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She has published books in English and Anglo-American Literatures and Comparative Studies, such as *Vicini lontani. Solitudine e comunicazione nel romanzo americano* (1990), *Quattro studi in rosso. Lo spazio privato maschile nella narrativa vittoriana* (1997), *Dismissing the Body. Strange Cases of Fictional Invisibility* (1999), and *Oltre il Sogno. La poetica della responsabilità in Delmore Schwartz* (2008).

She has dealt with such issues as identity, body representations, masculinity, crime and noir fiction, her major interests lying in the relations between literature and cinema and in Jewish-American fiction. Among her essays in this latter field, see "*The Victim : la memoria come detection*" (*Il recupero del testo*, eds. Fink-Morisco, 1988), "*Millions of Leaves. Metafore della memoria nel romanzo di Saul Bellow More Die of Heartbreak*" (*Memoria e tradizione nella cultura ebraico-americana*, eds. Fink-Morisco, 1990), "*Uncomfortable Connections: Zipping/Unzipping Identity*" (*Intertextual Identity. Reflections on Jewish-American Artists*, eds. La Polla-Morisco, 1997), and "*The Dangling Jewish American Identity and the Canon in Saul Bellow's Earlier Novels*" (*Merope*, Pescara, anno XI, n.31, 2000, pp.69-93). She edited *American Sherlockitis. Ovvero, come Sherlock Holmes conquistò il Nuovo Mondo* (Milano 2005).

She is a regular contributor to *Cinemasessanta*.

Her latest publications include: "CLUEDOing the Home: Crime Fiction and the Art of Internal Detection" (in *The House of Fiction as the House of Life: Representation of the House in Literature and Culture, 1700-1900*, eds. Francesca Saggini & Enrichetta Soccio, Cambridge Scholar Press, 2012, pp. 204-217); "A Darker Shade of Noir: or, The Importance of Being Uncanny" (in *Englishes. Literary, Linguistic, and Intercultural Encounters*, no. 49, year 17, pp. 57-80); *Arcobaleno noir. Genesi, diaspora e nuove cittadinanze del noir tra cinema e letteratura* (Galaad 2014, ed.)