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Most people want to be able to make valid moral judgments and to respect the ethical values of other cultural groups. Taking Jean Giraudoux's play THE MADWOMAN OF CHAILLOT as a starting point, philosopher Nancy Holland draws on the work of Heidegger and Derrida in an effort to find a middle way in ethics between relativism and foundationalism.

When it was published in 1979, Sandra M. Gilbert and Susan Gubar's The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imaginationwas hailed as a pathbreaking work of criticism, changing the way future scholars would read Jane Austen, Mary Shelley, the Bront è s, George Eliot, and Emily Dickinson. This thirtieth-anniversary collection adds both valuable reassessments and new readings and analyses inspired by Gilbert and Gubar ' s approach. It includes work by established and up-and-coming scholars, as well as retrospective accounts of the ways in which The Madwoman in the Attic has influenced teaching, feminist activism, and the lives of women in academia. These contributions represent both the diversity of today ' s feminist criticism and the tremendous expansion of the nineteenth-century canon. The authors take as their subjects specific nineteenth- and twentieth-century women writers, the state of feminist theory and pedagogy, genre studies, film, race, and postcolonialism, with approaches ranging from ecofeminism to psychoanalysis. And although each essay opens Madwoman to a different page, all provocatively circle back—with admiration and respect, objections and challenges, questions and arguments—to Gilbert and Gubar's groundbreaking work. The essays are as diverse as they are provocative. Susan Fraiman describes how Madwoman opened the canon, politicized critical practice, and challenged compulsory heterosexuality, while Marlene Tromp tells how it elegantly embodied many concerns central to second-wave feminism. Other chapters consider Madwoman ' s impact on Milton studies, on cinematic adaptations of Wuthering Heights, and on reassessments of Ann Radcliffe as one of the book ' s suppressed foremothers. In the thirty years since its publication, The Madwoman in the Attic has potentially informed literary criticism of women ' s writing: its strategic analyses of canonical works and its insights into the interconnections between social environment and human creativity have been absorbed by contemporary critical practices. These essays constitute substantive interventions into established debates and ongoing questions among scholars concerned with defining third-wave feminism, showing that, as a feminist symbol, the raging madwoman still has the power to disrupt conventional ideas about gender, myth, sexuality, and the literary imagination.

This book explores what anyone interested in ethics can draw from Heidegger's thinking. Heidegger argues for the radical finitude of being. But finitude is not only an ontological matter; it is also located in ethical life. Moral matters are responses to finite limit-conditions, and ethics itself is finite in its modes of disclosure, appropriation, and performance. With Heidegger's help, Lawrence Hatab argues that ethics should be understood as the contingent engagement of basic practical questions, such as how should human beings live?

Nancy J. Holland turns to the thought of Martin Heidegger to help understand an age-old philosophical question: Is there a split between the body and the mind? Arguing against philosophical positions that define human consciousness as an overarching phenomenon or reduce it to the brain or physicality, Holland contends that consciousness is relational and it is this relationship that allows us to inhabit and negotiate in the world. Holland forwards a complex and nuanced reading of Heidegger as she focuses on consciousness, being, and what might constitute the animal or, more broadly, other-than-human world. Holland engages with the depth and breadth of Heidegger's work as she opens space for a discussion about the uniqueness of human consciousness.

Called "a feminist classic" by Judith Shulevitz in the New York Times Book Review, this pathbreaking book of literary criticism is now reissued with a new introduction by Lisa Appignanesi that speaks to how The Madwoman in the Attic set the groundwork for subsequent generations of scholars writing about women writers, and why the book still feels fresh some four decades later. "Gilbert and Gubar have written a pivotal book, one of those after which we will never think the same again." --Carolyn G. Heilbrun, Washington Post Book World

The 14 essays included in this collection illustrate the ways in which feminist readings can deepen understanding of Heidegger's philosophy. They illuminate both the richness and the limitations of the resources Heidegger's work can provide for feminist thought.

Explores ontological humility in the history of philosophy, from Descartes to contemporary gender and race theory.

Soon to be a major film from Amazon Studios, the prizewinning French bestseller " In this darkly delightful Gothic treasure, Mas explores grief, trauma, and sisterhood behind the walls of Paris ' s infamous Salp ê tri è re hospital. " —Paula Hawkins, #1 New York Times bestselling author of The Girl on the Train The Salpêtriere Asylum: Paris, 1885. Dr. Charcot holds all of Paris in thrall with his displays of hypnotism on women who have been deemed mad and cast out from society. But the truth is much more complicated—these women are often simply inconvenient, unwanted wives, those who have lost something precious, wayward daughters, or girls born from adulterous relationships. For Parisian society, the highlight of the year is the Lenten ball—the Madwomen ' s Ball—when the great and good come to gawk at the patients of the Salpêtriere dressed up in their finery for one night only. For the women themselves, it is a rare moment of hope. Genevieve is a senior nurse. After the childhood death of her sister Blandine, she shunned religion and placed her faith in both the celebrated psychiatrist Dr. Charcot and science. But everything begins to change when she meets Eugenie, the 19-year-old daughter of a bourgeois family that has locked her away in the asylum. Because Eugenie has a secret: she sees spirits. Inspired by the scandalous, banned work that all of Paris is talking about, The Book of Spirits, Eugenie is determined to escape from the asylum—and the bonds of her gender—and seek out those who will believe in her. And for that she will need Genevieve's help . . .

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