

**Marino Alberto Balducci** graduated *magna cum laude* at the University of Florence in Italian Literature in 1987, then he studied in America at the University of Connecticut, getting a MA and a PhD in 1994. He teaches Christian Literature and Religious Artistic Patrimony at the University of Szczecin – Poland. Since 1993, he also directs in Tuscany Carla Rossi Academy International Institute of Italian Studies, [www.cra.phoenixfound.it](http://www.cra.phoenixfound.it), developing research programs for scholars and students from various universities of the world, including Harvard – USA. Here he teaches Hermeneutics of the *Divine Comedy*. In Italy and abroad, he organizes with Arianna Bechini *Evocazioni Dantesche*, [www.evocazionidantesche.it](http://www.evocazionidantesche.it), a cycle of public lecture-performances patronized by the Italian Ministry of Heritage and Culture. He was visiting professor or visiting scholar at the Harvard Summer School, the Monash University of Melbourne, the University of Delhi, the Jamia Millia Islamia University of India, the Jagiellonian University in Kraków. He published volumes of artistic and literary criticism on various periods from the Middle Ages to the Twentieth Century, articles in international journals, poems inspired by his Indian travels, with a presentation by Mario Luzi, and an award-winning philosophical novel (*Inferno. Scandaloso mistero*, con un saggio introduttivo di József Nagy [Eötvös Loránd University of Budapest]), the first volume of a new comment on the *Divine Comedy*.

**Stefano Cavallo**, PhD, is Assistant Professor of the University of Łódź (Poland), where he teaches Italian language, gestural and culture. His scientific interest is the theme of loneliness (*solitudine*) among contemporary Italian authors. In the past he was a journalist for the cultural section of Vatican Radio (Vatican City) and other Italian newspapers. Among his recent scientific publications: *Analisi di enunciati ironici nella lingua italiana della cultura e dei media tra la fine del XX secolo e l'inizio del XXI* (An analysis of ironic utterances in Italian language of culture and media in the late XX and XXI century), Wydawnictwo Uniwersytetu Łódzkiego, 2019. Currently he deals also with literary production (Paoline, 2010; Diapason, 2009; Radio Vaticana, 2009; La Lontra, 2006; RAI-Radio 1, 2005; Città nuova, 2003; Totem, B&C, 2003).

**Maria Falska**, PhD, is an art historian and hispanist. She is Associate Professor in the Department of Spanish at Maria Curie-Skłodowska University, Lublin, Poland. In 2009–2019 she was the Head of the Department of Romance Studies at MCSU and Chair of Spanish Studies. Her main academic research focuses on dramatic theory, 17th century French and Spanish theatre comparative, contemporary Spanish and Latin American dramaturgy, as well as literary translation. Maria Falska is the author of books: *Le baroque et le classique dans le théâtre espagnol et français du XVIIe siècle: Calderón imité par Thomas Corneille*; *El universo dramático de Carlos Arniches: aproximación a una lectura estructural del texto*, and numerous scholarly articles. She is the author of the Polish translation of Paul Claudel's *Partage de midi*, and Eduardo Pavlovsky's dramatic works.

**Tomasz Kaczmarek**, Associate Professor at the University of Łódź in the Department of the Romance Philology, Doctor of Humanities of Paris IV (Sorbonne). His research interests include mainly French and Italian literature of the twentieth century, especially the drama and avant-garde theatre in Europe in the twentieth century. He has published a number of monographs (*Henri-René Lenormand et l'expressionnisme dramatique*, *Anarchia i francuski teatr sprzeciwu społecznego 1880–1914*, *Le personnage dans le drame français du XX<sup>e</sup> siècle face à la tradition de l'expressionnisme européen*, *Dizionario italiano-polacco della terminologia teatrale*, to name just a few) and numerous articles in international scientific journals (among others, *L'avant-scène théâtre*, *Postscriptum Polonistyczne*, *Échos des études romanes*, *Romanica Silesiana*, *Revue Études françaises*, *Études romanes de Brno*, *Zagadnienia Rodzajów Literackich*, *Anales de Filología Francesa*, *Studia Romanica Posnaniensia*, *Cahiers Octave Mirbeau*) and in collections of post-conference proceedings. He is also the editor of the series *Romanistiko por la teatro/Romanistyka dla teatru*.

**Joanna Kulczewska**, PhD student of Literary Studies at Nicolaus Copernicus University in Toruń (doctoral school Academia Artium Humaniorum). Her PhD project concerns the contemporary reception of selected works by Victor Hugo and Gustave Flaubert in Poland which is analysed by means of the paratexts of editions and film adaptations. In 2016 she obtained bachelor's degree in Romance Philology, and in 2018, master's degree. In 2019 she achieved bachelor's degree in Practical Linguistics and Copywriting. In 2019 she also participated in the studies within the program of Erasmus+ at Sorbonne University in Paris (comparative literature). She is interested in: the 19th century French literature, intermediality, reception studies, Gérard Genette's paratextuality, the editing and semiotics.

**Joanna Nowak-Michalska** holds an MA in Ethnolinguistics and a PhD in Applied Linguistics awarded by Adam Mickiewicz University in Poznań. She is Associate Professor at the Institute of Applied Linguistics of this university and Corresponding Member of the Academia Porteña del Lunfardo (Buenos Aires Academy of Lunfardo) in Argentina. Her main field of study is Spanish. Her research centres on legal Polish and Spanish, legal and literary translation, Spanish sociolinguistics with the focus on Lunfardo as well as non-discriminatory language use. She is the author of two books: *Modalność deontyczna w języku prawnym na przykładzie polskiego i hiszpańskiego kodeksu cywilnego* (2012, *Deontic Modality in the Language of Law: The Case of the Polish and Spanish Civil Codes*) and *Polish-Spanish Legal Translation: A Parametric Approach* (2017).

**Luca Palmarini** is the researcher in the field of the history of Italian language and linguistics in the Institute of Romance Studies of the Jagiellonian University in Kraków. His research focuses mainly on Italian-Polish relationships in a linguistic and historical perspective: history and learning of the Italian language in Poland, Italian-Polish and Polish-Italian bilingual dictionaries as well as grammars of Italian language for Poles. He is the author of the monography *La lessicografia bilingue italiano-polacca, polacco-italiana dal 1856 al 1946* (Peter Lang, Berlin). He is also the coauthor in the scientific project titled *Zagadki matematyczne jako rozrywka elit renesansowych we Florencji*.

*Edycja i studium językowe traktatu “Giochi mathematici” autorstwa Piera da Filicaia (2017–2020)*, about the edition and the analysis of the mathematical treatise of Piero da Filicaia, a Renaissance manuscript.

**Anna Swoboda** is an Assistant Professor at the University of Silesia. Her principal fields of interests include African literature (in particular Senegalese literature written in French), the studies of power and relationship dynamics (violence, abuse and trauma) as well as non-mimetic fiction. As a doctoral student, she participated in the OPUS research grant “Jean-Pierre Andrevon’s Neo-Fantastic Fiction” awarded by the Polish National Science Centre (NCN) and led by Katarzyna Gadowska, Professor of the University of Silesia. Author of several scientific articles, Anna Swoboda is currently preparing her post-doctoral monograph entitled *La prose de Ken Bugul: entre le réel et le surnaturel* [Ken Bugul’s Prose: Between the Real and the Supernatural].