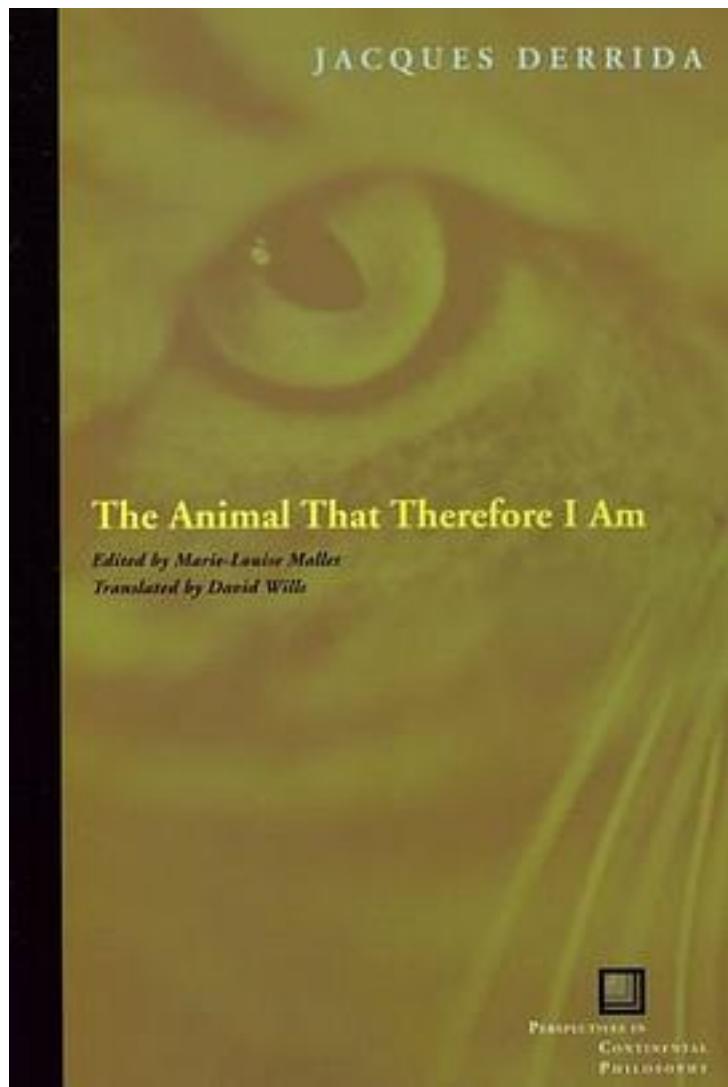


The Animal That Therefore I Am



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著者:Jacques Derrida

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The Animal That Therefore I Am is the long-awaited translation of the complete text of Jacques Derrida's ten-hour address to the 1997 Crisy conference entitled The Autobiographical Animal, the third of four such colloquia on his work. The book was assembled posthumously on the basis of two published sections, one written and recorded session, and one informal recorded session. The book is at once an affectionate look back over the multiple roles played by animals in Derrida's work and a profound philosophical investigation and critique of the relegation of animal life that takes place as a result of the distinction-dating from Descartes-between man as thinking animal and every other living species. That starts with the very fact of the line of separation drawn between the human and the millions of other species that are reduced to a single the animal. Derrida finds that distinction, or versions of it, surfacing in thinkers as far apart as Descartes, Kant, Heidegger, Lacan, and Levinas, and he dedicates extended analyses to the question in the work of each of them. The book's autobiographical theme intersects with its philosophical analysis through the figures of looking and nakedness, staged in terms of Derrida's experience when his cat follows him into the bathroom in the morning. In a classic deconstructive reversal, Derrida asks what this animal sees and thinks when it sees this naked man. Yet the experiences of nakedness and shame also lead all the way back into the mythologies of man's dominion over the beasts and trace a history of how man has systematically displaced onto the animal his own failings or bises. The Animal That Therefore I Am is at times a militant plea and indictment regarding, especially, the modern industrialized treatment of animals. However, Derrida cannot subscribe to a simplistic version of animal rights that fails to follow through, in all its implications, the questions and definitions of life to which he returned in much of his later work.

作者介绍:

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标签

德里达

动物研究

哲学

Animal

Philosophy

Derrida

法国

posthumanism

评论

真奇妙啊真奇妙

好书太多读不完

不敢说完全了解了德里达，不过还是读得很愉快。划重点1) naming as the original violence 2) autographical animal 3) traces and verbal languages 4) the untenable nudity/truth and our shame 5) l'animot; je suis

还是绕不开各种他者。

动物的，本真的，无意识的，诗性的；人的，赤裸的，羞愧的，哲学的；无论从圣经还是现实层面来讲，都是先有动物才有人，但人去命名、管理“动物”（献祭），便是原罪。德里达写作很散文化，有的地方还挺振聋发聩，边沁那一段关于“权力-所属”（某种才能作为权力、作为本质属性）令人印象深刻，还有“能经受痛苦不是一种能力，它是没有能力的可能性，一种关于不可能的可能性。”太现实了，太现实了

"Life will have been so short." An unfinished work, trace that stumbles at but crosses the frontiers of time, becomes a pledge, an atonement of life. A poet and a philosopher, an incredible sensibility and tenderness of heart remain the beacon of the sheer brilliance of his mind. "What is living?" becomes the most urgent question to come.

边沁振聋发聩的问题：Can animals suffer?

去除了逻各斯中心论下动物作为绝对他者的地位。从小说,圣经和希腊神话取材探究人类消除动物语言和反映的能力。当人为意识到自己被动物看到时的羞耻感感到羞耻时,边界最大化。动物是“生成”的。海德格尔从时间经验角度将动物统一化。会议上和自传主题相连,自传作者是自传式的动物。另外,观看本身是一种神秘化的人类中心主义还是非神秘化的生成过程呢?在这里探讨的是具有生命特征的动物,复数的动物。现在的动物产品又是文化范畴。既然不可能重新还原动物语言,去名化和去占有化可能是最佳选择。下接阿甘本。

在浴室里发现自己的裸体被一只母猫偷窥,德里达于是开始了回环缠绕的神叨叨……【
几个重复意象：命名（的缺失）,（上帝）为了看看, l'animot（词语动物）,（我）
跟随（什么）】

吾輩は猫である。

快乐!

Derrida, 作为人类,思维怎可如此跳跃,漫无边际。半知半解的读,太迷人了。在梦中还在想猫和裸体,我之存在。

德里达的可爱

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书评

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