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Nota di contenuto	Cover; Half-title; Title; Copyright; Contents; List of Figures; Acknowledgments; Introduction; 1. Misogyny and Literariness: Dryden, Pope, and Swift; Misogyny in the Ideal; Satiric Pleasure; Abjection and Literature; 2. Capitalism and Rape: Thomas Otway's <i>The Orphan</i> ; From Courtier to Competitor: Regulating Expenditure; Two Kinds of Business in <i>The Orphan</i> ; The Business of Rape; The Pleasures of Hatred; The Sacrificial Crisis; The South Sea Bubble: The Crisis ""Legally"" Resolved; Fictional Scapegoats: Tragedy; Scapegoating to Uphold the New System; A Difference That Works? 3. Engendering Capitalist Desire: Filthy Bawds and Thoroughly Good

Merchants in Mandeville and LilloPrologue: The Desire to Consume; Profiteering: Filthy versus Clean; Feminism, Capitalism, Aesthetics; Staging Difference; Propaganda versus the Literary; 4. Misogyny and Feminism: Mary Leapor; The Antibalason as Progressivist Literary History; Misogyny and the Literary Assault on Empiricism; The Instability of Parody as Critique; Leapor's Literary Criticism and Ours; Conclusion: Misogyny and Patriarchy; 5. Misogyny and the Canon: The Character of Women in Anthologies of Poetry The Exclusion of Women Writers from the Anthology and British Poetic Literary HistoryThe Shift from Miscellany to Anthology Form: Use of the Body Metaphor; Curiosity versus Identity; Expelling the Female Body and Aestheticizing the Text; Canonicity and Character: The Ethics of Revision; 6. Transcending Misogyny: Anna Letitia Barbauld Writes Her Way Out; Poetry and Salvation; Melancholia: Internalized Feudalism; Community; The Transcendent (Female) Body; Abjection; The Fantasy Underlying a Dissenting Aesthetic; An Alternate Aesthetic, Rejected; Conclusion; Notes; Index

Sommario/riassunto

The eighteenth century saw the birth of the concept of literature as business: literature critiqued and promoted capitalism, and books themselves became highly marketable canonical objects. During this period, misogynous representations of women often served to advance capitalist desires and to redirect feelings of antagonism toward the emerging capitalist order. *Misogynous Economies* proposes that oppression of women may not have been the primary goal of these misogynistic depictions. Using psychoanalytic concepts developed by Julia Kristeva, Mandell argues that passionate feelings about the a
