

## Mourning Becomes The Law Philosophy And Representation

From early in his career Jacques Derrida was intrigued by law. Over time, this fascination with law grew more manifest and he published a number of highly influential analyses of ethics, justice, violence and law. This book brings together leading scholars in a variety of disciplines to assess Derrida's importance for and impact upon legal studies.

Continental philosophy of religion has been dominated for two decades by "postsecular" and "postmodern" thought. This volume brings together a vanguard of scholars to ask what comes after the postsecular and the postmodern—that is, what is Continental philosophy of religion now? Against the subjugation of philosophy to theology, *After the Postsecular and the Postmodern: New Essays in Continental Philosophy of Religion* argues that philosophy of religion must either liberate itself from theological norms or mutate into a new practice of thinking in order to confront the challenges religion presents for our time. The essays do not propose a new orthodoxy but set the stage for new debates by reclaiming a practice of philosophy of religion that recovers and draws on the insights of a distinctly modern tradition of Continental philosophy, confronts the challenge of rethinking the secular in the light of the postsecular event, and calls for a move from strictly critical to speculative thought in order to experiment with what philosophy can do. This collection of essays is indispensable for anyone interested in the relationship between philosophy and theology, political questions regarding religion and in what contemporary speculative Continental philosophy has to add to philosophy of religion.

This collection brings together prominent thinkers from numerous disciplines to address the legacy of Gillian Rose for political theology today. Rose's work is notorious for its eclectic range, difficult style, and iconoclastic defiance of the conventions of postmodern critical theory. The theologians, religious scholars, ethicists, and theorists in this collection discuss Rose's relationship to such topics as the Frankfurt School, social theory, feminism, literature, law, Hegel, Kant, and psychoanalysis. They situate her work within the wider context of political theology, as it is understood in religious studies and continental philosophy. Though attentive to the theoretical issues raised by Rose's work, these essays also engage the role that work may play in political action today, examining issues such as refugee immigration in Europe, the rise of nationalism, and anticapitalist political organizing. The collection is a vital contribution to the rising body of literature on Rose and her importance to political philosophy, ethics, and theology, but it will also serve as an important orienting guide for readers new to Rose's work and its demanding style.

*Refusal, Transition and Post-apartheid Law* under editorship of professor Karin van Marle is indeed long overdue. As some of the authors in the relevant contributions to this publication rightly point out, Van Marle's call for a "jurisprudence of generosity", enabled through an "ethics of refusal", signals a new shift in South African jurisprudence. Through the lens of Van Marle's ethics of refusal and her jurisprudence of generosity, the articles present fresh and meaningful interpretations in respect of a range of very relevant topics ranging from property theory and a rethinking of human rights, to the role of forgiveness and the dangers inherent in modern technology.

A major critical reassessment of the fable and of the literary representation of the human-animal relationship after Darwin.

This powerful reinterpretation of Greek tragedy focuses on the performative - the physical and civic - dimension of tragedy. It challenges the idealist, humanist, and universalist approaches that have informed our most cherished philosophical, psychoanalytical, and modern interpretations of Greek tragedy and, in doing so, asks us to renew our relation to these works and to our literary and philosophical inheritance. The book reassesses tragic form in relation to Athenian democracy and links it with a performative discourse that both excludes the feminine and relies on civic and private forms of mourning. At the same time, it explores the centrality of tragedy for thinkers of Modernity such as Holderlin, Nietzsche, Hegel, Freud, Brecht and Benjamin. Through a persuasive analysis of both classical theorists - Plato and Aristotle - and modern theorists - Benjamin, Lacan, Kristeva, Derrida and Butler - the book significantly shifts the emphasis from a Sophoclean model of tragedy to a Euripidean one. Close readings of the performance aspects of Greek play-texts help illuminate these ideas. Features\* Compelling new interpretation of Greek tragedy \* Performance based \* Attentive to issues of gender

*Love's Work* is at once a memoir and a work of philosophy. Written by the English philosopher Gillian Rose as she was dying of cancer, it is a book about both the fallibility and the endurance of love, love that becomes real and lasting through an ongoing reckoning with its own limitations. Rose looks back on her childhood, the complications of her parents' divorce and her dyslexia, and her deep and divided feelings about what it means to be Jewish. She tells the stories of several friends also laboring under the sentence of death. From the sometimes conflicting vantage points of her own and her friends' tales, she seeks to work out (seeks, because the work can never be complete—to be alive means to be incomplete) a distinctive outlook on life, one that will do justice to our yearning both for autonomy and for connection to others. With droll self-knowledge ("I am highly qualified in unhappy love affairs," Rose writes, "My earliest unhappy love affair was with Roy Rogers") and with unsettling wisdom ("To live, to love, is to be failed"), Rose has written a beautiful, tender, tough, and intricately wrought survival kit packed with necessary but unanswerable questions.

A crisis in the author's life forces her to examine the issues of love, friendship, sex, illness, and death.

Brett Gray traces the portrayal of Christ that emerges throughout Williams' diverse writings, including in his engagements with literature and philosophy. What emerges is a vision of Jesus that grows from the roots of the Christian tradition, but is pronounced in a contemporary idiom and sensitive to modern concerns. Although attentive to the broad sweep of the Christian tradition, Williams' Christology is also seen in this book to be a particular British artefact, shaped in dialogue with thinkers such as Donald MacKinnon and Gillian Rose. What is ultimately brought to the surface in this work is the profoundly hopeful, if frequently under-pronounced, eschatology underlying Williams' Christology. Jesus is the

"last word", changing creation's possibilities and summoning it into an endless and vivifying journey.

Hegel's "highway of despair," introduced in his *Phenomenology of Spirit*, is the tortured path traveled by "natural consciousness" on its way to freedom. Despair, the passionate residue of Hegelian critique, also indicates fugitive opportunities for freedom and preserves the principle of hope against all hope. Analyzing the works of an eclectic cast of thinkers, Robyn Marasco considers the dynamism of despair as a critical passion, reckoning with the forms of historical life forged along Hegel's highway. The *Highway of Despair* follows Theodor Adorno, Georges Bataille, and Frantz Fanon as they each read, resist, and reconfigure a strand of thought in Hegel's *Phenomenology of Spirit*. Confronting the twentieth-century collapse of a certain revolutionary dialectic, these thinkers struggle to revalue critical philosophy and recast Left Hegelianism within the contexts of genocidal racism, world war, and colonial domination. Each thinker also re-centers the role of passion in critique. Arguing against more recent trends in critical theory that promise an escape from despair, Marasco shows how passion frustrates the resolutions of reason and faith. Embracing the extremism of what Marx, in the spirit of Hegel, called the "ruthless critique of everything existing," she affirms the contemporary purchase of radical critical theory, resulting in a passionate approach to political thought.

This study explores Proust's answers to some of the fundamental challenges of the inevitable human experience of mourning. Thinking mourning and creativity together allows for a fresh approach to the modernist novel at large, but also calls for a reassessment of the particular historical and social challenges faced by mourners at the beginning of the twentieth century. The book enables the reader to acknowledge loss and forgetting as an essential part of memory, and it proposes that this literary topos has seminal implications for an understanding of the ethics, aesthetics, and erotic in Proust's *A la recherche du temps perdu*. Drawing on the works of Sigmund Freud and Jacques Derrida, Anna Magdalena Elsner develops an original theory of how mourning and creativity are linked by emphasizing that ethical dilemmas are central to an understanding of the novel's final aesthetic apotheosis. This sheds new light on the enigmatic and versatile nature of mourning but also pays tribute to those fertile tensions and paradoxes that have made Proust's novel captivating for readers since its publication.

Kate Schick locates the philosophy of Gillian Rose within wider discussions of contemporary political issues, such as trauma and memory, exclusion and difference, tragedy and messianic utopia. Schick argues that Rose brings a powerful and timely voice to

*Mourning Becomes the Law* Philosophy and Representation Cambridge University Press

Whereas historical determinacy conceives the past as a complex and unstable network of causalities, this book asks how history can be related to a more radical future. To pose that question, it does not reject determinacy outright but rather seeks to explore how it works. In examining what it means to be "determined" by history, it also asks what kind of openings there might be in our encounters with history for interruptions, re-readings, and re-writings. Engaging texts spanning multiple genres and several centuries from John Locke to Maurice Blanchot, from Hegel to Benjamin Clift looks at experiences of time that exceed the historical narration of experiences said to have occurred in time. She focuses on the co-existence of multiple temporalities and opens up the quintessentially modern notion of historical succession to other possibilities. The alternatives she draws out include the mediations of language and narration, temporal leaps, oscillations and blockages, and the role played by contingency in representation. She argues that such alternatives compel us to reassess the ways we understand history and identity in a traumatic, or indeed in a post-traumatic, age.

"Ask not for whom the bell tolls... Eulogy: one of the many English words combining *legein* (to gather together) and *logos* (the word, the law). With eulogy though the speech-act itself is all important (*eu-*) and its impossibility evident in a written work. The site of the gathering together of words, of scattered sounds, disappears in the act of writing, itself scatter -- all too forcefully underlining the cause, the event of dispersion that creates the need for gathering together. Jeremy Fernando's eulogy, this particular eulogy, is called *Writing Death*, and it reminds us that eulogy in its impossibility may well be the primary genre of writing. Writing and death have always gone together, hence Plato's suspicions of chirographic technologies. The author is absent, as is the subject. The text brooks no questions and gives no answers. Fernando's gathering of scatterings in the form of mini-meditations unfolds the weaving of *textus* that makes writing possible and makes death comprehensible in all of its paradoxical mystery and awe-ful presence. His is a book of catalysts: use them with care. -- Ryan Bishop, Professor of Global Arts and Politics, the Winchester School of Art, the University of Southampton

Kierkegaard's relation to the field of philosophy is a particularly complex and disputed one. He rejected the model of philosophical inquiry that was mainstream in his day and was careful to have his pseudonymous authors repeatedly disassociate themselves from philosophy. But although it seems clear that Kierkegaard never regarded himself as a philosopher, there can be no doubt that his writings contain philosophical ideas and insights and have been profoundly influential in a number of different philosophical traditions. The present volume attempts to document these different traditions of the philosophical reception of Kierkegaard's thought. Tome III traces Kierkegaard's influence on Anglophone philosophy. It has long been thought that Kierkegaard played no role in this tradition, which for years was dominated by analytic philosophy. In this environment it was common to dismiss Kierkegaard along with the then current European philosophers who were influenced by him. However, a closer look reveals that in fact there were several thinkers in the US, Canada and Great Britain who were inspired by Kierkegaard even during the heyday of analytic philosophy. Today it can be said that Kierkegaard has made some serious inroads into mainstream Anglophone philosophy, with many authors seeking inspiration in his works for current discussions concerning ethics, personal identity, philosophy of religion, and philosophical anthropology.

*Women and Gender in Jewish Philosophy* is the first systematic attempt to interpret the Jewish philosophical tradition in light of feminist philosophy and to engage feminist



philosophy from the perspective of Jewish philosophy. Written by Jewish women who are trained in philosophy, the 13 original essays presented here demonstrate that no analysis of Jewish philosophy (historical or constructive) can be adequate without attention to gender categories. The essays cover the entire Jewish philosophic tradition from Philo, through Maimonides, to Levinas, and they rethink the subdisciplines of Jewish philosophy, including metaphysics, epistemology, ethics, political theory, and theology. This volume offers an invitation for a new conversation between feminist philosophy and Jewish philosophy as well as a novel contribution to contemporary Jewish philosophy. Contributors are Leora Batnitzky, Jean Axelrad Cahan, Idit Dobbs-Weinstein, Claire Elise Katz, Nancy Levene, Sandra B. Lubarsky, Sarah Pessin, Randi Rashkover, Heidi Miriam Ravven, T. M. Rudavsky, Suzanne Last Stone, Hava Tirosh-Samuelson, and Laurie Zoloth.

"If catastrophe is not representable according to the narrative explanations which would 'make sense' of history, then making sense of ourselves and charting the future are not impossible. But we are, as it were, marked for life, and that mark is insuperable, irrecoverable. It becomes the condition by which life is risked, by which the question of whether one can move, and with whom, and in what way is framed and incited by the irreversibility of loss itself."—Judith Butler, from the Afterword "Loss is a wonderful volume: powerful and important, deeply moving and intellectually challenging at the same time, ethical and not moralistic. It is one of those rare collections that work as a multifaceted whole to map new areas for inquiry and pose new questions. I found myself educated and provoked by the experience of participating in an ongoing dialogue."—Amy Kaplan, author of *The Anarchy of Empire in the Making of U.S. Culture*

*The Melancholy Science* is Gillian Rose's investigation into Theodor Adorno's work and legacy. Rose uncovers the unity discernable among the many fragments of Adorno's oeuvre, and argues that his influence has been to turn Marxism into a search for style. The attempts of Adorno, Lukács and Benjamin to develop a Marxist theory of culture centred on the concept of reification are contrasted, and the ways in which the concept of reification has come to be misused are exposed. Adorno's continuation for his own time of the Marxist critique of philosophy is traced through his writings on Hegel, Kierkegaard, Husserl and Heidegger. His opposition to the separation of philosophy and sociology is shown by examination of his critique of Durkheim and Weber, and of his contributions to the dispute over positivism, his critique of empirical social research and his own empirical sociology. Gillian Rose shows Adorno's most important contribution to be his founding of a Marxist aesthetic that offers a sociology of culture, as demonstrated in his essays on Kafka, Mann, Beckett, Brecht and Schönberg. Finally, Adorno's 'Melancholy Science' is revealed to offer a 'sociology of illusion' that rivals both structural Marxism and phenomenological sociology as well as the subsequent work of the Frankfurt School. This book reflects on the variety of ways in which mourning affects political and social life. Through the narrative of the contributors, the book demonstrates how mourning is intertwined with politics and how politics involves a struggle over which losses and whose lives can, or should, be mourned.

This original and challenging book presents a radical revision of traditional assessments of Hegel. Gillian Rose argues that the classical origins of contemporary non-Marxist and Marxist sociology rest on the 'neo-Kantian' paradigm and that Hegel's thought anticipates and criticises the limitations of this paradigm and the problems of methodologism and moralism in sociological method. Hegel's major mature works are expounded in the light of his early radical writings. From this unusual perspective Dr Rose shows that Hegel's speculative discourse is a powerful critique of bourgeois property relations and law, or art and religion as misrepresentation and of the inversions and end of culture. The book concludes with a discussion of the end of philosophy, the repetition of sociology and the culture and fate of Marxism.

*Law's Trace* argues for the political importance of deconstruction by taking Derrida's reading of Hegel as its point of departure. While it is well established that seemingly neutral and inclusive legal and political categories and representations are always, in fact, partial and exclusive, among Derrida's most potent arguments was that the exclusions at work in every representation are not accidental but constitutive. Indeed, one of the most significant ways that modern philosophy appears to have completed its task of accounting for everything is by claiming that its foundational concepts – representation, democracy, justice, and so on – are what will have always been. They display what Derrida has called a "fabulous retroactivity." This means that such forms of political life as liberal constitutional democracy, capitalism, the rule of law, or even the private nuclear family, appear to be the inevitable consequence of human development. Hegel's thought is central to the argument of this book for this reason: the logic of this fabulous retroactivity was articulated most decisively for the modern era by the powerful idea of the *Aufhebung* – the temporal structure of the always-already. Deconstruction reveals the exclusions at work in the foundational political concepts of modernity by 're-tracing' the path of their creation, revealing the 'always-already' at work in that path. Every representation, knowledge or law is more uncertain than it seems, and the central argument of *Law's Trace* is that they are, therefore, always potential sites for political struggle.

As RuPaul has said, this is the Golden Age of Drag—and that's chiefly the achievement of RuPaul's *Drag Race*, which in its eleventh year is more popular than ever, and has now become fully mainstream in its appeal. The show has an irresistible allure for folks of all persuasions and proclivities. Yet serious or philosophical discussion of its exponential success has been rare. Now at last we have *RuPaul's Drag Race and Philosophy*, shining the light on all dimensions of this amazing phenomenon: theories of gender construction and identity, interpretations of RuPaul's famous quotes and phrases, the paradoxes of reality shows, the phenomenology of the drag queen, and how the fake becomes the truly authentic. Among the thought-provoking issues examined in this path-breaking and innovative volume: ? What Should a Queen Do? Marta Sznajder looks at RuPaul's *Drag Race* from the perspective of rationality. Where contestants have to eliminate each other, the prisoner's dilemma and other well-known situations emerge. ? Reading Is Fundamental! Lucy McAdams analyzes two different, important speech acts that regularly appear on *Drag Race*—reading and throwing shade. ? The Values of *Drag Race*. Guilel Treiber observes two competing sets of values being presented in *Drag Race*. The more openly advertised "charisma, uniqueness, nerve, and talent," advancing the skills of every single contender, are opposed by the fading set of "acceptance, support, solidarity, and empowerment," which has historically been the cornerstone of the LGBTI+ community. ? The Importance of Being Fabulous. Holly Onclin challenges the preconceived notion that drag queens are mainly about female impersonation and instead proposes to understand drag queens as impersonators of celebrity. ? RuPaul Is a Better Warhol. Megan Volpert compares RuPaul and

Andy Warhol in their shared pursuit of realness. ? Is Reading Someone to Filth Allowed? Rutger Birnie asks whether there are ethical restrictions on reading someone, since reads are ultimately insults and could cause harm. ? Serving Realness? Dawn Gilpin and Peter Nagy approach the concept of realness in Drag Race, to discuss the differences between realness, authenticity and the nature of being. ? Death Becomes Her. Hendrik Kempt explores the topic of death both in philosophy and in Drag Race, starting from the claim that "Philosophy is training for death." ? We're All Born Naked. Oliver Norman follows up on Ru's mantra, "We are all born naked and the rest is drag." ? Fire Werk with Me. Carolina Are looks into the fan-subcultures of Drag Race and Twin Peaks, which have come together to form a unique sub-subculture, in which members of both fan-subcultures create memes and idiosyncrasies. ? Towards a Healthier Subjectivity? Ben Glaister looks at the way Drag Race contestants adopt their drag personae almost as second selves, without finding themselves violating their other self. ? RuPaul versus Zarathustra. Julie and Alice van der Wielen ask the question, Who would win an intellectual lip-sync battle—RuPaul or Nietzsche's Zarathustra? ? Playing with Glitter? Fernando Pagnoni and pals explore the game and play elements of Drag Race. ? The Origins of Self-Love. Anna Fennell expounds upon RuPaul's question, "If you can't love yourself, how in the hell you gonna love somebody else?" ? The Sublime. Sandra Ryan thinks about Kant's concept of the sublime and explores how we find its applications in Drag Race. ? You Want to Be Anonymous? You Better Work! Alice Fox watches Drag Race through the lens of criminal law and the problem of decreasing anonymity through ubiquitous data surveillance. Drag Race can teach us how to create misleading patterns of online behavior and public presentation to render the blackbox persona useless. ? Drag and Vulnerability. Anneliese Cooper contrasts Drag Race's demand for vulnerability and perceived authenticity with the inherent inauthenticity of creating a new persona.

"This collection of essays is the product of a series of seminars held by the Cambridge Socio-Legal Group in 2000."--Preface.

This book argues that a radical political gesture can be found in Søren Kierkegaard's writings. The chapters navigate an interdisciplinary landscape by placing Kierkegaard's passionate thought in conversation with the writings of Georg Lukács, Carl Schmitt, Walter Benjamin and Theodor Adorno. At the heart of the book's argument is the concept of "indirect politics," which names a negative space between methods, concepts, and intellectual acts in the work of Kierkegaard, as well as marking the dynamic relations between Kierkegaard and the aforementioned thinkers. Kierkegaard's indirect politics is a set of masks that displaces identities from one field to the next: theology masks politics; law masks theology; political theory masks philosophy; and psychology masks literary approaches to truth. As reflected in Lukács, Schmitt, Benjamin, and Adorno, this book examines how Kierkegaard's indirect politics sets into relief three significant motifs: intellectual non-conformism, indirect communication in and through ambiguous identities, and negative dialectics. Bartholomew Ryan is currently a postdoctoral fellow (2011- ) at the Instituto de Filosofia da Nova, New University of Lisbon, Portugal. He holds degrees from Aarhus University, Denmark (PhD), University College, Dublin (MA), and Trinity College, Dublin (1999). He was visiting lecturer at the European College of Liberal Arts in Berlin (2007-2011) and Lady Margaret Hall, University of Oxford (2010), and was a guest scholar at the Søren Kierkegaard Research Centre in Copenhagen (2007 and 2005) and Hong Kierkegaard Library at St. Olaf College, Minnesota (2005). He has written extensively on Kierkegaard, and also published articles on Nietzsche, Pessoa, Joyce, Shakespeare and Schmitt.

An account of Hegel's political insights and their contemporary relevance. Drawing from a variety of Hegel's writings, Shannon Hoff articulates a theory of justice that requires answering simultaneously to three irreducibly different demands: those of community, universality, and individuality. The domains of "ethicality," "legality," and "morality" correspond to these essential dimensions of human experience, and a political system that fails to give adequate recognition to any one of these will become oppressive. The commitment to legality emphasized in modern and contemporary political life, Hoff argues, systematically precludes adequate recognition of the formative cultural contexts that Hegel identifies under the name of "ethical life" and of singular experiences of moral duty, or conscience. Countering the perception of Hegel as a conservative political thinker and engaging broadly with contemporary work in liberalism, critical theory, and feminism, Hoff focuses on these themes of ethicality and conscience to consider how modern liberal politics must be transformed if it is to accommodate these essential dimensions of human life.

Translated into English for the first time, this work portrays a different side of Hegel -- not just as a philosopher preoccupied with abstract ideas but a man deeply enmeshed and active in the pressing, concrete political issues of his time./div

This book explores Hegel's response to the French Revolutionary Terror and its impact on Germany. Like many of his contemporaries, Hegel was struck by the seeming parallel between the political upheaval in France and the intellectual upheaval in German thought inaugurated by the Protestant Reformation and brought to a climax by German Idealism. He believed, as did many others, that a political revolution would be unnecessary in Germany, because this intellectual "revolution" would preempt it. Mourning Sickness provides a new reading of these ideas in the light of contemporary theories of historical trauma. It explores the ways in which major historical events are experienced vicariously and the fantasies we use to make sense of them. Rebecca Comay brings Hegel into relation with the most burning contemporary discussions around catastrophe, revolution, and the role of media in shaping our political experience. The book will be of interest to readers of philosophy, literature, cultural studies, history, political theory, and memory studies.

This is a comprehensive resource of original essays by leading thinkers exploring the newly emerging inter-disciplinary field of the philosophy of psychiatry. The contributors aim to define this exciting field and to highlight the philosophical assumptions and issues that underlie psychiatric theory and practice, the category of mental disorder, and rationales for its social, clinical and legal treatment. As a branch of medicine and a healing practice, psychiatry relies on presuppositions that are deeply and unavoidably philosophical. Conceptions of rationality, personhood and autonomy frame our understanding and treatment of mental disorder. Philosophical questions of evidence, reality, truth, science, and values give meaning to each of the social institutions and practices concerned with mental health care. The psyche, the mind and its relation to the body, subjectivity and consciousness, personal identity and character, thought, will, memory, and emotions are equally the stuff of traditional philosophical inquiry and of the psychiatric enterprise. A new research field--the philosophy of psychiatry--began to form during the last two decades of the twentieth century. Prompted by a growing recognition that philosophical ideas underlie many aspects of clinical practice, psychiatric theorizing and research, mental health policy, and the economics and politics of mental health care, academic philosophers, practitioners, and philosophically trained psychiatrists have begun a series of vital, cross-disciplinary exchanges. This



volume provides a sampling of the research yield of those exchanges. Leading thinkers in this area, including clinicians, philosophers, psychologists, and interdisciplinary teams, provide original discussions that are not only expository and critical, but also a reflection of their authors' distinctive and often powerful and imaginative viewpoints and theories. All the discussions break new theoretical ground. As befits such an interdisciplinary effort, they are methodologically eclectic, and varied and divergent in their assumptions and conclusions; together, they comprise a significant new exploration, definition, and mapping of the philosophical aspects of psychiatric theory and practice.

This updated edition includes a substantive new preface that reconsiders some of the issues raised in the book.

This book explores contemporary African adaptations of classical Greek tragedies. Six South African and Nigerian dramatic texts – by Yael Farber, Mark Fleishman, Athol Fugard, Femi Osofisan, and Wole Soyinka – are analysed through the thematic lens of resistance, revolution, reconciliation, and mourning. The opening chapters focus on plays that mobilize Greek tragedy to inspire political change, discussing how Sophocles' heroine Antigone is reconfigured as a freedom fighter and how Euripides' Dionysos is transformed into a revolutionary leader. The later chapters shift the focus to plays that explore the costs and consequences of political change, examining how the cycle of violence dramatized in Aeschylus' Oresteia trilogy acquires relevance in post-apartheid South Africa, and how the mourning of Euripides' Trojan Women resonates in and beyond Nigeria. Throughout, the emphasis is on how playwrights, through adaptation, perform a cultural politics directed at the Europe that has traditionally considered ancient Greece as its property, foundation, and legitimization. Van Weyenberg additionally discusses how contemporary African reworkings of Greek tragedies invite us to reconsider how we think about the genre of tragedy and about the cultural process of adaptation. Against George Steiner's famous claim that tragedy has died, this book demonstrates that Greek tragedy holds relevance today. But it also reveals that adaptations do more than simply keeping the texts they draw on alive: through adaptation, playwrights open up a space for politics. In this dynamic between adaptation and pre-text, the politics of adaptation is performed.

Gillian Rose (1947–1995) was a highly original, enigmatic and pugnacious thinker, whose work draws together Continental philosophy, sociology, modern / post-modern Jewish and Christian reflection on ethics. She was also, famously, a convert to Christianity, baptised into the Church of England on her deathbed, from Judaism. She has been a major influence on many contemporary thinkers, not least on the thought of the Archbishop Rowan Williams. Her writings are teasingly poetic, often forbiddingly difficult, and yet at the same time vividly accessible, at any rate through her widely praised memoir, *Love's Work Here*, a Church of England priest writes about Rose's thought as it relates to the future of the Church she eventually joined. A significant philosopher of this century, they believe her thinking implicitly points towards a new form of Christian self-understanding. This captivatingly well written book is the first major study of Gillian Rose's thought from a theological point of view. It aims to make the work of this highly complex thinker accessible to a wider readership.

Gillian Rose was one of the most important social philosophers of the twentieth century. This is the first book to present her social philosophy as a systematic whole. Based on new archive research and examining the full range of Rose's sources, it explains her theory of modern society, her unique version of ideology critique, and her views on law and mutual recognition.

Brower Latz relates Rose's work to numerous debates in sociology and philosophy, such as the relation of theory to metatheory, emergence, and the relationship of sociology and philosophy. This book makes clear not only Rose's difficult texts but the entire structure of her thought, making her complete social theory accessible for the first time.

*The Broken Middle* offers a startlingly original rethinking of the modern philosophical tradition and fundamentally rejects the anti-philosophy and anti-theory of post-modernity. Extending across the disciplines from philosophy to theology, Judaica, law, social and political theory, literary criticism, feminism and architecture, this book stakes itself on a renewed potential for sustained critique. Against the grain of much contemporary thought, this work of criticism offers the reader a way beyond the spurious alternatives of "totalization" or acknowledgement of the "other". *The Broken Middle* expounds the phenomenology of the diremption of law and ethics. By reconstructing the suppressed political history of modernity, it shows that contemporary thought belongs to a tradition which has become ancient. Following this drama in the configuration of anxiety of beginning, equivocation of the ethical, and agon of authorship, the logos opens out of the pathos of the concept.

Shortly before her death, philosopher Gillian Rose began work on a new book-her *Paradiso*-thus fulfilling her promise at the end of *Love's Work* to 'stay in the fray, in the revel of ideas and risk'. Confident even only a week before her death that she could complete the work, all that remains are these fragments. In them, Rose combines the detached insight of one who is taking leave, or who has almost left, with a desire to participate in the joys of life until the last. Exceeding the injunction to 'keep your mind in hell and despair not', *Paradiso* sketches a movement through the hell and despair of terminal illness to an affirmation of the joys of companionship and memory. *Paradiso* contains some of Rose's most serene and affirmatory writing, and in that light completes one of the most remarkable philosophical oeuvres of the late twentieth century.

Despite what its title might suggest, *Death and Desire* is a meditation on life. Using the texts of Hegel, Heidegger, and Deleuze, the author argues that philosophy has been dominated by a form of thought that focuses exclusively on death. The importance of *Death and Desire* lies in its refusal of the morbidity of much contemporary philosophy. Its uniqueness lies in placing Hegel, Heidegger, and Deleuze in conversation. Its usefulness lies in the clarity with which it articulates and compares these very diverse thinkers.

Schindler's List, Poussin's painting, the Holocaust, justice, the soul, AIDS: post-modernism debunked.

A reinterpretation of thinkers from Benjamin and Rosenzweig to Simone Weil and Derrida *Judaism and Modernity: Philosophical Essays* challenges the philosophical presentation of Judaism as the sublime 'other' of modernity. Here, Gillian Rose develops a philosophical alternative to deconstruction and post-modernism by critically re-engaging the social and political issues at stake in every reconstruction.

Without compromising the integrity of either Levinas' poetic evocations of our spirit or the law's dense descriptions of our society, Manderson brings the two into constructive dialogue. For the student of Levinas, the author offers an understanding of the implications and difficulties involved in applying ethics to law - major issues in continental philosophy. For the student of law, he provides a powerful framework through which to reconceptualize duty of care, the law of negligence, and the nature of legal judgment itself - major issues in legal theory.

*The Melancholy Science* is the first and foundational work from the celebrated philosopher Gillian Rose and a classic critique of critical theory.

*Law and Transcendence* examines and develops the philosophy of British Philosopher Gillian Rose. By putting Rose's thought into critical dialogue with contemporary philosophers and religious thinkers, the author demonstrates the continuing importance of her work and the importance of critical engagement between philosophy and religious thought .

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