

Contributors

Donatella Abbate Badin [donatella.badin@unito.it] has recently retired from professorship at the University of Turin but is still active in the field of teaching and research on English and Irish literatures. She is a member of the Board of Directors of EFACIS and of the editorial board of «Studi irlandesi» and holds seminars for the PhD programme of the University of Turin. She has written numerous scholarly essays and is the author or editor of several books regarding Irish literature (Thomas Kinsella, Edna O'Brien, Sean O'Faolain, Desmond Egan, Lady Morgan, Thomas Moore). Her present research concern is the representation of Italy in nineteenth and twentieth-century English and Irish literatures and, more particularly, in the work of Lady Morgan (née Sydney Owenson, 1776-1859) whose travel book Italy she has edited for Pickering and Chatto (2010) and about whom she has published essays and two books (*Lady Morgan's Italy: Irish Sensibilities and Italian Realities*, 2007 and *Un'irlandese a Torino: Lady Morgan*, 2003).

Fiorenzo Fantaccini [fiorenzo.fantaccini@unifi.it] is a lecturer in English Linguistics and Translation Studies and Anglo-Irish Literature at the University of Florence. He is the author of essays on translation as well as on American, English and especially Irish literature (with published work on Hawthorne, Yeats, Lady Gregory, Wilde, Lowry, Sean O'Faolain, Kate O'Brien, Brian Friel, Roddy Doyle, Emma Donoghue, Tom Murphy). He has published *W.B. Yeats e la cultura Italiana* (2009). He has co-edited *The Cracked Lookingglass: Contributions to the Study of Irish Literature* (with Carla De Petris and Jean Ellis D'Alessandro, 1999). He is also the co-editor, with Ornella De Zordo, of *Le riscritture del Postmoderno: Percorsi angloamericani* (2002) and altri *canon/canoni altri pluralismo e studi letterari* (2011). He has translated works by E.A. Poe, Hawthorne, Jane Austen, Brian Friel and Conal Creedon. He is currently working on the Irish literary canon and on interculturalism in contemporary Irish literature

Carlo Maria Pellizzi [camape@interfree.it] took his MA at the State University of Milan. His thesis, entitled *Imago Hiberniae. Long-lasting Legacies: The Vision of Ireland between Contemporaneity and Antiquity*, dealt with Ireland's ancient past in Greek and Latin sources, and with the ways that this ancient past and Irish national identity have been treated in modern Irish and British historiographical debate and in the press. He did three years of research in Irish archives for a PhD dissertation on Irish Republicanism and the Irish Catholic Church in the 20th century. In 2001 he co-edited *Storia religiosa dell'Irlanda* [Ireland's Religious History] with L. Vaccaro.

Chiara Sciarrino [chiara.sciarrino@unipa.it] is a researcher in the English Language and Translation Studies at the University of Palermo. She holds an MA in Anglo-Irish Literature and Drama from UCD, Dublin and a PhD in Comparative Literature from IULM, Milan. Her three books, published by Aracne, *Un'Italia fuori dall'Italia. Immagini di cultura italiana nella letteratura anglo-irlandese contemporanea*, *Translating Italy. Notes on Irish Poets Reading Italian Poetry* and *The Language and Stereotype of Italians in Irish Culture* explore the different modes in which interactions between Irish writing and Italian culture have taken place during the last fifty years.

Giulia Gozzelino [giulia.gozzelino@email.it] graduated in Foreign Languages and Literatures at the University of Turin, with an MA thesis entitled *Oscar Wilde's Ideas on Art and Society*. She is now a PhD candidate in the same University. Her research is on *Oscar Wilde's Wit: The Question of Translation*. She has published an article in *English Studies 2009, The Inheritance of Loss: A Certain Victory*, on Kiran Desai's Feminism.

Giulia Bruna [giulia.bruna@ucdconnect.ie] is a PhD candidate in the School of English, Drama & Film in UCD. Her research analyzes J.M. Synge's travel narratives in relation to travel literature about Ireland during the Revival. Her article on Synge's reportage *In the Congested Districts* appears in Kateřina Jenčová et al. (eds.), *The Politics of Irish Writing* (2010) and her essay on Synge's and Jack Yeats's trip to Connemara and Mayo is published in Shane Alcobia-Murphy et al. (eds.) *Founder to Shore, Cross-currents in Irish and Scottish Studies* (2010).

Iliaria Natali [ilaria.natali@unifi.it] is a Research fellow at the University of Florence. She has published two books about genetic approaches to Joyce criticism (ETS 2008, FUP 2008), one about Defoe's supernatural works (2010), as well as articles on Carkesse, Dickens and Carver. She has spoken at various conferences over the past few years. Her current research focuses on the idea of folly in XVII-XVIII century poetry.

Christopher Murray [christopher.murray@ucd.ie] is Emeritus Professor of Drama and Theatre History, School of English, Drama and Film, University College Dublin. He has written extensively on Irish theatre and drama, and has edited collections of plays by Lennox Robinson, Sean O'Casey, George Shiels. He has also edited *Brian Friel: essays, diaries, interviews: 1964-1999* (1999), and two books on Samuel Beckett: *Beckett at 100: Centenary Essays* (2006), *Samuel Beckett: Playwright & Poet* (2009). He is the author of two seminal studies: *Twentieth-Century Irish Drama: Mirror Up to Nation* (1997) and *Sean O'Casey: A Biography* (2004).

Irene De Angelis [irene.deangelis@gmail.com] is a research fellow in English Literature at the University of Turin. With Joseph Woods she has co-edited *Our Shared Japan. An Anthology of Contemporary Irish Poetry*, with an afterword by Seamus Heaney (2007). Her recent publications include *Oltre i confini. Orizzonti internazionali nella poesia di Derek Mahon* (2010) with an introduction by Enrico Reggiani.

Elisa Armellino [elisa.armellino@unito.it] holds a PhD in English Studies. She has taught English Linguistics at the Faculties of Foreign Languages and Literatures and of Psychology at the University of Turin. Her publications are in the field of literature (autobiographical writing) and linguistics (time and tense and the English verb, and code-switching).

Arianna Antonielli [arianna.antonielli@unifi.it] earned her PhD in English and American Literature at the University of Florence. She is currently responsible for the Open Access Publishing Workshop of the Department of Comparative Languages, Literatures and Cultures (University of Florence), journal manager of the OA journals «LEA-Letterature d'Europa e d'America», «Studi irlandesi. A Journal of Irish Studies», and «Journal of Early Modern Studies», as well as editorial secretary of the OA series Biblioteca di Studi di Filologia Moderna and web master of their websites. She is the author of *William Blake e William Butler Yeats. Sistemi simbolici e costruzioni poetiche* (2009). She has written essays on T.S. Eliot, William Blake, W.B. Yeats, Althea Gyles, Anatole France, C.A. Smith and Mervyn Peake. She is now working on a facsimile edition of William Butler Yeats's and John Edwin Ellis's manuscript version of *The Works of William Blake: Poetic, Symbolic and Critical* (2012).

Gioia Gamera [gioiawrt@yahoo.it] holds a PhD in English and American Studies, University of Florence; her dissertation was on intertextuality and spatiality in Northern Irish contemporary poetry (Longley, Carson, McGuckian). Her research interests are contemporary Irish poetry and fiction. She has published on contemporary Irish fiction (Cònal Creedon) and on poets from Northern Ireland.

Darren Gribben [dgribben2426@yahoo.co.uk] completed his PhD studies at the University of Ulster in 2004. His thesis entitled *Samuel Beckett and the Oral-Aural Contract* examined the use of the storytelling voice in Beckett's works. He has previously had papers published in both «Samuel Beckett Today/Aujourd'hui» and «The Irish University Review».

Sharon Moore [irisharon@googlemail.com] obtained her PhD from the University of Ulster, Coleraine, in 2008 with a thesis entitled *Early Attach-*

ments and Identification Processes in the Poetry of Seamus Heaney and Michael Hartnett. Her work is based on the conviction that psychological development in childhood can be as enlightening in the field of literary criticism as historical and political contexts and her approach has been described as forging new theoretical territory in Irish Studies. Current projects include a study of detachment and displacement in Michael Hartnett's *Inchicore Haiku* and an exploration of how Object Relations theories can be used as a framework for interpreting Heaney's *District and Circle*.

Ilaria Oddenino [ilario@hotmail.it] has recently obtained a PhD from the University of Turin with a thesis entitled *Responses to Modernism in Australian Fiction, 1925-1945*. Her main research interests lie in the field of English and Postcolonial Literature. She has published several essays and reviews both in Italy and abroad, including «*I wanna love something wild*»: a reading of Suzan-Lori Parks' *Venus in Representation and Black Womanhood: the Legacy of Sarah Baartman*, edited by Natasha Gordon-Chipembere (2011).

Frank Sewell [F.Sewell@ulster.ac.uk] is Course Director of English at the University of Ulster. A writer, translator, musician and academic, his publications include *Modern Irish Poetry: A New Alhambra* (OUP, 2000) and numerous essays on poets such as Ciarán Carson, Derek Mahon and Nuala Ní Dhomhnaill. Sewell's own poetry is featured in many anthologies, most recently *The New North: Contemporary Poetry from Northern Ireland*, ed. by Chris Agee (Wake Forest Press, 2008).

Francis O'Hare was born in Newry, Co. Down, in 1970. Educated at Queen's University, Belfast, and University of Ulster, Coleraine, he now works as a teacher. He co-authored, *Outside the Walls* with Frank Sewell in 1997. A selection of poetry was included in *Poetry Introductions 1* (2004), followed by *Falling into an O* (2007) and *Alphaville* (2009). His work has been widely published in magazines in Britain and Ireland.

Leontia Flynn was born in County Down in 1974, and completed a PhD on the poetry of Medbh McGuckian at Queen's University, Belfast. In 2001 she won an Eric Gregory Award. Her first collection, *These Days* (2004), won the Forward Poetry Prize (Best Collection of the Year) in 2004, and was shortlisted for the Whitbread Poetry Award. In the same year, she was named as one of the Poetry Book Society's 'Next Generation' poets. She lives in Ireland and is Research Fellow at the Seamus Heaney Centre for Poetry. Her second collection of poems is *Drives* (2008).

Mutsuo Takahashi is one of the most prolific authors in contemporary Japan. Best known as a formally inventive poet and a master of the traditio-

nal poetic forms of *tanka* and *haiku*, he has also written plays, novels and essays. Takahashi was born on 13th December 1937 in the city now known as Kitakyūshū. In 1962, he graduated from Fukuoka University of Education and moved to Tokyo where he started working at the Design Centre. He published his first book, *Rose Tree: Imitation Lovers*, in 1964. Takahashi has, to date, published over thirty books of poetry, including *Between Two Shores* (2006), numerous *tanka* and *haiku*, and three collected volumes; and has also made a number of recordings of his works, most notably in the volume entitled *Voice Garden* (1994).

Samuele Grassi [samuele.grassi@gmail.com] holds a PhD in English Studies from the University of Florence; his thesis was on the shaping and performing of gender identity in post-1980 British and Irish theatre. He is the author of a monograph on AIDS literature (*L'apocalisse e la peste dei gay*, 2006) and has translated Rebecca Brown's *The Gifts of the Body* into Italian. He has written on Glasshouse Productions and Neil Jordan's fiction and cinema. His interests range from Queer Studies to Anglo-Irish Culture. He is currently working on the possible connections of queer ethics and anarchism in a transnational context. He is a member of the Editorial Board of *Studi irlandesi*. His *Looking Through Gender: Post-1980 British and Irish Drama* is forthcoming for Cambridge Scholars Publishing.