

# Derrida And Feminism A Remembrance Project Lamar

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## Fashionable Nonsense

SEXING HARDY: THOMAS HARDY AND FEMINISM There are surprisingly few feminist analyses of the work of British novelist Thomas Hardy, and most do not get beyond vague notions of sexism and misogyny, in the Kate Millett and second wave feminist manner. Margaret Elvy's book, however, uses up-to-date research in the fields of cultural studies, feminist poetics, gay, lesbian and queer theory. This new, postmodern and incisive exploration of Thomas Hardy offers an exciting and radical reappraisal of the discourses of gender, desire, class, economy, socialization, identity and patriarchy in his fiction and poetry. This new edition of Sexing Hardy includes a new introduction and a new bibliography. EXTRACT FROM CHAPTER ONE: "THOMAS HARDY AND FEMINISM" Is Thomas Hardy a feminist? Are Thomas Hardy's works feminist? How much do his works reflect and bolster the patriarchal attitudes and behaviour of his era, and how much do they question them? What is the relation between Hardy and the feminists of his time? And what is the link between Hardy's works and the feminism of the early 21st century? Thomas Hardy's theme is what you might call 'Wessexuality', 'Wes-sex-mania', Wessexual politics. Hardy's works are sexist, patriarchal and masculinist, and yet they question notions of sexism, gender, identity, patriarchy and masculinism. A text such as Tess of the d'Urbervilles is 'traditional', and follows patriarchal codes and morals. Yet it also questions them, and offers a number of feminist critiques of late 19th century society. In his letters, Thomas Hardy proposed feminist views; he wrote to feminists such as the suffragette leader Millicent Fawcett that a child was the mother's own business, not the father's (Collected Letters, 3, 238). One can see these feminist sentiments in, for example, Hardy's treatment of Tess in her motherhood: she works in the fields just a few weeks after the birth, even though she is melancholy (she seems to be suffering a mild form of post-natal depression). Tess further subverts patriarchy by taking her child's baptism into her own hands. She goes against her father, the vicar, and the whole church with her self-made baptism. [] Thomas Hardy's novels were not always received favourably by women critics and readers. Hardy's own views, expressed outside of the novels, did not

always square with those of feminists of the 1880s and 1890s. The ideological gap between Hardy and the women critics and feminists of the late 19th century is illustrated by Hardy's remark to Edmund Yates (in 1891): 'many of my novels have suffered so much from misrepresentation as being attacks on womankind' (Collected Letters, I, 250). Hardy hoped that works such as *Tess of the d'Urbervilles* would redress the balance.

## **Feminist Experiences**

The first-ever compilation of articles that highlights the intersection of Derridean and feminist theories--a work that represents the extensive and diverse response feminist theorists have had to Derrida, particularly to the issues of gender, identity, and the construction of the subject.

## **An Ecological Feminist Reading of the Gospel of Luke**

Ireland in Proximity surveys and develops the expanding field of Irish Studies, reviewing existing debates within the discipline and providing new avenues for exploration. Drawing on a variety of disciplinary and theoretical approaches, this impressive collection of essays makes an innovative contribution to three areas of current, and often contentious, debate within Irish Studies. This accessible volume illustrates the diversity of thinking on Irish history, culture and identity. By invoking theoretical perspectives including psychoanalysis, cultural theories of space, postcoloniality and theories of gender and sexual difference, the collection offers fresh perspectives on established subjects and brings new and under-represented areas of critical concern to the fore. Chapter subjects include: \* sexuality and gender identities \* the historiographical issues surrounding the Famine \* the Irish diaspora \* theories of space in relation to Ulster and beyond. Contributors include: David Alderson, Aidan Arrowsmith, Caitriona Beaumont, Fiona Becket, Scott Brewster, Dan Baron Cohen, Mary Corcoran, Virginia Crossman, Richard Kirkland, David Lloyd, Patrick McNally, Elisabeth Mahoney, Willy Maley, Shaun Richards, Éibhear Walshe.

## **The Heretical Archive**

Central to the ecological feminist approach, is the notion of the material given developed in conversation with Gayatri Spivak's reading of the pregnant body as prepropriative, Jacques Derrida's reading of the gift and Jean Luc Marion's understanding of givenness. This use of postmodern discourse to inform an ecological feminist hermeneutics is an innovation in ecofeminist theology and biblical studies.

## **Beyond Accommodation**

The question is not whether Shakespeare studies needs feminism, but whether feminism needs Shakespeare. This is the explicitly political approach taken in the dynamic and newly updated edition of *A Feminist Companion to Shakespeare*. Provides the definitive feminist statement on Shakespeare for the 21st century. Updates address some of the newest theatrical and creative engagements with

Shakespeare, offering fresh insights into Shakespeare's plays and poems, and gender dynamics in early modern England Contributors come from across the feminist generations and from various stages in their careers to address what is new in the field in terms of historical and textual discovery Explores issues vital to feminist inquiry, including race, sexuality, the body, queer politics, social economies, religion, and capitalism In addition to highlighting changes, it draws attention to the strong continuities of scholarship in this field over the course of the history of feminist criticism of Shakespeare The previous edition was a recipient of a Choice Outstanding Academic Title award; this second edition maintains its coverage and range, and brings the scholarship right up to the present day

## **The Nick of Time**

### **Feminism in Search of an Identity**

Cinema has long shaped not only how mass violence is perceived but also how it is performed. Today, when media coverage is central to the execution of terror campaigns and news anchor men serve as embedded journalists, a critical understanding of how the moving image is implicated in the imaginations and actions of perpetrators and survivors of violence is all the more urgent. If the cinematic image and mass violence are among the defining features of modernity, the former is significantly implicated in the latter, and the nature of this implication is the book's central focus. This book brings together a range of newly commissioned essays and interviews from the world's leading academics and documentary filmmakers, including Ben Anderson, Errol Morris, Harun Farocki, Rithy Phan, Avi Mograbi, Brian Winston, and Michael Chanan. Contributors explore such topics as the tension between remembrance and performance, the function of moving images in the execution of political violence, and nonfiction filmmaking methods that facilitate communities of survivors to respond to, recover, and redeem a history that sought to physically and symbolically annihilate them

### **Worlding Dance**

The Heretical Archive examines the relationship between memory and creation in contemporary artworks that use digital technology while appropriating film materials. Domietta Torlasco argues that these digital films and multimedia installations radically transform our memory of cinema and our understanding of the archive. Indeed, such works define a notion of archiving not as the passive preservation of audiovisual signs but as an intervention and the creative rearticulation of cinema's perceptual and political textures. Connecting psychoanalysis, phenomenology, and feminist theory in innovative ways, Torlasco analyzes cutting-edge digital works that engage with the past of European cinema and visual culture, including video installations by Monica Bonvicini (*Destroy She Said*) and Pierre Huyghe (*The Ellipsis*), Agnès Varda's film *The Gleaners and I*, Marco Poloni's multimedia installation *The Desert Room*, and Chris Marker's CD-ROM *Immemory*. Torlasco's central claim is that if the archives of psychoanalysis and cinema have long privileged the lineage that runs from Oedipus to Freud, the archives of the digital age—what she calls the “heretical archive”—can help us

imagine an unruly, porous, multifaceted legacy, one in which marginal figures return to speak of lost life as much as of life that demands to be lived.

## **The Book of Laughter and Forgetting**

In this pathbreaking philosophical work, Elizabeth Grosz points the way toward a theory of becoming to replace the prevailing ontologies of being in social, political, and biological discourse. Arguing that theories of temporality have significant and underappreciated relevance to the social dimensions of science and the political dimensions of struggle, Grosz engages key theoretical concerns related to the reality of time. She explores the effect of time on the organization of matter and on the emergence and development of biological life. Considering how the relentless forward movement of time might be conceived in political and social terms, she begins to formulate a model of time that incorporates the future and its capacity to supersede and transform the past and present. Grosz develops her argument by juxtaposing the work of three major figures in Western thought: Charles Darwin, Friedrich Nietzsche, and Henri Bergson. She reveals that in theorizing time as an active, positive phenomenon with its own characteristics and specific effects, each of these thinkers had a profound effect on contemporary understandings of the body in relation to time. She shows how their allied concepts of life, evolution, and becoming are manifest in the work of Gilles Deleuze and Luce Irigaray. Throughout *The Nick of Time*, Grosz emphasizes the political and cultural imperative to fundamentally rethink time: the more clearly we understand our temporal location as beings straddling the past and the future without the security of a stable and abiding present, the more transformation becomes conceivable.

## **Animal Lessons**

## **Feminist Experiences**

What world has been constructed for dancing through the use of the term 'world dance'? What kinds of worlds do we as scholars create for a given dance when we undertake to describe and analyze it? This book endeavours to make new epistemological space for the analysis of the world's dance by offering a variety of new analytic approaches.

## **Women Studies Abstracts**

'Forget Me Not' explores the relationship between photography and memory and shows how ordinary people have sought to strengthen the emotional appeal of photographs, primarily by embellishing them to create strange and often beautiful hybrid objects.

## **Stages of Queerness**

## **Jurgen Habermas (III)**

Vols. for 1969- include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969-

## **Forget Me Not**

### **Tomb(e)**

The work of the distinguished philosopher Sarah Kofman has, since her tragic death in 1994, become a focus for many scholars interested in contemporary French philosophy. The first critical collection on her thought to appear in English, *Enigmas* evaluates Kofman's most important contributions to philosophy, psychoanalytic theory, feminism, and literary theory. These insightful essays range from analyses of Kofman's first book, *L'Enfance de l'art* (1970), to her last, *L'Imposture de la beauté* (1995). This unique volume represents the major themes in Kofman's scholarship: literature and aesthetics; philosophy and metaphor; women, feminism, and psychoanalysis; and Jews and German nationalism. Selected essays explore and diagnose Kofman's personal struggles as they are reflected in her writing.

### **MLA International Bibliography of Books and Articles on the Modern Languages and Literatures**

"In 1968-69 I wanted to die, that is to say, stop living, being killed, but it was blocked on all sides," wrote Hélène Cixous, esteemed French feminist, playwright, philosopher, literary critic, and novelist. Instead of suicide, she began to dream of writing a tomb for herself. This tomb became a work that is a testament to Cixous's life and spirit and a secret book, the first book she ever authored. Originally written in 1970, *Tombe* is a Homeric recasting of Shakespeare's *Venus and Adonis* in the thickets of Central Park, a book Cixous provocatively calls the "all-powerful-other of all my books, it sparks them off, makes them run, it is their Messiah." Masterfully translated by Laurent Milesi, *Tombe* preserves the sonic complexities and intricate wordplay at the core of Cixous's writing, and reveals the struggles, ideas, and intents at the center of her work. With a new prologue by the author, this is a necessary document in the development of Cixous's aesthetic as a writer and theorist, and will be eagerly welcomed by readers as a crucial building block in the foundation of her later work.

### **Future(s) of Philosophy**

"Susan Linville is an excellent writer, and she poses a very serious and persuasive challenge to much recent work on post-1945 German culture and cinema." -Patrice Petro, author of *Joyless Streets: Women and Melodramatic Representation in Weimar Germany* German society's inability and/or refusal to come to terms with its Nazi past has been analyzed in many cultural works, including the well-known books *Society without the Father* and *The Inability to Mourn*. In this pathfinding study, Susan Linville challenges the accepted wisdom of these books by focusing on a cultural realm in which mourning for the Nazi past and opposing the patriarchal and authoritarian nature of postwar German culture are central

concerns-namely, women's feminist auto/biographical films of the 1970s and 1980s. After a broad survey of feminist theory, Linville analyzes five important films that reflect back on the Third Reich through the experiences of women of different ages-Marianne Rosenbaum's *Peppermint Peace*, Helma Sanders-Brahms's *Germany, Pale Mother*, Jutta Bruckner's *Hunger Years*, Margarethe von Trotta's *Marianne and Juliane*, and Jeanine Meerapfel's *Malou*. By juxtaposing these films with the accepted theories on German culture, Linville offers a fresh appraisal not only of the films' importance but especially of their challenge to misogynist interpretations of the German failure to grieve for the horrors of its Nazi past.

## **Feminist Inquiry**

Recently the distinguished feminist theorist Elizabeth Grosz has turned her critical acumen toward rethinking time and duration. *Time Travels* brings her trailblazing essays together to show how reconceptualizing temporality transforms and revitalizes key scholarly and political projects. In these essays, Grosz demonstrates how imagining different relations between the past, present, and future alters understandings of social and scientific projects ranging from theories of justice to evolutionary biology, and she explores the radical implications of the reordering of these projects for feminist, queer, and critical race theories. Grosz's reflections on how rethinking time might generate new understandings of nature, culture, subjectivity, and politics are wide ranging. She moves from a compelling argument that Charles Darwin's notion of biological and cultural evolution can potentially benefit feminist, queer, and antiracist agendas to an exploration of modern jurisprudence's reliance on the notion that justice is only immanent in the future and thus is always beyond reach. She examines Henri Bergson's philosophy of duration in light of the writings of Gilles Deleuze, Maurice Merleau-Ponty, and William James, and she discusses issues of sexual difference, identity, pleasure, and desire in relation to the thought of Deleuze, Friedrich Nietzsche, Michel Foucault, and Luce Irigaray. Together these essays demonstrate the broad scope and applicability of Grosz's thinking about time as an undertheorized but uniquely productive force.

## **Cemetery of the Murdered Daughters**

## **A Feminist Companion to Shakespeare**

Document from the year 2018 in the subject English Language and Literature Studies - Literature, , language: English, abstract: What is 'queer drama'? Since when have there been representations of queerness in British drama? Can we speak of queerness *avant la lettre*, and if so, what did it look like? How did queer representations in British theatre change throughout the twentieth century? What influence did stage censorship have on representations of queerness? What happened before the sudden eruption of queer drama after the abolition of stage censorship, and by which means could the legal taboo on queerness be circumvented? How did queer representations in the theatre influence notions of queerness in society and vice versa? These are some of the leading questions this book addresses. Does this book have anything to offer you? Are you gay, lesbian,

or heterosexual? Are you a trans-, a-, bi-, non-sexual being? Or are you insecure of who you are? Really, it does not matter very much. You are the potential reader of this book, and if you decide to go on reading you will read things that may prove of significance to you. Because you're human. You are a human being who can, potentially, fall in love, aren't you? If you are, this book concerns you. Taking the beginning of the twentieth century as the starting point for discussion, this book aims at exploring representations of queerness in British drama before the abolition of theatre censorship in 1968 and at demonstrating that queerness did not merely appear in the margins of pre-1960s British theatre, but that it can be detected in its very centre, namely in many of the most popular and most successful plays of their time. To achieve this aim, a selection of plays by three eminent male playwrights writing within the British cultural and socio-political context of the first half of the twentieth century will be analysed. The focus will predominantly be on plays by William S. Maugham (1874-1965), Noël Coward (1899-1973), and Terence Rattigan (1911-1977), all of whom were extremely popular and commercially highly successful at their time. Finally, this book aims at developing and testing a cognitive model of queer reading and writing strategies which is intended to enable us to account for this seeming paradox concerning queerness in British drama before 1968, namely the paradox that British drama is full of 'queer plays' in spite of the taboo on representing queerness: the model of the 'default reader' as it is outlined in the theory part of this book and applied in the (queer) readings of plays. Now, let's get queer.

## **The History of Continental Philosophy**

A widely recognized and respected authority on French literature, women's writing, feminist theory, and Jewish studies, Elaine Marks wrote groundbreaking books on Collette, Simone de Beauvoir, and Jewish themes in French literature. In Memory of Elaine Marks continues her legacy of rigorous intellectual exploration, enlivening scholarship in diverse areas of thought. The eleven essays in the collection bring together a number of intellectual, political, and ethical domains that were central to Marks's work: pedagogy, feminism, lesbianism, women's auto/biography, Jewish identity, community, memory, mourning, isolation, and death. In their interpretations of works by Marks, Simone de Beauvoir, Hélène Cixous, Philip Roth, Jacques Derrida, Roland Barthes, Saint-Simon, La Bruyère, Marcel Proust, and others, the authors illustrate and engage Marks's existential vision, fearlessly probing the human experience to make sense of how we live, die, and understand both.

## **Sexing Hardy**

## **Nevermore**

The essays in this volume reflect the effort to recognize the alteration in the intellectual and social contexts in which Jews and Christians gather for prayer, and the undermining of the conjunction between memory and ritualization.

## **Dead Theory**

Austrian writer Ingeborg Bachmann is widely regarded as one of the most important 20th century authors writing in German. This book examines her poetry and prose in historical context, arguing that the feminist interpretations of her writings are the result of shifts in theoretical emphases over a period of three decades.

## **Signature Pieces**

Some contemporary approaches to literature still accept the separation of historical, biographical, external concerns from formal, internal ones. On the borderline that lends this division between inside and outside its apparent coherence is signature. In Peggy Kamuf's view, studying signature will help us to rediscover some of the stakes of literary writing beyond the historicist/formalist opposition. Drawing on Derrida's extensive work on signatures and proper names, Kamuf investigates authorial signature in key writers from Rousseau to Woolf, as well as the implications of signature for the institutions of authorship and criticism.

## **The Comparative and International Law Journal of Southern Africa**

In 1996 physicist Alan Sokal published an essay in *Social Text*--an influential academic journal of cultural studies--touting the deep similarities between quantum gravitational theory and postmodern philosophy. Soon thereafter, the essay was revealed as a brilliant parody, a catalog of nonsense written in the cutting-edge but impenetrable lingo of postmodern theorists. The event sparked a furious debate in academic circles and made the headlines of newspapers in the U.S. and abroad. Now in *Fashionable Nonsense: Postmodern Intellectuals' Abuse of Science*, Sokal and his fellow physicist Jean Bricmont expand from where the hoax left off. In a delightfully witty and clear voice, the two thoughtfully and thoroughly dismantle the pseudo-scientific writings of some of the most fashionable French and American intellectuals. More generally, they challenge the widespread notion that scientific theories are mere "narrations" or social constructions.

## **Feminist Periodicals**

A Collection Of Articles Which Seek To Identity Theoretical Possibilities With In Indian Tradition For Creating A New Sensibility To Understand Feminism With The Indian Context. Collects 13 Papers. A Reference For Those Interested In Feminist Studies.

## **Feminism, Film, Fascism**

Over the past three decades, feminist scholars have rocked the foundation of academia by challenging long-established beliefs, contesting dominant research paradigms, and identifying new strategies of analysis. How are we to understand these feminist interventions? Do they capture a truth about race and gender that mainstream scholarship has missed? Do they provide important insights into the politics of knowledge? How do feminist uses of traditional research methods differ from their deployment by nonfeminist scholars? What is distinctive and innovative

about feminist research? *Feminist Inquiry* provides scholars and students with a comprehensive guide to methodological issues within feminist scholarship. Mary Hawkesworth presents lucid introductions to key philosophical debates about the nature of knowledge, an original account of feminist scholarship's contributions to these debates, and a sophisticated assessment of the analytical tools that feminist scholars have created to improve understandings of the world. Drawing upon contentious debates concerning the incidence of rape, public support for reproductive rights, affirmative action, and welfare reform, Hawkesworth demonstrates how seemingly abstract questions about the nature of knowledge have palpable effects on the lives of contemporary women and men. *Feminist Inquiry* makes epistemological debates--previously the exclusive preserve of philosophers--accessible to a wider audience, and demonstrates the practical and academic importance of these issues.

## **Enigmas**

What does Jacques Derrida mean to philosophy? Is his marginalization in the philosophic community (on grounds of «lack of seriousness») itself a philosophic issue? How shall we understand Derrida's distancing of himself from the «deconstruction industry?» Does Derrida/deconstruction have a philosophical future? Asked against the background of such thinkers as de Saussure, Peirce, Nietzsche, Adorno, Mann, Habermas and Foucault, these are the insistent questions that *Future(s) of Philosophy: The Marginal Thinking of Jacques Derrida* raises.

## **Memory and History in Christianity and Judaism**

This new edition of Drucilla Cornell's highly acclaimed book includes a substantial new introduction by the author, which situates the book within current feminist debates. In *Beyond Accommodation*, Drucilla Cornell offers a highly original vision of what feminist theory can give contemporary women. She challenges essentialist and naturalist accounts of feminine sexuality, arguing that any attempt to affirm woman's value and difference by either emphasizing her maternal role or repudiating the feminine only entraps women, once again, in a container that curtails feminine sexual difference, legitimates the masculine fantasy of woman, and reinstates, rather than dismantles, the gender hierarchy. In response to these movements, *Beyond Accommodation* strives to broaden the scope of feminist theory by articulating a platform, under the concept of relative universalism, which proposes the idea that women are not a unified and homogenous group although they are positioned as women in patriarchy. Cornell's theory allows for differences in women's situations without giving up on the idea that women are fighting a common phenomenon called patriarchy.

## **The Rise of the Modernist Novel and the Crisis of Liberal Nationalism**

What is the legacy of Theory after the deaths of so many of its leading lights, from Jacques Derrida to Roland Barthes? Bringing together reflections by leading contemporary scholars, *Dead Theory* explores the afterlives of the work of the

great theorists and the current state of Theory today. Considering the work of thinkers such as Derrida, Deleuze, and Levinas, the book explores the ways in which Theory has long been haunted by death and how it might endure for the future.

## **Differences**

Rich in its stories, characters, and imaginative range, *The Book of Laughter and Forgetting* is the novel that brought Milan Kundera his first big international success in the late 1970s. Like all his work, it is valuable for far more than its historical implications. In seven wonderfully integrated parts, different aspects of human existence are magnified and reduced, reordered and emphasized, newly examined, analyzed, and experienced.

## **Ireland in Proximity**

## **Time Travels**

*Feminist Experiences* develops and defends a distinctive understanding of feminist philosophy as social critique. Feminist philosophy is essentially a political endeavor, Johanna Oksala argues, aiming to expose, analyze, and ultimately change gendered power relations. However, such an understanding of feminist philosophy raises a host of theoretical problems and paradoxes. Oksala investigates the philosophical challenges and outlines the ontological presuppositions and methodological innovations the project requires. Drawing on conceptual tools from the thought of Michel Foucault, but also from the tradition of phenomenology, she explores the role of experience in feminist philosophy and its relationship to language and linguistic meaning. Oksala concludes by sketching a feminist ontology of the present through a critical investigation of neoliberalism and the challenges it presents to feminist theory and politics.

## **In Memory of Elaine Marks**

*Refiguring the Archive* at once expresses cutting-edge debates on 'the archive' in South Africa and internationally, and pushes the boundaries of those debates. It brings together prominent thinkers from a range of disciplines, mainly South Africans but a number from other countries. Traditionally archives have been seen as preserving memory and as holding the past. The contributors to this book question this orthodoxy, unfolding the ways in which archives construct, sanctify, and bury pasts. In his contribution, Jacques Derrida (an instantly recognisable name in intellectual discourse worldwide) shows how remembering can never be separated from forgetting, and argues that the archive is about the future rather than the past. Collectively the contributors demonstrate the degree to which thinking about archives is embracing new realities and new possibilities. The book expresses a confidence in claiming for archival discourse previously unentered terrains. It serves as an early manual for a time that has already begun.

## **Refiguring the Archive**

Philosophy reads humanity against animality, arguing that "man" is man because he is separate from beast. Deftly challenging this position, Kelly Oliver proves that, in fact, it is the animal that teaches us to be human. Through their sex, their habits, and our perception of their purpose, animals show us how not to be them. This kinship plays out in a number of ways. We sacrifice animals to establish human kinship, but without the animal, the bonds of "brotherhood" fall apart. Either kinship with animals is possible or kinship with humans is impossible. Philosophy holds that humans and animals are distinct, but in defending this position, the discipline depends on a discourse that relies on the animal for its very definition of the human. Through these and other examples, Oliver does more than just establish an animal ethics. She transforms ethics by showing how its very origin is dependent upon the animal. Examining for the first time the treatment of the animal in the work of Heidegger, Merleau-Ponty, Derrida, Agamben, Freud, Lacan, and Kristeva, among others, *Animal Lessons* argues that the animal bites back, thereby reopening the question of the animal for philosophy.

### **Killer Images**

*Feminist Experiences* develops and defends a distinctive understanding of feminist philosophy as social critique. Feminist philosophy is essentially a political endeavor, Johanna Oksala argues, aiming to expose, analyze, and ultimately change gendered power relations. However, such an understanding of feminist philosophy raises a host of theoretical problems and paradoxes. Oksala investigates the philosophical challenges and outlines the ontological presuppositions and methodological innovations the project requires. Drawing on conceptual tools from the thought of Michel Foucault, but also from the tradition of phenomenology, she explores the role of experience in feminist philosophy and its relationship to language and linguistic meaning. Oksala concludes by sketching a feminist ontology of the present through a critical investigation of neoliberalism and the challenges it presents to feminist theory and politics.

### **Derrida and Feminism**

This major discussion takes a look at some of the most important ethical issues confronting us today by some of the world's leading thinkers. Including essays from leading thinkers, such as Jurgen Habermas, Alasdair MacIntyre, Julia Kristeva and Paul Ricoeur, the book's highlight - an interview with Jacques Derrida - presents the most accessible insight into his thinking on ethics and politics for many years. Exploring topics ranging from history, memory, revisionism, and the self and responsibility to democracy, multiculturalism, feminism and the future of politics, the essays are grouped into five thematic sections: \* hermeneutics \* deconstruction \* critical theory \* psychoanalysis \* applied ethics. Each section considers the challenges posed by ethics and how critical thinking has transformed philosophy today. *Questioning Ethics* affords an unsurpassed overview of the state of ethical thinking today by some of the world's foremost philosophers.

### **Questioning Ethics**

The loss of virginity is irreversible. Even God, who performs all sorts of miracles,

parts the seas, raises the dead, cannot, according to our religious traditions, reverse its finality. Even in today's sexually permissive world, the loss of virginity is an important developmental milestone that marks the passage to adult sexuality. On one side of the threshold lies Peter Pan's never-never land, a world of perpetual childhood. On the other lies adult sexuality, procreation and parenthood, and ultimately death.

[ROMANCE](#) [ACTION & ADVENTURE](#) [MYSTERY & THRILLER](#) [BIOGRAPHIES & HISTORY](#) [CHILDREN'S](#) [YOUNG ADULT](#) [FANTASY](#) [HISTORICAL FICTION](#) [HORROR](#) [LITERARY FICTION](#) [NON-FICTION](#) [SCIENCE FICTION](#)