

On Deconstruction Jonathan Culler

If you ally need such a referred **On Deconstruction Jonathan Culler** books that will offer you worth, get the enormously best seller from us currently from several preferred authors. If you want to humorous books, lots of novels, tale, jokes, and more fictions collections are afterward launched, from best seller to one of the most current released.

You may not be perplexed to enjoy all books collections On Deconstruction Jonathan Culler that we will unconditionally offer. It is not with reference to the costs. Its roughly what you dependence currently. This On Deconstruction Jonathan Culler, as one of the most operational sellers here will enormously be among the best options to review.



Flaubert Cornell University Press

Novels by Proust, Woolf, and Nabokov have been read as expressions of a desire to transcend time. Hågglund gives them another reading entirely: fear of time and death is generated by investment in temporal life. Engaging with Freud and Lacan, he opens a new way of reading the dramas of desire as they are staged in both philosophy and literature.

[Interpretation and Overinterpretation](#) Bloomsbury Publishing

French thinkers such as Lacan and Derrida are often labelled as representatives of 'poststructuralism' in the Anglophone world. However in France, where their work originated, they use no such category; this group of theorists – 'the poststructuralists' - were never perceived as a coherent intellectual group or movement. Outlining the institutional contexts, affinities, and rivalries of, among others, Althusser, Barthes, Foucault, Irigaray, and Kristeva, Angermüller – drawing from Bourdieu's concepts of cultural capital and the academic field – insightfully explores post-structuralism as a phenomenon. By tracing the evolution of the French intellectual field after the war, *Why There is No Poststructuralism in France* places French Theory both in the specific material conditions of its production and the social and historical contexts of its reception, accounting for a particularly creative moment in French intellectual life which continues to inform the theoretical imaginary of our time.

[Structuralism & Semiotics](#) Princeton University Press

St. Matthew Passion is Hans Blumenberg's sustained and devastating meditation on Jesus's anguished cry on the cross, "My God, my God, why have you forsaken me?" Why did this abandonment happen, what does it mean within the logic of the Gospels, how have believers and nonbelievers understood it, and how does it live on in art? With rare philological acuity and vast historical learning, Blumenberg unfolds context upon context in which this cry has reverberated, from early Christian apologetics and heretics to twentieth-century literature and philosophy. Blumenberg's guide through this unending story of divine abandonment is Johann Sebastian Bach's monumental Matthäuspassion, the parabolic mirror that bundled eighteen hundred years of reflection on the fate of the crucified and the only available medium that allows us post-Christian listeners to feel the anguish of those who witnessed the events of the Passion. With interspersed references to writers such as Goethe, Rilke, Kafka, Freud, and Benjamin, Blumenberg gathers evidence to raise the singular question that, in his view, Christian theology has not been able to answer: How can an omnipotent God be so offended by his creatures that he must sacrifice and abandon his own Son? *Theory of the Lyric* Cambridge University Press

This work is the first history and evaluation of contemporary American critical theory within its European philosophical contexts. In the first part, Frank Lentricchia analyzes the impact on our critical thought of Frye, Stevens, Kermode, Sartre, Poulet, Heidegger, Sussure, Barthes, Lévi-Strauss, Derrida, and Foucault, among other, less central figures. In a second part, Lentricchia turns to four exemplary theorists on the American scene—Murray Krieger, E. D. Hirsch, Jr., Paul de Man, and Harold Bloom—and an analysis of their careers within the lineage established in part one. Lentricchia's critical intention is in evidence in his sustained attack on the more or less hidden formalist premises inherited from the New Critical fathers. Even in the name of historical consciousness, he contends, contemporary theorists have often cut literature off from social and temporal processes. By so doing he believes that they have deprived literature of its relevant values and turned the teaching of both literature and theory into a rarefied activity. All along the way,

with the help of such diverse thinkers as Saussure, Barthes, Foucault, Derrida, and Bloom, Lentricchia indicates a strategy by which future critical theorists may resist the mandarin attitudes of their fathers.

[Professions of Faith](#) Bloomsbury Publishing

This book brings together some of the most distinguished figures currently at work in philosophy, literary theory and criticism to debate the limits of interpretation.

[Deconstruction](#) Duke University Press

A study of deconstruction demystifies its theories and traces the scandalous fate of its fallen idol, Paul de Man

[Dying for Time](#) OUP Oxford

This widely acclaimed work remains an important and vital work of literary scholarship. Covering semiotics, reader response criticism, and the value of the apostrophe, this work provides a detailed analysis of literary criticism.

Derrida and the Future of the Liberal Arts W. W. Norton & Company

Distinguished critic and scholar Geoffrey Hartman explores the usefulness of Derrida's style of close reading for English and American scholarship and establishes its relevance to the division that has arisen between European and Anglo-American critical approaches. In addition, he discusses Derrida's exegesis in relation to theological commentary.

[Dickinson's Misery](#) Davies Group Publishers

Benedict Anderson, professor at Cornell and specialist in Southeast Asian studies, is best known for his book *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1991). It is no understatement to say that this is one of the most influential books of the last twenty years. Widely read both by social scientists and humanists, it has become an unavoidable document. For people in the humanities, Anderson is particularly interesting because he explores the rise of nationalism in connection with the rise of the novel.

[Criticism and Its Institutions](#) Routledge

To gain a deeper understanding of the literary movement that has dominated recent Anglo-American literary criticism, *The Pursuit of Signs* is a must. In a world increasingly mediated, it offers insights into our ways of consuming texts that are both brilliant and bold. Dancing through semiotics, reader-response criticism, the value of the apostrophe and much more, Jonathan Culler opens up for every reader the closed world of literary criticism. Its impact on first publication, in 1981, was immense; now, as Mieke Bal notes, 'the book has the same urgency and acuity that it had then', though today it has even wider implications: 'with the interdisciplinary turn taking hold, literary theory itself, through this book, becomes a much more widespread tool for cultural analysis'.

[The Literary in Theory](#) Stanford University Press

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"

[Why There Is No Poststructuralism in France](#) Harvard University Press

Culler (English and comparative literature, Cornell) begins with an historical overview of the relationship between criticism and the academy and explores what has come to characterize contemporary theory.

Annotation copyrighted by Book News, Inc., Portland, OR

[The Deconstruction of Sex](#) Stanford University Press

" Truth happens to an idea. " So wrote William James in 1907; and twenty-four years later John Dewey argued that artistic experience entailed a process of " doing and undergoing. " But what do these ideas have to do with music, or with research conducted in and through music—that is, with " artistic research " ? In this collection of essays, fourteen very different authors respond with distinct and challenging perspectives. Some report on their own experiments and experiences; some offer probing analyses of noteworthy practices; some view historical continuities through the lens of pragmatism and artistic experiment. The resulting collection yields new insights into what musicians do, how they experiment, and what they experience—insights that arise not from doctrine, but from diverse voices seeking common ground in and through experimental discourse: artistic research in and of itself.

[Structuralist Poetics](#) Routledge

This book is an unusually readable and lucid account of the development of Derrida's work, from his early writings on phenomenology and structuralism to his most recent interventions in debates on psychoanalysis, ethics and politics. Christina Howells gives a clear explanation of many of the key terms of deconstruction - including différance, trace, supplement and logocentrism - and shows how they function in Derrida's writing. She explores his critique of the notion of self-presence through his engagement with Husserl, and his critique of humanist conceptions of the subject through an account of his ambivalent and evolving relationship to the philosophy of Sartre. The question of the relationship between philosophy and literature is examined through an analysis of the texts of the 1970s, and in particular *Glas*, where Derrida confronts Hegel's totalizing dialectics with the fragmentary and iconoclastic writings of Jean Genet. The author addresses directly the vexed questions of the extreme difficulty of Derrida's own writing and of the passionate hostility it arouses in philosophers as diverse as Searle and Habermas. She argues that deconstruction is a vital stimulus to vigilance in both the ethical and political spheres, contributing significantly to debate on issues such as democracy, the legacy of Marxism, responsibility, and the relationship between law and justice. Comprehensive, cogently argued and up to date, this book will be an invaluable text for students and scholars alike.

[Saving the Text](#) Leuven University Press

What is literary theory? Is there a relationship between literature and culture? In fact, what is literature, and does it matter? These are some of questions addressed by Jonathan Culler in this Very Short Introduction to literary theory. Often a controversial subject, said to have transformed the study of culture and society in the past two decades, literary theory is accused of undermining respect for tradition and truth and encouraging suspicion about the political and psychological implications of cultural projects rather than admiration for great literature. Here, Jonathan Culler explains 'theory', not by describing warring 'schools' but by sketching key 'moves' theory has encouraged, and speaking directly about the implications of theory for thinking about literature, human identity, and the power of language. In this new edition Culler takes a look at new material, including the 'death of theory', the links between the theory of narrative and cognitive science, trauma theory, ecocriticism, and includes a new chapter on 'Ethics and aesthetics'. This lucid introduction is useful for anyone who has wondered what all the fuss is about or who wants to think about literature today.

ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

[A New Sense of the Political](#) Simon & Schuster

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.

[Just Being Difficult?](#) Ithaca, N.Y. : Cornell University Press

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.

Academic Writing in the Public Arena Univ of California Press

Derrida and the Future of the Liberal Arts highlights the Derridean assertion that the university must exist 'without condition' - as a bastion of intellectual freedom and oppositional activity whose job it is to question mainstream society. Derrida argued that only if the life of the mind is kept free from excessive corporate influence and political control can we be certain that the basic tenets of democracy are being respected within the very societies that claim to defend democratic principles. This collection contains eleven essays drawn from international scholars working in both the humanities and social sciences, and makes a well-grounded and comprehensive case for the importance of Derridean thought within the liberal arts today. Written by specialists in the fields of philosophy, literature, history, sociology, geography, political science, animal studies, and gender studies, each essay traces deconstruction's contribution to their discipline, explaining how it helps keep alive the 'unconditional', contrapuntal mission of the university. The book offers a forceful and persuasive corrective to the current assault on the liberal arts.

Literary Theory: The Complete Guide NYU Press

This book examines the affinity between "theory" and "deconstruction" that developed in the American academy in the 1970s by way of the "Yale Critics": Harold Bloom, Paul de Man, Geoffrey Hartman, and J. Hillis Miller, sometimes joined by the French philosopher Jacques Derrida. With this semi-fictional collective, theory became a media event, first in the academy and then in the wider print media, in and through its phantasmatic link with deconstruction and with "Yale." The important role played by aesthetic humanism in American pedagogical discourse provides a context for understanding theory as an aesthetic scandal, and an examination of the ways in which de Man's work challenges aesthetic pieties helps us understand why, by the 1980s, he above all had come to personify "theory." Combining a broad account of the "Yale Critics" phenomenon with a series of careful reexaminations of the event of theory, Redfield traces the threat posed by language's unreliability and inhumanity in chapters on lyric, on Hartman's representation of the Wordsworthian imagination, on Bloom's early theory of influence in the 1970s together with his later media reinvention as the genius of the Western Canon, and on John Guillory's influential attempt to interpret de Manian theory as a symptom of literature's increasing marginality. A final chapter examines Mark Tansey's paintings Derrida Queries de Man and Constructing the Grand Canyon, paintings that offer subtle, complex reflections on the peculiar event of theory-as-deconstruction in America.

Signs of the Times Cornell University Press

In *The Deconstruction of Sex*, Jean-Luc Nancy and Irving Goh discuss how a deconstructive approach to sex helps us negotiate discourses about sex and foster a better understanding of how sex complicates our everyday existence in the age of #MeToo. Throughout their conversation, Nancy and Goh engage with topics ranging from relation, penetration, and subjection to touch, erotics, and jouissance. They show how despite its entrenchment in social norms and centrality to our being-in-the-world, sex lacks a clearly defined essence. At the same time, they point to the potentiality of literature to inscribe the senses of sex. In so doing, Nancy and Goh prompt us to reconsider our relations with ourselves and others through sex in more sensitive, respectful, and humble ways without bracketing the troubling aspects of sex.