

CONTENTS

ACKNOWLEDGMENTS	xi
INTRODUCTION: "POLITICS IS NOT THE NURSERY"	1
1 WHAT HAPPENED ON SEPTEMBER 11?	9
2 WHAT IS AT STAKE?	26
3 WHAT IS A JUST WAR?	46
4 IS THE WAR AGAINST TERRORISM JUST?	59
5 THE ACADEMY RESPONDS TO TERROR	71
6 TAKING TERRORISTS AT THEIR WORD	85

7 WHERE IS THE LEGACY OF NIEBUHR AND TILLICH?	99
8 THE PULPIT RESPONDS TO TERROR	112
9 THE PROBLEM WITH PEACE	125
10 ENCOUNTERING ISLAMIST FUNDAMENTALISM	139
11 STATES AND SELF-DEFENSE IN A DANGEROUS TIME	150
12 AMERICAN POWER AND RESPONSIBILITY	161
EPILOGUE: FOUR BRAVE WOMEN	174
EPILOGUE TO THE 2004 EDITION	182
APPENDIX: WHAT WE'RE FIGHTING FOR	193
NOTES	219
INDEX	238

Inhaltsverzeichnis

<i>I. Technik und Kultur</i>	1
<i>II. Begriff der Kultur</i>	8
<i>III. Die post-moderne Signatur des Zeitalters</i>	12
1. Vom Erhaltungs- zum Entropieprinzip: das Altern der Neuzeit	12
2. Die Projektleiter der Moderne und der Abschied von der Avantgarde	14
3. Die Wissensformen des Absoluten: Philosophie, theosophische Gnosis, Gnostizismus	17
4. Die Postmoderne als Zeitgewinn	21
5. Die Hauptströmungen der Postmoderne	24
6. Wider den Vollendungzwang der Moderne	27
<i>IV. Analyse des gegenwärtigen Kulturbewußtseins</i>	31
1. Wissenschaft, Philosophie, Theorie der Gesellschaft	33
1.1. Wissenskultur: Wissensformen versus Szientismus	33
1.2. Ontologie	38
a) Realismus versus Materialismus	38
b) Vergeistigung der Materie – Versinnlichung des Fiktionalen	40
c) Entleiblichung	45
1.3. Theorie und Kultur des Selbst: postmoderne Innerlichkeit	49
a) Substantiale versus relationale Theorien des Selbst	50
b) Entzweiung und Versöhnung des Selbst	52
c) Philosophisch-religiöse Sorge um sich und Kultur der Daseinsvorsorge	57
d) Die Steigerung der Wahlmöglichkeiten und die Angst des Selbst	62
1.4. Identität und Wandlung von Identität	64
1.5. Die neuen, kultur- und identitätsorientierten sozialen Bewegungen	67

a) Krise der Wachstumsidee: Ausschöpfen und Sein-lassen-können von Entwicklungsmöglichkeiten	69
b) Kernenergie als kulturelles Problem	73
c) Exkurs: Die Notwendigkeit der Errichtung einer Umweltbank	74
d) Weibliche Kultur und Frauenbewegung	75
e) Friedensbewegung	76
f) Die neuen sozialen Bewegungen als Signal für Steuerungsmängel des Marktes und der Demokratie	77
g) Der Widerspruch von Autonomie und Identität	80
1.6. Kultur der Selbstgestaltung, Reversibilität der wissenschaftlich-technischen Welt und Irreversibilität der Lebenszeit	82
1.7. Theorie der Gesellschaft	89
a) Monofunktionale Ausdifferenzierung versus organische Gliederung der Gesellschaft	89
b) Einheit der Lebenswelt, Durchdringung und Ausdifferenzierung	92
c) Kritik des Funktionalismus	94
2. Wirtschaft als Kultur	98
2.1. Wirtschaftsethik und Kulturphilosophie der Wirtschaft	100
2.2. Wirtschaftskultur – Kulturwirtschaft	104
a) Produktionskultur	105
b) Konsumkultur	106
2.3. Die Notwendigkeit einer Berücksichtigung alternativer Formen der Wirtschaft und Wirtschaftskultur in der Wirtschafts-, Forschungs- und Kulturpolitik	109
a) Veränderungen der Arbeit	110
b) Veränderungen der Bedürfnisstruktur	111
2.4. Ende der Arbeitsgesellschaft – Anfang der Kulturgesellschaft?	112
2.5. Kunst und Wirtschaft	116
3. Kunst	118
3.1. Konstruktivismus und Funktionalismus als Signum der modernen Architektur	119
3.2. Imagination und Kontextualität als Signum der postmodernen Kunst	125
3.3. Kunst und Wissenschaft	131
3.4. Kunstoppolitik	137
3.5. Die schöpferische Gesellschaft und ihre kulturelle Durchdringung und Versinnbildlichung	139
3.6. Postmoderner Klassizismus	147

<i>V. Kulturpolitische Folgerungen</i>	152
1. Der Pluralismus und die normensetzende Kraft des Lebens . .	152
2. Kulturrelativismus und Menschenrechtsuniversalismus . . .	157
3. Kontinuität und Traditionsbuch der deutschen Kultur . . .	163
4. Das Umwollen der Kultur	167
Anmerkungen	171
Literaturverzeichnis	179
Personenregister	189

Verzeichnis der Schaubilder

Unterscheidung in ein modernes und ein postmodernes Muster der Kultur	32
Wissenschaftskultur	37
Ontologien	48
Theorie und Kultur des Selbst	88
Theorie der Gesellschaft	98
Wirtschaft als Kultur	118
Kunst	151

/Contents/

<i>Acknowledgments</i>	vii
<i>Introduction</i>	
On Linguistic Vulnerability	i
<i>1/ Burning Acts, Injurious Speech</i>	43
<i>2/ Sovereign Performatives</i>	71
<i>3/ Contagious Word: Paranoia and “Homosexuality” in the Military</i>	103
<i>4/ Implicit Censorship and Discursive Agency</i>	127
<i>Notes</i>	165
<i>Index</i>	183

Contents

<i>Translator's Note</i>	vii
REFACE	
Experimentum Linguae	1
IMAGINACY AND HISTORY	
An Essay on the Destruction of Experience	13
IN PLAYLAND	
Reflections on History and Play	73
TIME AND HISTORY	
Critique of the Instant and the Continuum	97
THE PRINCE AND THE FROG	
The Question of Method in Adorno and Benjamin	117
TABLE AND HISTORY	
Considerations on the Nativity Crib	139
NOTES ON GESTURE	
Notes on Gesture	147
PROJECT FOR A REVIEW	
Project for a Review	157

Contents

	PAGE
I.—Introduction (Part I). Growth of Truth. Retrograde Movement of the True	1
II.—Introduction (Part II). Stating of the Problems	18
III.—The Possible and the Real	73
IV.—Philosophical Intuition	87
V.—The Perception of Change	107
VI.—Introduction to Metaphysics	133
VII.—The Philosophy of Claude Bernard	170
VIII.—On the Pragmatism of William James. Truth and Reality	177
IX.—The Life and Work of Ravaissón	187
Notes	217

Contents

§ 1. The Birth of Art	1
§ 2. The Museum, Art, and Time	12
§ 3. Museum Sickness	41
§ 4. The Time of Encyclopedias	50
§ 5. Translating	57
§ 6. The Great Reducers	62
§ 7. Man at Point Zero	73
§ 8. Slow Obsequies	83
§ 9. On One Approach to Communism	93
§ 10. Marx's Three Voices	98
§ 11. The Apocalypse Is Disappointing	101
§ 12. War and Literature	109

§ 13. Refusal	111
§ 14. Destroy	113
§ 15. Idle Speech	117
§ 16. Battle with the Angel	129
§ 17. Dreaming, Writing	140
§ 18. The Ease of Dying	149
§ 19. The Laughter of the Gods	169
§ 20. A Note on Transgression	183
§ 21. The Detour Toward Simplicity	188
§ 22. The Fall: The Flight	201
§ 23. The Terror of Identification	208
§ 24. Traces	217
§ 25. Gog and Magog	228
§ 26. Kafka and Brod	240
§ 27. The Last Word	252
§ 28. The Very Last Word	265
§ 29. Friendship	289
Notes	293

Contents

<i>Editor's Note</i>	ix
Editor's Introduction: "To Read What Was Never Written"	i

PART I: LANGUAGE

§ 1 The Thing Itself	27
§ 2 The Idea of Language	39
§ 3 Language and History: Linguistic and Historical Categories in Benjamin's Thought	48
§ 4 Philosophy and Linguistics	62
§ 5 Kommerell, or On Gesture	77

PART II: HISTORY

§ 6 Aby Warburg and the Nameless Science	89
§ 7 Tradition of the Immemorial	104
§ 8 *Se: Hegel's Absolute and Heidegger's <i>Ereignis</i>	116
§ 9 Walter Benjamin and the Demonic: Happiness and Historical Redemption	138

§10	The Messiah and the Sovereign: The Problem of Law in Walter Benjamin	160
PART III: POTENTIALITY		
§ 11	On Potentiality	177
§ 12	The Passion of Facticity	185
§ 13	<i>Pardes</i> : The Writing of Potentiality	205
§ 14	Absolute Immanence	220
PART IV: CONTINGENCY		
§ 15	Bartleby, or On Contingency	243
	<i>Notes</i>	275
	<i>Index of Names</i>	303

CONTENTS

CKNOWLEDGMENTS	vi
REFACE	viii
NTRODUCTION	xi
Part I	
Bodies That Matter	3
The Lesbian Phallus and the Morphological Imaginary	28
Phantasmatic Identification and the Assumption of Sex	58
Gender is Burning: Questions of Appropriation and Subversion	81
Part II	
"Dangerous Crossing": Willa Cather's Masculine Names	101
Passing, Queering: Nella Larsen's Psychoanalytic Challenge	122
Arguing with the Real	139
Critically Queer	169
OTES	186
NDEX	217

Contents

1	The Poetics of the Platonic Dialogue	3
	Plato, Dramatist	3
	Plato's Genres: Tragedy, Comedy, Satyr Play	9
	Plato's Dramaturgy	20
2	A Brief History of the Socrates Play	37
	Socrates on the Stage	40
	The Death of Socrates	52
	The Comic Stage Philosopher	63
3	The Drama of Ideas	73
	The Modern Socrates Play: August Strindberg and Georg Kaiser	75
	Oscar Wilde	82
	George Bernard Shaw	92
	Luigi Pirandello	100
	Bertolt Brecht	106
	Tom Stoppard	112
4	Dramatic Philosophy	121
	Søren Kierkegaard	125
	Friedrich Nietzsche	138
	Jean-Paul Sartre and Albert Camus	148
	Kenneth Burke	162
	Gilles Deleuze	166
5	The New Platonists	173
	Iris Murdoch	174
	Martha Nussbaum	180
	Alain Badiou	185
	Epilogue: Dramatic Platonism	193

Appendix 1: Socrates Titles 199

Appendix 2: Charting the Socrates Play 209

Notes 211

Bibliography 237

Index 245

Contents

<i>Preface</i>	vii
1 Aporetic dispossession, or the trouble with dispossession	1
2 The logic of dispossession and the matter of the human (after the critique of metaphysics of substance)	10
3 A caveat about the “primacy of economy”	38
4 Sexual dispossessions	44
5 (Trans)possessions, or bodies beyond themselves	55
6 The sociality of self-poietics: Talking back to the violence of recognition	64
7 Recognition and survival, or surviving recognition	75
8 Relationality as self-dispossession	92
9 Uncounted bodies, incalculable performativity	97
10 Responsiveness as responsibility	104
11 Ex-propriating the performative	126

Contents

12	Dispossessed languages, or singularities named and renamed	131
13	The political promise of the performative	140
14	The governmentality of “crisis” and its resistances	149
15	Enacting another vulnerability: On owing and owning	158
16	Trans-border affective foreclosures and state racism	164
17	Public grievability and the politics of memorialization	173
18	The political affects of plural performativity	176
19	Conundrums of solidarity	184
20	The university, the humanities, and the book bloc	188
21	Spaces of appearance, politics of exposure	193
	<i>Notes</i>	198
	<i>Index</i>	205

Contents

Foreword by Claude Lefort	ix
Editors' Note to the French Edition	xxxiii
Translators' Note	xxxv
Part 1. Institution in Personal and Public History	
Introduction	5
Institution and Life	16
Institution of a Feeling	28
The Institution of a Work of Art	41
Institution of a Domain of Knowledge	50
The Field of Culture	58
Historical Institution: Particularity and Universality	62
Summary for Thursday's Course: Institution in Personal and Public History	76
Endnotes for the Course on Institution	80
Part 2. The Problem of Passivity: Sleep, the Unconscious, Memory	
Philosophy and the Phenomenon of Passivity	117
For an Ontology of the Perceived World	133
Sleep	138
Perceptual Consciousness and Imagining Consciousness	146
Symbolism	151
Dreams	156

The Freudian Unconscious	162
Delusions: <i>Gradiva</i>	170
The Case of Dora	177
The Problem of Memory	191
Appendix: Three Notes on the Freudian Unconscious	199
Summary for Monday's Course: The Problem of Passivity: Sleep, the Unconscious, Memory	206
Reading Notes on Proust	210
Reading Notes on Freud	216
Endnotes for the Course on Passivity	233
Bibliography of Texts Relevant to the Courses on Institution and Passivity	253
Index	257

Contents

Editor's Preface / xi

Editorial Note / xxiii

Translator's Introduction:

Language and the Voice of Philosophy / xxv

- 1 The Specter of a Pure Language / 3
- 2 Science and the Experience of Expression / 9
- 3 The Indirect Language / 47
- 4 The Algorithm and the Mystery of Language / 115
- 5 Dialogue and the Perception of the Other / 131
- 6 Expression and the Child's Drawing / 147

Index / 153

Contents

<i>Acknowledgements</i>	viii
<i>Preface</i>	ix
1 What is Theatre?	1
PART I	
From the World to the Stage	19
2 Mimesis: Imitation and Imagination	21
3 Truth and Illusion	47
4 History in the Making: Theatre and the Past	75
PART II	
From the Stage to the World	99
5 A School of Morals?	101
6 Emotions	128
7 Collective Action: Theatre and Politics	160
<i>Bibliography</i>	193
<i>Index</i>	203

CONTENTS

Introduction by Bruno Bosteels	vii
1. Rhapsody for the Theatre: A Short Philosophical Treatise	1
2. Theatre and Philosophy	93
3. The Political Destiny of Theatre Yesterday and Today	111
4. Notes on Jean-Paul Sartre's <i>The Condemned of Altona</i>	123
5. The Ahmed Trilogy	139
6. Three Questions to the Author	161
<i>Sources</i>	167
<i>Index</i>	169

Contents

<i>Acknowledgments</i>	ix
Introduction: Movement Training for Actors	1
1 Educating Efficient Labor for the Acting Profession	14
2 The ‘Neutral’ Body, the ‘Natural’ Body and Movement Training for Actors	69
3 Movement Training for Actors and the Docile Body	120
4 Movement Training and the Unruly Body	143
Conclusion: Movement Training for Actors: Overview and Projection	176
<i>Bibliography</i>	187
<i>Index</i>	207