

Margins Of Philosophy Jacques Derrida

This dissertation examines the early philosophical receptions to the work of Jacques Derrida, structuring the receptions in the form of an archive. The monograph is composed of three main sections: The Non-Locus of the Archive, The Derrida Archive, and Conclusion: The Margins of Philosophy. The Non-Locus of the Archive examines three ways of conceptualizing the archive: the archaeological or Foucauldian concept as a reaction to the traditional history of ideas, the traditional archive model Foucault attempts to replace, and a deconstructive model which is the first stage in critiquing this traditional/archaeological binary opposition. The Functions of the Derrida Archive are briefly introduced, and the whole issue of the philosophical receptions is related to Derrida's comments on "Colleges and Philosophy" and the essay "The Principle of Reason." The Derrida Archive is divided into Critical and Supporting Receptions. This is an analysis of the Functions that the monograph finds working Jacques Derrida's revolutionary theories about deconstruction, phenomenology, psychoanalysis, and structuralism, first voiced

in the 1960s, forever changed the face of European and American criticism. The ideas in *De la grammatologie* sparked lively debates in intellectual circles that included students of literature, philosophy, and the humanities, inspiring these students to ask questions of their disciplines that had previously been considered improper. Thirty years later, the immense influence of Derrida's work is still igniting controversy, thanks in part to Gayatri Spivak's translation, which captures the richness and complexity of the original. This corrected edition adds a new index of the critics and philosophers cited in the text and makes one of contemporary criticism's most indispensable works even more accessible and usable.

Although this book is a study of the work of Emmanuel Levinas and Jacques Derrida, it would be mistaken to refer to it as a comparison. The book develops a framework which might aide the reader of Levinas and Derrida in determining the scope and significance of their respective projects as far as a discourse of the sacred is concerned. It does so by emphasizing their status as philosophers whose thought correlates but does not

compare. Within this correlation, without obscuring either their differences or similarities, we can see a common framework that consists of the following elements. First, it is clear from what and how Derrida and Levinas have written that the general import of their work lies in the area of ethics. However, in many ways it would be justifiable to say that their work is not about ethics at all. Neither of them proposes a moral theory; neither is interested in discussing the question of values vs. social norms, duty vs. virtue and other issues that might pertain to the area of ethics. To be sure, these issues do come up in their work, yet they are treated in a peculiarly different way. For Derrida and Levinas, ethics is not so much an inquiry into the problems of right and wrong but an inquiry into the problem of the ethical constitutedness of human beings.

The dictionary shows philosophers at their best (and their worst), at their most perverse and their most elegant. Organised by philosopher, and indexed by thought, concept and phrase, it enables readers to discover who said what, and what was said by whom. Over 300 philosophers are represented, from Aristotle to Zeno, including Einstein, Aquinas, Sartre and De Beauvoir, and

the quotations range from short cryptic phrases to longer statements. This Dictionary of Philosophical Quotations d will not change your life. It will change your mind.

Paper Machine

An Event, Perhaps

A Biography of Jacques Derrida

What Is an Event?

Interviews, 1974–1994

Jacques Derrida and Peter Eisenman

One of the most influential and controversial thinkers of the twentieth-century, Jacques Derrida's ideas on deconstruction have had a lasting impact on philosophy, literature and cultural studies. Jacques Derrida: Basic Writings is the first anthology to present his most important philosophical writings and is an indispensable resource for all students and readers of his work. Barry Stocker's clear and helpful introductions set each reading in context, making the volume an ideal companion for those coming to Derrida's writings for the first time. The selections themselves range from his most infamous works including Speech and Phenomena and Writing and Difference to lesser known discussion on aesthetics, ethics and politics.

" I have but one language?yet that language is not mine." This book intertwines theoretical reflection with historical and cultural particularity to enunciate, then analyze this conundrum in terms of the distinguished author's own relationship to the French language. Its argument touches on several issues relevant to the current debates on multiculturalism.

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Margins of Philosophy University of Chicago Press

"The English version of *Dissemination* [is] an able translation by Barbara Johnson Derrida's central contention is that language is haunted by dispersal, absence, loss, the risk of unmeaning, a risk which is starkly embodied in all writing. The distinction between philosophy and literature therefore becomes of secondary importance. Philosophy vainly attempts to control the irrecoverable dissemination of its own meaning, it strives against the grain of language to offer a sober revelation of truth. Literature on the other hand flaunts its own meretriciousness, abandons itself to the Dionysiac play of language. In *Dissemination* more than any previous work Derrida joins in the revelry, weaving a complex pattern of puns, verbal echoes and allusions, intended to 'deconstruct' both the pretension of criticism to tell the truth about literature, and the pretension of philosophy to the literature of truth." —Peter Dews, *New Statesman*

A Freudian Impression

Improvising Improvisation

Jacques Derrida

On the Name

Acts of Religion

In the Margins of Deconstruction

In this powerful study Edward Baring sheds fresh light on Jacques Derrida, one of the most influential yet controversial intellectuals of the twentieth century. Reading Derrida from a historical perspective and drawing on new archival sources, The

Young Derrida and French Philosophy shows how Derrida's thought arose in the closely contested space of post-war French intellectual life, developing in response to Sartrean existentialism, religious philosophy and the structuralism that found its base at the École Normale Supérieure. In a history of the philosophical movements and academic institutions of post-war France, Baring paints a portrait of a community caught between humanism and anti-humanism, providing a radically new interpretation of the genesis of deconstruction and of one of the most vibrant intellectual moments of modern times. Derrida's controversial "deconstructions" of Nietzsche's meaning

"I shall speak of ghost, of flame, and of ashes." These are the first words of Jacques Derrida's lecture on Heidegger. It is again a question of Nazism—of what remains to be thought through of Nazism in general and of Heidegger's Nazism in particular. It is also "politics of spirit" which at the time people thought—they still want to today—to oppose to the inhuman. "Derrida's ruminations should intrigue anyone interested in

Post-Structuralism. . . . This study of Heidegger is a fine example of how Derrida can make readers of philosophical texts notice difficult problems in almost imperceptible details of those texts."—David Hoy, London Review of Books "Will a more important book on Heidegger appear in our time? No, not unless Derrida continues to think and write in his spirit. . . . Let there be no mistake: this is not merely a brilliant book on Heidegger, it is thinking in the grand style."—David Farrell Krell, Research in Phenomenology "The analysis of Heidegger is brilliant, provocative, elusive."—Peter C. Hodgson, Religious Studies Review

As a depository of civic record and social history whose very name derives from the Greek word for town hall, the archive would seem to be a public entity, yet it is stocked with the personal, even intimate, artifacts of private lives. It is this inherent tension between public and private which inaugurates, for Derrida, an inquiry into the human impulse to preserve, through technology as well as tradition, both a historical and a psychic past. What emerges is a marvelous expansive work,

engaging at once Judaic mythos, Freudian psychoanalysis, and Marxist materialism in a profound reflection on the real, the unreal, and the virtual.

Positions

Chora L Works

The Politics of Friendship

Critical Theory of Religion

A Feminist Analysis

Deconstruction and the Possibility of Justice

Jacques Derrida continues to be the world's single most influential philosophical and literary theorist. He is also one of the most controversial and most complex. His own works and critical studies of his work proliferate, but where can a student, utterly new to the work of Derrida, start? Understanding Derrida is written as an introduction to the full range of Derrida's key ideas and influences. It brings together the world's leading authorities on Derrida, each writing a short, accessible essay on one central aspect of his work. Framed by a clear introduction and a complete bibliography of Derrida's publications in English, the essays systematically analyze one aspect of Derrida's work, each essay including a quick summary of Derrida's books which have addressed this

theme, guiding the student towards a direct engagement with Derrida's texts. The essays cover language, metaphysics, the subject, politics, ethics, the decision, translation, religion, psychoanalysis, literature, art, and Derrida's seminal relationship to other philosophers, namely Husserl, Heidegger, Levinas, Hegel and Nietzsche.

"The name: What does one call thus? What does one understand under the name of name? And what occurs when one gives a name? What does one give then? One does not offer a thing, one delivers nothing, and still something comes to be, which comes down to giving that which one does not have, as Plotinus said of the Good. What happens, above all, when it is necessary to sur-name, renaming there where, precisely, the name comes to be found lacking? What makes the proper name into a sort of sur-name, pseudonym, or cryptonym at once singular and singularly untranslatable?" Jacques Derrida thus poses a central problem in contemporary language, ethics, and politics, which he addresses in a linked series of the three essays. Passions: "An Oblique Offering" is a reflection on the question of the response, on the duty and obligation to respond, and on the possibility of not responding--which is to say, on the ethics and politics of responsibility. *Sauf le nom* (Post Scriptum) considers the problematics of naming and alterity, or transcendence, raised

inevitably by a rigorous negative theology. Much of the text is organized around close readings of the poetry of Angelus Silesius. The final essay, *Khora*, explores the problem of space or spacing, of the word *khora* in Plato's *Tmaeus*. Even as it places and makes possible nothing less than the whole world, *khora* opens and dislocates, displaces, all the categories that govern the production of that world, from naming to gender. In addition to readers in philosophy and literature, *Khora* will be of special interest to those in the burgeoning field of "space studies"(architecture, urbanism, design).

A collection of 23 interviews given over the last 2 decades illustrating the extraordinary breadth of Derrida's concerns & writings.

We live in a world of breaking news, where at almost any moment our everyday routine can be interrupted by a faraway event. Events are central to the way that individuals and societies experience life. Even life's inevitable moments—birth, death, love, and war—are almost always a surprise. Inspired by the cataclysmic events of September 11, Robin Wagner-Pacifici presents here a tour de force, an analysis of how events erupt and take off from the ground of ongoing, everyday life, and how they then move across time and landscape. *What Is an Event?* ranges across several disciplines, systematically analyzing the ways that events emerge, take shape, gain momentum, flow,

and even get bogged down. As an exploration of how events are constructed out of ruptures, it provides a mechanism for understanding eventful forms and flows, from the micro-level of individual life events to the macro-level of historical revolutions, contemporary terrorist attacks, and financial crises. Wagner-Pacifci takes a close look at a number of cases, both real and imagined, through the reports, personal narratives, paintings, iconic images, political posters, sculptures, and novels they generate and through which they live on. What is ultimately at stake for individuals and societies in events, Wagner-Pacifci argues, are identities, loyalties, social relationships, and our very experiences of time and space. *What Is an Event?* provides a way for us all—as social and political beings living through events, and as analysts reflecting upon them—to better understand what is at stake in the formations and flows of the events that mark and shape our lives.

Life Death

The Distressed Body

Clang

Entretiens avec Henri Ronse, Julia Kristeva, Jean-Louis Houdebine, Guy

Scarpetta

Of Grammatology

Rethinking Illness, Imprisonment, and Healing

Jacques Derrida is probably the most famous European philosopher alive today. The University of Nebraska Press makes available for the first English translation of his most important work to date, *Glas*. Its appearance will assist Derrida's readers pro and con in coming to terms with a complex and controversial book. *Glas* extensively reworks the problems of reading and writing in philosophy and literature; questions the possibility of linear reading and its consequent notions of theme, author, narrative, and discursive demonstration; and ingeniously disrupts the positions of reader and writer in the text. *Glas* is extraordinary in many ways, most obviously in its typography. Arranged in two columns, with inserted sections within these, the book simultaneously discusses Hegel's philosophy and Jean Genet's fiction, and shows how two such seemingly distinct kinds of criticism can reflect and influence one another. The customary segregation of philosophy, rhetoric, psychoanalysis, linguistics, history, and poetics is systematically subverted. In design and content, the book calls into question "types" of literature (history, philosophy, literary criticism), the ownership of ideas and styles, the glorification of literary heroes, and the limits of literary representation.

The Derrida Dictionary is a comprehensive and accessible guide to the world of Jacques Derrida, the founder of deconstruction and one of the most important and influential European thinkers of the twentieth century. Meticulously researched and extensively cross-referenced, this unique book covers all his major works, ideas and

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influences and provides a firm grounding in the central themes of Derrida's thought. Students will discover a wealth of useful information, analysis and criticism. A-Z entries include clear definitions of all the key terms used in Derrida's writings and detailed synopses of his key works. The Dictionary also includes entries on Derrida's major philosophical influences and those he engaged with, such as Kant, Hegel, Husserl, Freud, Heidegger, Foucault, Lacan and Levinas. It covers everything that is essential to a sound understanding of Derrida's philosophy, offering clear and accessible explanations of often complex terminology. The Derrida Dictionary is the ideal resource for anyone reading or studying Derrida, deconstruction or modern European philosophy more generally.

The first intellectual biography of 20th century philosopher Jacques Derrida, a full-scale appraisal of his career, his influences, and his philosophical sources.

One of the most influential and controversial thinkers of the twentieth-century, Jacques Derrida's ideas on deconstruction have had a lasting impact on philosophy, literature and cultural studies. Jacques Derrida: Basic Writings is the first anthology to present his most important philosophical writings and is an indispensable resource for all students and readers of his work. Barry Stocker's clear and helpful introductions set each reading in context, making the volume an ideal companion for those coming to Derrida's writings for the first time. The selections themselves range from his most infamous works including *Speech and Phenomena* and *Writing and Difference* to lesser

known discussion on aesthetics, ethics and politics.

Glas

Receptive Bodies

Basic Writings

Jacques Derrida: Basic Writings

Limited Inc

Jewish Conceptions of Ethics in Emmanuel Levinas and Jacques Derrida

*One of Jacques Derrida's richest and most provocative works, **Life Death** challenges and deconstructs one of the most deeply rooted dichotomies of Western thought: life and death. Here Derrida rethinks the traditional philosophical understanding of the relationship between life and death, undertaking multidisciplinary analyses of a range of topics, including philosophy, linguistics, and the life sciences. In seeking to understand the relationship between life and death, he engages in close readings of Freudian psychoanalysis, the philosophy of Nietzsche and Heidegger, French geneticist François Jacob, and epistemologist Georges Canguilhem. Derrida gave his "Life Death" seminar over fourteen sessions between 1975 and 1976 at the École normale supérieure in Paris as part of the preparation for students*

studying for the agrégation, a notoriously competitive qualifying exam. The theme for the exam that year was "Life and Death," but Derrida made a critical modification to the title by dropping the coordinating conjunction. The resulting title of Life Death poses a philosophical question about the close relationship between life and death. Derrida argues that death must be considered neither as the opposite of life nor as the truth or fulfillment of it, but rather as that which both limits life and makes it possible. Through these captivating sessions, Derrida thus not only questions traditional understandings of the relationship between life and death, but also ultimately develops a new way of thinking about what he calls "life death."

Acts of Religion, compiled in close association with Jacques Derrida, brings together for the first time a number of Derrida's writings on religion and questions of faith and their relation to philosophy and political culture. The essays discuss religious texts from Jewish, Christian, and Muslim traditions, as well as religious thinkers such as Kant, Levinas, and Gershom Scholem, and comprise pieces spanning Derrida's career. The collection includes two new essays by Derrida that appear here for the first time in any language, as well as a

substantial introduction by Gil Anidjar that explores Derrida's return to his own "religious" origins and his attempts to bring to light hidden religious dimensions of the social, cultural, historical, and political. In the three essays that make up this stimulating and often startling book, Jacques Derrida argues against the notion that the basic ideas of psychoanalysis have been thoroughly worked through, argued, and assimilated. The continuing interest in psychoanalysis is here examined in the various "resistances" to analysis—conceived not only as a phenomenon theorized at the heart of psychoanalysis, but as psychoanalysis's resistance to itself, an insusceptibility to analysis that has to do with the structure of analysis itself. Derrida not only shows how the interest of psychoanalysis and psychoanalytic writing can be renewed today, but these essays afford him the opportunity to revisit and reassess a subject he first confronted (in an essay on Freud) in 1966. They also serve to clarify Derrida's thinking about the subjects of the essays—Freud, Lacan, and Foucault—a thinking that, especially with regard to the last two, has been greatly distorted and misunderstood. The first essay, on Freud, is a tour de force of close reading of Freud's texts as philosophical reflection. By means of the

fine distinctions Derrida makes in this analytical reading, particularly of The Interpretation of Dreams, he opens up the realm of analysis into new and unpredictable forms—such as meeting with an interdiction (when taking an analysis further is "forbidden" by a structural limit). Following the essay that might be dubbed Derrida's "return to Freud," the next is devoted to Lacan, the figure for whom that phrase was something of a slogan. In this essay and the next, on Foucault, Derrida reencounters two thinkers to whom he had earlier devoted important essays, which precipitated stormy discussions and numerous divisions within the intellectual milieus influenced by their writings. In this essay, which skillfully integrates the concept of resistance into larger questions, Derrida asks in effect: What is the origin and nature of the text that constitutes Lacanian psychoanalysis, considering its existence as an archive, as teachings, as seminars, transcripts, quotations, etc.? Derrida's third essay may be called not simply a criticism but an appreciation of Foucault's work: an appreciation not only in the psychological and rhetorical sense, but also in the sense that it elevates Foucault's thought by giving back to it ranges and nuances lost through its reduction by his readers, his own texts, and its

formulaic packaging.

Limited Inc. is a major work in the philosophy of language by the celebrated French thinker Jacques Derrida. The book's two essays, 'Limited Inc.' and 'Signature Event Context,' constitute key statements of the Derridean theory of deconstruction. They are perhaps the clearest exposition to be found of Derrida's most controversial idea.

A Dictionary of Philosophical Quotations

The Derrida Dictionary

Theory and Practice

Spurs

Margins of Philosophy

There is an ever-increasing number of books on improvisation, ones that richly recount experiences in the heat of the creative moment, theorize on the essence of improvisation, and offer convincing arguments for improvisation's impact across a wide range of human activity. This book is nothing like that. In a provocative and at times moving experiment, Gary Peters takes a different approach, turning the philosophy of improvisation upside-down and inside-out. Guided by Kant, Hegel, Heidegger, and especially Deleuze—and exploring

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a range of artists from Hendrix to Borges—Peters illuminates new fundamentals about what, as an experience, improvisation truly is. As he shows, improvisation isn't so much a genre, idiom, style, or technique—it's a predicament we are thrown into, one we find ourselves in. The predicament, he shows, is a complex entwinement of choice and decision. The performativity of choice during improvisation may happen "in the moment," but it is already determined by an a priori mode of decision. In this way, improvisation happens both within and around the actual moment, negotiating a simultaneous past, present, and future. Examining these and other often ignored dimensions of spontaneous creativity, Peters proposes a consistently challenging and rigorously argued new perspective on improvisation across an extraordinary range of disciplines.

"In this densely imbricated volume Derrida pursues his devoted, relentless dismantling of the philosophical tradition, the tradition of Plato, Kant, Hegel, Nietzsche, Husserl, Heidegger—each dealt with in one or more of the essays. There are essays too on linguistics (Saussure, Benveniste, Austin) and on the nature of metaphor ("White Mythology"), the latter with important implications for literary theory. Derrida is fully in control of a dazzling stylistic register in this book—a source of true illumination for those prepared to follow his arduous path. Bass is a superb translator and annotator.

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His notes on the multilingual allusions and puns are a great service."-Alexander Gelley, Library Journal

Leo Bersani, known for his provocative interrogations of psychoanalysis, sexuality, and the human body, centers his latest book on a surprisingly simple image: a newborn baby simultaneously crying out and drawing its first breath. These twin ideas—absorption and expulsion, the intake of physical and emotional nourishment and the exhalation of breath—form the backbone of Receptive Bodies, a thoughtful new essay collection. These titular bodies range from fetuses in utero to fully eroticized adults, all the way to celestial giants floating in space. Bersani illustrates his exploration of the body's capacities to receive and resist what is ostensibly alien using a typically eclectic set of sources, from literary icons like Marquis de Sade to cinematic provocateurs such as Bruno Dumont and Lars von Trier. This sharp and wide-ranging book will excite scholars of Freud, Foucault, and film studies, or anyone who has ever stopped to ponder the give and take of human corporeality.

« Ces trois entretiens, les seuls auxquels j'aie jamais pris part, concernent des publications en cours. Ils forment sans doute, de la part de mes interlocuteurs comme de la mienne, le geste d'une interprétation active. Déterminée, datée, c'est la lecture d'un travail dans lequel je me trouve engagé : qui ne m'est donc pas plus

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propre qu'il ne demeure ici arrêté. Telle situation se donne aussi à lire. Elle a commandé ces échanges dans leur fait, dans leur contenu et la forme de leurs énoncés. Aucune modification ne devrait donc y être apportée. » J. D., mai 1972

From Out of Philosophy, Music, Dance, and Literature

Resistances of Psychoanalysis

Jacques Derrida and the Humanities

Dissemination

Heidegger and the Question

An Intellectual Biography

Theory and Practice is a series of nine lectures that Jacques Derrida delivered at the École Normale Supérieure in 1976 and 1977. The topic of “theory and practice” was associated above all with Marxist discourse and particularly the influential interpretation of Marx by Louis Althusser. Derrida’s many questions to Althusser and other thinkers aim at unsettling the distinction between thinking and acting. Derrida’s investigations set out from Marx’s “Theses on Feuerbach,” in particular the eleventh thesis, which has often been taken as a mantra for the “end of philosophy,” to be brought about by Marxist practice. Derrida argues, however, that Althusser has no such end in view and that his

discourse remains resolutely philosophical, even as it promotes the theory/practice pair as primary values. This seminar also draws fascinating connections between Marxist thought and Heidegger and features Derrida's signature reconsideration of the dichotomy between doing and thinking. This text, available for the first time in English, shows that Derrida was doing important work on Marx long before *Specters of Marx*. As with the other volumes in this series, it gives readers an unparalleled glimpse into Derrida's thinking at its best—spontaneous, unpredictable, and groundbreaking.

First published in 1993. Routledge is an imprint of Taylor & Francis, an informa company.

Philosopher, film star, father of “post truth”—the real story of Jacques Derrida Who is Jacques Derrida? For some, he is the originator of a relativist philosophy responsible for the contemporary crisis of truth. For the far right, he is one of the architects of Cultural Marxism. To his academic critics, he reduced French philosophy to “little more than an object of ridicule.” For his fans, he is an intellectual rock star who ranged across literature, politics, and linguistics. In *An Event, Perhaps*, Peter Salmon presents this misunderstood and misappropriated figure

as a deeply humane and urgent thinker for our times. Born in Algiers, the young Jackie was always an outsider. Despite his best efforts, he found it difficult to establish himself among the Paris intellectual milieu of the 1960s. However, in 1967, he changed the whole course of philosophy: outlining the central concepts of deconstruction. Immediately, his reputation as a complex and confounding thinker was established. Feted by some, abhorred by others, Derrida had an exhaustive breadth of interests but, as Salmon shows, was moved by a profound desire to understand how we engage with each other. It is a theme explored through Derrida's intimate relationships with writers such as Althusser, Genet, Lacan, Foucault, Cixous, and Kristeva. Accessible, provocative and beautifully written, *An Event, Perhaps* will introduce a new readership to the life and work of a philosopher whose influence over the way we think will continue long into the twenty-first century.

This book questions the book itself, archivization, machines for writing, and the mechanicity inherent in language, the media, and intellectuals. Derrida questions what takes place between the paper and the machine inscribing it. He examines what becomes of the archive when

the world of paper is subsumed in new machines for virtualization, and whether there can be a virtual event or a virtual archive. Derrida continues his long-standing investigation of these issues, and ties them into the new themes that governed his teaching and thinking in the past few years: the secret, pardon, perjury, state sovereignty, hospitality, the university, animal rights, capital punishment, the question of what sort of mediatized world is replacing the print epoch, and the question of the "wholly other." Derrida is remarkable at making seemingly occasional pieces into part of a complexly interconnected trajectory of thought.

Functions of the Derrida Archive

Archive Fever

Writing and Difference

Understanding Derrida

Of Spirit

Monolingualism of the Other, Or, The Prosthesis of Origin

***A new translation of Derrida's groundbreaking juxtaposition of Hegel and Genet, forcing two incompatible discourses into dialogue with each other
Jacques Derrida's famously challenging book Glas puts the practice of***

philosophy and the very acts of writing and reading to the test. Formatted with parallel texts, its left column discusses G. W. F. Hegel and its right column engages Jean Genet, with numerous notes and interpolations in the margins. The resulting work, published for the first time in French in 1974, is a collage that practices theoretical thinking as a form of grafting. Presented here in an entirely new translation as Clang--its title resonating like the sound of an alarm or death knell--this book brilliantly juxtaposes Hegel's totalizing, hierarchical system of thought with Genet's autobiographical, carceral erotics. It innovatively forces two incompatible discourses into dialogue with each other: philosophical and literary, familial and perverse, logical and sensory. In both content and structure, Clang heightens the significance of all encounters across ruptures of thought or experience and vibrates with the impact of discordant languages colliding.

"O, my friends, there is no friend." The most influential of contemporary philosophers explores the idea of friendship and its political consequences, past and future. Until relatively recently, Jacques Derrida was seen by many as nothing more than the high priest of Deconstruction, by turns stimulating and fascinating, yet always somewhat disengaged

from the central political questions of our time. Or so it seemed. Derrida's "political turn," marked especially by the appearance of Specters of Marx, has surprised some and delighted others. In The Politics of Friendship Derrida renews and enriches this orientation through an examination of the political history of the idea of friendship pursued down the ages. Derrida's thoughts are haunted throughout the book by the strange and provocative address attributed to Aristotle, "my friends, there is no friend" and its inversions by later philosophers such as Montaigne, Kant, Nietzsche, Schmitt and Blanchot. The exploration allows Derrida to recall and restage the ways in which all the oppositional couples of Western philosophy and political thought—friendship and enmity, private and public life—have become madly and dangerously unstable. At the same time he dissects genealogy itself, the familiar and male-centered notion of fraternity and the virile virtue whose authority has gone unquestioned in our culture of friendship and our models of democracy. The future of the political, for Derrida, becomes the future of friends, the invention of a radically new friendship, of a deeper and more inclusive democracy. This remarkable book, his most profoundly important for many years, offers a challenging and inspiring vision of that future.

Bodily pain and distress come in many forms. They can well up from within at times of serious illness, but the body can also be subjected to harsh treatment from outside. The medical system is often cold and depersonalized, and much worse are conditions experienced by prisoners in our age of mass incarceration, and by animals trapped in our factory farms. In this pioneering book, Drew Leder offers bold new ways to rethink how we create and treat distress, clearing the way for more humane social practices. Leder draws on literary examples, clinical and philosophical sources, his medical training, and his own struggle with chronic pain. He levies a challenge to the capitalist and Cartesian models that rule modern medicine. Similarly, he looks at the root paradigms of our penitentiary and factory farm systems and the way these produce distressed bodies, asking how such institutions can be reformed. Writing with coauthors ranging from a prominent cardiologist to long-term inmates, he explores alternative environments that can better humanize—even spiritualize—the way we treat one another, offering a very different vision of medical, criminal justice, and food systems. Ultimately Leder proposes not just new answers to important bioethical questions but new ways of questioning accepted concepts and practices.

This is a trans-disciplinary collection dedicated to the work of Jacques Derrida and his work in the humanities.

A Critical Reader

Nietzsche's Styles

Who Was Jacques Derrida?

The Young Derrida and French Philosophy, 1945–1968

Points . .

Philosophical Receptions

First published in 1967, *Writing and Difference*, a collection of Jacques Derrida's essays written between 1959 and 1966, has become a landmark of contemporary French thought. In it we find Derrida at work on his systematic deconstruction of Western metaphysics. The book's first half, which includes the celebrated essay on Descartes and Foucault, shows the development of Derrida's method of deconstruction. In these essays, Derrida demonstrates the traditional nature of some purportedly nontraditional currents of modern thought—one of his main targets being the way in which "structuralism" unwittingly repeats metaphysical concepts in its use of linguistic models. The second half of the book contains some of Derrida's most compelling analyses of why and how metaphysical thinking must exclude writing from its conception of language, finally showing metaphysics to be constituted by this exclusion. These essays on Artaud, Freud, Bataille, Hegel, and Lévi-Strauss have served as introductions to Derrida's notions of writing

and *différence*—the untranslatable formulation of a nonmetaphysical "concept" that does not exclude writing—for almost a generation of students of literature, philosophy, and psychoanalysis. *Writing and Difference* reveals the unacknowledged program that makes thought itself possible. In analyzing the contradictions inherent in this program, Derrida goes on to develop new ways of thinking, reading, and writing,—new ways based on the most complete and rigorous understanding of the old ways. Scholars and students from all disciplines will find *Writing and Difference* an excellent introduction to perhaps the most challenging of contemporary French thinkers—challenging because Derrida questions thought as we know it. "In this densely imbricated volume Derrida pursues his devoted, relentless dismantling of the philosophical tradition, the tradition of Plato, Kant, Hegel, Nietzsche, Husserl, Heidegger—each dealt with in one or more of the essays. There are essays too on linguistics (Saussure, Benveniste, Austin) and on the nature of metaphor ("White Mythology"), the latter with important implications for literary theory. Derrida is fully in control of a dazzling stylistic register in this book—a source of true illumination for those prepared to follow his arduous path. Bass is a superb translator and annotator. His notes on the multilingual allusions and puns are a great service."—Alexander Gelley, *Library Journal*

Chora L Works documents the unprecedented collaboration, initiated in 1985, between philosopher Jacques Derrida and architect Peter Eisenman on a project for the Parc de la Villette in Paris. Woven into the volume are discussion transcripts, candid correspondence, and essays, as well as sketches, presentation drawings, and models. Derrida and Eisenman's design process

was guided by Plato's chora text from the *Timeaus*; their unique reciprocal relationship was an interchange - and transformation - of voices.

This volume brings together, in an exciting and original way, the major themes of critical social theory and feminist theology. Marsha Aileen Hewitt shows how critical themes emerge in the works of Elisabeth Schussler Fiorenza, Mary Daly, and Rosemary Radford Ruether, and how their work provides a starting point for a feminist critical theory of religion.