

# CONTRIBUTORS

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**Manuel Herrero-Puertas** is Associate Professor of Foreign Languages and Literatures at National Taiwan University, where he teaches courses on Early American Literature, Nineteenth-Century American Literature, and Disability Studies. He writes on the intersection of literature, discourses of disability, and political fantasy. His work has appeared in *American Quarterly*, *ATLANTIS*, *Concentric*, *Journal of Literary & Cultural Disability Studies*, and is forthcoming in *Poe Studies: History, Theory, Interpretation*. His current monograph project argues for a non-psychoanalytic engagement with the transatlantic gothic, making a case instead for the genre's accessible materiality and latent crip politics.

**Meng-hsuan Ku** is Professor in the Department of European Languages and Cultures, National Chengchi University. She holds a PhD in Translation and Intercultural Studies from the Universitat Autònoma de Barcelona (UAB). Her research interests include translation theories, Spanish-Chinese cultural translation and didactic of translation. Recently her publication focuses on cultural elements in literature translation, such as the novel of Carlos Ruiz Zafón, Mo Yan and San Mao.

**Feng-Shu Lee** is Assistant Professor of musicology at National Yang Ming Chiao Tung University (Hsinchu, Taiwan). She received her Ph.D. in music from the University of Chicago. Her research interests include opera history, music and visual culture in late eighteenth- and nineteenth-century Europe, and the relationship between nineteenth-century music and German philosophy. She has published in *Acta Musicologica*, and contributed an essay to the conference proceedings (華格納研究：神話、詩文、樂譜、舞台 2013 年臺北華格納國際學術會議論文集 [*Richard Wagner: Myth, Poem, Score, Stage*]). She is currently working on a book project, funded by Taiwan's National Science and Technology Council (NSTC), tentatively entitled *Discrediting Sight through Sound: Optical Illusion and Nineteenth-Century Operas*.

**Chih-wei Lin** is an independent scholar and an adjunct Assistant Professor at Language Learning and Writing Center, National Yang Ming Chiao Tung University, Taiwan. He obtained his PhD in American literature from National Taiwan University. His primary research interest lies in American Modernism, with a particular focus on language and redemption in Wallace Stevens. He is also keenly interested in Martin Heidegger's later philosophy and Ludwig Wittgenstein's writings.

**Hsin-yun Ou** is Professor of Western Languages and Literature at the National University of Kaohsiung, Taiwan. She received her Ph.D. in Drama and Theatre from Royal Holloway College, University of London, and her M.Phil in English (Shakespeare and Drama to 1640) from the University of Oxford (Somerville College). Her essays have appeared in THCI and AHCI journals, such as *Theatre Journal*, *Comparative Drama*, *Canadian Review of American Studies*, *Mosaic*, and *Ariel*. She has published two books: *Mark Twain and the Fluctuation in Nineteenth-Century Chinese American Ethnicity* (2017) and *Nation, Ethnicity, and the Theatre in Transformation: Case Studies from the British and American Stage* (2014).

**Jing-fen Su** is Assistant Professor in Foreign Language Center at National Chengchi University, Taiwan. Her research interests include early modern British women writers, history of the novel, satire, science fiction, genre studies, interrelationship between literature and science, and ecocriticism. She has published articles on Jonathan Swift, Samuel Richardson, Eliza Haywood, and Jane Barker in *Review of English and American Literature* and *NTU Studies in Language and Literature* (now *Ex-position*). Currently, she is engaged in projects on the prose fiction by Margaret Cavendish and Delarivier Manley.

**Tsu-Chung Su**, Ph.D. in Comparative Literature at the University of Washington, is Distinguished Professor of English at National Taiwan Normal University. Su was President of Taiwan Shakespeare Association (TSA) from 2017 to 2019 and President of the R.O.C. English and American Literature Association (EALA) from 2016 to 2017. He was a Visiting Fellow at the University College London from 2021 to 2022, a Visiting Professor at Aberystwyth University from 2012 to 2013, a Fulbright Senior Scholar at Princeton University from 2007 to 2008, and a Visiting Scholar at Harvard

University from 2002 to 2003. His areas of interest include Greek tragedy, Shakespeare, modern drama, theatre history, critical theory and criticism, performance studies, Nietzsche and his French legacy, and theories of consciousness and mindfulness. Su is the author of three monographs: *Artaud Event Book* (《亞陶事件簿》, 2018), *The Anatomy of Hysteria: What It is, with Some of the Kinds, Causes, Symptoms, Representations, & Several Critiques of It* (2004), and *The Writing of the Dionysian: The Dionysian in Modern Critical Theory* (1995). His recent publications include essays on Antonin Artaud, Eugenio Barba, Peter Brook, Jerzy Grotowski, Richard Schechner, Phillip Zarrilli, and Konstantin Stanislavsky.