

# Dissemination Jacques Derrida

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## GRETCHEN DILLON

*Derrida and Antiquity* Lexington Books

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

*The Derrida Reader* Routledge

"You will never know, nor will you, all the stories I kept telling myself as I looked at these images."

With these words Jacques Derrida opens his reading of Marie-Francoise Plissart's hundred-page photo-novel. Originally published in France in 1985, this tour de force of word and image is available in English for the first time. Plissart's visual narrative unfolds in photographs, and photographs of photographs, in a kind of silent cinematography. Derrida's polylogue explores gender, photographic genre, time, language, and the interpretative act of seeing. The text and the photographs, each with its own structure and syntax, together illuminate what is at stake in the "right of inspection."

*Applied Grammatology* Fordham Univ Press

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.

*Jacques Derrida* Bloomsbury Academic

At the time of his death in 2004, Jacques Derrida was arguably the most influential and the most controversial thinker in contemporary philosophy. But how does one respond to the death of Jacques Derrida? How does one mourn for Derrida, who spent thirty years warning of the dangers of mourning, while insisting that mourning is both unavoidable and impossible? In this original and engaging response to Derrida's death, Sean Gaston re-examines his own relationship with this great thinker and traces his own mourning, while examining the very nature of mourning in Derrida's work. Written in the immediate aftermath of Derrida's death, this insightful and touching account offers a fresh analysis of a vital element of Derrida's thought and a genuine reflection on the implications of Derrida's death for how we will now address his work.

*Derrida's Voice and Phenomenon* Verso Books

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 *différance*—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.

*Genesis and Trace* University of Chicago Press

*Jacques Derrida's Aporetic Ethics* offers a new approach to the study of Derrida's philosophy. Challenging many scholarly articles and books, Marko Zlomislic argues against the popular conception of Derrida as a philosophical relativist. By evaluating objective evidence and through logical arguments, Zlomislic argues that Derrida has been concerned with ethics since his first published works. Indeed, Derrida's arguments have presented a new understanding of ethics and the concept of decision. Zlomislic provides a substantive in-depth argument for reading Derrida's ethics and, due to the central ethical concerns, Derrida's entire philosophy. Jacques Derrida's Aporetic Ethics is essential reading for anyone with an interest in this essential thinker of the twentieth century.

*EPZ Deconstruction and Criticism* Yale University Press

"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.

*Deconstruction in a Nutshell* Taylor & Francis US

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

*Given Time* Granta Books

Prodigiously influential, Jacques Derrida gave rise to a comprehensive rethinking of the basic concepts and categories of Western philosophy in the latter part of the twentieth century, with writings central to our understanding of language, meaning, identity, ethics and values. In 1993, a conference was organized around the question, 'Whither Marxism?', and Derrida was invited to open the proceedings. His plenary address, 'Specters of Marx', delivered in two parts, forms the basis of this book. Hotly debated when it was first published, a rapidly changing world and world politics have scarcely dented the relevance of this book.

*Hegel's Political Aesthetics* University of Chicago Press

An analysis of Derrida's early work engaging Plato, Hegel, and the life sciences. *Germs of Death* explores the idea of genesis, or dissemination, in the early work of Jacques Derrida. Looking at Derrida's published and unpublished work from 'Force and Signification' in 1963 to *Glas* in 1974, Mauro Senatore traces the development of Derrida's understanding of genesis both linguistically and biologically, and argues that this topic is an overlooked thread that draws together Derrida's readings of Plato and Hegel. Demonstrating how Derrida's analysis liberates the understanding of genesis from Platonic and Hegelian presupposition, Senatore also highlights Derrida's engagement with the biological thought of his day. Senatore also shows that the implications of Derrida's insights extend into contemporary ethical and political questions relating to postgenomic conceptions of life. Senatore here demonstrates with stunning insight, clarity, and economy that Derrida's work of the 1960s and 1970s needs to be understood as a radical critique or deconstruction of both the philosophical concept of life (from Plato to Hegel) and the prevailing biological model of heredity as a genetic program. It will be impossible henceforth to read Derrida on questions of the trace, dissemination, life, and so on, without coming to terms with 'the germs of death.' Michael Naas, author of *The End of the World and Other Teachable Moments: Jacques Derrida's Final Seminar* The book represents a major contribution to the field of Derrida studies and phenomenology, particularly its attention to the concept of genesis that formed the basis of

Derrida's earliest study of Husserl and the origin of his concept of writing. The unique contribution is the inclusion of the works from the periods of the mid-1970s, which have been neglected in the mainstream scholarship on Derrida. □ Gregg Lambert, author of *Philosophy after Friendship: Deleuze's Conceptual Personae*

**Jacques Derrida and the Humanities** Oxford University Press

Originally published in 1984. In *Applied Grammatology*, Gregory Ulmer provides an extraordinary introduction to the third, "applied" phase of grammatology, the "science of writing," outlined by Jacques Derrida in *Of Grammatology*. Ulmer looks to the later experimental works of Derrida (beginning with *Glas* and continuing through *Truth in Painting* and *The Post Card*). In these, he discovers a critical methodology radically different from the deconstruction for which Derrida is known. At the same time, he finds the source of a new pedagogy for all the humanities, one based on grammatology and appropriate to the era of audiovisual communications in which we live. Detractors of Derrida often accuse him of superficial wordplay and of using images and puns as nonfunctional subversions of academic conventions. Ulmer argues that there is, in fact, a fully developed use of homonyms in Derrida's style, which produces its own distinctive knowledge and insight. Derrida's experiments with images, moreover—his expansion of descriptions of everyday objects such as umbrellas, matchboxes, and post cards into cognitive models—serve to reveal a simplicity underlying intellectual discourse, which could be used to eliminate the gap separating the general public from specialists in cultural studies. Comparing the stylistic innovations of Derrida with Jacques Lacan's use of puns and diagrams, with the German performance artist Joseph Beuys's demonstration of models, and with the "montage writing" of the films of Sergei Eisenstein, Ulmer explores the possibility of deriving a postmodernist pedagogy from Derrida's texts. The first study to suggest the full potential of the program available in Derrida's writings, *Applied Grammatology* is also the first outline of a Derridean alternative to deconstructionism. With its shift away from Derrida's philosophical studies to his experimental texts, Ulmer's book aims to inaugurate a new movement in the American adaptation of contemporary French theory.

**How To Read Derrida** SUNY Press

A collection of three interviews granted by Derrida that serve to clarify his thought and writing.

**La dissémination** University of Chicago Press

'Deconstruction is not neutral. It intervenes' Jacques Derrida An idiosyncratic and highly controversial French philosopher, Jacques Derrida inspired profound changes in disciplines as diverse as law, anthropology, literature and architecture. In Derrida's view, texts and contexts are woven with inconsistencies and blindspots that provide us with a chance to think in new ways about, among other things, language, community, identity and forgiveness. Derrida's suggestions for 'how to read' lead to a new vision of ethics and a new concept of responsibility. Penelope Deutscher discusses extracts from the full range of Derrida's work, including *Of Grammatology*, *Dissemination*, *Limited Inc*, *The Other Heading: Reflections on Europe*, *Monolingualism of the Other*, *Given Time and Force of Law*.

**Who Was Jacques Derrida?** University of Chicago Press

Signature event context -- Summary of "Reiterating the differences"--Limited Inc a b c -- Afterword : toward an ethic of discussion.

**Right of Inspection** A&C Black

The notorious French philosopher, literary critic and film star(!) First translated in 1983, *Dissemination* contains three of Derrida's most central and seminal works: 'Plato's Pharmacy', 'The Double Session' and 'Dissemination'. The essays provide original readings of philosophy and literature, and present a re-evaluation of the logic of meaning and the function of writing in Western discourse. This is a groundbreaking work on the relationship and interplay between language, literature and philosophy.

**Dissemination** Northwestern University Press

This volume, now with a substantial new Introduction, represents one of the most lucid, compact and reliable introductions to Derrida and deconstruction available in any language. Responding to

questions put to him at a roundtable held at Villanova University in 1994, Jacques Derrida leads the reader through an illuminating discussion of the central themes of deconstruction. Speaking in English and extemporaneously, Derrida takes up with unusual clarity and great eloquence such topics as the task of philosophy, the Greeks, justice, responsibility, the gift, community, and the messianic. Derrida refutes the charges of relativism that are often leveled at deconstruction by its critics and sets forth the profoundly affirmative and ethico-political thrust of his work. The roundtable is marked by an unusual clarity that continues into the second part of the book, in which one of Derrida's most influential readers, John D. Caputo, elaborates upon Derrida's comments and supplies material for further discussion. This edition also includes a substantial new Introduction by Caputo that discusses the original context of the book and traces the development of deconstruction since Derrida's death in 2004, from the rise of new materialisms to return to religion. Long one of the most lucid and reliable introductions to Derrida and deconstruction available in any language, and an ideal volume for students, *Deconstruction in a Nutshell* will also prove illuminating for those already familiar with Derrida's work.

**Germes of Death** Edinburgh University Press

"In *Dissemination* - more than in any previous work - Derrida weaves 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 be the literature of truth." New Statesman Jacques Derrida (1930-) is Professor of Philosophy at Ecole Normale Supérieure, Paris. Regarded as the founding father of Deconstruction, his influence on contemporary thought has been enormous. His impact on philosophy and literary criticism was assured by the publication of *Speech and Phenomena*, *Writing and Difference* and *Of Grammatology*. First published in 1972, *Dissemination* contains three of Derrida's most central and seminal works: 'Plato's Pharmacy', 'The Double Session' and 'Dissemination'. The essays present a re-evaluation of the logic of meaning and the function of writing in Western discourse. This is a groundbreaking work on the relationship and interplay between language, literature and philosophy. Translated, with an Introduction and Additional Notes by Barbara Johnson >

**Derrida For Beginners** Fordham University Press

Paola Marrati considers the philosophical sources of Derrida's thought through his reading of both Husserl and Heidegger. Notions such as the contamination of the empirical and the transcendental, dissemination and writing, are explained as a guiding thread that runs through Derrida's early and later works.

**Cultural Graphology** University of Chicago Press

Five essential and challenging essays by leading post-modern theorists on the art and nature of interpretation: Jacques Derrida, Harold Bloom, Geoffrey Hartman, Paul de Man, and J. Hillis Miller.

**Positions** Stanford University Press

Raoul Moati intervenes in the critical debate that divided two prominent philosophers in the mid-twentieth century. In the 1950s, the British philosopher J. L. Austin advanced a theory of speech acts, or the "performative," that Jacques Derrida and John R. Searle interpreted in fundamentally different ways. Their disagreement centered on the issue of intentionality, which Derrida understood phenomenologically and Searle read pragmatically. The controversy had profound implications for the development of contemporary philosophy, which, Moati argues, can profit greatly by returning to this classic debate. In this book, Moati systematically replays the historical encounter between Austin, Derrida, and Searle and the disruption that caused the lasting break between Anglo-American language philosophy and continental traditions of phenomenology and its deconstruction. The key issue, Moati argues, is not whether "intentionality," a concept derived from Husserl's phenomenology, can or cannot be linked to Austin's speech-acts as defined in his groundbreaking *How to Do Things with Words*, but rather the emphasis Searle placed on the performativity and determined pragmatic values of Austin's speech-acts, whereas Derrida insisted on the trace of writing behind every act of speech and the iterability of signs in different contexts.

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