

## CONTENTS

Acknowledgments	<i>vii</i>
Introduction: The Layout <i>Peter Fenves</i>	3
<b>Spectrality (Theatricality, Media)</b>	
Chapter 1. Ghost Scriptum, or Nothing to Play With <i>Dragan Kujundžić</i>	15
Chapter 2. Postmortem Automediality and the Ghosts of Cyberspace <i>Béatrice Jongy-Guéna</i>	35
Chapter 3. The Unrepresentable Audience <i>Nikolaus Müller-Schöll</i>	51
Chapter 4. Signal and Mandatary in Benjamin's “The Destructive Character” <i>Astrid Deuber-Mankowsky</i>	69
Chapter 5. Protection from What and for What? <i>Marc Crépon</i>	85
<b>Interlude</b>	
Chapter 6. “For O, for O, the Hobby-Horse Is Forgot”: <i>Hamlet</i> between Schmitt and Benjamin <i>Samuel Weber</i>	97
<b>Reading (Language, Mediation)</b>	
Chapter 7. Destinies of “The Purloined Letter” <i>Isabelle Alfandary</i>	113
Chapter 8. The Other Synesthesia <i>Susan Bernstein</i>	131

Chapter 9. Parting with the Self: Weber, Benjamin, Hölderlin <i>Kevin McLaughlin</i>	149
Chapter 10. The “Cultured Nazi” and the Cut of the Shibboleth: <i>Les Bienveillantes, Inglourious Basterds</i> , and the Globalization of English <i>Marc Redfield</i>	167
Chapter 11. Loose Words, or Arche-Reading <i>Peter Szendy</i>	197
<b>Toward a Conclusion</b>	
Chapter 12. Vous voulez rire! Interview with a Passing Journalist / Entretien avec un journaliste de passage <i>Jacques Derrida</i>	211
Chapter 13. Screen Memories: Samuel Weber in Conversation with Irene Albers and Sima Reinisch	269
Contributors	287