Ackno	owledgements7
1	Women and melodrama. Representation and response9
2	The dominant femininity concept up to 1860
3	The theatrical genre system up to 1860
4	The genre characteristics of pre-1860 melodrama55
5	The heroine as an ideal victim
5.1	The basic pattern: Victimised by the villain's desires
5.2	Two variations: Unfounded criminal suspicion and marital suffering94
6	The active heroine
6.1	Counteracting the villain's desires
6.2	The female saviour
7	The sexualised heroine
7.1	Chastity under suspicion
7.2	Love and marriage without patriarchal sanction
7.2.1	Unsanctioned relationships
7.2.2	Elopements
7.2.3	Marriages without patriarchal consent
7.3	Sexual intercourse without marriage
7.4	Marital infidelity
8	The villainess
9	The interaction between the basic female roles and their joint cultural significance
10	Gender and genre struggles after 1860
11	Changes in the four key roles after 1860
11.1	The adulteress and other sexualised heroines
11.2	The adventuress
112	Chasta haraines

12	Taking 'female' melodrama beyond the stage:  Some comparative thoughts on 'popular' genres after 1900	301
Abb	previations	311
Bibl	liography	313

-

.