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Nota di contenuto	Intro -- Acknowledgements -- Praise for Queering W. B. Yeats and Gabriele D'Annunzio -- Contents -- Chapter 1: Introduction -- What Is Queer About Yeats and D'Annunzio? -- The Challenges of Queering Straight Canonical Modernists -- Queer Modernism -- References -- Chapter 2: Family, Normativity, and the Will to Escape -- The Happy Family and Affect Aliens in The Land of Heart's Desire (1894) -- The Pressure of the Patria Potestas and Melancholy Masculinities in Calvary (1920) -- Violent Families, Comforting Sisterhood Bonds, and Death as Escape in Francesca da Rimini (1901) -- Leaving the Clan: The Will of the Individual in The Daughter of Iorio (1904) -- Conclusion -- References -- Chapter 3: Moral Prudery, Respectability, and Broken Intimacies -- Choosing Desire over the Nation: Shame and Impossible Love in The Dreaming of the Bones (1919) -- Non-normative Temporality and Broken Intimacies in The Cat and the Moon (1926) -- Incestuous Desire, Lesbian Intimacies, and Friendship in The Dead City (1896) -- Moving Beyond Shame: The Power of the Non-normative in Phaedra (1909) -- Conclusion -- References -- Chapter 4: Sadomasochistic Attachments: Reverse Power and Erotic Stimulations -- Parodying Power Roles: S/M Dynamics in On Baile's Strand (1904) -- "I Shall Embrace Body and Cruelty": Desire and Power in A Full Moon

in March (1935) -- A Queer Martyr: Sadomasochistic Power Plays in *Le Martyre de Saint Sébastien* (1911) -- Lesbian Sadomasochism in *La Pisanelle, ou la Mort Parfumée* (1913) -- Conclusion -- References -- Chapter 5: Defiant Dykes: New Women against Patriarchy -- Death as Liberation in Yeats's *Deirdre* (1907): Deceiving the Oppressor -- "The Woman Born to Be Queen": Performance of Power in *The Player Queen* (1922) -- Killing Tyrants: D'Annunzio's *Glory* (1899) -- Seducing Patriarchal Power: *Basiliola* as Superwoman in *The Ship* (1908). Conclusion -- References -- Chapter 6: Conclusions -- References -- Index.

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