

Jacques Derrida, Anglicist¹

Thomas Dutoit

I will speak of English – which ought to be heard both as the English language, or English as a discipline in schools of all levels, *and* as a term derived from the noun ‘angle’, that is to say, as that which is relative to angularity. I will speak therefore of Derrida at the University, in English (in English, in angles) – of Derrida and of English or Anglophone literature, and of the english words of Derrida. My thesis is the following: Derrida does not write in French; rather, he writes English (English) because he writes english (in angles). Derrida is perhaps the most English writer ever. My thesis will therefore not only be that Derrida is an anglicist, but also that every anglicist is duty bound to be, in a certain way, derridian, to the extent that s/he ought to have an awareness of the impression he has made in the discipline of English, what would be called in French an *angle de torsion*. I will return to this term ‘anglicist’, yet let us retain for the moment that the word in English, *anglicist*, would have entered the English language in 1930 (*Oxford English Dictionary*). That does not mean that the discipline of English was born in 1930, but it is not just any year.

Does my thesis seem, at first glance, absurd? Or, rather, it would be necessary to say, ‘at first hearing’, since between English (*l’anglais* in French) and english (*l’anglé* in French), no difference can be heard. I will nonetheless defend it, and not only for the ‘time of a thesis’.²

What follows derives from a confrontation between the ‘English words’ and ‘english’ or ‘angled words’ of Derrida, more specifically but not exclusively from the confrontation between two texts by Derrida: on the one hand, *The Double Session* (1970)³ devoted largely to *Les Mots anglais* (English Words) by Mallarmé and, on the other hand, the preface entitled *FORS. The English Words of Nicholas Abraham and Maria Torok* (1976).⁴

The essay *The Double Session* analyzes what links literature to the angle and to English. Its *theme*, but the word is poorly chosen, is the angle. At the Charles V English Institute (*Institut d’Anglais Charles V*

is the name of the English department at the University of Paris 7), two years ago, the research 'theme' chosen by the sections 'British civilisation' and 'British literature' was 'Englishness' (*L'anglicité*).

Every 'theme', as such, cannot however neglect that which touches upon the fractured, the angle and angularity. Every theme, as Derrida writes in *The Double Session*, 'leaves out of account the formal, phonic, or graphic "affinities" that do not have the shape of a word, the calm unity of the verbal sign'.⁵ Of course, it was possible to imagine that the treatment of this theme would entail a deconstruction of 'Englishness', but that would be tantamount to saying that deconstruction is external to such 'Englishness' and thus external to English, to the english.

The interest in Englishness is not thematic. The thesis announced is that of 'Derrida, anglicist', which amounts to saying that Englishness 'is' deconstruction. Englishness or Anglicity, prior to being a potential theme, is a word, an angular or english word because marked by the irreducible duplicity of (the English) language: anglicity, the singularity of the English idiom, is constituted by its angularity. Such is the crux of *Les mots anglais of Mallarmé* and *Les mots anglés de Abraham et Torok*. By insisting on what escapes the field of the theme of Englishness, of Anglicity, the present paper aims to show that English words are also english words, and that 'English Studies' include, even if by repression, deconstruction in the broad sense of the term. I shall approach deconstruction through the relation of derridean thought to the angle, to English and to language (*à l'angle, à l'anglais et à la langue*). Derrida, *The Compleat Angler*.⁶

English class

What role does English play in Derrida's writings? Marginal, one should say. Nevertheless, it was already in English that Derrida forged what would become 'différance'. This is why it is interesting to read Derrida writing in English.

In 1951, while he was in preparatory classes, the young Derrida wrote in English an 'essay' entitled 'Poetry of twilight in [William] Collins' "Ode to Evening" and in [Thomas] Gray's "Elegy Written in a Country Churchyard"'.⁷

The interest of this essay on 'twilight', on evening and morning half-light, half-darkness, consists in how it inflects English poetry in

terms of angles, even if the term 'angle' does not appear. That it is one of the rare texts written by Derrida in English in the original is less important than the fact that, in English, he conceives of English 'twilight' in angular fashion.

Derrida begins his 'essay' by a definition of 'twilight' as transitory moment. Neither light of day nor dark of night, *twilight* 'is the moment when the world stands quite undefined, and is kept, so to say, doubtful. It is a balancing yet without steadiness at all, on the verge [...]. Twilight is the moment when whatever contraries, darkness and light, things and spirit, death and life, sorrow and joy, melt into each other as if to give birth to a third element quite unspeakable to us'. It is from this indecision and instability of *twilight* that the two facets – the two sides of the angular joint 'twilight', we might say – of poetical sensibility incarnated by Gray and Collins can be understood, the former turned toward the past, the latter toward the future. For Thomas Gray, *twilight* is the figure of the burial of 'lost intentions and guarded secrets'.⁸ For Gray, *twilight* 'induces thought to coil within itself and to enter the inside of everything [...]. Modesty is the genuine, inward dimension of Being. [The] Past is the truth of being'.

If Gray conceives 'twilight' as the death of the organic, for Collins 'Twilight is much less the death or disappearance of Nature than the birth or the awakening of Spirit'. Indeed, with Collins, 'a kind of reincarnation of lost time seems to be expected from the end of twilight'. Derrida's reading cuts the figure of *twilight* in two, making of *twilight* the angle of two sides or planes. On one side of *twilight*: Collins, for whom *twilight* is the 'cradle of Spirit', writes Derrida. On the other side: Gray, from whom *twilight* is the tomb of life ('grave for life'). The representation of silence in the two poets is characterized by similar duality. As of the angle of *twilight*, two lines of silence: 'Silence, as paradoxical as this may seem, had in the *Ode* the fulness and solemnity of a symphonic overture. Something majestic was to come. It is not at all so as regards the *Elegy*, although the silence is suggested by almost the same means and reinforced by the same voices. [There,] it means emptiness, absence, death' (in this volume, p.32).

Having evoked the two horizons upon which the angle of twilight opens, our student undertakes to invert his argument, showing how the classicism of Collins enabled him to describe a *twilight* that mimes

nature more than the style of Gray, which itself prefigures the poetical principles of Wordsworth. Collins becomes a figure turned toward the past, Gray towards the future. This inversion made possible by the instability of *twilight* takes thus the form of the chiasmus, thus of angularity.

At the dawning of Derrida's career, this 'essay' on *twilight* could illuminate his reflection, in 'Le principe de raison' (1983), on the fortunate occasion which the crepuscular situation of the Western university perhaps grants to those who are beset with it:

[The time of reflection] is the chance of an event about which we do not know whether, presenting itself *within* the University, it *belongs* to the history of the University [...] or not. The chance of this event is the chance of an instant, of an *Augenblick*, of a wink [*clin d'oeil*] or a batting of an eyelid, of a 'wink', or a 'blink'. It takes place 'in the blink of an eye', I would say rather 'in the twilight of an eye', for it is in the most crepuscular, in the most occidental situations of the Occidental University that the chances of this 'twinkling' of thought multiply themselves. During a period of 'crisis', as one says, of decadence and of renewal, when the institution is 'on the blink', the provocation to thinking gathers in the same instant the desire for memory and the exposure to a future, the fidelity of a guardian faithful enough to want to guard even so far as to guarding the very chance for the future.⁹

Angle of pitch

Change of direction. According to Derrida, the essay *Hors livre* in *La Dissémination* [1972] 'follows angular rules'.¹⁰ In what sense should we take these rules? What might one say of the position, in *Hors Livre*, occupied by John Locke, by the prefaces of Henry James, by Jonathan Swift's *A Tale of a Tub*, or Laurence Sterne's *Tristram Shandy*? From the inferior footnotes where they are always relegated, these authors and these anglo-american texts drive by remote control the superior part of Derrida's text.

When, in *The Double Session*, Derrida broaches the question of *theme*, understood in the sense of translation from French to English,

this dimension of Mallarmé's *Mots anglais* is consigned to a note at the bottom of the page.¹¹ *Les Mots anglais* of Mallarmé are always either in parentheses¹² or in footnotes.¹³

Les Mots anglais are quoted only one time in the upper part of *The Double Session*, when Derrida takes opposition to a reading proposed by Jean-Pierre Richard of the said quotation. This exception is important because it allows Derrida to bring *Les Mots anglais* back from their tomb (the bottom of the text). In fact, here is the sentence of Mallarmé which Derrida quotes: 'Words, in the dictionary, lie [*gisent*] [...] like stratifications'.¹⁴ So why is the text of *Mots anglais* by Mallarmé not, in this instance, relegated to a note at the bottom of the page, whereas it is everywhere else in *The Double Session*? It is because the passage of *Mots anglais* quoted by Derrida in the upper world of his text treats the word 'as someone dead [*un mort*] just as much as someone living [*un vivant*]'.¹⁵ Words (*mots*), which repose or 'lie', are the dead (*morts*). Yet the words are also the living, for Mallarmé adds that language, like 'life, feeds [...] on a continual death'.¹⁶ A living language is always already a dead language; the living being is always a ghost. Similar to how life is always already haunted by death, the surface of Derrida's text resuscitates, from the depth of the notes at the foot of the pages, precisely the cadaver that lies there. The cadaver – represented by *Les Mots anglais* of Mallarmé – bolts upright through the floor of the text, akin to a Wordsworthian drowned man bobbing back up through the surface of the water into the air. To resume: English in *The Double Session* takes the form of the *Mots anglais* of Mallarmé, and takes the place of the underground, the bottom of the page. English can nevertheless also surface, leave its deathbed, in order to be read as an example of the life of language, as the other facet or side of death.

Dead angle

Let's leave aside, in a dead angle, a considerable number of English texts, texts on English or english texts by Derrida. Consider instead a few examples.

First: a sentence taken from the interview 'Between Brackets', chosen because it enounces what could be called the 'rule of English'. 'Between Brackets' re-reads *Voice and Phenomenon* (*La voix et le phénomène*), putting it 'in quotation marks'.¹⁷ What imports here is the relation of

interior and exterior, is what makes an angle. Returning to the way in which, in *Voice and Phenomenon*, he had poised, in the position of the epigraph, a quotation from Edgar Allan Poe in which M. Valdemar says 'I am dead', Derrida writes: 'The fantastic epigraph makes an angle from the edge toward the inside; it also "analyzes" philosophical power in its domestic regime, first penetrating it by effraction and then grinding it down to the point that the epigraph alone can render an account – in a philosophical or quasi-philosophical manner [...] – of certain [Cartesian or Husserlian] utterances that control everything'.¹⁸ In order to read Husserl, it is indispensable to read Poe. English – Poe – forms the angle with which Derrida enters Husserl.

Two remarks will resume and enlarge the argument: 1) As soon as Derrida mentions an anglophone writer, the word 'angle' inscribes itself nearby: one could verify such throughout his oeuvre; 2) At the moment when he shows the priority of 'I am dead' over and before 'I am', priority which is also that of literature over philosophy, Derrida very literally positions what I call 'an English writing' (English, angled) before what he terms 'frank-speaking' (*franc-parler*). Here's *Voice and Phenomenon*: 'The autonomy of meaning [...], what [...] we called the freedom of language, "candor" [*franc-parler*], in quotation marks in Derrida's text], has its norm in writing and in the relationship with death'.¹⁹ 'Frank speaking', in other words, French speech, has its norm in 'an English writing', a written English.

That it would be as of the English that a certain relation to death is formulated is what Derrida equally suggests in *Echographies*, when he evokes what is 'in cinematic terms the *eye-line* [in English in Derrida's French publication], that is to say, the fact of looking each other in the eyes'.²⁰ He evokes in particular the actress Pascale Ogier who, upon the occasion of the film *Ghostdance* by 'Ken McMullen, the English filmmaker', 'taught him that', referring to this word '*eye-line*'.²¹ This memory is linked to that of how, shortly before her death, and in the same film, Pascale Ogier said to him that she believed in ghosts. 'Years later in Texas',²² Derrida, watching the movie, found himself faced to the image of Pascale Ogier saying to him, on and from the screen, that she believes/ believed in ghosts. Returning numerous times to the word *eyeline* in the lines that follow, Derrida insists upon the fact that *already* as of her lifetime, Pascale Ogier, whose initials PO, [PO], oblige us to think of Poe (Edgar Allan), 'knew as we know that [...] it

is a dead woman who would say “I am dead [*mort*]” or: “I am dead, a dead woman [*je suis morte*], I know what I am talking about where I am, and I look at you” and this look remained dissymmetrical, [...] *eye-line* without *eye-line*’.²³

Echoing *Voice and Phenomenon* and ‘Between Brackets’, this passage of *Echographies*, suggests that behind the English compound noun, *eye-line*, pronounced by a French woman in an English film, as if by accident or/ and by necessity, what is at play is the epigraph by the American author Edgar Allan Poe that ‘made an angle’ in *Voice and Phenomenon*. Moreover, the textual layout of these pages of *Echographies* to which I am here referring reinforces the angularity linked to the English word and to the Anglo-American author since we see there a photograph of Derrida, seated in the *corner* of a room, and regarding Pascale Ogier in a face-to-face: *eye-line*, example of what he had just analyzed. However the reader only sees the back of the actress. It is thus from and in the angle of a room or of a camera that the relation to death formulated by English (the author Poe or the compound noun *eye-line*) is staged.

One could not finish selecting examples of ‘Anglish’ in Derrida, examples of crests or peaks in his writing and teaching which are also crossroads where he resides in English.

Angle and Babel

The influence of English on French gave birth to the *mot-valise* ‘franglais’, which dates, according to the dictionary, from 1959. At the article ‘*anglais*’, *Le Robert historique* considers ‘franglais’ to be a synonym of ‘*babélien*’, and at the article ‘*babélien*’, the same *Robert historique* quotes René Etiemble using the term ‘*babélien*’ in order to ‘stigmatize “Americanized Atlantic Pidgin [*le sabir atlantique américanisé*]”’.²⁴ English, Anglo-American, ‘Atlantic Pidgin’ produces *franglais*, babelian.

Yet *anglish* (*l’anglé*) is also babelian. And there’s no reason to deplore it. In his *Introduction to the Origin of Geometry*, Derrida quotes Husserl in this regard. Briefly put: philosophy, geometry and Greek mathematics are the idea of infinity; infinity was discovered thanks to the *angle* with which one measures; infinity is the star that guides us, and this infinity opened by the angle is like a Babylonian tower. Here’s Husserl quoted by Derrida:

Greek philosophy leads [...] to a science in the form of infinite theory, of which Greek geometry supplied us, for some millennia, the example and sovereign model. Mathematics – the idea of the infinite, of infinite tasks – is like a Babylonian tower: although unfinished, it remains a task full of sense, opened onto the infinite. This infinity has for its correlate the new man of infinite ends [...]. Infinity [discovered by the angle] will be for all later times the guiding star of the sciences.²⁵

Seen from this angle, infinity is opened not only by the angle, not only by the star. The *Greek* infinity is also apprehended as of another pole: Babylon. Indeed, it is by the comparison with Babylon that the Greek idea of infinity can be apprehended: Husserl says that Greek geometry – the idea of infinity – is ‘like a Babylonian tower’. Husserl thinks therefore Greek philosophy as of (and as) a Babylonian construction. ‘Jewgreek is Greekjew’.²⁶ The angle that opens the idea of infinity is linked to Babel and to babelian.

If Etiemble stigmatizes *franglais* because it is babelian, if, for Husserl, the angle derives from babelian construction, Derrida, in ‘Hear Say Yes in Joyce’, when he addresses the auditorium of the Joyce Symposium, qualifies the French in which he expresses himself as ‘almost’ an ‘anglicism’ [*quasi-anglicisme*]: ‘[T]hanks to the authorization graciously bestowed on me by the organizers of this James Joyce Symposium, I shall address you, more or less, in the language presumed to be mine [*dans ma langue supposée*], though the last expression can be almost seen as an anglicism [*un quasi-anglicisme*].’²⁷ ‘*Quasi-anglicism*’ describes the expression ‘ma langue supposée’. ‘Ma langue supposée’ is an anglicism insofar as it makes one think of ‘my supposed language’ – ‘ma soi-disant langue’. Yet the anglicism is only a ‘quasi-anglicism’ because ‘ma langue supposée’ refers also to what ‘je suppose être ma langue’. The quasi-anglicism consists in its having a crease that creates its two facets: the side of ‘supposed language’ or that of ‘ce que je suppose être ma langue’. ‘Ma langue supposée’ figures Derridean language, the angularity of Derridean english, an english which has its footing in English.

Cornerstone

Thanks to the film by Safaa Fathy, *D'ailleurs Derrida* [*Derrida Elsewhere*, or *By the Way, Derrida*], and to the book which she wrote with him, *Tourner les mots* [*Filming Words*, or *Twisting Words*], we know what one could call the 'infantile angle' of Jacques Derrida. I refer to the angular corners of tiles from his childhood home. In Fathy's film, the camera focuses on the tile. Here's Derrida written comment on this sequence: 'Sliding quickly over a tile floor (floral motifs, brown and white diamonds, only angles and straight lines), the camera seems this time to stop, but barely [*à peine*], on a sort of "flaw": a single tile is poorly adjoined, disjoined, disadjusted, displaced or mislaid. Who is it? All the angles are oriented in the wrong way. [...] They plunge the wrong way round into the motif, which itself is angular, of two other tiles'.²⁸ Derrida saw these tiles nearly every day of the first decades of his life; and yet, he writes, 'my eye must have seen without seeing, and found itself stopped without stopping, in an almost insensible time; my eye must have unconsciously been caught, or deflected, or hindered, or interrogated by this flaw under my feet'.²⁹ In order to underline this mal-adjustment of the tile pattern, Derrida quotes the line of *Hamlet*, 'The time is *out of joint*': 'the clashing pattern of the tile, disjoined, dis-adjointed, was out of joint, as Hamlet would have said'.³⁰ This memory of the tile and of its 'unfitting angle', which introduced the quotation in English of Shakespeare, sends us back to *Specters of Marx*.

For it is by means of the line, 'The time is out of joint', that Derrida, in *Specters of Marx*, thinks 'anglish'. Unfolding this English phrase, Derrida writes: 'Time is *disarticulated*, dislocated, dislodged, time is run down, on the run and run down [*traqué et détraqué*], *deranged*, both out of order and mad [...]. Says Hamlet. Who thereby opened one of those breaches, often they are poetic and thinking peepholes [*meurtrières*], through which Shakespeare will have kept watch over the English language; at the same time he signed its body, with the same unprecedented stroke of some arrow'.³¹ Hamlet opens a breach (*brèche*), associated with a loophole (*meurtrière*, homonym with 'murderess'), and Shakespeare signs with an arrow (*flèche*). A loophole is a vertical slit, a cleft or breach, opened in stone and a wall. It is the rugged, jagged, angular rock of the English language that the line of Hamlet opens a breach; and it is from this corner that

Shakespeare watches over the English language.

This wedge-like gauging into the language also marks the body of its speakers, when Derrida evokes the disjointed tile of his Algerian childhood 'villa': 'I must have let the mark [...] of a contortion of my whole body be imprinted in me'.³² This 'contortion of the whole body', which is a 'mark', is by the same gesture a 'wound and a signature', like the breach and loophole of Hamlet are, by the same token, the signature of Shakespeare.

Another childhood 'angle' lurks in *FORS*, in a cryptic footnote. Explaining how the Wolf-man is the guardian of tombs only by proxy, Derrida notes: 'It is not only that his property is mortgaged [*sous hypothèque*]. His custody of it is itself mortgaged [*hypothéquée*]. From the place of my school age memory where it fixed itself firmly, an English word has not stopped haunted me throughout the course of this reading, the English word for *hypothèque*: MORTGAGE, returning [*revenant*, thus also 'ghost'] safe, intact, in all its decomposition'.³³ The English word *mort-gage* is like a ghost insofar as it returns intact, albeit also decomposed in angled words, *mort* ('death') and *gage* ('pledge'). *FORS*, subtitled *Les mots anglés*, is exemplary in (the framework of) an argument on Anglicity or Englishness, and for any english teaching of English.

For an Anglicist, Derridean teaching involves the way in which words are cloven. A word 'disguises itself as a cryptonym in the strict sense and *as such*, I mean in the form of the word'.³⁴ The word, as conceived by Derrida, the word *as such*, is not one: it is angular. Indeed, in a labyrinth of 'partitions' forming 'adjoining polygonal, nay polyhedral rooms', the unusual rule of reading, of the relation to language, is formulated: 'every word multiplies its facets or allosemic sides and multiplies allosemic multiplication by crossing formal grafts, by conjugating phonic affinities'.³⁵ Language, 'every language [...] makes an angle with itself as much as with [...] others'.³⁶ Such Anglicity or Englishness is angularity and divisibility, be it the divisibility of semantics by phonetics or of that created by the angle itself (white space). To read an English text without drawing the consequences of such 'English language' is to reduce the possibilities of reading to pre-existent codes and grids.

Firing Angle

The question of the relation between ‘deconstructive’ reading and ‘Anglicity’ applies particularly to teaching in the university, notably for English professors, in Anglophone and non-Anglophone workplaces. The French university being my workplace, the example of France requires a specific analysis.

To speak of the French University implies having knowledge of the history of this University system, particularly as of the Convention of 1792-93 that suppressed the University as such.³⁷ It is also necessary to think the French University today in its relation to the other establishments of tertiary teaching and research: preparatory classes, special schools of all kinds (*écoles spéciales*, the *Ecole normale supérieure*), the Pasteur Institute, the CNRS, etc. Some of these establishments do not even belong to the Ministry of National Education, but rather to other Ministries.³⁸

With those vast areas of inquiry simply indicated as necessary, I return to the question of the relation of teaching and deconstruction, between teaching and Anglicity. Derrida’s recourse to English is often accompanied by a putting into question of pedagogical institutions. Several of his texts raise the question of the relation between teaching and deconstruction, doing so by means of the fulcrum of English-language texts. In particular, ‘Scribble: pouvoir/ écrire’ [*Scribble: power/ writing*], asks questions about the transmission of knowledge and bears on the Anglican priest William Warburton, author of the *Essay on Hieroglyphs*. ‘Scribble: pouvoir/ écrire’ is an at least implicit response to Michel Foucault and to what he claimed was Derrida’s pedagogical ‘grid’ for reading. The title ‘Scribble: pouvoir/ écrire’ substitutes the word ‘writing’ for the word ‘knowledge’ [*savoir*] in Foucault’s famous binome, ‘power/ knowledge’ [*pouvoir/ savoir*]. ‘Scribble: pouvoir/ écrire’ begins with a question, ‘How to read?’ At stake in this question is the *transmission of* knowledge and the transmission of/ by writing. Such transmission generally rests, especially in the University, upon what Derrida, in this essay, terms ‘la grille d’un programme’, the grid of a programme. Importantly, the ‘grid of a programme’ in France implies the competitive national exams (the *concours*), for they are based on ‘programmes’ (a set of texts, issues and problems which all students prepare and are tested on). The ‘grid of a programme’ means the protocols of reading and of

knowledge verification, as well as the correction and evaluation of how to write. In France, much effort is made by national examiners to establish a 'type' of 'correct' or 'relevant' answer which all the examiners can use even if they will never have to answer themselves the question which only one or a small number of those on the exam board formulated.

Regarding Warburton's book – and in response to the question of 'how to read?' – Derrida introduces the term of *écrypture* ('inscription' in English may capture best the two senses of 'writing' or *écriture* and 'crypt'). He positions the word *écrypture* as a 'supplement to code and crypt'. More precisely, 'code' names the theoretical and universal, whereas 'crypt' names the theological and the singular. *Ecrypture* associates these two. In order to explain the relation of code and crypt, relation which is borne by '*écrypture*', Derrida refers to '*Scribbledehobble*' by James Joyce, to *Finnegans Wake*, which Derrida considers to be the best instrument for reading Warburton and for reading this relation of 'code' and 'God'. Here is Derrida quoting Joyce in English: "for the greater glossary of code" ... "Everyword for oneself but Code for us all..." "Now gode". Let us leave theories there and return to here's. Now hear. "'Tis gode again"³⁹. 'Gode' is an Anglo-Saxon God. What happens in this passage? In order to interpret the Anglican priest Warburton, the Angle from Algiers who Derrida is reads him as of James Joyce, and in so doing, he reroutes our reading codes and displaces the traditional relation between what Derrida calls 'the code' (the universality of a teaching linked to agreed-upon or accepted codes) and what he calls 'the crypt' (the singularity of every individual's relation to reading, to writing).

Deconstruction would hence occupy an angular position, a negotiating position between teaching and signature. Deconstruction could therefore be thought as another type of Business English (*anglais/anglé économique*), negotiating between universal and singular, between teaching and signature.

Notes

- ¹ This essay was presented at the International Conference entitled 'Littérature en Déconstruction, Déconstruction en Littérature : les Enseignements Derridiens, avec et autour de Jacques Derrida', organized by myself on 14-15 March 2003, at the Université de Paris 7, in the UFR d'Etudes Anglophones, called informally the 'Institut de Charles V'. The aim of this conference was to study the possible or not possible 'place' of the work of Jacques Derrida in the University (especially French).
- ² J. Derrida, 'Ponctuations : le temps d'une thèse', in *Du droit à la philosophie* (Paris, Galilée), pp. 439-460.
- ³ In *Dissemination*, trans. Barbara Johnson (Chicago: University of Chicago Press, 1981), pp. 173-286.
- ⁴ J. Derrida, *FORS*, preface to Nicolas Abraham et Maria Torok, *Cryptonymie. Le verbière de l'Homme aux loups* (Paris, Aubier Flammarion, 1976), pp. 7-73.
- ⁵ *Dissemination*, p. 255.
- ⁶ I refer to that exemplary book of anglicity, *The Compleat Angler* by Izaak Walton on angling, published for the first time in 1653.
- ⁷ This essay is published in the present volume, pp. 7-38.
- ⁸ J. Derrida, *Introduction to the Origin of Geometry*, trans. John P. Leavey, Jr., Lincoln and London: University of Nebraska Press, 1989 [1978]), p. 88.
- ⁹ In *Du droit à la philosophie*, pp. 461-98, here 497-98. My translation. Words in quotation marks are in English in the original.
- ¹⁰ Back cover of *La dissémination* (Paris: Seuil, 1972).
- ¹¹ *The Double Session*, p. 246.
- ¹² *The Double Session*, p. 276.
- ¹³ *The Double Session*, p. 278n75, p. 283n78 and p. 283n67.
- ¹⁴ Stéphane Mallarmé, *Les Mots anglais*, in *Oeuvres complètes*, eds. Henri Mondor and G. Jean-Aubry (Paris: Pléiade, 1945), pp. 891-1053, here p. 901. My translation.
- ¹⁵ *The Double Session*, p. 255. Translation modified.
- ¹⁶ *Les Mots anglais*, p. 901.
- ¹⁷ 'Between Brackets I', interview with D. Kambouchner, J. Ristat et D. Sallenave (*Digraphe* 8, 1976), trans. Peggy Kamuf, in *Points ... Interviews, 1974-1994*, ed. Elisabeth Weber (Stanford University Press, 1995), pp. 5-29, here p. 9.
- ¹⁸ 'Between Brackets I', p. 20.
- ¹⁹ J. Derrida, *Speech and Phenomena*, trans. David B. Allison (Evanston: Northwestern University Press, 1973), p. 108. *Voice and Phenomenon* would be a more faithful translation of Derrida's title.
- ²⁰ J. Derrida et Bernard Stiegler, *Echographies de la télévision. Entretiens filmés*, Paris, Galilée-INA, 1996, p. 133. My translations.

- ²¹ *Echographies de la télévision*, p. 133.
- ²² *Echographies de la télévision*, p. 135.
- ²³ *Echographies de la télévision*, p. 135.
- ²⁴ *Dictionnaire historique de la langue française*, sous la direction d'Alain Rey, Paris, Le Robert, 1992, p. 75, p. 157. My translation.
- ²⁵ Husserl quoted, *Introduction*, p. 128-29.
- ²⁶ At the end of 'Violence and Metaphysics', Derrida quotes this sentence from James Joyce's *Ulysses*. In *Writing and Difference*, (Baltimore: The Johns Hopkins University Press), p. 153.
- ²⁷ 'Hear Say Yes in Joyce', *Ulysse gramophone*, trans. Tina Kendall, revised by Shari Benstock, in Jacques Derrida, *Acts of Literature*, ed. Derek Attridge (London: Routledge, 1992), p. 256.
- ²⁸ J. Derrida, 'Lettres sur un aveugle. *Punctum caecum*', in Jacques Derrida and Safaa Fathy, *Tourner les mots. Au bord d'un film* (Paris, Galilée, Arte Editions, 2000), p. 89-90. My translations.
- ²⁹ 'Lettres sur un aveugle. *Punctum caecum*', p. 90.
- ³⁰ 'Lettres sur un aveugle. *Punctum caecum*', p. 91.
- ³¹ *Spectres de Marx*, trans. Peggy Kamuf (London: Routledge, 1994), p. 18.
- ³² 'Lettres sur un aveugle. *Punctum caecum*', p. 90.
- ³³ *FORS*, p. 52n2. My translations.
- ³⁴ *FORS*, p. 64.
- ³⁵ *FORS*, p. 64.
- ³⁶ *FORS*, p. 32.
- ³⁷ On this history, see Louis Liard, *L'Enseignement supérieur en France*, 2 vols. (Paris, A. Colin, 1888).
- ³⁸ The subject of the University and of 'tertiary' education, so much debated across the Atlantic and the Channel, is not much of an issue in France, as the lack of publications attest. The work of Jacques Derrida, and of Alain Renaut, are exceptions.
- ³⁹ J. Derrida, 'Scribble : pouvoir/ écrire', in *James Joyce 1* (1988): 13-23, here p.16.