

CONTRIBUTORS

Shuen-shing Lee is Professor in Department of Foreign Languages and Literatures, National Chung Hsing University, Taiwan. His publications include *Lei2 gen tu2 shu guan3* (2009; Chinese translation of Stuart Moulthrop's digital text, *Reagan Library*; CD version) and *Brave New Word: A Study of Form in Digital Literature* (2012). He is currently working on a book project, to be titled "Digital Narrative." His CV is available at <http://benz.nchu.edu.tw/~sslee>.

Antonio Paoliello holds a Ph.D. in Translation and Intercultural Studies (with a focus on East Asia) from the Universitat Autònoma de Barcelona, in Spain. He currently teaches Chinese Literature and Classical Chinese at the same institution and serves as Head of the Chinese Department at the Official School of Languages in Barcelona. His research centers on Sinophone literature and film, with a special attention to the relations among Sinophone Malaysian literature, the wider Sinophone literary polysystem, and Malaysian National literature. His research articles on Sinophone Malaysian contemporary fiction and cinema, as well as on Chinese Peruvian writer Siu Kam Wen have been published in international academic journals such as the *Canadian Review of Comparative Literature*, *Open Cultural Studies* and *LEA: Lingue e Letterature d'Oriente e d'Occidente*, among others.

Yuh-yi Tan has been an Associate Professor in the General Education Center at National Taipei University of Business since 2008. An English teacher by day and an academic writer and poet by night, she is interested in dealing with the specificity of feminine psychology and its symbolic realization. She has been awarded two grants from the Ministry of Science and Technology for projects delving into the transgressive eroticism in Sally Potter's *The Tango Lesson* and in Carlos Saura's *Tango*, and the intertextuality between Jane Campion and Henry James. Now she is writing a book that explores Wong Kar-wai's films.

Mei-Yu Tsai received her Ph.D. in English from Michigan State University. She is currently Associate Professor in the Department of Foreign Languages and Literature at National Chung Cheng University, Taiwan. She has published

articles on trauma, Holocaust theory, Israeli-Palestinian literature, and on various issues concerning trauma theory. Her essay “A Poetics of Testimony and Trauma Healing in Anne Michaels’s *Fugitive Pieces*” was published in *Shofar: An Interdisciplinary Journal of Jewish Studies*. Her research and teaching interests include trauma studies, 20th-Century English literature, and Post-Holocaust studies, ethics of caregiving. Email: mytsai@ccu.edu.tw.

Jerry Chia-Je Weng is Associate Professor in the Department of Foreign Languages and Literatures, National Taiwan University. He works primarily on the British Romantic period with a particular interest in the evolution of secular and global modes of experience. He has published articles on Blake, Coleridge, De Quincey, and W. B. Yeats. His current project is a study of the literary uses of political economy in the early nineteenth century.

Min-Hua Wu is fulltime Assistant Professor at the Department of English, National Chengchi University, Taipei, Taiwan. He completed his doctoral dissertation (2011) at Paris-Sorbonne University with full Taiwanese government scholarship. He is a three-time prize winner for the National Taiwan University Chinese-English Literary Translation Awards and three-time prize winner in English-Chinese translation contest for the Liang Shih-ch’iu Literary Awards. He is co-author of *Chang Pao Chun Chiu: Li Ao’s Landscape of Lettres* (INK Publishing, Taipei, 2003). He has published papers in *Brontë Studies: The Journal of the Brontë Society* (Routledge, 2019), *Asia Pacific Translation and Intercultural Studies* (Routledge, 2018), *Fu Jen Studies: Literature and Linguistics* (2016), and *Guang Yi: Lingual, Literary, and Cultural Translation* (2016).

Zi-Ling Yan teaches in the English Department at National University of Tainan. His current research is focused on American pulps of the 1930s.