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Speech and Phenomena: And Other Essays on Husserl's Theory of Signs, or Voice and Phenomenon: Introduction to the Problem of the Sign in Husserl's Phenomenology, (French: La Voix et le Phénomène) is a book about the phenomenology of Edmund Husserl by the French philosopher Jacques Derrida, published in 1967 alongside Derrida's Of Grammatology and Writing and Difference.

Speech and Phenomena - Wikipedia

Speech and Phenomena and Other Essays on Husserl's Theory of Signs (Studies in Phenomenology and Existential Philosophy) by Derrida, Jacques at AbeBooks.co.uk - ISBN 10: 081010590X - ISBN 13: 9780810105904 - Northwestern University Press - 1973 - Softcover

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An advocate of the rhetorical approach to the study of language criticizes Husserl's theories based on the logical approach

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Published in 1967, when Derrida is 37 years old, *Voice and Phenomenon* appears at the same moment as *Of Grammatology* and *Writing and Difference*. All three books announce the new philosophical project called "deconstruction." Although Derrida will later regret the fate of the term "deconstruction," he will use it throughout his career to define his own thinking. While *Writing and Difference* collects essays written over a 10 year period on diverse figures and topics, and *Of Grammatology* aims its deconstruction at "the age of Rousseau," *Voice and Phenomenon* shows deconstruction engaged with the most important philosophical movement of the last hundred years: phenomenology. Only in relation to phenomenology is it possible to measure the importance of deconstruction. Only in relation to Husserl's philosophy is it possible to understand the novelty of Derrida's thinking. *Voice and Phenomenon* therefore may be the best introduction to Derrida's thought in general. To adapt Derrida's comment on Husserl's *Logical Investigations*, it contains "the germinal structure" of Derrida's entire thought. Lawlor's fresh translation of *Voice and Phenomenon* brings new life to Derrida's most seminal work.

First published in 1967, *Writing and Difference*, a collection of Jacques Derrida's essays written between 1959 and 1966, has become a landmark of contemporary French thought. In it we find Derrida at work on his systematic deconstruction of Western metaphysics. The book's first half, which includes the celebrated essay on Descartes and Foucault, shows the development of Derrida's method of deconstruction. In these essays, Derrida demonstrates the traditional nature of some purportedly nontraditional currents of modern thought—one of his main targets being the way in which "structuralism" unwittingly repeats metaphysical concepts in its use of linguistic models. The second half of the book contains some of Derrida's most compelling analyses of why and how metaphysical thinking must exclude writing from its conception of language, finally showing metaphysics to be constituted by this exclusion. These essays on Artaud, Freud, Bataille, Hegel, and Lévi-Strauss have served as introductions to Derrida's notions of writing and *différance*—the untranslatable formulation of a nonmetaphysical "concept" that does not exclude writing—for almost a generation of students of literature, philosophy, and psychoanalysis. *Writing and Difference* reveals the unacknowledged program that makes thought itself possible. In analyzing the contradictions inherent in this program, Derrida goes on to develop new ways of thinking, reading, and writing,—new ways based on the most complete and rigorous understanding of the old ways. Scholars and students from all disciplines will find *Writing and Difference* an excellent introduction to perhaps the most challenging of contemporary French thinkers—challenging because Derrida questions thought as we know it.

*Limited Inc.* is a major work in the philosophy of language by the celebrated French thinker Jacques Derrida. The book's two essays, 'Limited Inc.' and 'Signature Event Context,' constitute key statements of the Derridean theory of deconstruction. They are perhaps the clearest exposition to be found of Derrida's most controversial idea.

*Edmund Husserl's Origin of Geometry: An Introduction* (1962) is Jacques Derrida's earliest published work. In this commentary-interpretation of the famous appendix to Husserl's *The Crisis of European Sciences and Transcendental Phenomenology*, Derrida relates writing to such key concepts as differing, consciousness, presence, and historicity. Starting from Husserl's method of historical investigation, Derrida gradually unravels a deconstructive critique of phenomenology itself, which forms the foundation for his later criticism of Western metaphysics as a metaphysics of presence. The complete text of Husserl's *Origin of Geometry* is included.

Inner speech lies at the chaotic intersection of several difficult questions in contemporary philosophy and psychology. On the one hand, these episodes are private mental events. On the other, they resemble speech acts of the sort used in interpersonal communication. Inner speech episodes seem to constitute or express sophisticated trains of conceptual thought but, at the same time, they are motoric in nature and draw on sensorimotor mechanisms for speech production and perception more generally. By using inner speech, we seem to both regulate our bodily actions and gain a unique kind of access to our own beliefs and desires. *Inner Speech: New Voices* explores this familiar and yet mysterious element of our daily lives, bringing together contributions from leading philosophers, psychologists, and neuroscientists. In response to renewed interest in the general connections between thought, language, and consciousness, these leading thinkers develop a number of important new theories, raise questions about the nature of inner speech and its cognitive functions, and debate the current controversies surrounding the 'little voice in the head.'

The *Routledge Companion to Interdisciplinary Studies in Singing, Volume I: Development* introduces the many voices necessary to better understand the act of singing—a complex

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human behaviour that emerges without deliberate training. Presenting research from the social sciences and humanities alongside that of the natural sciences and medicine alike, this companion explores the relationship between hearing sensitivity and vocal production, in turn identifying how singing is integrated with sensory and cognitive systems while investigating the ways we test and measure singing ability and development. Contributors consider the development of singing within the context of the entire lifespan, focusing on its cognitive, social, and emotional significance in four parts: Musical, historical and scientific foundations Perception and production Multimodality Assessment In 2009, the Social Sciences and Humanities Research Council of Canada funded a seven-year major collaborative research initiative known as Advancing Interdisciplinary Research in Singing (AIRS). Together, global researchers from a broad range of disciplines addressed three challenging questions: How does singing develop in every human being? How should singing be taught and used to teach? How does singing impact wellbeing? Across three volumes, The Routledge Companion to Interdisciplinary Studies in Singing consolidates the findings of each of these three questions, defining the current state of theory and research in the field. Volume I: Development tackles the first of these three questions, tracking development from infancy through childhood to adult years.

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