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Aug 29, 2020 unspeakable subjects feminist essays in legal and social theory Posted By Roald DahlLtd TEXT ID d630d0bf Online PDF Ebook Epub Library Unspeakable Subjects Feminist Essays In Legal And Social

Ranging across fields including criminal law, public law and anti-discrimination law, the essays examine the conceptual framework of modern legal practices: the legal conception of the subject as an individual; the concepts of equality, freedom, justice and rights; the legal construction of public and private realms and of the relations between individual, state and community. They also reflect upon the deployment of law as a means of furthering feminist ethical and political values.

"Daum is her generation's Joan Didion." ¶Nylon Nearly fifteen years after her debut collection, *My Misspent Youth*, captured the ambitions and anxieties of a generation, Meghan Daum returns to the personal essay with *The Unspeakable*, a masterful collection of ten new works. Her old encounters with overdrawn bank accounts and oversized ambitions in the big city have given way to a new set of challenges. The first essay, "Matricide," opens without flinching: People who weren't there like to say that my mother died at home surrounded by loving family. This is technically true, though it was just my brother and me and he was looking at Facebook and I was reading a profile of Hillary Clinton in the December 2009 issue of *Vogue*. Elsewhere, she carefully weighs the decision to have children "I simply felt no calling to be a parent. As a role, as my role, it felt inauthentic and inorganic" and finds a more fulfilling path as a court-appointed advocate for foster children. In other essays, she skewers the marriage-industrial complex and recounts a harrowing near-death experience following a sudden illness. Throughout, Daum pushes back against the false sentimentality and shrink-wrapped platitudes that surround so much of contemporary American experience and considers the unspeakable thoughts many of us harbor—that we might not love our parents enough, that "life's pleasures" sometimes feel more like chores, that life's ultimate lesson may be that we often learn nothing. But Daum also operates in a comic register. With perfect precision, she reveals the absurdities of the New Age search for the "Best Possible Experience," champions the merits of cream-of-mushroom-soup casserole, and gleefully recounts a quintessential "only-in-L.A." story of playing charades at a famous person's home. Combining the piercing insight of Joan Didion with humor reminiscent of Nora Ephron's, Daum dissects our culture's most dangerous illusions, blind spots, and sentimentalities while retaining her own joy and compassion. Through it all, she dramatizes the search for an authentic self in a world where achieving an

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identity is never simple and never complete.

Rae Langton here draws together her ground-breaking work on pornography and objectification. She argues that pornography is a speech act that subordinates and silences women, and that, given certain liberal principles, women have rights against it. She explores the traditional Kantian idea that there is something wrong with treating a person as a thing, and highlights an additional epistemological dimension to objectification: it is through a kind of self-fulfilling projection of beliefs about women as subordinate that women are treated as things. These controversial essays include three new pieces written especially for the volume. They will make stimulating reading for anyone interested in feminism's dialogue with moral and political philosophy.

This book offers a critical re-appraisal of contemporary feminist legal and political theory.

An innovative collaboration between academics, practitioners, activists and artists, this timely and provocative book rewrites 16 significant Scots law cases, spanning a range of substantive topics, from a feminist perspective. Exposing power, politics and partiality, feminist judges provide alternative accounts that bring gender equity concerns to the fore, whilst remaining bound by the facts and legal authorities encountered by the original court. Paying particular attention to Scotland's distinctive national identity, fluctuating experiences of political sovereignty, and unique legal traditions and institutions, this book contributes in a distinctive register to the emerging dialogue amongst feminist judgment projects across the globe. Its judgments address concerns not only about gender equality, but also about the interplay between gender, class, national identity and citizenship in contemporary Scotland. The book also showcases unique contributions from leading artists which, provoked by the enterprise of feminist judging, or by individual cases, offer a visceral and affective engagement with the legal. The book will be of interest to academics, practitioners and students of Scots law, policy-makers, as well as to scholars of feminist and critical theory, and law and gender, internationally.

Law and legal discourse both presuppose and produce legal subjects. Views on the nature of the legal subject will constantly shift, therefore, with changes in the law. *Contextual Subjects* argues that a new view of the legal subject has indeed emerged and that it is now embedded in the social context and relationships. This claim is developed through a contrast of Canadian family law and administrative law as it was in the mid-twentieth century and as it is today. Robert Leckey argues that it is not only the subject that is contextual. Legal discourse and adjudication have also become more contextual, making family law and administrative law themselves contextual subjects. Leckey bolsters this argument through the use of relational theory, a rich strand of feminist political theory that advocates a contextual method and seeks to promote constructive relationships that enable relational autonomy. Developments in family law and administrative law, therefore, exemplify the contextualism called for by relational theorists. Leckey points to the importance of contextualization, but he is not uncritical of relational theory, insisting that it should articulate more forcefully its normative vision of good relationships and offer clear recommendations in contested areas. *Contextual Subjects* is the most thorough and sustained application of relational theory to legal examples to appear to date. It is unique in Canadian legal scholarship for the way it pairs family law and administrative law, and within legal scholarship in English for its integration of common law and civil law.

A groundbreaking exploration of how women artists of the 1970s combined art and protest to

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make sexual violence visible, creating a new kind of art in the process.

What makes someone responsible for a crime and therefore liable to punishment under the criminal law? Modern lawyers will quickly and easily point to the criminal law's requirement of concurrent actus reus and mens rea, doctrines of the criminal law which ensure that someone will only be found criminally responsible if they have committed criminal conduct while possessing capacities of understanding, awareness, and self-control at the time of offense. Any notion of criminal responsibility based on the character of the offender, meaning an implication of criminality based on reputation or the assumed disposition of the person, would seem to today's criminal lawyer a relic of the 18th Century. In this volume, Nicola Lacey demonstrates that the practice of character-based patterns of attribution was not laid to rest in 18th Century criminal law, but is alive and well in contemporary English criminal responsibility-attribution. Building upon the analysis of criminal responsibility in her previous book, *Women, Crime, and Character*, Lacey investigates the changing nature of criminal responsibility in English law from the mid-18th Century to the early 21st Century. Through a combined philosophical, historical, and socio-legal approach, this volume evidences how the theory behind criminal responsibility has shifted over time. The character and outcome responsibility which dominated criminal law in the 18th Century diminished in ideological importance in the following two centuries, when the idea of responsibility as founded in capacity was gradually established as the core of criminal law. Lacey traces the historical trajectory of responsibility into the 21st Century, arguing that ideas of character responsibility and the discourse of responsibility as founded in risk are enjoying a renaissance in the modern criminal law. These ideas of criminal responsibility are explored through an examination of the institutions through which they are produced, interpreted and executed; the interests which have shaped both doctrines and institutions; and the substantive social functions which criminal law and punishment have been expected to perform at different points in history.

Shortlisted for The Green Carnation Prize 2014 'This is not a fairytale. This is a story about how sex and money and power police our dreams.' Clear-eyed, witty and irreverent, Laurie Penny is as ruthless in her dissection of modern feminism and class politics as she is in discussing her own experiences in journalism, activism and underground culture. This is a book about poverty and prejudice, online dating and eating disorders, riots in the streets and lies on the television. The backlash is on against sexual freedom for men and women and social justice — and feminism needs to get braver. Penny speaks for a new feminism that takes no prisoners, a feminism that is about justice and equality, but also about freedom for all. It's about the freedom to be who we are, to love who we choose, to invent new gender roles, and to speak out fiercely against those who would deny us those rights. It is a book that gives the silenced a voice — a voice that speaks of unspeakable things.

A NEW YORK TIMES 100 NOTABLE BOOKS OF 2019 SELECTION From —one of the most emotionally exacting, mercilessly candid, deeply funny, and intellectually rigorous writers of our time— (Cheryl Strayed, author of *Wild*) comes a seminal new book that reaches surprising truths about feminism, the Trump era, and the Resistance movement. You won't be able to stop thinking about it and talking about it. In the fall of 2016, acclaimed author Meghan Daum began working on a book about the excesses of contemporary feminism. With Hillary Clinton soon to be elected, she figured even the most fiercely liberal of her friends and readers could take the criticisms in stride. But after the election, she knew she needed to do more, and her nearly completed manuscript went in the trash. What came out in its place is the most sharply-observed, all-encompassing, and unputdownable book of her career. In this gripping new work, Meghan examines our country's most intractable problems with clear-eyed honesty instead of

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exaggerated outrage. With passion, humor, and most importantly nuance, she tries to make sense of the current landscape—from Donald Trump’s presidency to the #MeToo movement and beyond. In the process, she wades into the waters of identity politics and intersectionality, thinks deeply about the gender wage gap, and tests a theory about the divide between Gen Xers and millennials. This signature work may well be the first book to capture the essence of this era in all its nuances and contradictions. No matter where you stand on its issues, this book will strike a chord.

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