

CHAPTER 2 DERRIDALGERIANCE; OR, THE PROSTHESIS OF DECONSTRUCTION pdf

1: Smyth Dissertation Chapter 2

The work of Jacques Derrida has transformed our understanding of a range of disciplines in the humanities through its questioning of some of the basic tenets of western metaphysics.

Clearly I cannot do justice to the variety and sophistication of these objections here, so I will only take up a few. The first is developed by theorists interested in developing radical political practices, whether these be class, race, or even sex-oriented, for example, Edward Said, Mark Poster, Michael Ryan, Spivak, Cixous, Irigaray. In addition, according to this line of reasoning, the end results of both approaches are parallel: In many of his texts and interviews, Derrida rejects those who try to define deconstruction. However, does something like the deconstruction exist? Rather, says Derrida, there are many forms of deconstruction. It is not possible to generate a fixed meaning that would remain constant when applied to various contexts. Such concepts generally refer to a set of rules and methods that can continually be repeated and consistently applied. Derrida emphasizes that deconstruction is not a method because the strategy of deconstruction cannot simply be repeated, that is to say, independent of the context that it addresses. This is why one cannot and should not speak of deconstructivism, since this could indicate a movement that has a common method as founding element. Many authors who are deterred by the destabilizing, disorganizing, and mind-broadening nature of deconstruction try to normalize, regulate or appropriate this kind of writing. They attempt to turn deconstruction into a manageable method having a closed set of rules that are invariably applied to a variety of texts. Deconstruction is resistant to a mere set of general rules that can be applied. Deconstruction does not elucidate texts in the traditional sense of attempting to grasp a unified content or theme. It is not a theory that defines meaning in order to determine how to find it. Deconstruction is not a model for analysis either. To analyze means to dissect compound, confusing, or obscure concepts and ideas to their simple and clear elements. The object of analysis is to completely unravel and resolve. However, the elements that are exposed by deconstruction are not singular; they can, in turn, be disassembled. Endlessly, Deconstruction has no end because the elements remain obscure, multiple, and complex; a complete unraveling is impossible by definition. In deconstruction heterogeneity, ambiguity, plurality, complexity, and multivocality are respected. A systematic and complete exposition of the strategy of deconstruction is impossible. It goes against deconstruction. Derrida admits that deconstruction produces some methodological consequences because there are some general rules that may be discerned from deconstruction and utilized in concrete situations. Deconstruction is a strategy which has been reiterated and recognized in various fields in the course of time; therefore, it may be called a method in this most general sense. Rather it recognizes that it is forced to use the very concepts it sees as being unsustainable in terms of the claims made for them. In short, it, too, must at least provisionally sustain these claims. Academic and Cultural Requirements [6] Deconstruction is a mode of reading philosophical texts as texts, as modes of writing, rather than expressions of ideas. It is a reading that shows up the instability in the relation between what the philosophical text asserts, and how it asserts it. Deconstruction makes explicit a latent tension between what theory aspires to achieve, and how it attempts to do so. They are not possible and effective, nor can they take accurate aim, except by inhabiting those structures. Inhabiting them in a certain way, because one always inhabits, and all the more when one does not suspect it. Operating necessarily from the inside, borrowing all from the old structure— the enterprise of deconstruction always in a certain way falls prey to its own work. The argument goes as follows: Everyday language is not neutral; it bears within it the presuppositions and cultural assumptions of a whole tradition. Deconstruction does not proceed from a phenomenologically existing exteriority that would claim to represent the truth of philosophy, because that truth is only the truth of philosophy itself. In order to undermine the heritage to which concepts belong, all the inherited concepts have on the contrary, mobilized. They are all indispensable. They are not possible and effective, nor can they take accurate aim, except by inhabiting those structures. Inhabiting them in a certain way, because one always inhabits, and all the more when one does not

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suspect it. Operating necessarily from the inside, borrowing them structurally, that is to say without being able to isolate their elements and atoms. Deconstruction contributes to the movement to dislocate logocentrism, a movement always already begun, [12] even in such texts as *De interpretatione* or the Gospel of John. Nevertheless, deconstruction works toward the dislocation, liberation, de-familiarization of texts in an underground, marginal, oppositional way. Derrida later write in *The Post Card*, literature has always appeared unacceptable to me, a scandal, the moral fault par excellence. Deconstruction does not offer a depth to the superficiality of metaphysics, nor a metatheoretical understanding of its lacunae. Its aim is the more provisional one of exploring the limits of tolerance of these metaphysical systems, pressing them to a point of cracking. Deconstruction thus, quiet consistently, gives no grounds for any doctrinal ontology, epistemology or ethics. It is perhaps a method, a viewpoint to see the philosophical speculations. But it is also a mistake made most notably by Rorty to assume that Derrida is to be praised in so far as he is doing something non-philosophical story telling, literary invention and criticized to the extent that he can not help himself sometimes getting involved in philosophical argumentation it claims to pass right through philosophy , and demands the most philosophical readings. If the answer is yes, then the sole purpose of deconstruction is lost for once and for all.

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2: In Somno Veritas Chapter 2: Part II, a harry potter fanfic | FanFiction

Ben Roberts. Media Studies University of Bradford www.enganchecubano.coms@www.enganchecubano.com Between Derrida and Stiegler. In his massive multi-volume work, Technics and Time, Bernard Stiegler explores a history of technics as epiphylogenesis-the preservation in technical objects of epigenetic experience.

These texts were published between and , at the moment in which the implementation of the World Wide Web , combined with an explosion in personal computer usage in the United States, consolidated a global information network accessed by a critical mass both in the United States and more globally. Digital information and scientific practices, many of which significantly predate this moment, made their presence known to a broader U. Theorists such as Daniel Bell initially conceptualized shifting economic practices emerging in the s as a revolutionary resolution to the class conflicts of industrial capitalism, and many others shared his view that the postindustrial, informational economy was soon to largely supersede industrial capitalism. Influential studies on electronic literatures and other expressive computational practices that have been essential to developing this more comprehensive view of the digital literary include Janet H. Murray, *Hamlet on the Holodeck: The Future of Narrative in Cyberspace* Cambridge: Computers, Hypertext, and the Remediation of Print, 2nd ed. The Making of E-Poetries Tuscaloosa: The Languages of Storytelling Lincoln: Contexts, Technotexts, and Theories Cambridge: MIT Press, ; N. Katherine Hayles, *Electronic Literature: Digital Subjects and Literary Texts* Chicago: Authoring and Exploring Vast Narratives Cambridge: Stories and Storytelling in the Digital Age Lincoln: University of Nebraska Press, I approach posthumanisms as a series of critical perspectives on shifting understandings of the human rather than as a wholesale supersession of liberal humanism. This allows for an examination of practices of the human that both unsettle and realign prior domains of humanistic knowledge, experience, and political action. The book pursues multiple understandings of the human and her shifting relations to technicity, examining several quite different ways of theorizing and inhabiting posthumanisms in the contemporary U. It recommends and takes on the task of analyzing competing understandings and modalities of the human circulating in American culture today. I will return to this question of where these various posthumanisms seem to lead in the coda. Tachyon Publications, , xi. Murray, *Hamlet on the Holodeck*, *Litteraria Pragensia*, , 3. Duke University Press, , xxi. Mary Wollstonecraft Shelley, *Frankenstein*: Stanford University Press, , xii. John Johnston, *Information Multiplicity*: John Hopkins University Press, , The field of new materialisms is intently plural, describing several distinct approaches to rethinking and responding to instrumental, oppositional understandings of the material and the cultural, which also differ according to their chosen, though overlapping, fields of inquiry environmental ethics, animal studies, philosophy of technology, gender studies, queer theory, biology, physics, philosophy, subaltern studies, etc. For an introduction to these concepts and the cultural and historical contexts prompting these inquiries see Diana Coole and Samantha Frost, eds. *Indiana University Press*, Isabelle Stengers, *Cosmopolitics*, trans. University of Minnesota Press, , My use of this term draws on Laura U. *Sensuous Theory and Multisensory Media* Minneapolis: University of Minnesota Press, , xiv. *Capitalism and Schizophrenia*, trans. University of Minnesota Press, , â€” Jeffrey Eugenides, *Middlesex* New York: Farrar, Straus and Giroux, Karen Barad, *Meeting the Universe Halfway*: Duke University Press, , 3. *Cybernetics and Society* ; Cambridge, MA: Da Capo Press, , for instance. *The Reinvention of Nature* New York: Routledge, , Penguin, , Continuum, , 38â€” Cary Wolfe, *Critical Environments*: University of Minnesota Press, , 57,8. *The Cybernetics Group*, â€” Cambridge: MIT Press, , Heinz von Foerster, *Observing Systems*, 2nd ed. Intersystems, , *The Biological Roots of Human Understanding*, trans. Shambhala Press, , See Luhmann, *Social Systems*, trans. Stanford University Press, Don Ihde, *Ironic Technics [Copenhagen]*: Automatic Press, , 14, *Bodies and Machines at Speed* London: Continuum, , This work provides an important, influential trajectory of engagements with materiality that have emerged since early cyberfeminists began to explore technologies as material practices and examined their impact on material spaces,

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subjectivities, gender, race, and sexuality. The project of this book is not so much to define a single mode of new materialism or systems thinking as it is to examine the different scales and sites at which rethinking key assumptions about matter and material processes categorically changes the terms in which such processes writing, subject formation, material space-making, nationalism, late capitalist networks, gendering and racialization are understood. The question of how various new materialisms reenter these conversations, what understandings of the human in dynamic, situated relation to nonhuman animals and material and technical worlds they generate, and what political and cultural work these perspectives and practices open onto is key. Routledge, ; Elizabeth Grosz, *Time Travels*: Duke University Press, Maturana and Varela, *The Tree of Knowledge*, Joseph Tabbi, *Cognitive Fictions* Minneapolis: University of Minnesota Press, Bruce Clarke, *Posthuman Metamorphosis: Narrative and Systems* New York: Fordham University Press, University of California Press, , xix. *Technology and Biopolitics from Heidegger to Agamben* Minneapolis: Campbell, *Improper Life, An International Anthology*, ed. Intellect, , Bernard Stiegler, *Technics and Time, 1: The Fault of Epimetheus*, trans. Stanford University Press, , Vivian Sobchack, *Carnal Thoughts: Embodiment and Moving Image Culture* Berkeley: University of California Press, , Approaching technicity through recent shifts from print to digital media brings to the fore the question of how these human technology interrelations change over time and, thus, differentiates as well as connects specific cultural experiences and engagements with technicity from technicity tout court. See *Technology and the Lifeworld: From Garden to Earth* Bloomington: His work contributes, in important ways, to the alternative approach to technics this book will pursue. Lanham, *The Electronic Word: Democracy, Technology, and the Arts* Chicago: University of Chicago Press, Stiegler, *Technics and Time, 1*, All references to digital hypertext in this chapter intend to emphasize the unique affordances digital media contribute to hypertext fiction and writing practices, not to exclude print hypertexts such as those Katherine Hayles and others insightfully analyze. Katherine Hayles, *Writing Machines* Cambridge: Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Gayatri Chakravorty Spivak, corrected ed. Johns Hopkins University Press,

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3: Stiegler Reading Derrida: The Prosthesis of Deconstruction in Technics | POSTMODERN CULTURE

in the chapter in volume 2 entitled "L'Époque orthographique": The stakes here concern the specificity of linear writing in the history of arche-writing.

Three is to get ready. If I did, horrible things would happen. Neither do I own any other anime that I reference. The man is magic in the kitchen. Then he chained the damn thing together into a massive circle of steaming meat which could be smelled throughout the clan district. Non stop deadly cholesterol without a beginning or an end. The meat, spice, and fat saturated odor that it gave off was so strong that it had actually managed to cause some elderly individuals to go into cardiac arrest under some unfortunate circumstances. The largest teen in the convoy suddenly stopped in his tracks. My Akimichi instincts are telling me to kill Kiba. We need him to stay sane for our public relations. You lot may be good at hiding your secrets, but having those that do live to retirement dealing with unaddressed P. We were curious about it one day, so yes, we know the real numbers of retirees that have snapped and caused issues here. For most it never does. Naruto barely even qualifies compared to many of them. Ending war and strife is a good thing in the long run, but peace in itself can bring to light horrors that one would not expect. Shinobi were trained to be secretive, so things like this happened from time to time. Anko was bitching about being blue balled to her tits before she left. Shame they were both medics with supernatural powers. Alcohol poisoning had a tendency to take longer to finally kick in. That much bacon would have any carnivore go nuts. Even in the worlds where humans are bred like cattle for food and resources, the meat is way too gamey and stringy. I mean sure there are some guys out there that can work magic in the kitchen. Hannibal once made us that beautiful roast with the stuffed peppers and oh man that guy works like a pro! but yeah most of the time we barely taste like dirty pigs and! WHAM! Whatever the immortal was about to say instantly died in his mouth as a peculiar feeling washed over the area like a faint cloud. It could be compared to someone blowing a dog whistle from a distance, a distant call. Only those with the right range of senses felt it. Its very nature grated against her nerves, like a bad smell or the sound of nails on a chalkboard. Amazing how little Gods tend to network outside their personal circles. And they called Scab unsocial. Too much elation and emotion tied into it. Another supposed "god of evil". The all-encompassing embodiment of misfortune and malicious intent was surprisingly a very accommodating and social existence if you could manage to stay sane and resist its influence in its presence. Evil did take many forms after all, and not all of them were particularly bad or mind scarring. It cheated like fuck whenever it was playing a game or in a competition though. Scab was the only one in their group that willingly still went up against it frequently! mostly because he still won most of the time. They had an interesting relationship going on there. Each ripple of sound emitted from her small body reverberated through more than just air, flesh, and fluid, but through time, space, and reality itself. In fact, the small oscillations traveled far and wide across the land to the point that several locations had mistaken it for a minor earthquake, the sort that most individuals would barely even notice. Clearly she was not pleased by this turn of events either. It would be later noted that several Inuzuka hounds that were thought to be incapable of human speech learned their first word that day. Zuzushi might be whimsical and care free under most circumstances, however she was still a dragon of unimaginable age and pride. Fiercely territorial and quick to anger whenever anything larger than what it considered to be an insect made itself known on its possessions. A brother who was not only very much insane, but had, in a rare moment of coherence, admitted lusting for a real fight for far too long. No doubt there would be questions and accusations from all of this once word got back. He had no misgivings that this time, in one way or another, they would be shouldering the entirety of the blame. He only hoped the madman that was his brother would remember to not kill his allies this time. Crypt was the unique sort of individual who tended to be more violent and indiscriminate the saner he became. And he was his most sane when engaged with something that could actually fight back. Even now it was becoming apparent that she was losing control over her biju as demonic chakra began to leak from her body. Not enough to make a cloak, but

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enough that it was visible to the naked eye. Disgusting ideas and urges assaulted his mind, pressing him to destroy anything and everything around him. He had never encountered a genjutsu like this before, but the overwhelming sensation that carried them over the area, that absolute feeling of undiluted power— That was something he did learn and experience once before. When he had died in the previous timeline. Trees and foliage about him were pierced through by the wildly flailing tendrils that shot out of his body in ways that they should not have, if the blood emerging from his burnt figure was any indication. Managing to get a hold over himself, the old monkey moved to grab the agonizing jinchuriki and ran away with her just before they were caught in the mindless devastation. I can barely hold myself back from going feral and trying to tear you apart. Humans are number to the influences of nature than animals are. His mind went over what little he knew about Gods and how to survive being near them, when he remembered something that the Oogakari mentioned in passing long ago. Once more the monkey hiding in the leaves was walking on the ground, and while the beast was clearly not comfortable with the current situation, it was significant enough to resist the outside influence. His confusion and alarm was being used as a foothold for the more extreme emotions to go wild. Her scaled insect wings became more pronounced and larger, almost as if the body that was connected to them barely even mattered. Large, beautiful, reflecting the light around them in an almost alien fashion, emitting clouds of scales and powders with each beat, and capable of beating at frequencies to make sounds and music that humans would never be able to imitate— perfection that no other realm of nature nor technology could match— "ARE YOU HAPPY— now? Did I— sorry sorry sorry! The damage was still there, but the spreading and infection had stopped somewhat. Everyone was caught off guard from this turn of events. Hell he sounds more rabid than when I first saw him mad. Regrettably I fear the entity called upon today is one far more unpleasant. Why one here now? It was complete chaos. What Hiruzen and Fuu failed to recognize had come upon them was an all-out brawl between Gai, Kin, and Lee all with four of their gates open against Hidan— Or what could only be assumed was Hidan. However, that did not seem to matter anymore. Polluted red, white, and black chakra leaked from his wounds and took the form of clawed arms with spines and irregular spikes jutting out at odd angles around the edges and dual wielding the last of his collapsible pikes. He drooled uncontrollably from his perpetually grinning mouth. His wounds seemed to open irregularly to reveal his bodily contents to the world as if to show that they did not matter at all. However, the scary part was that he had stopped swearing. He was just laughing maniacally, while his eyes were slowly changing, the humanity within them vanishing. Hidan was barely in control anymore. Something was taking over. Every time his blood fell upon a plant or animal, it would seep into it and stain it black. Tree branches contorted as if in pain if enough fell on them, and twisted into something almost akin to clawed hands. Moments later it had lost half of its fur and had gone absolutely ballistic, chasing after whatever moved in a mindless rabid rage. Especially when his eyes had lost their irises and were glowing an ominous dull pearl color, the same tint that could be seen on a corpse. All had been abandoned in the assault against the empowered madman radiating with enough abnormal power to influence the minds and foundations of everything around him just by existing. Not that he cared. Judging from the hysterical mad laughter thrumming through the air among the ringing bells, explosions, and collisions of flesh against flesh, the guy sounded as if he was having the time of his life. Realizing that his attack failed, Gai pushed his leg forward to throw the man away just before the second spike came up to tear through his femoral artery. Having been able to redirect the force at the last moment, Hidan directed himself towards a falling tree top before using it as a platform to launch himself back at Kin, thrusting a spike forward and somehow elongating it with his corrupted power, making it snake towards her at unnatural angles. The Fae however was as agile as she was powerful, and using both the tree she had been standing on to jump to the side, as well as shifting her massive weapon in a way to move her body at an awkward angle, just barely managed to prevent herself from getting pierced by the tool before spinning around with her battle axe to strike back. Had it been anyone else, the target would have either blacked out from the damage, collapsed from the pain, or instantly been put under an extremely powerful genjutsu from the vibrations of the bells traveling through the body. In any case it would have been a death

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sentence. However none of those things happened, as the body belonged to an immortal possessing irregular chakra that was barely altered from the illusionary effects of the weapon. More raw chaotic ooze spewed from the gouge in his side made by Kin, further enveloping his body to protect it and distort his already bizarre image. Before it had even finalized, the long connection had been whipped around and was channeling more power than before, causing the spike point to glow ominously. The following angular slash seemingly bisected the world in front of him, segregating the already mutilated trees and ground below such that a ten meter wide fissure that extended out of sight was made instantly. The impact manifested a tremendous crater that reached the tip of the valley that had been made just moments before. It could only be assumed that the two green blurs rapidly chasing after the devastation were Lee and Kin. Are you two ok?! Despite emitting his own presence and running fast, it was clear he had had better days as he was bleeding from his right hand and his face was covered in minor scratches. Both of his arms were torn off and we had him pinned, but for some absurd reason he started to use Presence at the last moment and then became that. Sensei and the others barely had enough time to open the gates before he nearly tore us apart.

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4: Betray Me Not / Fan Fic - TV Tropes

Deconstruction and Of Grammatology is the science of writing that studies and celebrates deconstruction's ways, take shape within, yet work against the historico-metaphysical epoch" of which the closure rather than the end is visible.

Chapter 2 Halloween has always been my favorite holiday. No weird relatives visiting or traveling a thousand miles to visit them yourself. No awkward family dinners. No struggling to buy just the right card or just the right gift. No desperate flop-sweat while you wait to see if that special someone sends you a valentine back. The only expectation is maybe you have a tub of candy to hand out to the little nosepickers when they come to the door. Hey, not everyone can run off to a Con at the drop of a hat, and anyway if I ever showed up at one of those Nerd Herds these days the guys back home would have never let me live it down. You go prancing around dressed like Batman in public all the time and then act all astonished and hurt when people laugh at you later, you deserve what you get. Me, I kept it to socially acceptable norms-- as in, Halloween. Of course, at the current year I was kind of stumped for ideas. I was sifting through the debris of an old curiosity shop, looking for inspiration. The shelves around me rattled and jumped. I yipped and hopped out of the way as some of the items hanging overhead came tumbling down. After my pulse slowed down I checked the shelves overhead where the bang had come from. I figured one of the plugged in displays had blown a bulb, or something. Sure enough, there was a ruptured lava lamp and what looked like the remains of a plasma ball. The bits were scorched and smoking faintly; it looked like a power surge had hit the socket they were plugged into. Crazy old coot who ran the store always plugged too many things into one socket I let the owner know what had happened. He came up the aisle, griped and moaned when he saw the mess, and started untangling cords and unplugging burnt-out novelty junk. While he was pulling the ruined merchandise off the shelf, I noticed a stray piece of junk jewelry in the middle of it. It must have fallen off the rack above the display. I reached over his shoulder and plucked it out of the mess. Plus it had bird wings, and a unicorn head. I am so NOT into unicorns, or anything fancy-fairytale like that. But the more I looked at it, the more gnarly it seemed. Heck, it looked like the sort of medal an evil overlord would give one of his minions for terrorizing the highest number of helpless peasants that financial quarter, or for shooting down the most heroic rebels. I started to have a rush of inspiration to the head. He barely even looked, and rattled off a price. I parted with some filthy lucre and claimed my prize. When I got home with it, I got out the old Darth Vader costume parts and went to work. You ever look at the original Darth Vader costume? It gives an impression of badass armor at first glance, but then you look again Why settle for Darth Vader? Why not take old school Darth Vader, and see if I could crank it up to eleven? First off I added some huge, swept-back horns to the helmet. A battery powered voice changer went inside the mouth. No wheezy rasp for me; this thing made me sound like I gargled sulfur every morning before breakfast. After all I wanted to be able to eat and drink while I was running around in this getup without pulling the entire helmet off. The bodysuit was a cheap pair of black coveralls. I upped the ante by adding spiked plates: It was ratty and tattered and coming unravelled in places so much that it looked like dead muppet roadkill. A little work with a pair of scissors, though, and it made a perfect barbarian-esque cloak. Gotta remember that one for next year. I wavered the longest time on the weapon of choice. It was less Dark Jedi and more Evil Overlord, but what the heck. The final touch was the amulet, which I slung around the neck of the gorget and pop-riveted the chain in place, so that the pendant rested right at my collarbone. And yes, I put lifts in the boots. That and black paint. Loads and loads of high-gloss, metallic black paint. And I tell you, I put that outfit on and I looked jagged. I looked like the guy Emperor Palpatine would call "Boss. Someone, I forget who, I think it was the guys from the football team, they had gotten together the stuff for a blowout party. Seems one of them lived in some virtual mansion out in the boonies, an old converted farmhouse or something sitting on a few hundred acres surrounded by woods, you know how rich people do when they buy some place away from all the peasants. Pretty much the entire senior class and half of the underclassmen were invited, and the rest crashed. Nobody cared, though; as long as

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you brought a cooler full of something to eat or drink, you were golden. I arrived and parked my van on the edge of the town. The house was lit up, the music was blasting, and there were high schooler ghouls and ghosties as far as the eye could see. Oh lawd, cheerleaders in bad little witch outfits, oooo Massive rounds of thumbs up all over the place for the outfit. Pretty soon I was chatting up some hot chick dressed in a naughty zombie french maid costume bonus points for a two-theme costume, double bonus points for making it any variation of "naughty" and making it work, ding ding! And making one hell of a good first impression, I might add, when there was a commotion nearby. There was some laughter from a couple of jocks, and staggering up through the masses, propelled by a couple of trips and shoves, comes I dunno, it takes me a minute to figure it out. It was a Brony. But it was hard not to know about these effeminate little weirdoes; they were popping up everywhere. We even had a couple running around the halls of our jerkwater-town high school. It was as girly as hell, and creepy as hell too. In fact I think I recognized this one. Some dork who had a locker a couple of steps down from mine; Joe or Fred or Mike or something, who cared. He used to be kind of cool, I guess, or at least not a booger-eating loser. He was a laughingstock by the end of the day. It made me wonder if he was retarded or something. I gave him the once over side note: The wig ran down the back of his neck and down his spine between his shoulders. It was actually glued in place, making it into a sort of mane. He had a pony tail of the same blue color, as in an actual tail, not the hairdo, and he was wearing boots that made his feet sort of look like hooves. The rest of his outfit was a cheap off-the-shelf suit of roman centurion armor. Joe, or Fred-- Nick, that was his name, Nick-- just snorted and brushed himself off. He gave me the once-over right back. He was still all the time trying to hang around me, too, howdy, hi, how ya doing, wassup, acting like we were best buds or something. Like I knew who the hell Rainbow Dash was. And furthermore, yeah, girlfriend. My voice rasped through the microphone. Nice costume anyway, Ted. I could hear a couple of the kids standing round making remarks and laughing. Nick started to laugh. We were near the edge of the party, out by the woods. I grabbed the dork by his arm and dragged him off to the treeline. Once we were out of earshot I let him go and glared at him. Thank you for pointing that out, you are so insightful. And I should care, because? But I knew the moment I started watching the show that people would give me crap about it, and I accepted it. The real question is why do you care so much about what people think? He flicked the medallion on my chest with a finger. You might as well be wearing a day-glow t-shirt that says "Brony Fanboy" on the front. I felt my anger just explode. I swore and grabbed the medallion, trying to tear it off. I went from angry to furious.

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5: Derrida, Jacques | Internet Encyclopedia of Philosophy

(2) That these essays, virtually or otherwise, would concern themselves less with the polemical contexts of Derrida's past reception - distracting misprisions of "nihilism" or "relativism" or "linguisticism, " and so on - than demonstrate by interrogation and performance the "affirmative deconstruction" that Derrida has.

Eco-Deconstruction affirms that in rich, diverse, and inventive ways, and repositions the now extensive work on Derrida and the animal within a broader context of planetary viability. Quite simply, the stellar contributions of this volume manifest a deconstruction that welcomes a whole new environmental space. It even risks having overtaken itself in the sense of no longer marking any specific domain. It is clear that ecology traverses all spheres of all existences. The eco-deconstruction undertaken in this volume means both an ecology of deconstruction What is a disseminated oikos? This timely, original, and extraordinarily innovative collection of essays by many of the key thinkers in the field does much to rectify this. It will be an invaluable reference point for all those interested in the intersection of continental philosophy, literary criticism, posthumanism, and environmental concerns. No mere echo chamber of agreement, Eco-Deconstruction likewise shows us where deconstruction can be helpfully supplemented with other approaches going forward into an uncertain ecological future. This is essential reading for anyone interested in environmental philosophy. The volume brings together fifteen prominent scholars, from a wide variety of related fields, including eco-phenomenology, eco-hermeneutics, new materialism, posthumanism, animal studies, vegetal philosophy, science and technology studies, environmental humanities, eco-criticism, earth art and aesthetics, and analytic environmental ethics. Overall, eco-deconstruction offers an account of differential relationality explored in a non-totalizable ecological context that addresses our times in both an ontological and a normative register. The book is divided into four sections. As such, the book will resonate with readers not only of philosophy, but across the humanities and the social and natural sciences. Diagnosing the Present Chapter 1. Thinking after the World: Nuclear and Other Biodegradabilities Chapter 8. Environmental Ethics Chapter He is the author of *The Promise of Memory: David Wood is W*. His books include *The Step Back*: He is also an earth artist and directs Yellow Bird Art Farm. Special prices are applicable to the authorised sales territory only. Prices are subject to change without prior notice.

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6: Sex of Death and the Maternal Crypt - Fordham Scholarship

addition, she is the reviewer for 'Deconstruction' in The Year's Work in Critical and Cultural Theory. Roger Luckhurst teaches literature and theory at Birkbeck College.

In his massive multi-volume work, *Technics and Time*, Bernard Stiegler explores a history of technics as epiphylogenesis—the preservation in technical objects of epigenetic experience. The origin of the human as the prosthesis of the living is therefore fundamentally aporetic: We are considering a passage: Its "birth," if there is one. To ask the question of the birth of the human is to pose the question of the "birth of death" or of the relation to death. But at stake here will be the attempt to think, instead of the birth of the human qua entity relating to its end, rather its invention or even its embryonic fabrication or conception, and to attempt this independently of all anthropologism. The key to this approach is the role Leroi-Gourhan assigns to technics in the evolution of the human. Thus Leroi-Gourhan opens up the possibility of an understanding of the human as no longer simply either a biological entity or a biological entity with some transcendental quality consciousness, free will, etc. Unfortunately, for Stiegler, Leroi-Gourhan cannot quite deliver on the promise of a non-anthropologicist or non-anthropocentric account of the human. What lies behind this failure is an inability to understand the origin of the human not merely as obscure but as fundamentally aporetic. For the exteriorization of the human into technics—writing, tools and so on—raises a fundamental aporia of origin: The who is nothing without the what and conversely. The passage is a mirage: Instead of having recourse to the concepts that habitually serve to distinguish man from other living beings instinct and intelligence, absence or presence of speech, of society, of economy, etc. It must of course be understood in the cybernetic sense, but cybernetics is itself intelligible only in terms of a history of the possibilities of the trace as the unity of a double movement of protention and retention. This movement goes far beyond the possibilities of the "intentional consciousness. That is irreducible and impregnable. The task here will be to specify that stage. If the issue is no longer that of founding anthropos in the pure origin of itself, the origin of its type must still be found. Technics Thus even if Derrida is right in thinking that the notion of program in Leroi-Gourhan challenges all the traditional distinctions that mark the difference and origin of the human, of anthropos, it is nonetheless the case that with the human we see the emergence of a new type of program, and that new type of program is exactly what *Technics and Time*, in its understanding of technics as the prosthesis of the human, is concerned with. All of this points primarily to life in general: The whole problem is that of the economy of life in general, and the sense of death as the economy of life once the rupture has taken place: For Stiegler it is only after such a rupture, i. It would seem perfectly reasonable for Derrida to argue that genetic inscription is a species of the gramme precisely because genetics does indeed articulate the living upon the non-living in general: In fact, Stiegler often takes inorganic inorganique and non-living non-vivant to be simply synonymous. Stiegler therefore makes the mistake of assuming that the trace requires one to think of this new category of organized inorganic matter when in fact the trace challenges without erasing the very categorical distinctions on which Stiegler is relying. The risk Stiegler runs in differentiating the historical epochs of arche-writing, and in thinking them in terms of technical supplementarity, is precisely that of considering technicity in the exclusively exteriorized terms of technics which befit the process of hominization. The major theses in *Technics and Time* according to which the technical object represents a third kind of being. Margins 17 Having cited a section of this passage, Stiegler comments: This will be our question. This problem concerning the relationship between positive knowledge about technology and the quasi-transcendental understanding of technics also arises in the series of interviews between Stiegler and Derrida presented in *Echographies: The origin of sense makes no sense*. This is not a negative or nihilistic statement. That which bears intelligibility, that which increases intelligibility, is not intelligible—by definition, by virtue of its topological structure. From this standpoint, technics is not intelligible. This does not mean that it is a source of irrationality, that it is irrational or that it is obscure. It means that it does not belong, by definition, by virtue of

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its situation, to the field of that which it makes possible. Hence a machine is, in essence, not intelligible. Stiegler responds to Derrida at this point: Yes, but that which constitutes sense is senseless. This is a general structure. The origin of reason and of the history of reason is not rational. Moreover this response, i. One can provide a genealogy of a concept, showing how that concept is inherited through a determinate history. But we are concerned here with the genealogy of that which makes conceptualization possible. Stiegler assumes that technics is not only the condition of knowledge, but is in itself knowable. However, as soon as prosthesis or technicity in general is the condition of knowledge, of what is sayable or thinkable, what can be positively known or said about the prosthesis qua prosthesis is necessarily limited. To not recognize this limit is to risk confusing insights into the empirical history of technology as prosthesis with arguments concerning technics as a transcendental condition of knowledge. At a later point in the interview Derrida reformulates this idea in the terms of *Specters of Marx* on inheritance. Derrida comments on the necessary dissymmetry which inhabits this relation to the spectral quality of the technical object: But wherever there are these specters, we are being watched, we sense or think we are being watched. This dissymmetry complicates everything. The law, the injunction, the order, the performative wins out over the theoretical, the constative, knowledge, calculation and the programmable. Derrida and Steigler For both Stiegler and Derrida the question of technics is closely linked to the question of inheritance: The dissymmetry which Derrida remarks here is clearly linked to the topological structure we have seen him bring out in relation to intelligibility: Thus whereas in *Technics and Time* Stiegler could be seen constructing a highly cogent theory of inheritance as epiphylogenesis, for Derrida the structure of inheritance exceeds and makes possible theoretical knowledge, without itself becoming the object of a theoretical knowledge. *Technics and Time* never explicitly asks how the theory of technics or a history of the supplement is possible, or, put differently, how, given a general structure in which everyone has forgotten Epimetheus, it is possible for Stiegler to remember him. The irreducible relation of the who to the what is nothing but the expression of retentional finitude that of its memory. Today memory is the object of an industrial exploitation that is also a war of speed: There is therefore a pressing need for a politics of memory. This politics would be nothing but a thinking of technics.

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7: N. Katherine Hayles - Wikipedia

Chapter 2 takes as its starting point two aspects of the 20th century scientific paradigm, non-deterministic causation and relativity, and considers a number of thinkers who have worked within.

And maybe Mika may have to go down in the end as well. Brandon actually spawns a life form who saves him in the far future! Also includes the process in detail, ranging from calling the trailer to stopping the attack. It also explains how anti-necrolyze rounds work in detail. The Chains of Commanding: If he saves Brandon, as Norton says, his leadership is questionable. Norton suggests Biscoe to punish Brandon brutally when all is settled. Force Brandon to work hard, and if he slacks off, shoot him with anti-necrolyze. Earn Your Happy Ending: Mika will never be alone anymore, while Biscoe is glad that he manages to save Brandon on time. Brandon, Mika, and to a lesser extent, Biscoe and the whole Millennion. Either averted or played straight by Biscoe. When Mika found Brandon, he had lost his left arm and right leg. Biscoe said that you were a traitor. Brandon wears a conventional variant of artificial leg in chapter 5 and has his movement restricted. This usually results in imbalance, and it requires practice to walk properly. This is part of why his movement is restricted. And the prosthesis is too short as well. Badass and Child Duo: Brandon excels at physical combats and guns, but has little to no authority in Millennion due to his past as a traitor to the syndicate. This is why he looks petty in the organization mistreated and takes all the maltreatment without complain. She is able to take care of Brandon and snaps at those who mistreat him thanks to her authority in the organization. Break Them by Talking: He almost has Brandon join his side, but then Brandon sees the patch on his pants, which Mika made as an attempt to delight him He calls Brandon a false friend and a traitor, since he betrays Harry this way. And things do not end well for him. Brandon snatches his D-Point and riddles him with bullets. Mostly done to make the story fandom-blind friendly. Also, the mutual Mercy Kill. The Code of Iron, which is last mentioned in episode 20, becomes probably the most important aspect in this story. Family of Choice as well. If Brandon ever betrays them, they will have to make difficult decisions. William, but probably scare their underlings. The way Biscoe and Norton punish Brandon: Explicitly pointed out by William, who is not pleased after finding out that Brandon is on the risk of losing more of the remainder of his leg. Brandon has to choose between Harry, his best friend, or Mika and Millennion, his family. Mostly elaborated on the footnotes. However, according to some fandom-blind reviewers at fanfiction. It starts from the last few scenes of the show. Brandon wondering why he survives his Mutual Kill with Harry. Brandon tells Mika that her mother often says that despite smiling, he is actually sad inside. Early in the anime, Brandon is a loan shark. The trailer, which is last seen in episode 23, is brought up again. The D-Point from episode 10 and 11 is brought up again. This time, however, reconstruction exists. Betrayal is also deconstructed. To some extent, Principles Zealot. Finally committing a betrayal breaks Brandon very much. Unlike most post-canon works found in the fandom which is very little to begin with, this brings Millennion into consideration. In the final episode, Brandon injures some Millennion agents to protect Harry, his best friend who is a traitor to Millennion. The organization does not let Brandon get away with it, and only spares him because of Mika. The moment William angrily reveals that Brandon is on the risk of losing more of his residual leg due to infection and necrosis which Biscoe and Norton are responsible for, Biscoe and Norton finally comply. The characters do learn slowly though. And worse when it turns out that Brandon is struggling to cope with his grief and guilt of his betrayal. Considering the crap Brandon and Mika have gone through in the anime series and this work although Mika suffers far less than Brandon here, the ending is simply heartwarming. Biscoe implicitly apologizes to Brandon for having put him through so much pain and almost causing William to amputate the remainder of his leg, and as a compensation, he lets Brandon rest. He has moved on and will be living with Mika and probably the whole Millennion as a family. Grey and Gray Morality: Or White and Grey Morality. Nobody is purely evil; every character has their own reason behind their acts. Mainly caused by the issue of To Be Lawful or Good. The only difference is that Biscoe is more lenient than Norton. This is what

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that causes Dramatic Irony. Huge Guy, Tiny Girl: Brandon and Mika, respectively. Then, when Mika kneels on his lap, her knees only touch one of his legs. Humans Are the Real Monsters: Brandon literally silences them with a gun. Mika has been claiming that Brandon, despite his betrayal, is a good person. Mika repeats the same speech when Brandon starts to doubt if he can betray Harry. Similarly, "Betrayal is bad. Complete with a reason, since Brandon is a Principles Zealot. Averted by Brandon himself. He cries several times out of his grief. Played straight by Biscoe. Or maybe averted as well. After realizing that he almost causes Brandon to lose more of his amputated leg, Biscoe becomes teary. Mika notices this and asks him about this, but Biscoe simply ignores her. Once More, with Clarity! This worsens everything as Brandon is aware of his betrayal and stressed out. Pay Evil unto Evil: The driving force of the story. Betrayal is the most serious offense in Millennium, and traitors are supposed to be executed. Unfortunately, Biscoe and Norton go too far. Platonic Declaration of Love: This is part of how Mika comforts a depressed Brandon. More likely because of the pressure to the psyche than injuries or exhaustion. This fanfic provides an interesting case of this trope. Brandon never asks her for help, but Mika uses her authority to make Biscoe and Norton help Brandon and provide him the regular transfusions he needs. William and providing the equipment the doctor needs. It saves Brandon from rejoining Harry; in other words, the patch can be said as something that keeps Brandon from leaving his family again. This is symbolic of how terrible Biscoe and Norton have been. By putting Brandon through a Cold-Blooded Torture, they almost break a family. Brandon willingly letting Biscoe and Norton put him through a Cold-Blooded Torture causes his stitches to snap. Without him, nobody can save Brandon and bring him back to the family. Biscoe finally feels terrible for what he and Norton have done, so he implicitly apologizes to Brandon and gladly lets him rest until he fully recovers. Brandon and Mika and the whole Millennium are officially a family now. Death and the friendship between Brandon and Harry. Brandon and Harry are dead, but Brandon is still living as a zombie.

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8: Legion (season 1) - Wikipedia

Yale Journal of Criticism entitled "Translating Derrida on Translation: Relevance and Disciplinary Resistance," the surprisingly low number of existing academic programs in translation in the U.S., especially.

Hawley first developed the idea of a series about Haller with Kinberg, after asking the question "is there an interesting show in this genre, and is there a character in that show? He was also more interested in setting up a longer-running rivalry than having the antagonist be a "villain-of-the-year", and so the season leaves the character to be an external threat to Haller in the second season. Irwin agreed to join the project based on this conversation. This led to Busker "making crass remarks about women and muttering vintage phrases". He portrays Brubaker, a member of Division 3. Clothing is also a mixture of present-day and past fashions, emulating a prediction of the future from the 60s or 70s. Wylie explained that the "story is being told from an unreliable narrator so we can do whatever we want. Noah said he wanted it to look like David was rescued by The Kinks ". Case deliberately avoided referencing any costumes from the comics "to take this story out of where people think it sits". Marcine Peter at Contour Contact Lens provided hand-painted contact lenses for the production, including for Boisclair to wear as the Devil with the Yellow Eyes. Both cinematographers previously worked with Hawley on Fargo. The production also made extensive use of a Ronin camera stabilizer, allowing the camera to be moved around by camera men and transitioned between hand use and cranes without endangering the camera operators. There are a lot of elements, not just CG Wylie called this the most complicated set, and felt "trying to make a hospital feel fun is a perfect challenge. Wylie initially looked to have the set built by "those people who make giant sheets of ice for ice sculptures and stuff", before eventually building the set out of visqueen. However, this did not work, and was a "gigantic disappointment". Wylie had the set rebuilt within a week, with the second version using acrylic molded to look like thick sheets of ice. The sequence was filmed at the end of production on the season, and added to the second episode. So why not use that as the touchstone for what the sound of this score might be? It allows it to underscore the character. I go from playing with a synthesizer, and then I morph that into playing the same piece of music with the orchestra, but in an adjusted key. A CD release followed on March 24, from Lakeshore Records , with a vinyl release also planned for the album. All music by Jeff Russo:

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9: November | | Derrida: The Father of Deconstruction

Badmington's work on the ongoing 'deconstruction of humanism' () and Elaine L. Graham's focus on the politics of representation at work in discourses about the posthuman ().

This, I believe, is one of the earliest examples of the extreme fascination with deploying words in a kind of abstract space which was to be a characteristic of the Ramist age, and which is still so much a part of us that we can hardly realize it has an origin and a history. If the outline--the "deployment of words in an abstract space"--was invented at a particular moment in history, then knowing of its status as invention gives us the option of continuing its usage or inventing new practices. Ong enjoins us, then, to become aware of the origins of our current practices so that we are not bound unconsciously to employ methods that may no longer be suitable to the new media now available. Grammatological deconstruction, it could be argued, works in a similar way: This chapter plays the role of examining the history of pedagogical practices as they existed during the transitional period spanning the Middle Ages and the Early Modern period. Knowledge of how pedagogical practices changed then can help current pedagogical reformers generate innovative instructional curricula by providing an understanding of both the dynamics involved in a period of transition and the defining characteristics of the print and electronic apparatuses. Such knowledge, I hope to show by the end of this dissertation, can be most fruitful in negotiating our current transitional shift. After providing a brief history of sixteenth-century pedagogical practices and demonstrating how the printing press was one of the central causes of the shifts in educational methods, I look at the work of Edmund Spenser as a representative example of one writer in the midst of these changes. The chapters following this preliminary groundwork will then explore what I have learned about hypertext composition from the sixteenth century and apply this learning in solving the problem of how to compose in hypertext in a manner that exploits its full potential for communicative efficacy. The task of writing a history, though, is not without its problems, since the discipline of history, as of late, has come under attack. It is no longer viewed as the unproblematic revelation of the past, but is now seen to be mediated by language and by language-users. The conclusions of Hayden White are now well-known, conclusions which clarify the extent to which histories are literary constructions, interpretations framing a set of facts. As he writes, "But in general there has been a reluctance to consider historical narratives as what they most manifestly are: The implications of his claims extend, therefore, to historical exploration in any discipline, but especially to literary criticism, as so much of its endeavor involves history. McGann comments on the extent to which an "ideology of continuity" in narrativized literary histories governs the sphere of literary criticism: In the discourses of criticism, narrativized forms are so common that their narrativity is often not even noticed. The work of scholars like Jack Goody, Walter Ong, and Eric Havelock, who could be called "grammatologists"--historians of reading and writing practices--has recently come to be scrutinized by cultural critics who find in it the tendency to generate continuities in the historical movement from orality to literacy. Before proceeding to explore the sixteenth century for the ways in which some institutional practices were abandoned and others were initiated, I must first discuss the debate over the history of orality and literacy in order to situate grammatology within this debate and to show how grammatology can resolve the problems that Goody, Ong, and Havelock pose for a grammatological representation of history. Insofar as this dissertation is a historical exploration of past reading and writing practices, of past strategies for "information storage and retrieval" 4 as they have been carried out in oral and literate cultures, I am writing the next chapter in this history, the chapter concerning the move from literacy to "computeracy. The Orality-Literacy Debate The scholarship surrounding questions of oral cultures and how such cultures compare to literate cultures has become quite extensive in recent decades, so much so that Cambridge University Press has instituted a series of books entitled "Cambridge Studies in Oral and Literate Culture. While much data were gathered on these and other topics, only recently have the methodology and assumptions governing these studies come under question. The "debate," then, concerns the extent to which

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some of these scholars have succumbed to an ideological bias which enables them to conclude that literate culture is superior to or more advanced than "primitive" oral cultures. The central question of the debate as I see it is as follows: Each of the three grammatological scholars mentioned, Ong, Havelock and Goody, have all been guilty of making this claim in their work, overtly suggesting in the process that this change makes the literate cognitively advanced or superior. Ong, for instance, defining writing as a "technology of the word," writes that "Technologies are not mere exterior aids but also interior transformations of consciousness. In this sense, orality needs to produce and is destined to produce writing" Havelock, too, sees the potential of human rationality as being unlocked by writing. In his study of the effects of the Greek alphabet upon communicative efficiency, he claims that literacy literally changed our minds, allowing for logical thinking to emerge. Havelock therefore suggests that all logical thinking was a result of Greek alphabetic literacy. Each of these writers views the technologies of writing as devices that enable users to realize the "fully human" potentials of rational thought which are characteristic of modern-day civilization. Assumed in this point of view is the belief that the technologies of literacy--first the invention of the vowel in Greek culture, the emergence of chirographic culture, and finally the invention of movable type--are implicitly progressive, leading in an inevitable "march of time" toward the development of individuality, democracy, freedom. Literacy, in and of itself, comes to be a civilizing force: In *Literacy in Theory and Practice*, Brian Street addresses the tendency described above as an ideological assumption; he sees a problem in a position which represents technology as a neutral agent. The appeal of this position, according to Street, is that it allows one to avoid the charge of "discrimination" in the politicized sense most commonly used today. They can argue, whether implicitly or explicitly, that this new version of the "great divide"--the division between literate and non-literate--does not discriminate between cultures but simply between technologies. Since technologies are "neutral," then no aspersions are being cast on individual members of cultures which happen to lack a particular technology and are thus taken to lack certain intellectual advantages. The suggestion is no longer that a culture is intellectually superior, as earlier racist theories had argued. Rather, it is claimed that a culture is intellectually superior because it has acquired that technology. A Study of Memory in Medieval Culture, in which she reveals medieval mnemonic practices to be a mixture of oral and literate practices, Carruthers calls for care in the use of the term technology, specifically care in the assumption that cognitive processes are improved: The fashion for defining writing as a technological innovation of the same sort as television and the automobile, or the heavy plow and moveable type, seems to me fraught with difficulties. The notion of the "apparatus" does not reduce literacy to a neutral technology but considers technology in relation to the institutional practices governing its usage. The use of "technologies of the word," that is, must be learned in specific social settings, institutional settings, by individuals. Furthermore, the institutional training received by students as a means of employing these technologies within particular social settings results in an ideological formation that crystallizes into a particular form of subjectivity. This is a historical relation of causation that remains relatively untheorized and resists the ways we usually narrate the past" xii. While other possibilities for defining this term have been opened up by such theorists as Theresa De Lauretis--with her "technologies of gender"--and Deleuze and Guattari--with their notion of the "abstract machine"--the grammatologist focuses on technology as a tool of communication. This would include not only specific technologies themselves such as video, radio, typewriters, or printing presses but also other implements not normally considered technologies, like a pencil, for instance, or a book. A tool can be used in a variety of ways for a variety of different reasons, though it may have one specified function, for example the use of a screwdriver as a chisel: Carruthers offers an alternative term etymologically related to technology: She writes of these two almost interchangeably, as one can see in the following passage, in which she warns about reifying technique and refers to the abuse of this word in the same terms she uses when discussing the reductive use of technology by other scholars: I am not suggesting that technique and technology have no effect upon human culture; this study is concerned to identify and describe a number of distinctive features in medieval literary culture which are sometimes expressed in particular techniques, such as page layout. But I try not to reify technique, and in

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particular I think it very important to recognize that the form in which information is presented to the mind does not necessarily constrain the way in which such information is encoded by the brain nor the ways in which it can be found and sorted. Grammatology might be considered as the study of the history of reading and writing, or more precisely the study of how information is "stored and retrieved" "information" here not merely indicating neutral facts and figures but also referring to cultural axioms concerning gender relations, class distinctions, racial stereotypes, national mythologies, and any other ideological assumptions that are woven within its text, of how societies remember. Victor says, is the basis of learning" Carruthers Technology, then, can be viewed as anything that improves the efficiency of memory, whether it be a tool like a pencil to write a grocery list or a technique like page lay-out that enhances recall of entire book pages. But the memory palace, as I will show in subsequent chapters, is more amenable to electronic media and will therefore provide a model for electronic dispositio. This will be one part of the prolegomenon for an electronic rhetoric, the second part consisting of specific strategies for writing within hypertext. Any past event or practice, then, is always open to recycling in a new historical narrative that reinterprets the past in terms of the present. Such is my purpose in this dissertation: My purpose in this section will be to review the institutional changes in pedagogical procedure which are said to have brought about the decline in the use of the memory palace as a popular mnemotechnique. This review will suggest that scholars and students responding to changes in communications technology at the present moment can bring about its return. Insofar as the changes in the sixteenth century were caused, in part, by the advent of a new technology--the printing press--I will suggest that the recent advent of new technologies, such as video, interactive multimedia, and virtual reality or "cyberspace," will impose the same pressure upon the educational institution to adapt to the changes with revised institutional practices. This dissertation, ultimately, will offer some possibilities for such practices. First, I will review the history of the memory palace. The legendary origin of the mnemonic strategy of remembering images in particular places--the fundamental principle of the memory palace--occurred at a banquet given by Scopas. The poet Simonides, present at the banquet to entertain the guests, was called outside by two men, presumably the twin gods Castor and Pollux in praise of whom part of his songs were sung. During his absence the roof caved in, killing all of the dinner guests and mangling them beyond recognition. Simonides, however, was able to identify the guests, as he had remembered the places at the table at which each guest sat. From this experience he extrapolated the fundamental principle of the memory palace, and so is said to have invented the art of memory. The purpose of this discussion of memoria was to present methods for memorizing speeches once written, for the most effective means of delivery. A shift in emphasis occurs in the Middle Ages, when in the highly Christianized context of the time, different goals were pursued by the institutions of education. That is to say, they [Albertus Magnus and Thomas Aquinas] knew only the *Ad Herennium* on the artificial memory, and they saw it, through a tradition already well established in the earlier Middle Ages, in the context of the "First Rhetoric of Tullius," the *De inventione* with its definitions of the four cardinal virtues and their parts. Hence it comes about that the scholastic *ars memorativa* treatises--those by Albertus Magnus and Thomas Aquinas--do not form part of a treatise on rhetoric, like the ancient sources. The artificial memory has moved over from rhetoric to ethics. The strategies offered in the various texts have their origins, Yates suggests, in the practices of the classical Art of Memory. These disputations occurred very frequently in the setting of a medieval university. Another student, appointed as the "respondent," would then summarize both the answers to the question and the objections raised. At Oxford, for instance, these were quite frequent: The disputation was, in fact, considered to be one of the duties of a master or doctor, besides the task of "professing. This is an important development because Quintilian is the only one of the three Latin sources to criticize the efficacy of the memory palace, suggesting in its stead the strict rote memorization that we are more familiar with today. Furthermore, since Thomas Aquinas himself wrote of the Art of Memory, the memory palace became associated with scholasticism, which was attacked by humanist philosophers like Erasmus and Melancthon. While the debate was ostensibly about opposing arts of memory, it was, as Yates writes, "at bottom a religious controversy", and this is part of the reason why the Hermetic

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version, perceived as subversive and pagan, failed to maintain any influence over future mnemonic practices. The advent of a "curriculum" was part of the reason for this trend. Ong writes of how an element of discourse as simple as class discussion became abbreviated so that the road race of curriculum could be run: This trend also affected the degree of orality in the university setting, resulting in increased reliance upon writing. Again, Ong is helpful here: The normal-school tradition itself [a disputation-based curriculum], however, had prepared the way for the humanist assault on the oral disputation. This exam ensured a degree of competence but at the same time shifted the conception of knowledge to that of a commodity: It could be measured--indeed, had to be--which meant that it could be manipulated in terms of quantitative analogies. We have not yet arrived, but we are well on the way to report cards. Ramus The problem of teaching complicated philosophy to young teenagers also contributed to the institutional reshaping that participated in the decline of discourse practiced within education. As part of the historical groundwork that Ong provides for demonstrating the conditions under which Ramus revises the constitution of rhetoric and dialectic, he relates the process of simplification that occurs for pedagogical purposes. Ramus flaunts his reason for the superiority of this practical analysis with a disconcerting frankness: The Ramist dichotomies were arguably more efficient and less complicated. The new technology of the printing press also aided in this process, in that it participated in fostering the advent of the Ramist dichotomies. Ramus, of course, was not the first to fabricate elaborate charts mapping the mind and its workings. But charts made prior to the printing press were reproduced like all documents were before the printing press: Besides the inaccuracies that such a procedure promoted, oftentimes this process was tedious to say the least, as well as complicated. As Ong writes, "The Agricolan and Ramist dialectic was to prove itself unexpectedly congenial to printing techniques" The printed book, too, helped contribute to the decline of the memory palace, as the process begun in the Middle Ages--the storing of information in book form--became that much more easy.

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