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| Nota di contenuto | Contents; Acknowledgments; Introduction; I: Romantic Coupling, Failure, and Melancholia; Chapter One: Social Bond(age)s in Visions of the Daughters of Albion; Chapter Two: Rethinking Burney, Gender, and Violence; II: Melancholic Femininities; Chapter Three: "Corrupt Nature"; Chapter Four: Siren Songs; III: Melancholic Masculinities; Chapter Five: Monstrosity and Failed Masculinity in The Giaour; Chapter Six: Competition and Melancholic Masculinity in Caleb Williams; IV: Abandonment, Performative Melancholia, and Madness Chapter Seven: Performative Melancholia and the Gothic Body in Wordsworth and ShelleyChapter Eight: Amelia Opie's The Father and Daughter; V: After Romanticism; Chapter Nine: Refusing Butler's Binary; Chapter Ten: Heteronormativity and Performative Melancholia in Dancer from the Dance; Bibliography; Index; About the Author |
| Sommario/riassunto | Responding to work by Eve Sedgwick and recent media attention to queer suicide, this project theorizes performative melancholia, a condition where, regardless of sexual orientation, overinvestment in gender norms causes subjects who are unable to embody those norms to experience socially expected ('normal') gender as something unattainable or lost. This perceived loss causes an ambivalence within |

the subject that can lead to self-inflicted violence (masochism, suicide)
or violence toward others (sadism, murder). </p>
