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Nota di contenuto	Intro -- Contents -- Acknowledgments -- Introduction. Origins before Departures -- Part I. The Blurred Boundary -- Chapter One. Public Faces, Public Spaces -- Chapter Two. The Oldest Profession and the Newest Professionals -- Chapter Three. Sexuality: Beyond a Double Bind -- Part II. Reimagined Conventions -- Chapter Four. London as Sexualized Labyrinth -- Chapter Five. Buried Alive in the Fin de Siècle -- Chapter Six. Entrapment within the "Institution" of Marriage -- Chapter Seven. The Body as Ruin -- Part III. Villainous Characters -- Chapter Eight. The Bad Husband -- Chapter Nine. The Mother as Agent -- Chapter Ten. Exceeding Alterity -- Conclusion. Looking Back and Looking Forward -- Notes -- Works Cited -- Index.
Sommario/riassunto	Drawing from and reworking Gothic conventions, the New Woman version is marshaled during a tumultuous cultural moment of gender anxiety either to defend or revile the complex character. The controversial and compelling figure of the New Woman in fin de siècle British fiction has garnered extensive scholarly attention, but rarely has she been investigated through the lens of the Gothic. Part I, "The Blurred Boundary, " examines an obfuscated distinction between the New Woman and the prostitute, presented in a stunning breadth and array of writings. Part II, "Reconfigured Conventions, " probes four key aspects of the Gothic, each of which is reshaped to reflect the

exigencies of the fin de siècle. In Part III, "Villainous Characters," the bad father of Romantic fiction is bifurcated into the husband and the mother, both of whom cause great suffering to the protagonist.

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