

CONTRIBUTORS

Katarzyna Ancuta is a lecturer at the Faculty of Arts, Chulalongkorn University in Thailand. Her research interests oscillate around the interdisciplinary contexts of contemporary Gothic/Horror, currently with a strong Asian focus. Her recent publications include contributions to *Folk Horror: New Global Pathways* (2023), *The Edinburgh Companion to Globalgothic* (2023), *Film Stardom in Southeast Asia* (2022), *The Transmedia Vampire* (2021), *The New Urban Gothic* (2020), *Gothic and the Arts* (2019), and *B-Movie Gothic* (2018). She also co-edited three special journal issues on Thai (2014) and Southeast Asian (2015) horror film, and *Tropical Gothic* (2019), and two collections—*Thai Cinema: The Complete Guide* (2016) and *South Asian Gothic: Haunted Cultures, Histories and Media* (2022).

Anshuman Bora is Assistant Professor of English at Debraj Roy College, Golaghat in Assam, India. He is pursuing doctoral research on the interface between Posthumanist Life Writing and Assamese Rebel Narratives at Cotton University, Guwahati, India. His research interests include South Asian Literature, Decolonial Studies and Life Writing.

Ignatius Chukwumah, Ph.D., is Professor of English (African Literature and Popular Culture) in the Department of English and Literary Studies, Federal University, Wukari, Taraba State, Northeast Nigeria. He holds a Ph.D. in English (Comparative Literature) from the University of Nigeria, Nsukka, Nigeria. He undertakes research in African literature, literature, literary theory (fashioning indigenous African interpretive codes) and popular culture (the new media joke culture). His numerous articles have appeared in *African Literature Today*; *Tydskrif vir Letterkunde*; *CLCWeb: Comparative Literature and Culture*; *Matatu*; *Forum for World Literature Studies*; *Arcadia*; *English Academy Review*; *Journal of Narrative Theory*; and a host of others learned journals. His latest work is an edited volume, *Sexual Humour in Africa: Gender, Jokes, and Societal Change* (London: Routledge, 2022—www.routledge.com/978-0-367-77624-4). Email addresses: ignachuks@gmail.com and ignatiusc@fuwukari.edu.ng.

Wei Feng received his Ph. D. degree in Drama and Theatre Studies from Trinity College Dublin, and is a professor in the School of Foreign Languages and Literature at Shandong University, China. His research interests include theatre studies and English literature. He has published articles with *Theatre Research International*, *New Theatre Quarterly*, *Partial Answers*, *Critique: Studies in Contemporary Fiction*, *The Explicator*, *ANQ*, *The Journal of Beckett Studies*, *Comparative Literature Studies*, etc., and is the author of *Intercultural Aesthetics in Traditional Chinese Theatre: From 1978 to the Present* (Palgrave Macmillan 2020). He translated Cormac McCarthy's *Blood Meridian* into Chinese.

Bo-Yuan Huang is Assistant Professor of the Department of Foreign Languages, National Chiayi University, Taiwan. He received his PhD in English and Comparative Literary Studies from the University of Warwick, UK. His research interests include Charles Lamb, age studies, and medical humanities in the long eighteenth-century Britain. Huang is currently co-editing a book on long eighteenth-century studies in Taiwan with Dr. Kang-yen Chiu.

Jonathon Hricko is Associate Professor in the Institute of Philosophy of Mind and Cognition and Director of the Language Learning and Writing Center at National Yang Ming Chiao Tung University. He received his PhD in philosophy from Johns Hopkins University in 2013. His research focuses on the history and philosophy of science.

Li-hsin Hsu is Professor of English at National Chengchi University, Taiwan. Her research interests include Emily Dickinson studies, Romanticism, Orientalism, Ecocriticism, and Modern Taiwan Poetry. She has published in a number of international journals, such as the *Emily Dickinson Journal*, *Romanticism*, *Studies in American Fiction*, and *Concentric*, and guest-edited a number of journal issues on Gothic-related topics, including a special issue on “EcoGothic Asia” for *SARE* (July 2022) and a special issue on “Asian Gothic” for *The Wenshan Review* (June 2023). She has also contributed to a number of edited volumes, such as *Ephemeral Spectacles, Exhibition Spaces and Museums: 1750–1918* (Amsterdam University Press, 2021) and *Romantic Environmental Sensibility: Nature, Class, Empire* (Edinburgh University Press, 2022), on topics related to space and race.

Suntisuk Prabunya is an MA student at the Department of English, University of Oregon, USA. He received his BA in English with Comparative Literature minor from Chulalongkorn University, Bangkok, Thailand. His academic interests include affect studies, queerness, aesthetics, visual culture as well as American literature and its global influence.

Deimantas Valančiūnas is Associate Professor of film and popular cultures of Asia at the Institute of Asian and Transcultural Studies, Vilnius University. His research interests include Indian cinema, postcolonial theory, diaspora studies, Gothic and horror cinema and literature in Asia. He has published a number of journal articles on South Asian cinema and literature and his recent publication is an edited volume *South Asian Gothic: Haunted Cultures, Histories and Media* (co-edited with Katarzyna Ancuta, University of Wales Press 2021).

Kevin J. Wetmore, Jr. is Professor of Theatre Arts at Loyola Marymount University. He is the author of a dozen books, including *Modern Asian Theatre and Performance 1900-2000* (2014) and *Post-9/11 Horror in American Cinema* (2012), and the editor or co-editor of another dozen, including *The Methuen Anthology of Modern Asian Drama* (2014), *Staging Irish Dramas in Japanese Theatre: Studies in Comparative Theatrical Performance* (2015), *Revenge Drama in Renaissance Europe and Japanese Theatre* (2008) and *Modern Japanese Drama and Performance* (2006). He has also authored over one hundred journal articles and book chapters on topics ranging from contemporary Kabuki expropriations, Godzilla on the stage, and ghosts in Japanese theatre. He is also an actor, director, and stage combat choreographer based in Los Angeles.

Shan Yang is a doctoral student at the School of Foreign Languages and Literature, Shandong University, China. She specializes in British and American literature.