

Contributors

Antonis Balasopoulos is Associate Professor of Comparative Literature and Dean of the School of Humanities at the University of Cyprus. He has published widely in the areas of Utopian Studies, Marxism, critical theory, political philosophy, American and English literature, and film in journals including *Gramma*, *Transtext(e)s-Transcultures*, *Cultural Critique*, *Theory and Event*, *Utopian Studies*, *Postcolonial Studies*, *Philosophica*, *Cogito*, *Revista Polis*, and *Journal of Foreign Languages and Cultures*, as well as in a many edited volumes, including *The Cambridge Companion to the City in Literature* (2014). He has also edited or co-edited a number of volumes, including *Reading Texts on Sovereignty* (Bloomsbury Academic, 2021). His most recent work on Marxism, on utopia and on the city is forthcoming in the *Palgrave Handbook of Utopian and Dystopian Literature*, *World Review of Political Economy*, and *Marxism Review*. Finally, he is nearing completion of *Figures of Utopia: Literature, Politics, Philosophy*, a book-length collection of his essays.

Xinyi Cao is a PhD candidate in Foreign Languages and Literature at Shanghai Jiao Tong University. Her main research interests are in the fields of narratology, animal studies and contemporary Anglophone fiction, especially Virginia Woolf, J. M. Coetzee and Yann Martel. Her doctoral thesis engages with the representation of animals in 20th and 21st-century fiction.

Michael Fuchs is a postdoctoral fellow in the ‘Fiction Meets Science’ project at the University of Oldenburg in Germany. He has co-edited six books and a special issue of the *European Journal of American Studies* on animals on television. One of his main research interests is representations of nonhuman animals in horror. He is currently working on a monograph that discusses monstrous animals in American culture, from eighteenth-century natural history to video games in which players control anthropophagic sharks. For more on his past and ongoing research, see www.michael-fuchs.info.

Marie-Dominique Garnier is Professor of Gender and Women’s Studies and English literature at the University of Paris 8 at St Denis, France. Her scholarship centres on queer feminist studies, with particular insistence on the articulation of continental philosophy (Ahmed, Deleuze, Foucault, Lyotard) and queer writing. She also teaches gender in/as translation. Co-editor of *Cixous sous X* (Presses Universitaires de Vincennes, 2010) and *Cixous Party/Partie de Cixous* (Peter Lang, 2014), she has published a monograph on language and gender studies, *ALPHAgENRE: graphique et politique* (L’Harmattan, 2016), and a translation of poet and architect Madeline Gins’s experimental volume *Helen Keller or Arakawa* (Hermann, 2017). More recent research on Cixous and Derrida has appeared in *Parallax*: ‘Body Non-Count: Counter-Counting in H. C’s *Défions l’augure*’, *Parallax* 25.1 (2019) and ‘Signs of Life: Cixous Ci-Fi’, *Parallax* 25.3 (2019). A ‘sound translation’ of Virginia Woolf’s *A Room of One’s Own* is in preparation, to be published by Hermann.

Magdalena Jagodzka is a doctoral student in the field of literary studies at the University of Rzeszów. Her PhD dissertation is on representations of animals in

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Jamie Johnson teaches British, American and World Literatures as well as World Mythology at Nova Southeastern University, South Florida. Her research interests focus on the animal in literature and animal philosophy, with an emphasis on 20th and 21st-century literature and phenomenology. She holds a PhD in Comparative Studies with a dissertation on the history of the animal in literature and philosophy. Her publications include 'Human and Animal Being in *Django Unchained*' (special issue of *LogoI.ph Journal of Philosophy* on 'Being Animal, Being Human'), 'The Animal in D. H. Lawrence: A Struggle against Anthropocentrism' (in *D. H. Lawrence: New Critical Perspectives and Cultural Translation*, Cambridge Scholars), 'Virginia Woolf's Flush: Decentering Human Subjectivity through the Nonhuman Animal Character' (*Virginia Woolf Miscellany*) and 'D. H. Lawrence and Animal Ontology: A Heideggerian Reading of "The Fox" and *St. Mawr*' (*EAPSU: A Journal of Critical and Creative Work*).

Anna Frieda Kuhn is a PhD candidate and research affiliate at the University of Würzburg's chair of English Literature and British Cultural Studies, where she convenes undergraduate modules on postcolonial and world literature. Apart from the studies she undertook at the University of Würzburg (BA and MA), she also attended Cambridge University (2016/17) and completed short-term research stays at Jawaharlal Nehru University, Delhi (2019) and the University of Cape Town (2021). Her research interests range from globalization studies, philosophy of tragedy, and sound studies to the phenomenology of time. Kuhn's PhD project, entitled 'Articulating Classicism: Attic Tragedy and the Fiction of Globalization', examines the way contemporary authors rework and 'novelize' the tragedies of Aeschylus, Sophocles, and Euripides. By theorizing the reception of these texts, she attempts to unravel the mechanisms of tragedy in a globalized world.

Patrick Llored is a researcher in animal ethics at the Centre de recherche en éthique animale appliquée (Université de Lyon), which he founded in 2021, a specialist of Derrida's works as well as of contemporary philosophy (Catherine Malabou, Bruno Latour, Philippe Descola, etc.). He has published several works on the animal question: *Jacques Derrida. Politique et éthique de l'animalité* (Sils Maria, 2013), *Une éthique animale pour le XXI siècle* (Mediaspaul, 2021), *La violencia de la etica* (Editorial El Divan Negro, Mexico, 2021) and is currently preparing a study on the concept of 'life' in relation to the thought of Catherine Malabou (*Plasticité mon amour*, PUF, 2022). He is also an animal rights militant activist.

Laurent Milesi is Tenured Professor of English at Shanghai Jiao Tong University and Honorary Senior Research Fellow at Cardiff University. His main areas of expertise include James Joyce and related aspects of modernism, 20th-century American poetry, postmodernism, critical and cultural theory (especially poststructuralism, the work of Jacques Derrida and Hélène Cixous, posthumanism), French autofiction (the work of

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Rodolfo Piskorski holds a PhD in Critical and Cultural Theory from Cardiff University, where he is currently Associate Tutor in Portuguese in the School of Modern Languages. He is also Lecturer in English for Academic Purposes at the University of South Wales. He has researched on the interfaces between animality and textuality in Literary Studies, Philosophy, and Popular Culture, especially in relation to Derridean deconstruction. He is the author of *Derrida and Textual Animality: For a Zoogrammatology of Literature* (Palgrave Macmillan, 2020). His other publications include 'Of Zoogrammatology as a Positive Literary Theory', *Journal of Literary Theory* 9.2 (2015); 'Becoming-animal and the Two Meanings of Animality: A Derridean Reading of *Black Swan*', in *Seeing Animals after Derrida*, ed. Sarah Bezan and James Tink (Lexington Books, 2017); 'The Light That Therefore I Give (to): Paleonymy and Animal Supplementarity in Clarice Lispector's *The Apple in the Dark*', in *What Is Zoopoetics? Texts, Bodies, Entanglement*, ed. Kári Driscoll and Eva Hoffmann (Palgrave Macmillan, 2018); and 'Four-footed Weakness: Childhood and Neoteny in *Oedipus Rex*', *Oxford Literary Review* 41.2 (2019).

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Privatisierte Weiblichkeit. Genealogien und Einbettungsstrategien in der feministischen Kritik im postsozialistischen Polen (Privatised Femininity: Genealogies and Strategies of Implementation in Feminist Criticism in Post-Socialist Poland) was published in 2018.

Eva Spiegelhofer holds a Joint Masters degree in Cultural Studies after studying as Erasmus Mundus Masters scholarship holder in Germany (Universität Tübingen), the United Kingdom (University of Sheffield) and Poland (Adam Mickiewicz University). For her dissertation project, she specialised in animal languages and interspecies communication, investigating the potential of dialogue between humans and other animals from a socio-cultural perspective. She has presented on that topic at several conferences, including the international HASI Human-Animal Relations Conference 2021. Her current research focuses on interspecies relations in the Anthropocene and how these are culturally and linguistically negotiated.

Ana Carolina Torquato holds a PhD in Literary Studies and Animal Studies from the Federal University of Paraná (UFPR), 2020, after taking part in an exchange doctoral programme at Universität Potsdam. Her research interests include Comparative Literature, Animal Studies, Lusophone and Anglophone literature, Ecocriticism, and Disaster Studies. Her publications include: (co-authored with Áureo L. Guérios) ‘Animals and contagious diseases in medicine, culture and art before 1930’ (*Vernon Press*, forthcoming), ‘Memória e reconhecimento em “Nenhum, nenhuma”’, de João Guimarães Rosa’ (*Em Tese*, 2018), ‘Estudo sobre a condição de “(não) animalidade humana” e a dualidade do “eu” na obra *Grande Sertão: Veredas*, de João Guimarães Rosa’ (*Em Tese*, 2014).

Naomi Waltham-Smith is Reader in the Centre of Interdisciplinary Methodologies at the University of Warwick. Sitting at the intersection of recent European philosophy with music and sound studies, her work appears in journals including *boundary 2*, *CR: The New Centennial Review*, *Diacritics*, *parallax*, *parrhesia*, *Philosophy Today*, and *Music Theory Spectrum*. She is the author of *Music and Belonging Between Revolution and Restoration* (Oxford University Press, 2017), *Shattering Biopolitics: Militant Listening and the Sound of Life* (Fordham University Press, 2021), and *Mapping (Post)colonial Paris by Ear* (forthcoming with Cambridge University Press). In 2019–20 she was a fellow at Akademie Schloss Solitude where she began work on a project on ‘ec(h)otechnics’ examining the imbrication of (post)human listening and technicity. She is also daring to write a book intervening in contemporary debates on freedom of expression but from the comparatively underexplored vantage point of the politics of listening.