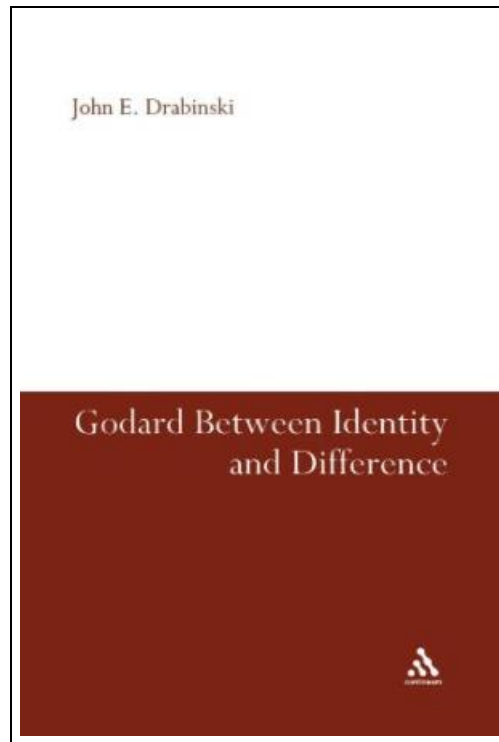


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Bloomsbury Academic. Paperback. Condition: New. 176 pages. Dimensions: 9.0in. x 6.1in. x 0.5in. and This book reads a series of Godard films as interventions in contemporary debate about the language of difference. Godard has something he wants both to preserve (singularity) and destroy (visual and aural totalitarianism). How is it possible to speak about the Other? How is it possible for the Other to speak? Does all speaking about or by the Other render that speaking common, thereby rendering what is different identical? These questions gather together a number of issues that cross and intersect disciplinary boundaries: signification, representation, ethics, politics, and so on. and The problematics with which Drabinski is concerned begin in the debate between Levinas and Derrida, then later in dialogue with Blanchot and Irigaray. To this extent, Godard is particularly well-suited as an interlocutor. Godard's work, especially in the 1970s, is itself a self-conscious form of philosophy. His films theorize themselves, produce a reflexive sound-image language, and so in many ways match the very essence of philosophy: thought thinking thought. and Still, the medium of sound and image complicates any rendering of Godard's work as philosophy. Godard produces a philosophically...

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