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Nota di contenuto	Preliminary Material / Martha C. Carpentier and Barbara Ozieblo -- DISCLOSING INTERTEXTUALITIES: INTRODUCTION / Martha C. Carpentier and Barbara Ozieblo -- SUSAN GLASPELL'S NATURALIST SCENARIOS OF DETERMINISM AND BLIND FAITH / Mary E. Papke -- APOLLONIAN FORM AND DIONYSIAN EXCESS IN SUSAN GLASPELL'S DRAMA AND FICTION / Martha C. Carpentier -- SUPPRESSED DESIRES AND TICKLESS TIME: AN INTERTEXTUAL CRITIQUE OF MODERNITY / Marcia Noe and Robert Marlowe -- THE NARROW HOUSE: GLASPELL'S TRIFLES AND WHARTON'S ETHAN FROME / Susan Koprince -- FLOWERS BY DESIGN: SUSAN GLASPELL'S RE-VISION OF STRINDBERG'S A DREAM PLAY / Monica Stufft -- AMERICAN EXPRESSIONISM AND THE NEW WOMAN: GLASPELL, TREADWELL, BONNER AND A DRAMATURGY OF SOCIAL CONSCIENCE / Rytch Barber -- SHE AND SHE: RACHEL CROTHERS AND SUSAN GLASPELL'S TURN TO PLAYWRITING / Drew Eisenhauer -- SILENCED MOTHERS AND QUESTING DAUGHTERS IN SUSAN GLASPELL'S MATURE NOVELS / Barbara Ozieblo -- SILENCE AND THE STRUGGLE FOR REPRESENTATIONAL SPACE IN THE ART OF SUSAN GLASPELL / Kecia Driver McBride -- REACHING FOR "OUT THERE": SUSAN GLASPELL'S RHETORIC OF THE FEMALE ARTIST / Karen H. Gardiner -- SOCIAL REBELS? MALE CHARACTERS IN SUSAN GLASPELL'S WRITINGS / Kristina Hinz-Bode -- SOCIALIST HOUSEKEEPING: THE VISIONING, SISTERHOOD, AND CROSS-CLASS ALLIANCE / Cynthia

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Carpentier and Barbara Ozieblo -- INDEX / Martha C. Carpentier and
Barbara Ozieblo.

Sommario/riassunto

For the first time, this volume brings together essays by feminist, Americanist, and theater scholars who apply a variety of sophisticated critical approaches to Susan Glaspell's entire oeuvre. Glaspell's one-act play, "Trifles," and the short story that she constructed from it, "A Jury of Her Peers," have drawn the attention of many feminist critics, but the rest of her writing—the short stories, plays and novels—is largely unknown. The essays gathered here will allow students of literature, women's studies and theater studies an insight into the variety and scope of her oeuvre. Glaspell's political and literary thinking was radicalized by the turbulent Greenwich Village environment of the first decades of the twentieth century, by progressive-era social movements and by modernist literary and theatrical innovation. The focus of Glaspell studies has, till recently, been dominated by the feminist imperative to recover a canon of silenced women writers and, in particular, to restore Glaspell to her rightful place in American drama. Transcending the limitations generated by such a specific agenda, the contributors to this volume approach Glaspell's work as a dialogic intersection of genres, texts, and cultural phenomena—a method that is particularly apt for Glaspell, who moved between genres with a unique fluidity, creating such modernist masterpieces as *The Verge* or *Brook Evans*. This volume establishes Glaspell's work as an "intersection of textual surfaces," resulting for the first time in the complex aesthetic appreciation that her varied life's work merits.
