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Elizabeth Gaskell and the Art of the Short Story

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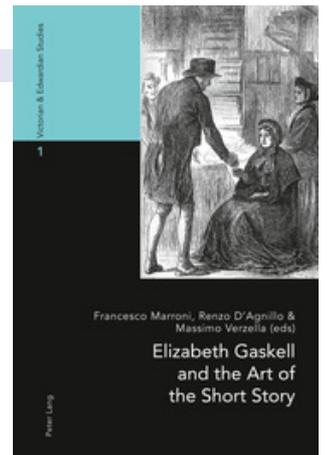
Victorian and Edwardian Studies. Vol. 1

Edited by Francesco Marroni

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Book synopsis

This volume presents a collection of original and interconnected essays which aim to chart Elizabeth Gaskell's literary imagination by focusing on diverse aspects of her short stories. It includes the papers read at the conference on «Elizabeth Gaskell and the art of the short story», organized by the Centre for Victorian and Edwardian Studies (CUSVE, «G. d'Annunzio» University, Pescara, 2010), to celebrate the bicentenary of her birth. While offering fresh insights into Gaskell's shorter fiction, this collection provides an introduction to the many issues that absorbed her literary attention. Most importantly, by considering the growing significance of some neglected aspects of her works and the cultural and ideological context in which she lived, the contributions collectively delineate Gaskell's artistic tensions, ethical sensibility and social commitment in a rapidly changing world. In their overall critical design, the contributors intend to shed light on the complex web of dialogic suggestions underlying her fiction, while at the same time revealing the extraordinary and multifaceted inventiveness of one of the most important Victorian writers.

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About the author(s)/editor(s)

Francesco Marroni is Professor of English Literature at the «G. d'Annunzio» University of Chieti-Pescara. Besides being the Director of the Centre for Victorian and Edwardian Studies, he is Vice President of the Gaskell Society (Manchester).

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Massimo Verzella is Contracted Lecturer of English Language and Literature at the «G. d'Annunzio» University of Chieti-Pescara. His publications include a monograph on Elizabeth Cary and Mary Wroth (2007) and *Samuel Butler: disegni narrativi e figure del paradosso* (2009).

Reviews

«This collection is strong because its goal is to view an author from an original, innovative and dialogical perspective that is different from the perspective handed down in traditional criticism - and not merely for the simple sake of seeking originality. I do believe this volume achieves this, not only because it self-consciously looks at modern interpretive methods (corpus-based word studies, detective fiction techniques and television interpretations) but more importantly because it considers the short story genre rather than the more commonly interpreted novels,

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offering a new perspective that incorporates Gaskell's response to the issues of her time through her journalistic and serial writings.» (Carolyn Van Der Meer, *Brontë Studies*)

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