
Dissemination Jacques Derrida

Jacques Derrida's Aporetic Ethics

The Animal that Therefore I Am

Derrida/Searle

Dissemination

Marxism and Deconstruction

Phantoms of the Other

Deconstruction in a Nutshell

The Prayers and Tears of Jacques Derrida

Who Was Jacques Derrida?

Deconstruction Is/In America

Signéponge

EPZ Deconstruction and Criticism

Understanding Derrida

Derrida For Beginners

Monolingualism of the Other

Dissemination

Archive Fever

Positions

Limited Inc

Dissemination

Aporias

An Event, Perhaps

Writing and Difference

Against Deconstruction

Applied Grammatology

Jacques Derrida

Jacques Derrida and the Humanities
Derrida After the End of Writing
Dissemination
The Novels of Philippe Sollers
Cultural Graphology
How to Read Derrida
Right of Inspection
La dissémination
About the Beginning of the Hermeneutics of the Self
Speech and Phenomena
Sovereignties in Question
Given Time
Specters of Marx
Margins of Philosophy

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Jacques Derrida's Aporetic Ethics University of Chicago Press
In 1980, Michel Foucault began a vast project of research on the relationship between subjectivity and truth, an examination of conscience, confession, and truth-telling that would become a crucial feature of his life-long work on the relationship between knowledge, power, and the self. The lectures published here offer one of the clearest pathways into this project, contrasting Greco-Roman techniques of the self with those of early Christian monastic culture in order to uncover, in the latter, the historical origin of many of the features that still characterize the modern

subject. They are accompanied by a public discussion and debate as well as by an interview with Michael Bess, all of which took place at the University of California, Berkeley, where Foucault delivered an earlier and slightly different version of these lectures. Foucault analyzes the practices of self-examination and confession in Greco-Roman antiquity and in the first centuries of Christianity in order to highlight a radical transformation from the ancient Delphic principle of “know thyself” to the monastic precept of “confess all of your thoughts to your spiritual guide.” His aim in doing so is to retrace the genealogy of the modern subject, which is inextricably tied to the emergence of the “hermeneutics of the self”—the necessity to explore one’s own thoughts and feelings and to confess them to a spiritual director—in early Christianity. According to Foucault, since some

features of this Christian hermeneutics of the subject still determine our contemporary "gnoseologic" self, then the genealogy of the modern subject is both an ethical and a political enterprise, aiming to show that the "self" is nothing but the historical correlate of a series of technologies built into our history. Thus, from Foucault's perspective, our main problem today is not to discover what "the self" is, but to try to analyze and change these technologies in order to change its form.

The Animal that Therefore I Am Bloomsbury Publishing
 In "Cultural Graphology" Juliet Fleming explains the consequences of Jacques Derrida's thoughts about writing to those interested in the history of the book. She is especially interested in Derrida's writing in tandem with bibliography, to open new ways of thinking about the print culture of early modern England and the literary writing that got caught up in it. Fleming uses a deep reading of Derrida to analyze ignored forms of writing, of parts of books that are not writing, and of uses of books that she challenges us to think of as alternative and overlooked forms of reading. In particular, she thinks through printers errors and Shakespeare's blots; the printers flowers that ornamented early modern books; semantic elements that form "not" words, but parts of words (letters, syllables, and spaces); and early modern decoupage, or the cutting up of books. Fleming uses these examples drawn from early modern print culture to demonstrate how some of the governing assumptions of bibliography might be loosened and re-configured in the wake of Derrida's thought, and she demonstrates in a new way the consequence in Derrida's oeuvre of his career-long commitment to the topic of writing."

Derrida/Searle A&C Black

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.

Dissemination Stanford University Press

This book brings together five encounters. They include the date or signature and its singularity; the notion of the trace; structures of futurity and the "to come"; language and questions of translation; such speech acts as testimony and promising; the possibility of the impossible; and the poem as addressed and

destined beyond knowledge.

Marxism and Deconstruction W W Norton & Company Incorporated

Intent on letting the reader experience the pleasure and intellectual stimulation in reading classic authors, the How to Read series will facilitate and enrich your understanding of texts vital to the canon.

Phantoms of the Other New York : Columbia University Press

Is giving possible? Is it possible to give without immediately entering into a circle of exchange that turns the gift into a debt to be returned? This question leads Jacques Derrida to make out an irresolvable paradox at what seems the most fundamental level of the gift's meaning: for the gift to be received as a gift, it must not appear as such, since its mere appearance as gift puts it in the cycle of repayment and debt. Derrida reads the relation of time to gift through a number of texts: Heidegger's *Time and Being*, Mauss's *The Gift*, as well as essays by Benveniste and Levi-Strauss that assume Mauss's legacy. It is, however, a short tale by Baudelaire, "Counterfeit Money," that guides Derrida's analyses throughout. At stake in his reading of the tale, to which the second half of this book is devoted, are the conditions of gift and forgiveness as essentially bound up with the movement of dissemination, a concept that Derrida has been working out for many years. For both readers of Baudelaire and students of literary theory, this work will prove indispensable.

Deconstruction in a Nutshell NYU 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.

The Prayers and Tears of Jacques Derrida JHU Press

Originally published in 1982. Aside from Jacques Derrida's own references to the "possible articulation" between deconstruction and Marxism, the relationship between the two has remained largely unexplored. In *Marxism and Deconstruction*, Michael Ryan examines that multifaceted relationship but not through a mere comparison of two distinct and inviolable entities. Instead, he looks at both with an eye to identifying their common elements and reweaving them into a new theory of political practice. To accomplish his task, Ryan undertakes a detailed comparison of deconstruction and Marxism, relating deconstruction to the dialectical tradition in philosophy and demonstrating how deconstruction can be used in the critique of ideology. He is a forceful critic of both the politics of deconstruction and the metaphysical aspect of Marxism (as seen from a deconstructionist perspective). Besides offering the first book-length study of Derrida in this context, Ryan makes the first methodic attempt by an American scholar to apply deconstruction to domains beyond literature. He proposes a deconstructive Marxism, one lacking the metaphysical underpinnings of conservative "scientific" Marxist theory and

employing deconstructive analysis both for Marxist political criticism and to further current anti-metaphysical developments within Marxism. Marxism and Deconstruction is an innovative and controversial contribution to the fields of literary criticism, philosophy, and political science.

Who Was Jacques Derrida? Routledge

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

Deconstruction Is/In America Northwestern University Press

Speech and phenomena.--Form and meaning.--Differance.

Signéponge Great Thinkers

This book offers a new materialist interpretation of Derrida's later work, including his engagements with religion and politics. It argues that there is a shift from a context or background motor scheme of writing to what Derrida calls the machinic, and Catherine Malabou calls plasticity.

EPZ Deconstruction and Criticism Columbia University Press

Addresses what impact deconstruction has had on the way we read American culture and how American culture might be itself peculiarly deconstructive. Contains 18 essays by prominent thinkers associated with deconstruction, among them Jacques Derrida, Judith Butler, and Avital Ronell. Lacks an index.

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Understanding Derrida 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 Zlomisljic argues against the popular conception of Derrida as a philosophical relativist. By evaluating

objective evidence and through logical arguments, Zlomisljic 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.

Zlomisljic 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.

Derrida For Beginners University of Chicago Press

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.

Monolingualism of the Other University of Chicago 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.

Dissemination Rodopi

"The focus of any genuinely new piece of criticism or interpretation must be on the creative act of finding the new, but deconstruction puts the matter the other way around: its emphasis is on debunking the old. But aside from the fact that

this program is inherently uninteresting, it is, in fact, not at all clear that it is possible. . . . [T]he naïveté of the crowd is deconstruction's very starting point, and its subsequent move is as much an emotional as an intellectual leap to a position that feels different as much in the one way as the other. . . ." --From the book

[Archive Fever](#) Red Wheel/Weiser

Features a reconstruction of an unfinished text by Jacques Derrida from his most penetrating series of readings of Heidegger's philosophy. During the 1980s Jacques Derrida wrote and published three incisive essays under the title *Geschlecht*, a German word for "generation" and "sexuality." These essays focused on the philosophy of Martin Heidegger, taking up the rarely discussed issue of sexual difference in Heidegger's thought. A fourth essay—actually the third in the series—was never completed and never published. In *Phantoms of the Other*, David Farrell Krell reconstructs this third *Geschlecht* on the basis of archival materials and puts it in the context of the entire series. Touching on the themes of sexual difference, poetics, politics, and criticism as practiced by Heidegger, Derrida's unfinished third essay offers a penetrating critical analysis of Heidegger's views on sexuality and Heidegger's reading of the love poems of Georg Trakl, one of the greatest Expressionist poets of the German language, who died during the opening days of the First World War. "A major contribution to Derrida studies, to Heidegger studies, and to philosophy." —Walter Brogan "This study of Derrida's several engagements with Heidegger under the title of *Geschlecht* shows Krell's remarkable scholarship, linguistic ability, philosophical insight,

and subtlety at their very best. □ □ Charles E. Scott

Positions Lexington Books

"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*

Limited Inc SUNY Press

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 foes 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.

Dissemination Princeton University Press

An analysis of the works of the French poet, Francis Ponge, explores a new technique for reading poetry

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