

NOTES ON CONTRIBUTORS

MAURIZIO ASCARI is Full Professor of English Literature at the University of Bologna. His publications include books and essays on crime fiction (*A Counter-History of Crime Fiction*, 2007, obtained a nomination for the Edgar Awards), transcultural literature (*Literature of the Global Age*, 2011) and interart exchanges (*Cinema and the Imagination in Katherine Mansfield's Writing*, 2014). He has also edited and translated works by Henry James, Katherine Mansfield, William Faulkner, Jack London and William Wilkie Collins.

SALVATORE CIANCITTO is a Junior Researcher in English Linguistics and Translation at the Department of Humanities (DISUM) of the University of Catania. He holds a PhD in English and Anglo-American Studies, with a thesis on translating *Peter Pan* in Italy from a diachronic perspective. He currently teaches English linguistics and translation in the degree course in European Languages and Literatures. His main research fields are TEFL and Translation Studies, regarding children's literature and intersemiotic translation. He translated a series of books by the Edwardian artists H. Robinson and Browne for Eliot Edizioni in Rome. His most recent articles concerning translation studies are *Pictures of Alice in Wonderland in the New Millennium: New Meanings of an Evergreen Classic for Children* (Translation Matters, 2023) and *Translating Humorous Literature: Translation Strategies in Come vivere in un Appartamento* by K. R. G. Browne and H. W. Robinson (Iperstoria, 2023).

TOMMASO CONTINISIO, European PhD in English Literature from Tor Vergata University of Rome, is an Adjunct Instructor in English at the same institution. His main research interests lie in early modern English drama and Elizabethan culture, with a specific focus on 17<sup>th</sup>-century tragicomedy and power and gender dynamics on the early modern English stage. He has contributed papers on several early modern playwrights, including Shakespeare, Middleton, Heywood, and Ford, and co-edited a collection of essays about female monarchs on the Elizabethan stage (*Queens on Stage: Female Power and Sovereignty in Early Modern English Theatre*, Aracne 2018). He is currently preparing a monograph on Thomas Middleton's tragicomedies and the first English-Italian annotated translation of Middleton's *The Witch*.

ELENA COTTA RAMUSINO is Associate Professor in English Literature at the University of Pavia. Her research is mainly focussed on Irish literature, twentieth-century authors and Modernism. She has published on the poetry of W.B. Yeats, Seamus Heaney and Richard Murphy, as well as on autobiography in Yeats, Bowen, Murphy and Hamilton. She has studied contemporary translations from the classics, writing on Seamus Heaney and Ted Hughes. She has also worked on the short story and Irish Gothic. Her latest essay is "William Butler Yeats and Monumentalisation" (2024), published in *Studi Irlandesi/A Journal of Irish Studies*. Forthcoming is an article on Benjamin Black.

ANNA FATTORI is Associate Professor of German Literature at the Faculty of Humanities of Tor Vergata University of Rome. She has studied German Literature and English Literature at the University of Perugia, Zurich and Pavia. She has published on a variety of themes in Swiss-German Literature, focusing in particular on Robert Walser. Her areas of special interest include the German novel of the 18<sup>th</sup> century, the theory of the novel, Anglo-German Studies, travel literature, poetry, and literary stylistics. She is currently working on a research project about 18<sup>th</sup>-century literary Zurich. She is Erasmus coordinator for the German-speaking countries and Erasmus delegate for the Faculty of Humanities at her University.

NOEMI FREGARA has recently received her PhD in Comparative Studies at Tor Vergata University of Rome with a thesis entitled *From Predator to Prey: Nature's Revenge on Man in the Novels Prowadź swój plug przez kości umarłych by Olga Tokarczuk and Under the Skin by Michel Faber* with an excellent with honours evaluation. Her main academic interests are the fields of study of Ecocriticism, Ecofeminism, and Monster Studies in the Polish and Anglophone panorama. Her last publication is "Ecological, Feminist, and Monstruous Trends Against Women and Nature's Oppression in Olga Tokarczuk's Works", concerning Tokarczuk's recurring representation of feminine and natural monstrous figures who seek revenge on men.

DANIELA GUARDAMAGNA was Full Professor of English Literature at Tor Vergata University of Rome until October 2022, when she retired. She is now an Emeritus Professor. She also worked at the Universities of Urbino, Pescara, and Dublin. Her main fields of study are Elizabethan and Jacobean Drama, Shakespeare's tragedies and problem plays, Beckett, dystopia, and translation. She adapted the BBC versions of *Othello*, *Macbeth*, and *The Tempest* for Italian television. Among her publications: *Analisi dell'incubo: L'utopia negativa da Swift alla fantascienza*, *La narrativa di Aldous Huxley*, *The Tragic Comedy of Samuel Beckett* (ed., with Rossana Sebellin); *Memoria di Shakespeare, 8, On Authorship* (2012), ed., with Rosy Colombo; *Roman Shakespeare: Intersecting Times, Places, Languages* (ed.); *Thomas Middleton drammaturgo giacomiano. Il canone ritrovato*, Roma: Carocci, 2018. She also published several essays on Middleton, Shakespeare's Apocrypha, Beckett, and dystopia.

ROBERTA MULLINI, formerly Full Professor of English Literature at the University of Urbino Carlo Bo, has published widely on English medieval and Shakespearean drama. She is also interested in theoretical issues connected to theatrical reception and to Shakespeare on screen; when teaching, she directed students' performances of English interludes. She has published articles in national and international journals and various full-length volumes. Among the latter, two are devoted to WWI poetry (*Killed in Action*, 1977, and *Più del bronzo*, 2018), two to Shakespeare's fools (*Corruttore di parole*, 1983, and *Il fool in Shakespeare*, 1997), one to late medieval plays (*Dramma e teatro nel Medio Evo*

*inglese*, 1992), one to John Heywood (*Mad, merry Heywood*, 1997), one to David Lodge's novels (*Il demone della forma*, 2001), and *Introduzione allo studio del teatro inglese* to the material culture of the theatre (2003, with Romana Zacchi). She has also published a volume on the aside in Shakespeare's plays (*Parlare per non farsi sentire*, 2018). *Healing Words. The Printed Handbills of Early Modern London Quacks* (2015) deals with linguistic aspects of medical practitioners' advertisements.

FRANCESCO SANI is an independent researcher as well as a music lecturer at Edinburgh College. Based in Aberdeen, he has been culturally active in, and written articles on, a number of fields, especially music among others. He grew up in Italy and left for the UK aged seventeen, going to state school and then pursuing undergraduate and postgraduate studies first in Edinburgh and then in Huddersfield, eventually moving to Berkshire as a music lecturer to then continue in that line of work in Scotland. He is also a freelance language professional, mainly active in the areas of translation and interpreting through Italian and English.

ROSSANA SEBELLIN is Associate Professor of English Literature at Tor Vergata University of Rome. She received her PhD from the University of Urbino Carlo Bo (2007), focusing on Beckett's bilingual writing and self-translation. She has published three volumes on Samuel Beckett's drama: *"Prior to Godot": Eleutheria di Samuel Beckett* (2006), *L'originalità doppia di Samuel Beckett* (2008), and *Leggendo Godot* (2012). She has also published the first Italian translation and critical edition of *Thomas of Woodstock* (2024) and a collaborative translation of Ravenscroft's *Careless Lovers* (2024). Her research spans self-translation, re-translation, contemporary theatre, intertextuality, and early modern drama, with several published articles in these fields. She is a member of research groups on translation (METE), self-translation, and Restoration theatre (IRGORD). She is also a member of the Argo directive board and co-directs one of its research lines.

ANGELA SILEO is a Post-doc Research Fellow at the University of Milan, where she is currently working on a project dealing with EFL teaching and accessibility/inclusivity. She earned her PhD in "Humanities" from Tor Vergata

University of Rome (2016), where she later taught English Language and Translation at both BA and MA levels, and where she co-founded the Research Group TrAdE (Translation and Adaptation from/into English) in 2019. She is also teaching English to Deaf and Hard of Hearing (DHH) and hearing students in the Italian Sign Language (LIS) and Tactile Italian Sign Language (LIST) translation and interpretation program at the University of Milan-Bicocca. Her research interests span AVT, language accessibility, and inclusive education methodologies, on which she has published monographs and papers.

GIOVANNA TALLONE is an independent researcher with a special interest in Irish Studies. Her research interests include Irish women writers, contemporary Irish drama, and the remakes of Old Irish legends. A graduate in Modern Languages from Università Cattolica del Sacro Cuore, Milan, she holds a PhD in English Studies from the University of Florence. She has presented papers and published extensively in the area of Irish studies, in particular essays and critical reviews on the fiction of Éilís Ní Dhuibhne, Mary O'Donnell, Mary Lavin, Clare Boylan, and on the theatre of Lady Gregory, Brian Friel, Dermot Bolger and Vincent Woods. She is a member of the editorial board and a reviewer of *Studi Irlandesi: A Journal of Irish Studies*.

SARA VILLA is an Assistant Professor and Coordinator of Spanish and Italian at the New School, NYC, where she also advises students for the Minor in Hispanic Studies. She teaches a range of Italian and Spanish language courses, as well as content-based classes on literature, gender studies, and film. Over the years, she has developed a strong interest in Spanish and Latin American literature and culture, particularly in themes of social justice, historical memory, marginal discourses, and resistance. Additionally, she is passionate about language pedagogy, with a focus on incorporating new technologies and methodologies to enhance the language learning experience.