

CONTRIBUTORS

David Ball has translated well over a dozen books from French, including novels by Laurent Mauvignier, Abdourahman A. Waberi, Noëlle Revaz and Lola Lafon (all with Nicole Ball), but also poetry by Henri Michaux and James Sacré. His *Darkness Moves: An Henri Michaux Anthology 1927-1984* (University of California Press, Berkeley, 1994) won the MLA's prize for outstanding literary translation in 1995 and his version of Alfred Jarry's *Ubu the King* appears in *The Norton Anthology of Drama*. His Jean Guéhenno, *Diary of the Dark Years; 1940-1944* (Oxford University Press, 2014) won the French-American Foundation Translation Prize (non-fiction). He translated, edited and annotated Léon Werth's *Deposition: 1940-1944* (Oxford University Press, 2018) and Roger Gilbert-Lecomte, *Coma Crossing: Collected Poems* (Schism², 2019). He is currently working on a fictional biography of Zhuangzi by Patrick Rambaud. A past president of the American Literary Translators Association, he is Professor Emeritus of French and Comparative Literature at Smith College, Northampton, Massachusetts.

Juan Carlos Calvillo is Associate Professor of Translation at the Center for Literature and Linguistics, The College of Mexico. He earned his PhD in Literature from the National Autonomous University of Mexico (UNAM), where he researched interpretive resemblance in the translation of poetry. An esteemed poet, literary translator and scholar, he has translated poetry, fiction, drama, essays, and letters, and is the author of several books and articles, mainly on the subject of Shakespeare, Dickinson, and translation. He is currently the editorial secretary of the journal *Otros Diálogos de El Colegio de México* and next year will be taking a visiting fellowship at the University of Málaga, Spain, to work on his forthcoming book, *Emily Dickinson in Our Tongue: Portraits of Translators*.

Richard Rong-bin Chen is an assistant professor at the Graduate Program in Translation and Interpretation, National Taiwan University. Chen received a PhD in Comparative Literature from Fu Jen Catholic University, and his research interests are literary translation of both Anglo-American and Sinophone Literatures, translation history, and the translation of historical and

geographical texts. His academic works have been published in journals like *Chung-Wai Literary Quarterly*, *Compilation and Translation Review*, *The Wenshan Review of Literature and Culture*, and *Studies of Translation and Interpretation*. With the funding from the Ministry of Science and Technology of Taiwan, he is now conducting a two-year research project on the English translations of Taiwanese aboriginal literature. He has translated Melville's *Moby-Dick* (2019), Scott Fitzgerald's *This Side of Paradise* (2010), and Hemingway's *For Whom the Bell Tolls* (2016) and *A Farewell to Arms*, which is planned to be published in 2022. One of his latest works of English translation is *Indigenous Voices: Short Stories by Taiwanese Writers*, a collection of two stories by Walis Nokan and Yao-Ming Gan.

Ting-fu Chen is a PhD student in comparative literature at the University of Texas at Austin. His fields of research include literary theory, intellectual history, nineteenth-century British literature, and mediaeval Chinese literature, with a special attention paid to transnational Gothic, fiction(ality) and history, and the social and cultural significance of notions such as the strange, the marvellous and the extraordinary.

Duncan McColl Chesney is a Professor of Comparative Literature in the Department of Foreign Languages and Literatures of National Taiwan University in Taipei. He has a PhD in Comparative Literature from Yale University and has published articles on Proust, Faulkner, Joyce, Beckett, Kafka, Coetzee, Saramago, and various topics in film studies. His first book, *Silence Nowhen: Late Modernism, Minimalism, and Silence in the Work of Samuel Beckett*, was published in 2013. His second book, *Serious Fiction: J. M. Coetzee and the Stakes of Literature* was published in 2016. He is currently at work on several projects involving contemporary world literature.

An-Nie Hsu has received her PhD in Translation Studies from Johannes Gutenberg University Mainz Germany. She is a Professor in the Department of European Languages and Cultures of National Chengchi University. Her field of research includes translation theories, German/Chinese language contrast, German/Chinese translation studies, translation teaching and German teaching. Currently, she is focusing on German translated Taiwanese literature.

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Wen-lin Lan received her PhD degree in the Department of English, National Chengchi University. She is Project Assistant Professor of Ching Kuo Institute of Management and Health now. She specializes in nineteenth-century English literature, and her research interest concentrates on sensation novels.

Ming-Yu Lee is Assistant Professor of the Department of Radio, Television and Film at Shih Hsin University. His research interests include diary film, essay film, first-person cinema and experimental film. He is the editor of *The Diary Film and Subjectivity of the Self: Taiwan—New York—Paris* (2017), and currently engaged in a research project on the voice and the hidden authorship in the essay film.

Matthew Mewhinney is Assistant Professor in the Department of Modern Languages and Linguistics at Florida State University. His research interests include lyric poetry and theory, literati culture, and the relationship between prose and poetry in premodern and modern Japanese literature. He is the editor of *Proceedings of the Association for Japanese Literary Studies* 20 and is currently completing a book manuscript (tentatively) titled *Form and Feeling in Japanese Literati Culture*.

Adalberto Müller is an Associate Professor for Literary Theory at the University Federal Fluminense in Rio de Janeiro. He was a Visiting Scholar at The University at Buffalo in 2018 and at Yale University in 2013. Besides publishing two collections of essays on film and literature, he translated the complete poems of Emily Dickinson into Portuguese (*Poesia Completa*, 2020/2021, 2 volumes), as well as works by Walter Benjamin, e. e. cummings, Paul Celan and Francis Ponge. His recent works are a collection of texts on plants—*Transplantations (from my mother's garden)* (2019)—and a book of short stories—*O Traço do calígrafo* (2020). His research interest includes translation studies, modern and contemporary poetry, native Amerindian languages and cosmogonies.

Paula Varsano, Professor of Chinese Literature at the University of California, Berkeley, earned her BA in East Asian Studies at Yale University and her PhD in Chinese Literature at Princeton University. She specializes in classical poetry and poetics from the third through the eleventh centuries, with particular interest in literature and subjectivity, the evolution of spatial representation in poetry, the history and poetics of traditional literary criticism, and the theory and practice of translation. She is the author of *Tracking the Banished Immortal: The Poetry of Li Bo and its Critical Reception* (Hawaii, 2003), translator of François Jullien's *Eloge de la fadeur* (In Praise of Blandness, Zone Books, 2004), editor of *The Rhetoric of Hiddenness in Traditional Chinese Culture* (SUNY, 2016). She is also the author of the forthcoming book, *Knowing and Being Known: The Lyric Subject in Traditional Chinese Poetry and Poetics*.

Min-Hua Wu is Associate Professor at the Department of English, National Chengchi University, Taiwan and Associate Vice President for the Office of International Cooperation, NCCU. He completed his doctoral dissertation in English literature at the Paris-Sorbonne University fully funded by a Taiwan government scholarship. Besides a Chinese-French translation prize awarded by the Council for Cultural Affairs, Taiwan, he is a three-time awardee for the National Taiwan University Chinese-English Literary Translation Awards and three-time awardee in English-Chinese translation contest for the Liang Shih-ch'iu Literary Awards. Co-author of *Chang Pao Chun Chiu: Li Ao's Landscape of Lettres* (Ink Publishing, Taipei), he has published in *The Wenshan Review*, *Concentric*, *Brontë Studies*, *The Emily Dickinson Journal*, *Review of English and American Literature*, *Asia Pacific Translation and Intercultural Studies*, *East Journal of Translation*, Chengchi University Press, and *Modern Chinese Literature*. Currently, he is working on a monograph, *Tang Poetry in Xu Yuangchong's English Translation: A Comparative Study*.

Jeffrey Yang is the author of the poetry collections *Hey, Marfa*; *Vanishing-Line*; and *An Aquarium*. He is the translator of Bei Dao's autobiography *City Gate, Open Up*; Nobel Peace Prize Laureate Liu Xiaobo's *June Fourth Elegies*; Ahmatjan Osman's *Uyghurland, the Farthest Exile*; and Su Shi's *East Slope*. He is the editor of the poetry anthologies *Birds, Beasts, and Seas* and *Time of Grief*, a volume of Walt Whitman's poetry and prose, *The Sea Is a Continual Miracle*, and an expanded edition of Mary Oppen's *Meaning a Life: An*

Autobiography. Yang was a 2017-18 DAAD artist-in-residence in Berlin. He is the editor-at-large for New Directions Publishing and also edits titles for New York Review Books. His new book *Line and Light* will be published in 2022.

Chen-Wei Yu is an Associate Professor in the Department of Foreign Languages and Cultures at Fo Guang University in Taiwan. He received his PhD in Education from the University of Warwick in the UK. His research interests lie in the field of children's and young adult literature, narratives, and critical theory. His articles have appeared in international journals such as *International Research in Children's Literature*, *Papers: Explorations into Children's Literature*, and *Jeunesse: Young People, Texts, Cultures*. His most recent publication is "Schizoanalyzing Emily Gravett's Picture Books *Little Mouse's Big Book of Fear* and *The Rabbit Problem*," a chapter in the book entitled *Thinking with Animation* (2021) co-edited by Joff P. N. Bradley and Catherine Ju-yu Cheng.