

## Dissemination Jacques Derrida

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.

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

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.

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 of his career-long commitment to the topic of writing.

A Biography of Jacques Derrida

Signéponge

Resistances of Psychoanalysis

The Weltek Library Lectures at the University of California, Irvine

How to Read Derrida

Philosophy and the Turn to Religion

*"Originally published in French in 1982, this collection is a good representation of the range of Derrida's working styles."--South Atlantic Review*

*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.*

*Published in 1967, when Derrida is 37 years old, Voice and Phenomenon appears at the same moment as Of Grammatology and Writing and Difference. All three books announce the new philosophical project called "deconstruction." Although Derrida will later regret the fate of the term "deconstruction," he will use it throughout his career to define his own thinking. While Writing and Difference collects essays written over a 10 year period on diverse figures and topics, and Of Grammatology aims its deconstruction at "the age of Rousseau," Voice and Phenomenon shows deconstruction engaged with the most important philosophical movement of the last hundred years: phenomenology. Only in relation to phenomenology is it possible to measure the importance of deconstruction. Only in relation to Husserl's philosophy is it possible to understand the novelty of Derrida's thinking. Voice and Phenomenon therefore may be the best introduction to Derrida's thought in general. To adapt Derrida's comment on Husserl's Logical Investigations, it contains "the germinal structure" of Derrida's entire thought. Lawlor's fresh translation of Voice and Phenomenon brings new life to Derrida's most seminal work.*

*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 impractical. 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.*

Of Spirit

Art in Modern Society

Hegel's Political Aesthetics

Life Death

Glas

The Cambridge Introduction to Jacques Derrida

"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.

The translated, complete text of Derrida 's 1997 ten-hour address, "The Autobiographical Animal," focusing on the industrialized treatment of animals. The Animal That Therefore I Am is at once an affectionate look back over the multiple roles played by animals in Derrida 's work and a profound philosophical investigation and critique of the relegation of animal life that takes place as a result of the distinction?dating from Descartes?between man as thinking animal and every other living species. That starts with the very fact of the line of separation drawn between the human and the millions of other species that are reduced to a single "the animal." Derrida finds that distinction, or versions of it, surfacing in thinkers as far apart as Descartes, Kant, Heidegger, Lacan, and Levinas, and he dedicates extended analyses to the question in the work of each of them. The book 's autobiographical theme intersects with its philosophical analysis through the figures of looking and nakedness, staged in terms of Derrida 's experience when his cat follows him into the bathroom in the morning. In a classic deconstructive reversal, Derrida asks what this animal sees and thinks when it sees this naked man. Yet the experiences of nakedness and shame also lead all the way back into the mythologies of " man 's dominion over the beasts " and trace a history of how man has systematically displaced onto the animal his own failings or b ê tes. The Animal That Therefore I Am is at times a militant plea and indictment regarding, especially, the modern industrialized treatment of animals. However, Derrida cannot subscribe to a simplistic version of animal rights that fails to follow through, in all its implications, the questions and definitions of " life " to which he returned in much of his later work.

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

Few thinkers of the latter half of the twentieth century have so profoundly and radically transformed our understanding of writing and literature as Jacques Derrida (1930-2004). Derridan deconstruction remains one of the most powerful intellectual movements of the present century, and Derrida's own innovative writings on literature and philosophy are crucially relevant for any understanding of the future of literature and literary criticism today. Derrida's own manner of writing is complex and challenging and has often been misrepresented or misunderstood. In this book, Leslie Hill provides an accessible introduction to Derrida's writings on literature which presupposes no prior knowledge of Derrida's work. He explores in detail Derrida's relationship to literary theory and criticism, and offers close readings of some of Derrida's best known essays. This introduction will help those coming to Derrida's work for the first time, and suggests further directions to take in studying this hugely influential thinker.

Jacques Derrida: Basic Writings

Writing and Difference

About the Beginning of the Hermeneutics of the Self

An Intellectual Biography

An Event, Perhaps

The Animal That Therefore I Am

A tribute to one of the fathers of deconstruction as well as an extended essay on memory, death, and friendship.

"In this densely vibrated 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 Galloway, Library Journal

Positions is a collection of three interviews with Jacques Derrida that illuminate and make more accessible the complex concepts and terms treated extensively in such works as Writing and Difference and Dissemination. Derrida takes positions on his detractors, his supporters, and the two major preoccupations of French intellectual life, Marxism and psychoanalysis. The interviews included in this volume offer a multifaceted view of Derrida. "Implications: Interview with Henri Ronsse" contains a succinct statement of principles. "Seminology and Grammatology: Interview with Julia Kristeva" provides important clarifications of the role played by linguistics in Derrida's work. "Positions: Interview with Jean-Louis Houdebine and Guy Scarpetta" is a wide-ranging discussion that touches on many of the polemics that Derrida's work has provoked. Alan Bass, whose translation of Writing and Difference was highly praised for its clarity, accuracy, and readability, has provided extremely useful critical notes, full of vital information, including historical background.

In 1966, Jacques Derrida gave a lecture at Johns Hopkins University that cast the entire history of Western Philosophy into doubt. The following year, Derrida published three brilliant but mystifying books that convinced the pollsters that he was the most important philosopher of the late 20th Century. Unfortunately, nobody was sure whether the intellectual movement that he spawned - Deconstruction - advanced philosophy or murdered it. Derrida is one of those annoying geniuses you can take a class on, read half-a-dozen books by and still have no idea what he's talking about. Derrida's "writing" - confusing doesn't begin to describe it (it's like he's pulling the rug out from under the rug that he pulled out from under philosophy). But beneath the confusion, like the heartbeat of a bird in your hand, you can feel Derrida's electric genius. It draws you to it; you want to understand it... but it's so confusing. What you need, Ducky, is Derrida For Beginners by James Powell! Jim Powell's Derrida For Beginners is the clearest explanation of Derrida and deconstruction presently available in our solar system. Power guides us through blindingly obscure texts like Of Grammatology (Derrida's deconstruction of Saussure, Lévi Strauss, and Rousseau), "Différance" (his essay on language and life), Dissemination (his dismantling of Plato, his rap on Mallarmé), and Derrida's other masterpieces (the mere titles can make strong men tremble in terror - Glas, Signéponge/Signsponge, The Post Card, and Specters of Marx.) Readers will learn the coolest Derridian buzzwords (e.g., intertextuality, binary oppositions, hymen, sous rature, atche-writing, phallogocentrism), the high-and-low lights of deconstruction's history (including the DeMan controversy), and the various criticisms of Derrida and deconstruction, including Camille Paglia's objection that America, the rock-n-roll nation, isn't formal enough to need deconstruction. The master, however, begs to disagree: "America is Deconstruction" -Jacques Derrida

Deconstruction in a Nutshell

Marxism and Deconstruction

Monolingualism of the Other, Or, The Prosthesis of Origin

Of Grammatology

Who Was Jacques Derrida?

Oreille de L'autre

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.

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

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.

In The Gift of Death, Jacques Derrida 's most sustained consideration of religion to date, he continues to explore questions introduced in Given Time about the limits of the rational and responsible that one reaches in granting or accepting death, whether by sacrifice, murder, execution, or suicide. Derrida analyzes Patocka's Heretical Essays on the History of Philosophy and develops and compares his ideas to the works of Heidegger, Levinas, and Kierkegaard. A major work, The Gift of Death resonates with much of Derrida's earlier writing and will be of interest to scholars in anthropology, philosophy, and literary criticism, along with scholars of ethics and religion. "The Gift of Death is Derrida's long-awaited deconstruction of the foundations of the project of a philosophical ethics, and it will long be regarded as one of the most significant of his many writings."—Choice "An important contribution to the critical study of ethics that commends itself to philosophers, social scientists, scholars of religion. . . [and those] made curious by the controversy that so often attends Derrida."—Booklist "Derrida stares death in the face in this dense but rewarding inquiry. . . . Provocative."—Publishers Weekly

Dissemination

Deconstruction and Ordinary Language

Reading Friendships in Jacques Derrida's 'Dissemination' and 'Glas'

Introduction to the Problem of the Sign in Husserl's Phenomenology

La diss é mination

Voice and Phenomenon

**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 books 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.**

**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**University of Chicago Press

**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 Ecole 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."**

**Germes of Death**

**Margins of Philosophy**

**Writing After Derrida**

**Post(e)-Pedagogy from Jacques Derrida to Joseph Beuys**

**The Gift of Death**

**Memoires for Paul De Man**

*"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 iself 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 Dewes, New Statesman*

*'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.*

*"In Dissemination - more than in any previous work - Derrida weav es! 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 SupErieure, 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>*

*An analysis of Derrida's early work engaging Plato, Hegel, and the life sciences. Germes 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 '70s needs to be understood as a radical critique or deconstruction of both the philosophical concept of life e (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 germes of death.'" — Michael Naus, 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 of/er Friendship: Deleuze's Conceptual Personae*

*Limited Inc*

*Heidegger and the Question*

*Lectures at Dartmouth College, 1980*

*Given Time*

*Positions*

*Jacques Derrida and the Humanities*

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 1940s. 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 sucheven 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.

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.

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 his own and numerous divisions within the intellectual milieu 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.

"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

A Critical Reader

Against Deconstruction

Derrida/Searle

A Conversation with Jacques Derrida, With a New Introduction

Derrida For Beginners

Across May '68

Only by confronting such uncanny and difficult figures, de Vries claims, can one begin to think and act upon the ethical and political imperatives of our day.

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 L é v i-Straus have served as introductions to Derrida's notions of writing and diff é rence—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 fess 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.

Marxism and Deconstruction is an innovative and controversial contribution to the fields of literary criticism, philosophy, and political science.

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.

The Problem of Genesis in Jacques Derrida

Cultural Graphology

I. Counterfeit Money

A Critical Articulation

Applied Grammatology

*"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*  
*What is the role of art in modern society? To what extent are the beautiful and the morally good intertwined? Hegel's Political Aesthetics explores Hegel's take on these ever-relevant philosophical questions and investigates three key themes: art's contribution to modern ethical life, the loss of art's authority in modern ethical life and ways of thinking beyond Hegel's analysis of art's role in society. The aesthetic is explored through the lens of German Idealism from Kant to Hegel, ultimately placing ethics and morality at the forefront of this debate. The authors explore Hegel's take on Kant's conception by historicizing what it means to be responsible to others, which for Hegel means being free within the norms of society, within what he calls ethical life. As a set of concrete social arrangements designed for finite human beings, however, ethical life falls short of actualizing freedom absolutely. The themes in this volume are motivated by a central ambivalence in Hegel's thinking about modernity. The question of freedom sits at the forefront of this text, alongside the relation between art and the spirit. This book will be of particular interest to philosophers of aesthetics, politics and ethics.*