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Lucia Esposito is an Associate Professor of English Literature at Roma Tre University. Among her main interests are contemporary narratives and theatre and the relationships between literature and other arts and media. She has co-edited the special issue of *RAEI* on “Identity, Culture, and Performance Studies” (2013), the special issue of *Between* on “Technology, Imagination, Narrative Forms” (2014), the volume *Downton Abbey. Il fascino sfacciato dell’aristocrazia* (Mimesis, 2021), and, forthcoming, a collection of essays on the *Handmaid’s Tale* by Margaret Atwood (Mimesis, 2026). Her monographs include *Scene sonore. I radiodrammi di Samuel Beckett* (ESI, 2005) and *Oltre la mappa. Lo spazio delle storie nell’immaginario moderno: Shakespeare, Beckett, Danielewski* (ESI, 2021).

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contemporary theatre and its use in historic spaces, created exhibitions, films, catalogues and web pages and she has in recent years written podcasts and plays, *Leaving the Ladies* (2019), *Loving Wife* (2022), as a way of using the creative process to tell Irish women's stories to new audiences.

Aureliana Natale is a Researcher in English Language and Translation at University of Naples *Federico II*. She earned her PhD in 2017 from Bologna and L'Aquila, after a visiting period at Ghent University (Belgium). Her work explores discursive and narrative constructions of trauma and crisis, including the climate emergency, drawing on Trauma Studies and Critical Discourse Analysis. She is the author of *Per-formare il trauma* (ESI, 2019) and co-editor of *Lo scrigno del bardo* (Pacini, 2023). Publications include "Climate Trauma and Activism: The Social Media Coverage of Climate Crisis and Its Effects" (*Anglistica*, 2022) and "Becoming Parents at the End of the World: Trauma Narratives, Parenthood, and the Climate Crisis" (*Testi e Linguaggi*, 2025).

Federica Perazzini is an Assistant Professor in English Literature at Sapienza University of Rome. A *Fulbright Fellow* and recipient of the *Seal of Excellence MSCA* in 2022, she has been an overseas member of the Stanford Literary Lab since 2011. Her recent publications include works on the late Victorian penny dreadful and penny blood phenomena and their transmedia iterations, such as "Dr Jekyll and Lord Hyde: Anger, Deviance, and Intersectional Trauma in *Penny Dreadful*" (*Textus*, 2024), "Serial Resurrections: Lily Frankenstein and the Irish Gothic" (*Contemporanea*, 2023), and "Gendered Otherness: Deviance and Female Agency in *Penny Dreadful*'s Vanessa Ives" (*LEA*, 2023).

Virginie Roche-Tiengo is an Associate Professor in Irish Studies at the University of Artois. She has published articles on Irish drama, in particular the work of Brian Friel, Thomas Kilroy, James Joyce, Samuel Beckett, Marina Carr, and Frank McGuinness. She is a member of IASIL executive 2025-2028 and took part in scientific committees for the organization of international colloquia in Ireland, the United States, France, Italy, Spain and Argentina. Her research also focuses on the interaction between law and theatre. In 2025, she co-organized a symposium at Boston College Dublin on the involvement of women in political, cultural and economic life in 19th century Ireland.

Alessandra Ruggiero is a Senior Lecturer in English Literature at the University of Teramo. She has published articles on English and Irish theatre, performance poetry, the contemporary novel in English, and translated and edited three plays by Brian Friel for a volume dedicated to the Irish playwright (Arcadia & Ricono, 2022). She has co-edited a volume on *Metropoli e nuovi consumi culturali* (Carocci, 2009), the special issue of *RAEI* on "Identity, Culture, and Performance Studies" (2013), the special issue of *Between* on "Technology, Imagination, Narrative Forms" (2014), the volume *Downton Abbey. Il fascino sfacciato dell'aristocrazia* (Mimesis, 2021), and, forthcoming, a collection of essays on the *Handmaid's Tale* by Margaret Atwood (Mimesis, 2026).