

CONTRIBUTORS

Dong Feng is Associate Professor of English at Qingdao University, China. He is particularly interested in finding out how poetry helps us access alternative realities (possible modes of being) by working through both Freudian and Heideggerian versions of the uncanny toward a new conception of the poetic, which is based on continuous, deep transactions with psychic and political potentials of the contemporary subject. He has published critical essays in *College Literature*, *Partial Answers*, *Concentric*, *Chung Wai Literary Quarterly*, and *NTU Studies in Language and Literature*. He is the author of *Desire and Infinity in W. S. Merwin's Poetry* (2017). At present, he is working on a book on Paul Celan's poetics and its epistemological and ethical consequences.

Margaret Kim is currently Associate Professor of Foreign Languages and Literature at National Tsing Hua University, Taiwan. Her writing on Hilary Mantel's *Wolf Hall* grew out of her interest in the politics of the English Reformation.

Henk Vynckier is Professor in the Department of Foreign Languages and Literatures at Tunghai University, Taiwan. His interests in research include George Orwell; Sir Robert Hart and the Chinese Maritime Customs Service; the literary representation of material culture; and collecting as a literary theme and cultural practice. He co-edited, with John Rodden, *Orienting Orwell: Asian and Global Perspectives on George Orwell* (special issue of *Concentric: Literary and Cultural Studies*, March 2014) and has published in *History of European Ideas*, *CLCWeb: Comparative Literature and Culture*, *Biography: An Interdisciplinary Quarterly*, *The Wenshan Review of Literature and Culture*, and *George Orwell Studies*, as well as the edited collections *Sinographies: Writing China* (2008) and *George Orwell Now!* (2015).

Beata Waligorska-Olejniczak is Associate Professor at Adam Mickiewicz University in Poznań, Poland. She is the author of two monographs: *Sacrum on the way: Venedict Erofeev's Moscow-Petushki and Quentin Tarantino's Pulp Fiction from the angle of montage reading* and *Theatrical gesture in A. P. Chekhov's drama The Seagull and free dance as the aesthetic context of the Great Theatre Reform*.

Simon White is Associate Professor in the Department of English, Wenzao University, Taiwan. His academic interest is in British literature of the eighteenth and nineteenth centuries, particularly the novels and non-fiction of Tobias Smollett.

Ya-Chu Yang is Assistant Professor of the Department of English at Tamkang University, Taiwan. She received her PhD in Comparative Literature from Indiana University Bloomington. Her research interests include East-West comparative studies, postmodernism and postcolonialism, contemporary fiction and film, as well as feminist and ecological inquiries.