

Deconstructive Angel

First published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

This book is just what it says it is: A theory of textuality divided into two parts, logical and epistemological.

First published in 1992. Routledge is an imprint of Taylor & Francis, an informa company.

Imagination and the Creative Impulse in the New Literatures in English brings together the proceedings of a symposium organised by the editors at the University of Trento in 1990. At a time when the study of the post-colonial literatures is gaining more widespread recognition, scholars based mainly at universities in Italy and Germany were invited to address the manner in which writers are giving literary expression to the complexity of contemporary post-colonial and multicultural societies and to consider, from their differing perspectives on the new literatures, central questions of formal experimentation, linguistic innovation, social and political commitment, textual theory and cross-culturality. Focusing on such major writers such as Achebe, Soyinka and Walcott, as well as on lesser-known figures such as Jack Davis, Witi Ihimaera, Rohinton Mistry and Manohar Malgonkar, the contributors take up many themes characteristic of the new literatures: the challenge posed to traditional authority, the

expression of national identity, the role of literature in the liberation struggle, modes of literary practice in multicultural societies; the relationship of the new literatures in English to that of the former metropolitan centre; and the complex intertextuality characterizing much of the literary production of post-colonial societies.

"A fascinating venture into diverse but contiguous and even overlapping worlds that points out unexpected relationships between modern linguistics, textual analysis, philosophy, mathematics, fiction, physics, and much else. An illuminating, radically interdisciplinary achievement".--Walter J. Ong, S.J. (Philosophy)

It could be argued that deconstruction has to a considerable extent been formed by critical accounts of it. This collection reprints a cross section of these important works, charting the ways in which deconstruction is conceptualized and demonstrating the impact it has had on a wide range of traditions. The essential pieces in this set include writings by Jacques Derrida, Jonathan Culler, Paul de Man, Barbara Johnson, and a wide range of key thinkers in areas as diverse as psychoanalysis, law, gender studies, and architecture. The major themes covered include: * Vol. 1: Part I: "What is Deconstruction?"Part II: "Philosophy"* Vol. 2: Part III: "Literary Criticism"Part IV: "Feminism and Queer Theory"* Vol. 3: Part V: "Psychoanalysis"Part VI: "Religion/Theology"Part VII: "Architecture"* Vol. 4: Part VIII: "Politics"Part IX: "Ethics" With an emphasis on readers and reading, Jonathan Culler considered deconstruction in terms of the questions raised by psychoanalytic, feminist, and reader-response

criticism. On Deconstruction is both an authoritative synthesis of Derrida's thought and an analysis of the often-problematic relation between his philosophical writings and the work of literary critics. Culler's book is an indispensable guide for anyone interested in understanding modern critical thought. This edition marks the twenty-fifth anniversary of the first publication of this landmark work and includes a new preface by the author that surveys deconstruction's history since the 1980s and assesses its place within cultural theory today.

Why did deconstruction emerge when it did? Why did commentators in literary studies seem to need to look back on it from the earliest moments of its emergence? This book argues that the invention of deconstruction was spread across several decades, conducted by many people, and focused on its two central figures, Jacques Derrida and Paul de Man.

The basic story of the rise, reign, and fall of deconstruction as a literary and philosophical groundswell is well known among scholars. In this intellectual history, Gregory Jones-Katz aims to transform the broader understanding of a movement that has been frequently misunderstood, mischaracterized, and left for dead—even as its principles and influence transformed literary studies and a host of other fields in the humanities. ? Deconstruction begins well before Jacques Derrida's initial American presentation of his deconstructive work in a famed lecture at Johns Hopkins University in 1966 and continues through several decades of theoretic growth and tumult. While much of the subsequent story remains focused, inevitably, on Yale University and the personalities and curriculum that came to be lumped

under the “Yale school” umbrella, Deconstruction makes clear how crucial feminism, queer theory, and gender studies also were to the lifeblood of this mode of thought. Ultimately, Jones-Katz shows that deconstruction in the United States—so often caricatured as a French infection—was truly an American phenomenon, rooted in our preexisting political and intellectual tensions, that eventually came to influence unexpected corners of scholarship, politics, and culture.

The Yale Critics was first published in 1983. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. A heated debate has been raging in North America in recent years over the form and function of literature. At the center of the fray is a group of critics teaching at Yale University—Harold Bloom, Geoffrey Hartman, Paul de Man, and J. Hillis Miller—whose work can be described in relation to the deconstructive philosophy practiced by French philosopher Jacques Derrida. For over a decade the Yale Critics have aroused controversy; most often they are considered as a group, to be applauded or attacked, rather than as individuals whose ideas merit critical scrutiny. Here a new generation of scholars attempts for the first time a serious, broad assessment of the Yale group. These essays appraise the Yale Critics by exploring their roots, their individual careers, and the issues they introduce. Wallace Martin's introduction offers a brilliant, compact account of the Yale Critics and of their relation to deconstruction and the deconstruction to two characteristically Anglo-American enterprises; Paul Bove explores the new criticism and Wlad Godzich the reception of Derrida in America. Next come essays giving individual attention to each of the critics: Michael Sprinker on Hartman, Donald Pease on Miller, Stanley Corngold on

de Man, and Daniel O'Hara on Bloom. Two essays then illuminate "deconstruction in America" through a return to modern continental philosophy: Donald Marshall on Maurice Blanchot, and Rodolphe Gasche on Martin Heidegger. Finally, Jonathan Arac's afterword brings the volume together and projects a future beyond the Yale Critics. Throughout, the contributors aim to provide a balanced view of a subject that has most often been treated polemically. While useful as an introduction, *The Yale Critics* also engages in a serious critical reflection on the uses of the humanities in American today.

This is a semiotic study of a corpus of texts that Kumârajîva (344-413 CE), Paramârtha (499~569 CE) and Xuanzang (599~664 CE) transmitted from India to China, featuring a critical reading of the Dazhidu Lun (T1509, Mahâ-Prajñâpâramitâ-upadeûa-Úâstra), San Wuxing Lun (T1617, Try-asvabhâva-prakara.na), and Guangbai Lun (T1571, Catu.húataka-úâstra-kârika). Focusing its attention on the Mahâyâna Buddhist notion of samatâ, it identifies a Buddhist semiotics which anticipates Derrida's invocation of the notion of the Same in his deconstruction of binary oppositions.

The revised two-volume edition of this classic in feminist literature makes available to new generations of students and scholars an original, well written and carefully thought-out representation of civilization's development. Elise Boulding offers a comprehensive and fascinating inventory of women's contributions to history over time and presents many invaluable models which can assist in relating history from a much-needed women's perspective. Volume One concentrates on pre history and the earliest civilizing roles of women. Volume Two focuses on the transition centuries and includes additional new material on the 20th century women's movement and the resultant social transformations, as well as an

exciting epilogue enti

The book proposes a hermeneutical theory which uses modern approaches to literary texts for the exegesis of biblical narratives. This theory is then applied to the exegesis of Genesis 21:1-21, and involves the evaluation of the New Criticism, rhetorical criticism, structuralism and narrative analysis, reader-response criticism, the historical-critical method, as well as deconstruction. To satisfy the postulate of pluralism in interpretation, the theory draws upon a variety of ancient and modern sources such as Aristotle, T. S. Eliot, Hans Urs von Balthasar, and Paul Ric ur. "

Not too long ago, literary theorists were writing about the death of the novel and the death of the author; today many are talking about the death of Theory. Theory, as the many theoretical ism's (among them postcolonialism, postmodernism, and New Historicism) are now known, once seemed so exciting but has become ossified and insular. This iconoclastic collection is an excellent companion to current anthologies of literary theory, which have embraced an uncritical stance toward Theory and its practitioners. Written by nearly fifty prominent scholars, the essays in Theory's Empire question the ideas, catchphrases, and excesses that have let Theory congeal into a predictable orthodoxy. More than just a critique, however, this collection provides readers with effective tools to redeem the study of literature, restore reason to our intellectual life, and redefine the role and place of Theory in the academy.

For these two volumes, the author has selected 50 articles and papers, ten of them not previously published, from his work as an Old Testament scholar over the last 30 years. Some of the papers, like 'The Evidence for an Autumnal New Year in Pre-exilic Israel Reconsidered', are far from postmodern in their outlook. But there is ample evidence here that the postmodern

is indeed the direction in which his mind has been moving. The essays are organized in eight sections (Method, Literature, History, Theology, Language, Psalms, Job-and, for entertainment, Divertimenti). They include 'Reading Esther from Left to Right', 'Beyond Synchronic Diachronic', 'Story and Poem: The Old Testament as Literature and as Scripture', 'In Search of the Indian Job', and 'Philology and Power'-as well as 'The Postmodern Adventure in Biblical Studies'.

"Philosophy Beside Itself " was first published in 1986. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. The writings of French philosopher Jacques Derrida have been the single most powerful influence on critical theory and practice in the United States over the past decade. But with few exceptions American philosophers have taken little or no interest in Derrida's work, and the task of reception, translation, and commentary has been left to literary critics. As a result, Derrida has appeared as a figure already defined by essentially literary critical activities and interests. Stephen Melville's aim in "Philosophy Beside Itself " is to insist upon and clarify the distinctions between philosophy and criticism. He argues that until we grasp Derrida's philosophical project as such, we remain fundamentally unable to see his significance for criticism. In terms derived from Stanley Cavell's writings on modernism, Melville develops a case for Derrida as a modernist philosopher, working at once within and against that tradition and discipline. Melville first places Derrida in a Hegelian context, the structure of which he explores by examining the work of Heidegger, Lacan, and Bataille. With this foundation, he is able to reappraise the project of deconstructive criticism as developed in Paul de Man's "Blindness and Insight "and further

articulated by other Yale critics. Central to this critique is the ambivalent relationship between deconstructive criticism and Lacanian psychoanalysis. Criticism--radical self-criticism--is a central means through which the difficult facts of human community come to recognition, and Melville argues for criticism as an activity intimately bound to the ways in which we do and do not belong in time and in community. Derrida's achievement has been to find a new and necessary way to assert that the task of philosophy is criticism; the task of literary criticism is to assume the burden of that achievement. Stephen Melville is an assistant professor of English at Syracuse University, and Donald Marshall is a professor of English at the University of Iowa. With an emphasis on readers and reading, the author considers deconstruction in terms of the questions raised by psychoanalytic, feminist, and reader-response criticism. As a result, this book is both an authoritative synthesis of Derrida's thought and an analysis of the often-problematic relation between his philosophical writings and the work of literary critics.

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

First published over fifty years ago, *A GLOSSARY OF LITERARY TERMS* remains an essential text for all serious students of literature. Now fully updated to reflect the latest scholarship on recent and rapidly evolving critical theories, the eleventh edition contains a complete glossary of essential literary terms presented as a series of engaging, beautifully crafted essays that explore the

terms, place them in context, and suggest related entries and additional reading. This indispensable, authoritative, and highly affordable reference covers terms useful in discussing literature and literary history, theory, and criticism. Perfect as a core text for introductory literary theory or as a supplement to any literature course, this classic work is an invaluable reference that students can continue to use throughout their academic and professional careers. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Deconstruction: Theory and Practice has been acclaimed as by far the most readable, concise and authoritative guide to this topic. Without oversimplifying or glossing over the challenges, Norris makes deconstruction more accessible to the reader. The volume focuses on the works of Jacques Derrida which caused this seismic shift in critical thought, as well as the work of North American critics Paul de Man, Geoffrey Hartman, J. Hillis Miller and Harold Bloom. In this third, revised edition, Norris builds on his 1991 Afterword with an entirely new Postscript, reflecting upon recent critical debate. The Postscript includes an extensive list of recommended reading, complementing what was already one of the most useful bibliographies available.

In *Interpretive Conventions*, Steven Mailloux provides a general introduction to

reader-response criticism while developing his own specific reader-oriented approach to literature. He examines five influential theories of the reading process—those of Stanley Fish, Jonathan Culler, Wolfgang Iser, Norman Holland, and David Bleich. He goes on to argue the need for a more comprehensive reader-response criticism based on a consistent social model of reading. He develops such a reading model and also discusses American textual editing and literary history.

In this investigation, creative writing and philosophy are shown to be specific types of language games, distinct from speech as used in communicative interaction between individuals. The author deals with thinking, speech and systems, respectively. The author's philosophical position is closest to that of Paul Ricoeur and Jacques Derrida, but on crucial issues he advances his own ideas on the relationship between speech and writing, also establishing a criticism of metaphysics that may be more radical than what has previously been developed.

PMThis is a sequel to the successful *Modern Literary Theory* by Jefferson and Robey (Barnes & Noble). While the latter concentrates on expounding theory without embarking on its application, Tallack and his Critical Theory group take three literary texts and show how different literary theories can be used in

practice in the analysis of real texts. The three texts are *In the Cage* by Henry James, *St Mawr* by D. H. Lawrence, and *Heart of Darkness* by Joseph Conrad. The branches of theory applied to them are Structuralism (Narrative Theory and Character Theory), Psychoanalytic Theory, Feminism, Linguistics, and Reader Response Theory, Deconstruction and Marxis

First Published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

This third edition of *Modern Criticism and Theory* represents a major expansion on its previous incarnations with some twenty five new pieces or essays included. This expansion has two principal purposes. Firstly, in keeping with the collection's aim to reflect contemporary preoccupations, the reader has expanded forward to include such newly emergent considerations as ecocriticism and post-theory. Secondly, with the aim of presenting as broad an account of modern theory as possible, the reader expands backwards to to take in exemplary pieces by formative writers and thinkers of the late nineteenth and early twentieth centuries such as Marx, Freud and Virginia Woolf.. This radical expansion of content is prefaced by a wide-ranging introduction, which provides a rationale for the collection and demonstrates how connections can be made between competing theories and critical schools. The purpose of the collection remains that of introducing the reader to the guiding concepts of contemporary literary and cultural debate. It does so by presenting substantial extracts from seminal thinkers and

surrounding them with the contextual materials necessary to a full understanding. Each selection has a headnote, which gives biographical details of the author and provides suggestions for further reading, and footnotes that help explain difficult references. The collection is ordered both historically and thematically and readers are encouraged to draw for themselves connections between essays and theories. *Modern Criticism and Theory* has long been regarded as a necessary collection. Now revised for the twenty first century it goes further and provides students and the general reader with a wide-ranging survey of the complex landscape of modern theory and a critical assessment of the way we think – and live – in the world today.

In *Between Biblical Criticism and Poetic Rewriting*, Samuel Tongue offers an account of how poetic rewritings of the Bible question the disciplinary constitution of Biblical Studies, ultimately demonstrating the performativity of all interpretation.

This book offers new and provocative readings of Milan Kundera's *Book of Laughter and Forgetting*, J.M. Coetzee's *Waiting for the Barbarians* and *Life and Times of Michael K*, selected short fiction of Nadine Gordimer and Grace Paley, Ibuse Masuji's *Black Rain*, John Hawkes's *Travesty*, and others.

This collection of papers follows the objectives of a work published in "*CLCWeb: Comparative Literature and Culture - a WWWeb Journal*", namely, the publishing of new work in comparative literature, cultural studies and comparative cultural studies. Deconstruction -- a mode of close reading associated with the contemporary

philosopher Jacques Derrida and other members of the "Yale School" -- is the current critical rage, and is likely to remain so for some time. Reading *Deconstruction / Deconstructive Reading* offers a unique, informed, and badly needed introduction to this important movement, written by one of its most sensitive and lucid practitioners. More than an introduction, this book makes a significant addition to the current debate in critical theory. G. Douglas Atkins first analyzes and explains deconstruction theory and practice. Focusing on such major critics and theorists as Derrida, J. Hillis Miller, and Geoffrey Hartman, he brings to the fore issues previously scanted in accounts of deconstruction, especially its religious implications. Then, through close readings of such texts as *Religio Laici*, *A Tale of a Tub*, and *An Epistle to Dr. Arbuthnot*, he proceeds to demonstrate and exemplify a mode of deconstruction indebted to both Derrida and Paul de Man. This skillfully organized book, designed to reflect the "both/and" nature of deconstruction, thus makes its own contribution to deconstructive practice. The important readings provided of Dryden, Swift, and Pope are among the first to treat major Augustan texts from a deconstructive point of view and make the book a valuable addition to the study of that period. Well versed in deconstruction, the variety of texts he treats, and major issues of current concern in literary study, Atkins offers in this book a balanced and judicious defense of deconstruction that avoids being polemical, dogmatic, or narrowly ideological. Whereas much previous work on and in deconstruction has been notable for its thick prose, jargon, and general obfuscation,

this book will be appreciated for its clarity and grace, as well as for its command of an impressively wide range of texts and issues. Without taming it as an instrument of analysis and potential change, Atkins makes deconstruction comprehensible to the general reader. His efforts will interest all those concerned with literary theory and criticism, Augustan literature, and the relation of literature and religion.

Redrawing the Lines was first published in 1989. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. Since 1970 literary theory has experienced a period of rich interaction with both Anglo-American analytic and Continental philosophy, particularly deconstruction. Yet these two philosophical schools have regarded each other with hostility, if at all, as in the 1977 exchange between John Searle and Jacques Derrida over the work of J. L. Austin. Since then, the two philosophical traditions have begun to interact as each has influenced literary theory, and some suggest that they are not diametrically opposed. Redrawing the Lines, the first book to focus on that interaction, brings together ten essays by key figures who have worked to connect literary theory and philosophy and to reassess the relationship between analytic and Continental philosophy. The editor's introduction establishes the debate's historical context, and his annotated bibliography directs the interested reader to virtually everything written on this issue. The contributors: Reed Way Dasenbrock, Henry Staten, Michael Fischer, Charles Altieri,

Richard Shusterman, Samuel C. Wheeler III, Jules David Law, Steven Winspur, Christopher Norris, Richard Rorty, and Anthony J. Cascardi. Reed Way Dasenbrock is associate professor of English at New Mexico State University. He is the author of *The Literary Vorticism of Ezra Pound and Wyndham Lewis: Toward the Condition of Painting*.

What have they done to literary criticism? Where is it leading-and where will it all end? The past two decades have seen swift and radical changes in the way literature is perceived and taught in this country and abroad. The emergence of a myriad of new schools of literary theory is perplexing-perhaps even disturbing-but Howard Felperin offers guidance to the bemused in this balanced and lively overview of all the major schools of contemporary literary theory. Steering clear of technicalities as he explains, explores, and occasionally takes issue, Felperin surveys the large movements in critical thought that have succeeded "new" and practical criticism, and focuses on the major schools and figures of structuralism, marxism, and deconstruction. While in sympathy with the far-reaching critique of institutional practices that these movements represent, he also shows us that we must separate the purist and imperialist tendencies of the new theory from the genuine gains in critical self-consciousness that it has made possible. This new potential for textual and cultural understanding is strikingly illustrated through a fresh reading of Shakespeare's sonnets in the light of post structuralist thought. Responsive to developments on both sides of the Atlantic and to relations and

differences between them, *Beyond Deconstruction* is a comprehensive, incisive introduction to a burgeoning field.

Reading *Deconstruction/Deconstructive* Reading University Press of Kentucky

"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 naiveté 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
"Ellis's elegant and absolutely unsentimental book can serve as a sort of solvent in today's critical debates. Not much remains intact: binary oppositions, alternative logic, 'texts as play,' and performance, 'are all subject to rigorous examination. In the process, Ellis lucidly restores Saussurean categories (so battered and reduced in contemporary criticism) to their original complexity. Appalled by the growth of a class of critics who appear to risk nothing when they take on a literary text, Ellis challenges every reader under the spell of new vocabularies to stop and think. Rarely has scholarly exasperation been put to better or more timely use". --Caryl Emerson, Princeton University

Mastering Discourse gathers and elaborates more than a decade of thought on the problems of the intellectual in contemporary society, by one of the most distinguished critics writing on these issues today. From Derrida and Foucault to Kristeva and Irigaray, Paul A. Bové looks at the practices of literary and cultural theory, and discusses the way theorists have produced their institutional positions and politics. Examining some of the major theories developed out of and in relation to the problems of discourse, Bové analyzes the limited successes and failures of these efforts. Mastering Discourses offers an account of why "theory" fails to deal adequately with the politics of discursive cultures and warns that unless critics take much more seriously their own disciplinary inscriptions they will always reproduce structures of power and knowledge that they claim to oppose. Moreover, Bové argues, they will not fulfill the main role of the post-enlightenment intellectual, namely: to respond effectively to the present, through new theoretical and historical formulations that address the changing world of transnational capitalism and its neoliberal ideologies. Everyone engaged in some aspect of American studies, cultural studies, and criticism will have to confront Bové's provocative theses and painstaking analyses presented in this work. As the Theory Era draws to a close, we need more than ever intelligent rumination and debate over what it all meant. THEORY'S EMPIRE was an

important step in that direction. Framing THEORY'S EMPIRE carries on the conversation with sophistication and flair. -Denis Dutton

A collection of the author's works on criticism in the subjects of poetry, literature, art, and culture

Written in the shadow of the approaching millennium, American literature in the 1990s was beset by bleak announcements of the end of books, the end of postmodernism, and even the end of literature. Yet, as conservative critics marked the century's twilight hours by launching elegies for the conventional canon, American writers proved the continuing vitality of their literature by reinvigorating inherited forms, by adopting and adapting emerging technologies to narrative ends, and by finding new voices that had remained outside that canon for too long. By reading 1990s literature in a sequence of shifting contexts - from independent presses to the AIDS crisis, and from angelology to virtual reality - *American Literature in Transition, 1990–2000* provides the fullest map yet of the changing shape of a rich and diverse decade's literary production. It offers new perspectives on the period's well-known landmarks, Toni Morrison, Thomas Pynchon, David Foster Wallace, but also overdue recognition to writers such as Ana Castillo, Evan Dara, Steve Erickson, and Carole Maso.

Often seen as the exception to generalisations about Romanticism, Byron's

poetry - and its intricate relationship with a brilliant, scandalous life - has remained a source of controversy throughout the twentieth century. This book brings together recent work on Byron by leading British and American scholars and critics, guiding undergraduate students and sixth-form pupils through the different ways in which new literary theory has enriched readings of Byron's work, and showing how his poetry offers a rewarding focus for questions about the relationship between historical contexts and literary form in the Romantic period. Diverse and fresh perspectives on canonical texts such as Don Juan, Childe Harold's Pilgrimage and Manfred are included together with stimulating analyses of less well-known narrative poems, lyrics and dramas. A clearly structured introduction traces key developments in Byron criticism and locates the essays within wider debates in Romantic studies. Detailed headnotes to each essay and a guide to further reading help to orientate the reader and offer pointers for further discussion. The collection will enable students of English literature, Romantic studies and nineteenth-century cultural studies to assess the contribution that different critical methodologies have made to our understanding of individual poems by Byron, as well as concepts like the Byronic hero and evolving definitions of Romanticism.

[Copyright: fc7bca16d787dc149e90f83e6e0cc363](#)