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Chapter 1 : A Feminist Perspective in the Academy : The Difference It Makes (, Paperback, Reprint) | eBay

Editor's Notes Elizabeth Langland and Walter Gove The Difference It Makes Patricia Meyer Spacks New Directions for Feminist Criticism in Theatre and the Related Arts.

Then, when it came to thinking of a piece of criticism, it seemed so arbitrary to choose one piece of criticism. There have been a lot of good books written about Austen, from many different points of view. But it differs from many of those books in that the topics of the essays are often quite unexpected. And the scholars who are writing the essays are, without exception, among the most distinguished people writing now. Do you want to give an example? Time, as he points out, is essential to this particular meeting. If they had come to Pemberley a day later, they would not have been admitted, because Darcy would have been there. They encounter him because they are there at just the right time. To write something new about a novel that has been as much written about as *Pride and Prejudice* is quite a feat, and this is a really fresh and interesting essay. There are also other essays on very unexpected subjects, like Jane Austen and music, which is a record, really, of her relationship to musical instruments: The book is full of things you would not have thought to wonder about; you learn about things before you even have a chance to wonder about them! Do you get a good sense of her as a person, of her life from this book? There have been a lot of biographies. Going back to what you were saying about marriage, all these Austen novels culminate in a woman or even two women getting married. My problem is, what happens afterwards? I mean, once we are married? *Pride and Prejudice* is the only one that at the end of *Pride and Prejudice* the author really thinks that her central characters are going to live happily ever after. Everybody knows that famous first sentence: This is the view that Mrs Bennet has, and that Charlotte has that a woman has her attractiveness, variously defined, and the man has his money, and the woman exchanges her attractiveness for his money. But the last sentence of *Pride and Prejudice* is about the various people who come to visit at Pemberley, and how they are welcomed. It implies a view of marriage as the centre of a community, of marriage being a community and making a larger community. At the end of *Persuasion*, which I was talking about as a love story, there is a happy marriage. What do you think about Jane Austen herself not getting married? It is perplexing to think about. As you probably know she was proposed to, she accepted the man, she thought about it overnight and she rejected him in the morning. Five Books aims to keep its book recommendations and interviews up to date. If you are the interviewee and would like to update your choice of books or even just what you say about them please email us at editor fivebooks.

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Chapter 2 : Review of *Pride and Prejudice: An Annotated Edition*, by Patricia Meyer Spacks | Jane Austen'

Views on the impact of women's studies and the feminist perspective in scholarship in the humanities and social sciences are presented in nine essays. Each essay concludes that while women's studies has the potential power to transform the academic disciplines, it has yet to alter college and university curricula.

In a list of qualities accorded or denied to the character, interesting has a curious ring. Unlike generous, amiable, or prudent, it sounds remarkably vague. If we think about it, we may decide that it does not designate a property of personality at all, but rather a way in which others respond. The specific circumstances mentioned include his name, his residence, and his shooting jacket. As for Elinor herself, the category seems not to apply: Willoughby appears interesting to observers predisposed to value youth, beauty, elegance, unconventionality. Edward becomes not uninteresting when Mrs. Dashwood finds reason to interest herself in him. Brandon interests some and not others. Marianne, on the other hand, simply is interesting. Interest, according to the *O. Sense and Sensibility*, on which Austen began work in , actually appeared in . In the first decade of the nineteenth century, the word interesting would have reverberated with two significantly opposed meanings. The older meaning implies more objectivity. Although importance, too, the crucial concept in the obsolete definition of interesting, may be subjectively designated, relatively impersonal criteria can be invoked for assessing it. Moreover, the idea of importance mingles in the old definition with less dispassionate alternatives: Is something conceived as important because it concerns, touches, or affects? Is whatever touches and affects necessarily important? Or are the notion of the touching and that of the important independent of one another? The newer definition of interesting avoids the difficulty by eliminating the notion of importance. In *Sense and Sensibility*, new and old meanings jostle. Marianne, representative of new ways of valuing feeling, believes herself sufficient standard of interest. The novel raises the question of what constitutes importance: Public and private, reason and imagination, thought and feeling – sense and sensibility. Many readers find Elinor the reverse of interesting. The problem of the interesting, as it exists in *Sense and Sensibility* and *Mansfield Park*, centers on the issue of the appealing. Both novels constitute arguments that the appealing, never sufficient, must not be separated from the morally significant: Rightly understood, it may often also embody the appealing, but its emotional urgency does not always reveal itself plainly. A kind of coercion comparable to that involved in bringing Marianne to accept Brandon works on the reader. To formulate the patterning of sense and sensibility as a problem of the interesting calls attention to the fact that the matter, as a narrative issue, involves effects as well as causes, within and beyond the text. As Henry James perceived, the necessity to be interesting takes precedence over all others in the writing of fiction. In demanding that we perceive Elinor as interesting, the narrator risks her own status. The vocabulary of interest in *Sense and Sensibility* urges readers toward the desired pattern of response. Indeed, this insipidity is finally implicitly defined as the incapacity to take interest in others. That is to say, her beauty might have seemed more significant because it could be imagined as an emanation of character rather than a product partly of artifice. Such is the nature of the interesting: If predisposition helps to determine interest, accidental conjunctions shape it, and imagination intensifies it, then to direct its location from outside, as the novelistic narrator must try to do, involves many potential pitfalls. Yet these textual instances of how the interesting is constituted contain implicit warnings, moral directives to the reader. For a long time I passed the dictum on to my own students, circling the word in their essays. Only recently has it occurred to me that perhaps interesting is, or can be, a critical adjective: When teen-age ninja turtles interest one pre-adolescent, they turn out to interest many others. The didactic effort of *Sense and Sensibility* involves trying to move its readers toward communal definitions. If the notion of the interesting, even in its older sense, never approximates objectivity, it can at least avoid solipsism by a discipline of sharing. The vocabulary of that sentence – discipline, sharing – belongs to the kind of moral lexicon that Elinor employs. Like Marianne, although relying on a very different rhetoric, Elinor separates herself from her community. She does so by refusing to share her pain

or to subject the causer of that pain to external judgment. From one point of view, she adopts a posture of moral heroism; from another, she displays emotional insufficiency. Her defensive refusal to acknowledge vulnerability even after revealing her secret insists on her difference from those around her. Thus preoccupied with her own concerns, as well as with her perceived obligations toward others, Elinor worries neither about being interesting herself nor about finding others so. She leaves such matters to her sister, who cares about them entirely too much. Sometimes the word reveals another kind of self-interest, when it draws on the oldest meaning recorded in the O. To see a mansion that slightly resembles Norland interests the imagination of the Dashwood sisters. In all these instances, and in many others, involvement with a world beyond the self inheres in the idea of interest. The alteration in Marianne that makes her perceive these parties as boring depends on her inability to direct interest toward anyone but Willoughby, a narcissistic extension of herself, whose opinions and emotions duplicate hers in all respects. Elinor accepts for herself a discipline of interest. She will go through the motions of finding the world interesting even when her true attention focuses within. Marianne signals her reform by a determination to interest herself in pursuits unrelated to immediate emotional needs. Both postures of interest and failures of interest acknowledge the importance of commitments beyond the self. Sometimes one is guided by what they say of themselves, and very frequently by what other people say of them, without giving oneself time to deliberate and judge. It raises the issue of how we are to come to terms with the particular minglings of sense and sensibility in each of the Dashwood sisters more loudly than it announces the less compelling question of how we should judge the value of the abstractions themselves. The point is not that he has changed, but that we have. In narrating the meeting with Willoughby, the storyteller chooses to reveal new aspects of her personality. When she bursts into uncontrollable tears at the news that Edward Ferrars remains free, we see something new about her. The description of Elinor at the outset remains precisely applicable in the conclusion: Her rigid self-government long makes her appear monochromatic: Like her mother and her sister, though, the reader comes finally to understand more fully the strength of her feelings and their importance to her, her defensiveness and her vulnerability. Less engaging than before in her chastened condition, she demonstrates through it at least a temporary capacity to claim moral significance. That is to say, the narrator manipulates created evidence to make readers perceive both Marianne and Elinor in new ways. The change occurs because we have been made to pay attention, in subtle and detailed ways. Paying attention must provide the foundation for the interesting. Jennings, for instance, prevents her from seeing what virtues they embody, what interest they may provide. Attention to the self and its interests in Lucy appears unambiguously reprehensible. Both Marianne and Willoughby, however, through much of the narrative manifest the same focus of attention. Marianne, at least, learns the alternative to self-interest, with its obsessive focus: By paying attention, the posture to which novel-reading compels us, we, the readers, learn to find those invented characters interesting: Austen provides in *Sense and Sensibility* a detailed and provocative pedagogy of the interesting. Oxford University Press,

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Chapter 3 : The Best Books on Jane Austen | Five Books Expert Recommendations

A Feminist Perspective in the Academy: The Difference It Makes [Elizabeth Langland and Walter Gove]. The advent of women's studies has brought a feminist perspective into the academyâ€”but has it made a difference there?

Image Wikipedia Happy New Year, gentle readers. I hope to write more for my blog in Thank you for your loyal readership. I cannot tell you how much I enjoy your comments and thoughts. In winter weather, what can be a better way to pass the time than to curl up under a blanket with a good book? Both books are necessary additions in the libraries of confirmed Janeites and Jane Austen lovers, or so it is my belief. This lush book could easily be confused for a coffee table book â€” the cover is so beautiful and the color images inside are of the highest quality, but the annotations are anything but superficial. She also draws a similarity between two novels, nothing that Willoughby is similar to Henry Crawford in that both men have fallen in love with the women they targeted for a light flirtation and amusement. In her introduction, Dr. Spacks elaborates on the 18th century definition of sensibility, which was understood to be derived from the nervous system. The book, written first in epistolary form, did not assume the third person narrative until Perhaps this is the reason why a number of passages in the book seem to lack detail or were uneven. Publicity materials for this annotated edition explain that: In her notes, Spacks elucidates language and allusions that have become obscure What are Nabobs? When is rent day? One gets the strong sense that Spacks prefers Willoughby as a hero over Edward, whose character is rather tepid and static. Mundane customs are described, such as the games of whist and cassino. Home, hearth, and space play important roles in this novel. The country side affects Edward more than Willoughby, who regards the land merely as a place in which to hunt. Edward will eventually live off the land, and happily so. His character lacks decisive action. When he does make a decision, as with his unfortunate choice of fiancée, he seems stuck and unable to make a move when encountering a road block. The conniving Lucy spends considerable time waiting for Edward and hoping that Mrs. Ferrars will come around to accepting her. My one complaint about this edition is that the annotations seem sparse compared to *Pride and Prejudice*, the first annotated book edited by Dr. It will come out in spring of I cannot wait for it to be published. Actually, I should amend my ranking, for both books are equal in my estimation. My copy is earmarked and underlined. I have read many passages twice. Roy and Lesley Adkins have accomplished a remarkable job of research and writing that informs as well as entertains. In addition, you can easily find many of the sources used for this book on the Internet or for purchase. This book is divided into topics that follow the lives of Jane Austen and her characters. The Adkins do not subject us to mere romantic assumptions, but relate the harsh reality of life for the majority of people living during that age. The chapter on Filth minces few nice words. This was an era when outhouses abutted to sculleries, cholera was spread through contaminated water, and cesspits drained into watercourses. Men and women were known to urinate and defecate in streets. While our dear Jane did not write about these indelicacies, she must have witnessed such actions and known of many more contemporary customs that would turn our heads today. In her novels, she ignored the harsh realities of war and famine, common occurrences in her day, and assumed that her readers would seamlessly fill in the details of daily life while she concentrated on her character studies. Participants are confined to the U. Winners will be chosen by a random number generator. Thank you for stopping by my blog.

Chapter 4 : Patricia Meyer Spacks | Jane Austen's World

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Chapter 5 : A Feminist perspective in the academy : the difference it makes - Boston University Libraries

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Nancy S. Reinhardt -- The feminist critique in religious studies / Rosemary Radford Ruether -- What the women's movement has done to American history / Carl N. Degler -- Speaking from silence: women and the science of.

Chapter 6 : Patricia Meyer Spacks

The difference it makes / Patricia Meyer Spacks --New directions for feminist criticism in theatre and the related arts / Nancy S. Reinhardt --The feminist critique in religious studies / Rosemary Radford Ruether --What the women's movement has done to American history / Carl N. Degler --Speaking from silence: women and the science of politics.

Chapter 7 : Jane Austen -- Bibliography of Articles and Dissertations -- Part 3 (N-?)

Originally issued as a special issue of Soundings, v. 64, no. 4, winter Includes bibliographical references and index The difference it makes / Patricia Meyer Spacks -- New directions for feminist criticism in theatre and the related arts / Nancy S. Reinhardt -- The feminist critique in religious studies / Rosemary Radford Ruether -- What the women's movement has done to American history.

Chapter 8 : A Feminist perspective in the academy : the difference it makes - ECU Libraries Catalog

patricia meyer spacks University of Virginia, Charlottesville, VA The first description of Marianne in Sense and Sensibility includes this sentence: "She was generous, amiable, interesting: she was every thing but prudent" (Austen 6).

Chapter 9 : On Rereading " Patricia Meyer Spacks | Harvard University Press

The difference it makes / Patricia Meyer Spacks New directions for feminist criticism in theatre and the related arts / Nancy S. Reinhardt The feminist critique in religious studies / Rosemary Radford Ruether.