

## English abstracts

### **Mikkel Bolt: “Yes, of course, but...”**

The article analyses the letter that Jacques Derrida sent to Jean Genet in 1971 as a contribution to an anthology compiled in honour of George Jackson who was imprisoned at Soledad Prison. Derrida had some reservations towards the attempt to get French writers and intellectuals to defend Jackson. Not because he did not support the fight of the oppressed black population in the US but because he did not want to speak in their name and reproduce the very oppression that has to be dissolved.

### **Jacques Derrida: “A Certain Impossible Possibility of Saying the Event”**

The contribution by Derrida was originally given as a mainly improvised presentation at the seminar “Dire l’événement, est-ce possible?” which took place at the Centre canadien d’architecture in April 1997. It presents a range of some of the most important topics and figures in his thinking from the mid-nineties to 2004: the confession, the gift, forgiveness, invention, and hospitality.

### **Karin Gundersen: “The Animal in Deconstruction”**

The concern of this essay is 1) the question of poetry as developed in Derrida’s text on the catachresis of the *istric* (hedgehog); and 2) the impact of the animal in Derrida’s thought. The oppositions between known and unknown, intimate and mechanic, fiction and truth, human and animal, etc. are subjected to suspicion as borderlines are blurred. Hence, the deconstruction of otherness into self-reflection may be considered as a basic mode of reading.

### **Hans Hauge: “Anacoluthon: Telling and lying”**

Derrida’s reflections on telling and lying based on a reading of Henri Thomas’s novel, *Le parjure*, “about” Paul de Man and on J. Hillis Miller’s theory of the trope, anacoluthon, are the starting point for further reflections on the use of deconstructive and rhetorical readings in our post-theoretical situation. What is theory’s status and relevance in life after theory when confronted with contemporary Norwegian, Swedish and Danish – apparently referential – novels that do not fictionalise and that question literary theory as such?

### **Stefan Iversen: “Conjurations. On the hunter and the hunt in Derrida’s *Spectres de Marx* and Jensen’s *Madame D’Ora*”**

This article explores issues connected to the notion of conjuration, as presented by Derrida in his *Spectres de Marx* (1993), and extrapolates from it a tool for investigating certain phenomena in literary texts that conjure forth subjects, themes and sources of inspirations in order to conjure them away. As an example of such a text the article turns to *Madame D’Ora* (1904), a novel by the Nobel Prize-winning author Johannes V. Jensen.

**Jacob Lund: “The Universalisation of the Singular”**

Focusing mainly on Derrida’s interpretation of Blanchot’s seemingly autobiographical short prose text *L’instant de ma mort* (*The Instant of My Death*) from 1994, in Demeure (1998), the article investigates the vital role of literature and fiction in Derrida’s conception of testimony (a repetition of what is/was present and a universalisation of the singular) while proposing that this conception of testimony – as something that implies the possibility of literature and fiction in its very structure – is of great importance for recent developments in comparative literature and today’s interest in literature and ethics.

**Henrik Skov Nielsen: “Right”**

The article argues that some of the most thought-provoking aspects of Derrida’s thinking about ethics and literature have some of their roots in the writings of the Danish author St. St. Blicher, who inspired Søren Kierkegaard in ways hitherto unnoticed. After an introduction to deconstruction and ethics with a special view to Derrida’s article “A Certain Impossible Possibility of Saying the Event”, it is argued that Derrida, in his reading of Kierkegaard in *The Gift of Death*, poses the question whether a non-religious, teleological suspension of the ethical is possible. The article finally returns to Blicher and his short story “The Parson at Vejlbj” and reads it as an answer to this very question.

**Lilian Munk Rösing: “The Late Derrida, or: Is Claus Beck-Nielsen a Ghost?”**

This article is about hosting the ghost. In *Spectres de Marx* (1993) Derrida introduces the ghost which seems to condense in one figure the important themes of his late writings: the address, the other, the ethical turn, the event, the mourning, the reality of immateriality, the guest. The article turns to the paternal ghost from Shakespeare’s *Hamlet*, as well as to the most ghost-like artist on the Danish contemporary art scene: Claus Beck-Nielsen, who some years ago declared himself dead. Is Claus Beck-Nielsen really a ghost? That is the question.

**Sven-Olov Wallenstein: “The Frame of Aesthetics: Derrida, Kant, and the Parergonal”**

Sven-Olov Wallenstein’s essay investigates Derrida’s reading of Kant’s *Critique of Judgment*, and the role played by the logic of the “parergon” as something that both delimits the role of art and allows it to question, from within, the role of reason and cognitive judgment in Kant. For Derrida it is neither a question of subordinating aesthetics to a logical frame, nor of simply undoing the strictures of reason, but of tracing the process of framing/de-framing that makes aesthetics a challenge to the grasp of the concept.