

## The Post Card From Socrates To Freud And Beyond Jacques Derrida

The Post Card From Socrates to Freud and Beyond University of Chicago Press

A Dominican-born academic tells the story of how the Great Books transformed his life—and why they have the power to speak to people of all backgrounds. What is the value of a liberal education? Traditionally characterized by a rigorous engagement with the classics of Western thought and literature, this approach to education is all but extinct in American universities, replaced by flexible distribution requirements and ever-narrower academic specialization. Many academics attack the very idea of a Western canon as chauvinistic, while the general public increasingly doubts the value of the humanities. In *Rescuing Socrates*, Dominican-born American academic Roosevelt Montás tells the story of how a liberal education transformed his life, and offers an intimate account of the relevance of the Great Books today, especially to members of historically marginalized communities. Montás emigrated from the Dominican Republic to Queens, New York, when he was twelve and encountered the Western classics as an undergraduate in Columbia University's renowned Core Curriculum, one of America's last remaining Great Books programs. The experience changed his life and determined his career—he went on to earn a PhD in English and comparative literature, serve as director of Columbia's Center for the Core Curriculum, and start a Great Books program for low-income high school students who aspire to be the first in their families to attend college. Weaving together memoir and literary reflection, *Rescuing Socrates* describes how four authors—Plato, Augustine, Freud, and Gandhi—had a profound impact on Montás's life. In doing so, the book drives home what it's like to experience a liberal education—and why it can still remake lives.

First published in 1992, this book represents the first major attempt to compile a bibliography of Derrida's work and scholarship about his work. It attempts to be comprehensive rather than selective, listing primary and secondary works from the year of Derrida's Master's thesis in 1954 up until 1991, and is extensively annotated. It arranges under article type a huge number of works from scholars across numerous fields — reflecting the interdisciplinary and controversial nature of Deconstruction. The substantial introduction and annotations also make this bibliography, in part, a critical guide and as such will make a highly useful reference tool for those studying his philosophy.

A unique feminist approach to the legacy of Jacques Derrida, *Chronicle of Separation* is a disparate yet beautifully interwoven series of distinct readings, genres, and themes, offering a powerful reflection of love in—and as—deconstruction. Looking especially at relationships between women, Ben-Naftali provides a wide-ranging investigation of interpersonal relationships: the love of a teacher, the anxiety-ridden bond between a mother and daughter as manifested in anorexia, passion between two women, love after separation and in mourning, the tension between one's self and the internalized other. Traversing each of these investigations, *Chronicle of Separation* takes up Derrida's *Memoires for Paul de Man* and *The Post Card*, Lillian Hellman's famed friendship with a woman named Julia, and adaptations of the biblical *Book of Ruth*. Above all, it is a treatise on the love of theory in the name of poetry, a passionate book on love and friendship.

"When it is done well, deconstructive criticism can be a pleasure to read, as it is in the case of Barbara Johnson. Her discussions of the reading process... are patient, ingenious, and persuasive." -- Robert Scholes, *Yale Review*

*Engaging Film Criticism* examines recent American cinema in relationship to its «imaginative intertexts», films from earlier decades that engage similar political and cultural themes. This historical encounter provides an unexpected and exciting way of reading popular contemporary films. Eclectic pairings include the Schwarzenegger action film *True Lies* with the Hitchcock classic *North by Northwest*, as well as the lampooned Will Smith comedy *Wild, Wild West* with Buster Keaton's silent feature *The General*. Using a theoretically and historically informed brand of criticism, *Engaging Film Criticism* suggests that today's Hollywood cinema is every bit as worthy of study as the classics.

For more than forty years Jacques Derrida has attempted to unsettle and disturb the presumptions underlying many of our most fundamental philosophical, political, and ethical conventions. In *The Philosophy of Derrida*, Mark Dooley examines Derrida's large body of work to provide an overview of his core philosophical ideas and a balanced appraisal of their lasting impact. One of the author's primary aims is to make accessible Derrida's writings by discussing them in a vernacular that renders them less opaque and nebulous. Derrida's unusual writing style, which mixes literary and philosophical vocabularies, is shown to have hindered their interpretation and translation. Dooley situates Derrida squarely in the tradition of historicist, hermeneutic and linguistic thought, and Derrida's objectives and those of "deconstruction" are rendered considerably more convincing. While Derrida's works are ostensibly diverse, Dooley reveals an underlying cohesion to his writings. From his early work on Husserl, Hegel and de Saussure, to his most recent writings on justice, hospitality and cosmopolitanism, Derrida is shown to have been grappling with the vexed question of national, cultural and personal identity and asking to what extent the notion of a "pure" identity has any real efficacy. Viewed from this perspective Derrida appears less as a wanton iconoclast, for whom deconstruction equals destruction, but as a sincere and sensitive writer who encourages us to shed light on our historical constructions so as to reveal that there is much about ourselves that we do not know.

From the Great Depression through the early postwar years, any postcard sent in America was more than likely a "linen" card. Colorized in vivid, often exaggerated hues and printed on card stock embossed with a linen-like texture, linen postcards celebrated the American scene with views of majestic landscapes, modern cityscapes, roadside attractions, and other notable features. These colorful images portrayed the United States as shimmering with promise, quite unlike the black-and-white worlds of documentary photography or *Life* magazine. Linen postcards were enormously popular, with close to a billion printed and sold. *Postcard America* offers the first comprehensive study of these cards and their cultural significance. Drawing on the production files of Curt Teich & Co. of Chicago, the originator of linen postcards, Jeffrey L. Meikle reveals how photographic views were transformed into colorized postcard images, often by means of manipulation—adding and deleting details or collaging bits and pieces from several photos. He presents two extensive portfolios of postcards—landscapes and cityscapes—that comprise a representative iconography of linen postcard views. For each image, Meikle explains the postcard's subject, describes aspects of its production, and places it in social and cultural contexts. In the concluding chapter, he shifts from historical interpretation to a contemporary viewpoint, considering nostalgia as a motive for collectors and others who are fascinated today by these striking images.

"The Defense of Socrates" by Plato, is the Socratic dialogue that presents the speech of legal self-defense, which Socrates presented at his trial for impiety and corruption, in 399 BC. It begins with Socrates addressing the jury to ask if the men of Athens (the jury) have been persuaded by the Orators Lycon, Anytus, and Meletus, who have accused Socrates of corrupting the young people of the city and of impiety against the pantheon of Athens. The first sentence of his speech establishes the theme of the dialogue -- that philosophy begins with an admission of ignorance. Socrates later clarifies that point of philosophy when he says that whatever wisdom he possesses comes from knowing that he knows nothing (23b, 29b). In the course of the trial, Socrates imitates, parodies, and corrects the Orators, his accusers, and asks the jury to judge him by the truth of his statements, not by his oratorical skill (cf. *Lysias* XIX 1,2,3; *Isaeus* X 1; *Isocrates* XV 79; *Aeschines* II 24). Socrates says he will not use sophistic language -- carefully arranged ornate words and phrases -- but will speak using the common idiom of the Greek language. He affirms that he will speak in the manner he is heard using in the agora and at the money tables. Despite his claim of ignorance, Socrates speaks masterfully, correcting the Orators and showing them what they should have done -- speak the truth persuasively and with wisdom. Although offered the opportunity to appease the prejudices of the jury, with a minimal concession to the charges of corruption and impiety, Socrates does not yield his integrity to avoid the penalty of death. Accordingly, the jury condemns

Socrates to death.

One of contemporary criticism's most indispensable works, *Of Grammatology* is made even more accessible and usable by this new release.

Explores contemporary uses of letters and letter writing—including electronic mail—in literature, film, and art.

Utilizing the dialogue format that the Greek philosopher made famous, Kreeft presents the latest in his series of small books on philosophy. In a unique and compelling take on the philosophies of the modern world, Kreeft pits the ancient Greek philosopher against the founder of Communism. Humorous, frank, and insightful, this book challenges the reader to step in and take hold of what is right and to cast away what is wrong. Topics covered include such varied subjects as private property, the individual, the "Three Philosophies of Man," women, individualism, and more. A wonderful introduction to philosophy for the neophyte, and a joy for the experienced student.

From the author of *How Proust Can Change Your Life*, a delightful, truly consoling work that proves that philosophy can be a supreme source of help for our most painful everyday problems. Perhaps only Alain de Botton could uncover practical wisdom in the writings of some of the greatest thinkers of all time. But uncover he does, and the result is an unexpected book of both solace and humor. Dividing his work into six sections -- each highlighting a different psychic ailment and the appropriate philosopher -- de Botton offers consolation for unpopularity from Socrates, for not having enough money from Epicurus, for frustration from Seneca, for inadequacy from Montaigne, and for a broken heart from Schopenhauer (the darkest of thinkers and yet, paradoxically, the most cheering). Consolation for envy -- and, of course, the final word on consolation -- comes from Nietzsche: "Not everything which makes us feel better is good for us." This wonderfully engaging book will, however, make us feel better in a good way, with equal measures of wit and wisdom.

One day Sophie comes home from school to find two questions in her mail: "Who are you?" and "Where does the world come from?" Before she knows it she is enrolled in a correspondence course with a mysterious philosopher. Thus begins Jostein Gaarder's unique novel, which is not only a mystery, but also a complete and entertaining history of philosophy.

All of Derrida's texts on Joyce together under one cover in fresh, new translations, along with key essays covering the range of Derrida's engagement with Joyce's works. Bringing together all of Jacques Derrida's writings on James Joyce, this volume includes the first complete translation of his book *Ulysses Gramophone: Two Words for Joyce* as well as the first translation of the essay "The Night Watch." In *Ulysses Gramophone*, Derrida provides some of his most thorough reflections on affirmation and the "yes," the signature, and the role of technological mediation in all of these areas. In "The Night Watch," Derrida pursues his ruminations on writing in an explicitly feminist direction, offering profound observations on the connection between writing and matricide. Accompanying these texts are nine essays by leading scholars from across the humanities addressing Derrida's treatments of Joyce throughout his work, and two remembrances of lectures devoted to Joyce that Derrida gave in 1982 and 1984. The volume concludes with photographs of Derrida from these two events.

Focuses on a very significant psycho-cultural concept (that of "agonistics" or "contestatory creativity") with ramifications in several areas of the postmodern debate: cultural philosophy, psychologies of race, gender and the body, and narratology.

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 book 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.

What are the consequences when law's stories and images migrate from the courtroom to the court of public opinion and from movie, television and computer screens back to electronic monitors inside the courtroom itself? What happens when lawyers and public relations experts market notorious legal cases and controversial policy issues as if they were just another commodity? What is the appropriate relationship between law and digital culture in virtual worlds on the Internet? In addressing these cutting edge issues, the essays in this volume shed new light on the current status and future fate of law, truth and justice in our time.

First published in 1967, *Writing and Difference*, a collection of Jacques Derrida's essays written between 1959 and 1966, has become a landmark of contemporary French thought. In it we find Derrida at work on his systematic deconstruction of Western metaphysics. The book's first half, which includes the celebrated essay on Descartes and Foucault, shows the development of Derrida's method of deconstruction. In these essays, Derrida demonstrates the traditional nature of some purportedly nontraditional currents of modern thought—one of his main targets being the way in which "structuralism" unwittingly repeats metaphysical concepts in its use of linguistic models. The second half of the book contains some of Derrida's most compelling analyses of why and how metaphysical thinking must exclude writing from its conception of language, finally showing metaphysics to be constituted by this exclusion. These essays on Artaud, Freud, Bataille, Hegel, and Lévi-Strauss have served as introductions to Derrida's notions of writing and *différence*—the untranslatable formulation of a nonmetaphysical "concept" that does not exclude writing—for almost a generation of students of literature, philosophy, and psychoanalysis. *Writing and Difference* reveals the unacknowledged program that makes thought itself possible. In analyzing the contradictions inherent in this program, Derrida goes on to develop new ways of thinking, reading, and writing,—new ways based on the most complete and rigorous understanding of the old ways. Scholars and students from all disciplines will find *Writing and Difference* an excellent introduction to perhaps the most challenging of contemporary French thinkers—challenging because Derrida questions thought as we know it.

Explores interpretations of Plato by Heidegger, Derrida, Irigaray, Cavarero, and Gadamer.

Socrates wrote nothing; Plato's accounts of Socrates helped to establish western politics, ethics, and metaphysics. Both have played crucial and dramatically changing roles in western culture. In the last two centuries, the triumph of democracy has led many to side with the Athenians against a Socrates whom they were right to kill. Meanwhile the Cold War gave us polar images of Plato as both a dangerous totalitarian and an escapist intellectual. And visions of Plato have proliferated at the heart of postmodern critiques of the very idea of metaphysics and politics. *Plato's Progeny* begins with an account of modern responses to the trial of Socrates and the controversial question of Socrates' relation to Plato. At its centre are two chapters exploring the idea of Platonic origins in and for philosophy, and of Platonic foundations for philosophical politics. Exploring unfamiliar as well as familiar invocations of Plato, Melissa Lane argues that twentieth-century ideological battles have obscured the importance of Socratic individualism, the nature of Platonic ethics, and the value of Platonic politics.

Succinct and clearly written, this is an ideal guide for everyone interested in the way philosophers are still writing footnotes to Plato. An imaginary, extended dialogue with Plato, Socrates, Spinoza and William James presents philosophical ideas that have never been more relevant for Western civilization. Neal K. Grossman discusses how a post-materialist social order can solve the challenges of modern life, and insure our survival.

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17 November 1979 You were reading a somewhat retro loveletter, the last in history. But you have not yet received it. Yes, its lack or excess of address prepares it to fall into all hands: a post card, an open letter in which the secret appears, but indecipherably. What does a post card want to say to you? On what conditions is it possible? Its destination traverses you, you no longer know who you are. At the very instant when from its address it interpellates, you, uniquely you, instead of reaching you it divides you or sets you aside, occasionally overlooks you. And you love and you do not love, it makes of you what you wish, it takes you, it leaves you, it gives you. On the other side of the card, look, a proposition is made to you, S and p, Socrates and plato. For once the former seems to write, and with his other hand he is even scratching. But what is Plato doing with his outstretched finger in his back? While you occupy yourself with turning it around in every direction, it is the picture that turns you around like a letter, in advance it deciphers you, it preoccupies space, it procures your words and gestures, all the bodies that you believe you invent in order to determine its outline. You find yourself, you, yourself, on its path. The thick support of the card, a book heavy and light, is also the specter of this scene, the analysis between Socrates and Plato, on the program of several others. Like the soothsayer, a "fortune-telling book" watches over and speculates on that-which-must-happen, on what it indeed might mean to happen, to arrive, to have to happen or arrive, to let or to make happen or arrive, to destine, to address, to send, to legate, to inherit, etc., if it all still signifies, between here and there, the near and the far, da und fort, the one or the other. You situate the subject of the book: between the posts and the analytic movement, the pleasure principle and the history of telecommunications, the post card and the purloined letter, in a word the transference from Socrates to Freud, and beyond. This satire of epistolary literature had to be farci, stuffed with addresses, postal codes, crypted missives, anonymous letters, all of it confided to so many modes, genres, and tones. In it I also abuse dates, signatures, titles or references, language itself. J. D. "With The Post Card, as with Glas, Derrida appears more as writer than as philosopher. Or we could say that here, in what is in part a mock epistolary novel (the long section is called "Envois," roughly, "dispatches" ), he stages his writing more overtly than in the scholarly works. . . . The Post Card also contains a series of self-reflective essays, largely focused on Freud, in which Derrida is beautifully lucid and direct."—Alexander Gelley, Library Journal

Paul's statement that 'letter kills but the spirit gives life' [2 Corinthians 3.6] has had an extraordinary impact on Christian thought through the ages. It has been read both as affirming the saving power of the new covenant in comparison to the old, and as a key to hidden, spiritual meanings in the text of scripture. It is, however, an ambiguous phrase, followed by a tangled story. This book explores the Pauline distinction both in its original context and in its aftermath in the early church, the Reformation and modern Biblical Studies. It then considers a postmodern reversal, where ideas of 'Spirit' are often seen as 'deadly' and the openness of the 'letter' or text as life-affirming, and draws conclusions for Spirit in the world.

"Staying here tonight. A beautiful motel as most of them are and there are so many." So wrote a traveler spending a night at a motel between Richmond and Petersburg, Virginia writing home on the motel's postcard in 1955. U.S. Highway 1, before the arrival of Interstate 95, was considered America's Main Street, the most heavily traveled highway on the east coast, running from the Canadian border in Maine to Key West, Florida. In 2010, Highway 1 was designated an Historic Highway. The stretch of highway between Richmond and Petersburg, long known locally as the Richmond-Petersburg Turnpike, or "Pike" for short, was an important stopover for tourists driving to and from Florida and the number, and variety, of travel accommodations attest to the Pike's popularity. Using over 160 postcards along with over 55 other images including some provided by the Virginia Department of Historic Resources and the Chesterfield County Historical Society, the book provides a history of motels, tourist courts, tourist camps, etc. that flourished along Historic Highway 1 from 1920 to 1975. But Spending the Night on the Pike is not a history of postcards. It is a history of what postcards tell us about travelers in the first half of the 20th century and of the evolution of the lodging that accommodated them. For many tourist courts and motels, postcards are the only record remaining of these once vibrant businesses and are the source of clues that help identify buildings that still remain but are hidden or disguised. For those motels still operating, their postcards give us a glimpse of their former glory, when they were new and polished, before the arrival of the interstates that siphoned off the tourist business. And they tell of the time when motels were family-owned "Mom and Pop's" and proudly advertised that fact on their postcards. It is also a nostalgic look back for those who remember the time when road trips required driving through towns instead of around them and of a time that seems less complicated, less stressful, and less rushed. And for those who take the time to look, the motels, tourist courts, and tourist cabins still standing provide us a reminder of that earlier time.

'Socrates was one of that small number of adventurers who, from time to time, have enlarged the horizon of the human spirit.' In this book, F. M. Cornford explains why the life and work of Socrates stand out as marking a turning-point in the history of thought. He shows how Socrates revolutionized the concept of philosophy, converting it from the study of Nature to the study of the human soul, the meaning of right and wrong, and the ends for which we ought to live. This is, in fact, the story of the whole creative period of Greek philosophy—the Ionian science of Nature before Socrates, Socrates himself, and his chief followers, Plato and his pupil Aristotle. It tells of the different contributions each made, and shows how within three centuries the Greek tradition grew to maturity and the fullness of intellectual power. 'Refreshing and stimulating...it is not only a masterly piece of condensation, nor only a delightful introduction to further reading; it is more, and it claims the attention of every serious student of the subject.'—Journal of Hellenic Studies 'It can be confidently recommended to those who wish for a competent statement in a short compass of what the Greek philosophers believed and why.'—C. E. M. JOAD in New Statesman 'Provides a clear insight into the development of Greek philosophy and a brilliant commentary on the Greek mind and its attitude to life. The first chapter forms one of the most attractive introductions to philosophy that it is possible to find.'—The Times Literary Supplement

The New York Times bestselling author of *The Geography of Bliss* embarks on a rollicking intellectual journey, following in the footsteps of history's greatest thinkers and showing us how each—from Epicurus to Gandhi, Thoreau to

Beauvoir—offers practical and spiritual lessons for today's unsettled times. We turn to philosophy for the same reasons we travel: to see the world from a different perspective, to unearth hidden beauty, and to find new ways of being. We want to learn how to embrace wonder. Face regrets. Sustain hope. Eric Weiner combines his twin passions for philosophy and travel in a globe-trotting pilgrimage that uncovers surprising life lessons from great thinkers around the world, from Rousseau to Nietzsche, Confucius to Simone Weil. Traveling by train (the most thoughtful mode of transport), he journeys thousands of miles, making stops in Athens, Delhi, Wyoming, Coney Island, Frankfurt, and points in between to reconnect with philosophy's original purpose: teaching us how to lead wiser, more meaningful lives. From Socrates and ancient Athens to Beauvoir and 20th-century Paris, Weiner's chosen philosophers and places provide important practical and spiritual lessons as we navigate today's chaotic times. In a "delightful" odyssey that "will take you places intellectually and humorously" (San Francisco Book Review), Weiner invites us to voyage alongside him on his life-changing pursuit of wisdom and discovery as he attempts to find answers to our most vital questions. The Socrates Express is "full of valuable lessons...a fun, sharp book that draws readers in with its apparent simplicity and bubble-gum philosophy approach and gradually pulls them in deeper and deeper" (NPR).

A witty, breathtaking and educational adventure, *Socrates & Soc* takes a look into the past and present through the eyes of two identical 13-year-old boys who time-travel and trade places with the help of the magic stone, one of the boys being the ancient philosopher Socrates. Although the duo may be from different centuries, 457 BC and 2004 AD, they share the same name and hail from the same city, Athens in Greece, and what's more, one of the boys happens to be the ancient philosopher Socrates. What happens in 2004? As a boy, ancient Socrates implements his philosophical ideas as a way of life, and author Maria Xenidou portrays him as wise, strong minded and intelligent. Employing the dialectic method, he continually poses questions to invoke people into thinking about situations and issues, and after deduction, their own conclusions are exactly what the boy said in the first place. Some things just don't make sense to him, but there is nothing complicated about one of the greatest minds experiencing for the first time fizzy drinks and burping! Meanwhile in 457 B.C, Soc witnesses how the ancient Olympic Games took place and has a chance to explore the ancient world which he discovers surprisingly liberal and advanced in ways he never expected. Without TV and Wii, Soc has a hard time adjusting to a life-change that's full of physical activities and mishaps. In no time he learns to adapt and appreciate the ancient ways of his ancestors and gradually starts to love a more natural way of life. An adventurous and compelling story for ages nine to eighteen, the book is peppered with humor, steeped in ancient Greek life, and guaranteed to equally amuse and amaze older readers.

Provides all the tools necessary to read and understand Plato's *Phaedrus* in the original Greek.

In this original study, Milne moves between close readings of letters, postcards and emails, and investigations of the material, technological infrastructures of these forms, to answer the question: How does presence function as an aesthetic and rhetorical strategy within networked communication practices?

*Love in the Post: From Plato to Derrida: The Screenplay and Commentary* is an original screenplay inspired by Derrida's *The Post Card*, together with new critical commentary by the filmmakers and interviews with leading Derrida scholars.

*Stories, interviews and essays from inside the American Indian Movement (AIM) 1971-2011.* *Ghost Rider Roads* is a "white woman's rider through Indian Country" and chronicles her time with various members of old AIM. The book includes stories which emerged from her interviews with Vernon Bellecourt (1931-2007) founder of the American Indian Movement), John Graham, recently convicted to a life sentence for the murder of Anna Mae Aquash. And her mini interview with Native poet/activist John Trudell. Also included is a rare 1970's article about the FBI Cointelpro/Pine Ridge shootings written by Judy Gumbo and Stew Albert, and a special section about Leonard Peltier with contemporary essays (2011) provided by Delaney Bruce and LPDOC (his defense committee). All woven together with commentaries and news clips by antoinette nora claypoole, recent recipient of Oregon Literary Arts fellowship. In sum, the book chronicles AIM and hopes to provide information for a new generation of activists, with a special emphasis and supporting the ongoing work to Free Leonard Peltier.

Bruce Holsinger identifies and explains an affinity for medievalism and medieval studies among the leading figures of critical theory. His book contains original essays by Bataille and Bourdieu - translated into English - that testify to the strange persistence of medievalisms in French postwar writings.

*Feminist Speculations and the Practice of Research-Creation* provides a unique introduction to research-creation as a methodology, and a series of exemplifications of research-creation projects in practice with a range of participants including secondary school students, artists, and academics. In conversation with leading scholars in the field, the book outlines research-creation as transdisciplinary praxis embedded in queer-feminist anti-racist politics. It provides a methodological overview of how the author approaches research-creation projects at the intersection of literary arts, textuality, artistic practice, and pedagogies of writing, drawing on concepts related to the feminist materialisms, including speculative thought, affect theories, queer theory, and process philosophy. Further, it troubles representationalism in qualitative research in the arts. The book demonstrates how research-creation operates through the making of or curating of art or cultural productions as an integral part of the research process. The exemplification chapters engage with the author's research-creation events with diverse participants all focused on text-based artistic projects including narratives, inter-textual marginalia art, postcards, songs, and computer-generated scripts. The book is aimed at graduate students and early career researchers who mobilize the literary arts, theory, and research in transdisciplinary settings.

Jacques Derrida's *Cinders* is among the most remarkable and revealing of this distinguished author's many writings. While Derrida customarily devotes his powers of analysis to exacting readings of texts from Plato and Aristotle to Freud and Heidegger, readers of *Cinders* will soon discover that here Derrida is engaged in a poetic self-analysis. Ranging across his numerous writings over the past twenty years, Derrida discerns a recurrent cluster of arguments and images, all involving in one way or another ashes and cinders. First published in 1982, revised in 1987, and printed here in a bilingual edition, *Cinders* enables readers to follow the development of Derrida's thinking from 1968 to the present as it defines itself as a persistent questioning of origins that invariably leads to the thought of ash and cinder. Written in a highly condensed poetic style, *Cinders* reveals some of Derrida's most probing

etymological and philosophical reflections on the relation of language to the human. It also contains some of his most essential elaborations of his thinking on the feminine and on the legacy of the Holocaust in contemporary poetry and philosophy. Uniquely accessible to readers who have only recently begun to read Derrida and essential for all those familiar with Derrida's work, *Cinders* is an evocative and thoughtful contribution to our understanding of deconstruction.

In 1980, Jacques Derrida published *La carte postale: De Socrate a Freud et au-dela*. At the occasion of the 40th anniversary of the English translation, *Going Postcard: The Letter(s) of Jacques Derrida* revisits this seminal work in Derrida's oeuvre. Derrida himself described *The Post Card* in his preface as "the remainders of a destroyed correspondence," stretching from 1977 to 1979. A cryptic text, it is riddled with gaps, word plays, and a meandering analysis of the interface between philosophy and psychoanalysis. The contributors who offered the fourteen essays gathered in *Going Postcard* were each provided with a deceptively simple task: to write a gloss to a fragment from the first part of *The Post Card*, "Envois." The result is a prismatic array of commentaries, excursions, and interpretations that take Derrida "to the letter." The different glosses on lemmas such as genre, erasure, telepathy, philately, and sperm transport *The Post Card* into the twenty-first century and offer a "correspondence," if fragmentary, with Derrida's work and the work to come. Contents J. Hillis Miller - Glossing the Gloss of "Envois" in *The Post Card* Michael Naas - Drawing Blanks Rick Elmore - Troubling Lines: The Process of Address in Derrida's *The Post Card* Nicholas Royle - Postcard Telepathy Wan-Chuan Kao - Post by a Thousand Cuts Eszter Timar - Ateleia/Autoimmunity Hannah Markley - Reading, Touching, Loving the "Envois" Eamonn Dunne - Entre Nous Zach Rivers - Derrida in Correspondances: A Telephonic Umbilicus Kamillea Aghtan - Glossing Errors: Notes on Reading the "Envois" Noisily Peggy Kamuf - Coming Unglued James E. Burt - Running with Derrida Julian Wolfreys - Perception-Framing-Love Dragan Kujundzic - Envoiles. Post It. Vincent W.J. van Gerven Oei - Postface

This book offers a new interpretation of Plato's early and middle dialogues as the expression of a unified philosophical vision. Whereas the traditional view sees the dialogues as marking successive stages in Plato's philosophical development, we may more legitimately read them as reflecting an artistic plan for the gradual, indirect and partial exposition of Platonic philosophy. The magnificent literary achievement of the dialogues can be fully appreciated only from the viewpoint of a unitarian reading of the philosophical content.

Here is a natural companion to Christopher Booker's bestselling *The Seven Basic Plots* (Continuum) and John Gross's seminal study *The Rise and Fall of the Man of Letters* (Weidenfeld and Nicolson). The most eminent cultural and social historian Frank Furedi presents an eclectic and entirely original history of reading. The very act of reading and the choice of reading material endow individuals with an identity that possesses great symbolic significance. Already in ancient Rome, Cicero was busy drawing up a hierarchy of different types of readers. Since that time people have been divided into a variety of categories- literates and illiterates, intensive and extensive readers, or vulgo and discreet readers. In the 19th Century, accomplished readers were praised as 'men of letters' while their moral opposites were described as 'unlettered'. Today distinctions are made between cultural and instrumental readers and scorn is communicated towards the infamous 'tabloid reader'. The purpose of this book is to explore the changing meanings attributed to the act of reading. Although it has an historical perspective, the book's focus is very much on the culture of reading that prevails in the 21st Century. There are numerous texts on the history of literacy (Hoggart), yet there is no publication devoted to the the history of readers and their relationship with wider culture and society. It is thus a fascinating insight into understanding the post-Gutenberg debates about literacy in a multimedia environment with such a strong emphasis on the absorption of information. Taking a cue from George Steiner, Furedi argues vigorously for the restoration of the art of reading- every bit as important as the art of writing.

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