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A SELECTED BIBLIOGRAPHY OF DECONSTRUCTIVE CRITICISM

What Ihab Hassan has said of criticism in general seems also true of deconstruction: there are "paracritics, metacritics, cryptocritics, hypocritics, uncanny critics," and countless others who have contributed to the corpus of this new criticism (SCE 6, p. 74). Since 1967, when Jacques Derrida first published *De la grammatologie*, the number of scholars using "deconstructive" warrants, with their own variations, has grown at a phenomenal rate. With this state of affairs in mind, I have chosen to focus this bibliography on eight literary critics who have made important contributions to an American "version" of deconstruction: Roland Barthes, Paul de Man, Jacques Derrida, Eugenio Donato, Barbara Johnson, J. Hillis Miller, Joseph N. Riddel, and William V. Spanos. Their work is also particularly relevant to the 1980 MLA session of the Society for Critical Exchange. In addition, I have included a limited selection of reviews, articles, and books by scholars who have commented on, critiqued, or challenged their work.

Each of these critics, except perhaps Jacques Derrida and Barbara Johnson, has shifted from advocating the tradition of "presence" to endorse that of "difference" sometime in mid-career. Therefore I have listed only their work after such a transition. In France, literary critics began to turn to the deconstructive mode in the mid-1960s, most notably in the collective effort *Théorie d'ensemble*, which appeared in 1968 with articles by Barthes, Derrida, and other important *Tel Quel* critics. I have used that date as the

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starting point of Barthes's preoccupation with the notions of deconstruction; his first book exploring those ideas was S/Z, published in 1970. Derrida's seminal work in deconstruction began as early as 1963, in articles which would later be published in De la grammatologie (1967) and L'Écriture et la différence (1967).

On the American front, most critics turned to deconstruction in the early 1970s. J. Hillis Miller changed camps from Geneva School phenomenology to that of French deconstruction in 1970; Paul de Man moved to deconstruction in about 1969 or 1970, although I have included some of his earlier essays that appeared later in Blindness and Insight (1971). Barbara Johnson, who studied with de Man from 1973 to 1977, has used a deconstructive orientation in nearly all her work. Eugenio Donato and Joseph Riddel made their transition to deconstructive approaches in 1969-70; William Spanos made his in 1973-74. Spanos' work is allied in significant ways with the "deconstructive" approaches of Derrida and the Yale School (de Man, Johnson, Miller), but he is careful to point out that as a "de-structive" activity, in the Heideggerian sense of the word, his approach is substantially different. He outlines that distinction in his preface to Martin Heidegger and the Question of Literature (1979).

This is a selected bibliography. It omits a number of important figures who have either influenced or contributed to deconstruction. Few references are made to significant forerunners like Nietzsche, Saussure, Freud, Heidegger, or Lévi-Strauss. Only a handful of entries mention Lacan, Foucault, Kristeva, Deleuze, Bloom, or Hartman; the same is true of critics such as Lyotard, Kofman, Lacoue-Labarthe, Nancy, and Spivak. This selection

offers a start, with no pretensions of exhausting the field.

I have organized this bibliography specifically for English-speaking readers. Barthes's and Derrida's work is listed chronologically by the appearance of the English translations, with the original publication information listed afterwards; untranslated pieces are entered separately with full bibliographic data. The bibliography is divided into two parts: (I) the eight critics' work, and (II) selected critiques and commentaries. Most of the commentaries are in English, although I have also included a number of French essays, mostly on Barthes and Derrida. References to selected book reviews are listed after each book; references to other commentaries appear at the end of each critic's section.

The participants in the 1980 SCE session and J. Hillis Miller have been most helpful in sending me their bibliographies; I also thank James Creech, Vincent Leitch, Edith Miller, James and Patricia Sosnoski, Steven Ungar, and the University of Chicago Press, whose suggestions and assistance were invaluable.

This bibliography is dedicated to Roland Barthes, who died on March 26, 1980.

## I

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