2011), *Contemporary Western Narratology: Postclassical Perspectives* (2013) and *Unnatural Narrative across Borders: Transnational and Comparative Perspectives* (2019). In addition to numerous articles published in Chinese, his writings are published in such international journals as *Comparative Literature Studies*, *Critique: Studies in Contemporary Fiction*, *Semiotica*, *Neohelicon*, *ANQ*, *Journal of Literary Semantics*, and *arcadia: International Journal of Literary Culture*.

Yili Tang is as a postdoctoral researcher at Zhejiang University. Her interests in scholarship include narrative theory, ethical literary criticism and contemporary English fiction. Tang's recent publications include 'Cosmopolitanism and Its Relevant Issues in Post-theoretical Context' (2016), 'Approaching the Value and the Future of the Novel' (2017), "'My Hero Was a Coward": Ethical Choices in Julian Barnes's *The Noise of Time*' (2017) and 'Self-Negotiation between Past and Present: Bildungsroman and Character Narration in Julian Barnes's *Metroland* and *The Only Story*' (2018).

Samuel Caleb Wee is a graduate student currently working on a PhD in English at the University of British Columbia, Canada, under the International PhD Scholarship offered by Nanyang Technological University, Singapore. His current research is focused on examining the way social media has impacted the lyric subject in contemporary poetry. As a creative writer, his poetry, journalism, and creative prose have appeared in regional publications such as *Quarterly Literary Review Singapore*, *Esquire*, *Moving Worlds* and *Ceriph*. In addition, he was also the co-editor of the anthology of anti-realist fiction, *this is how you walk on the moon* (Singapore: Ethos, 2016). His debut poetry collection, *https://everything.is*, is forthcoming from AJAR Press in 2020.

Xiaomeng Wan is a PhD candidate of Foreign Languages and Literature at Shanghai Jiao Tong University, China. She is currently engaged in the study of narratology and David Foster Wallace. She has published articles on corporeal narratology and David Foster Wallace in *Contemporary Foreign Literature* and *Academic Forum*. An interview she has co-conducted with Theodoor Louis D'haen appeared in *Interdisciplinary Studies of Literature*.

Florian Zitzelsberger studied English and German (teacher training for secondary education) at the University of Passau, Germany, where he currently works as a research fellow in American Studies and teaches literary and media studies. His research is prompted by an interest in American popular and queer culture and focuses on self-reflexivity and metareference across media, digital communication, ecocriticism, the American film musical and queer theory. He has published several articles on contemporary film, covering hybridity in queer cinema, representations of gender and motherhood as well as theatrical remediation, alienation, and self-reflexivity (most prominently in the genre of the musical), which have, among others, appeared in *Humanities* and the *Iowa Journal of Cultural Studies*. Other publications include essays on YouTube and environmentalist metafiction. His most recent work is centred on queer narratology and examines the intersections between metareferential forms, such as metalepsis, and queer signification, which constitutes the primary focus of his PhD project.