

Contributors

Emily Apter is Professor of French, English, and Comparative Literature at New York University. She is the author of *Continental Drift: From National Characters to Virtual Subjects* (Chicago University Press, 1999) and editor of a book series, “Translation/Transnation,” published by Princeton University Press. Her most recent book is *The Translation Zone: A New Comparative Literature* (Princeton University Press, 2005).

Yve-Alain Bois, who taught at Johns Hopkins and Harvard, recently joined the Institute for Advanced Study in Princeton. A collection of his essays, *Painting as Model*, was published by MIT Press in 1990. He coorganized the 1994–95 retrospective of Piet Mondrian in The Hague, Washington, and New York. In 1996 he curated the exhibition “L’informe, mode d’emploi” with Rosalind Krauss at the Centre Georges Pompidou in Paris (the catalogue has been translated into English under the title *Formless: A User’s Guide* [Zone, 1997]). In 1998 he published the catalogue *Matisse and Picasso* (Flammarion) for an exhibition he curated at the Kimbell Museum of Art in Fort Worth, Texas. Bois is one of the editors of *October* and a contributing editor of *Artforum*. Among other projects, he is currently working on a study of Barnett Newman’s paintings.

Eduardo Cadava teaches in the English Department at Princeton University. His publications include *Words of Light: Theses on the Photography of History* (1998), *Emerson and the Climates of History* (1997), *Who Comes After the Subject?* (1991) (coedited with Jean-Luc Nancy and Peter Connor), and *Cities Without Citizens* (2004) (coedited with Aaron Levy). He is currently finishing a collection of essays on the ethics and politics of mourning entitled *Of Mourning*.

Phyllis Lambert FRAIC, Hon. FRIBA, Hon. FAIA, architect, is Founding Director and Chair of the Board of Trustees of the Canadian Centre for Architecture in Montreal (CCA). Lambert first made architectural history as the Director of Planning of the Seagram Building (1954–58). She has been responsible for and has contributed major essays to *Court House: A Photographic Document* (1978), *Photography and Architecture* (1982), *Canadian Centre for Architecture: Buildings and Gardens* (1989), *Opening the Gates of Eighteenth-Century Montreal* (1992), *Fortifications and the Synagogue: The Fortress of Babylon and the Ben Ezra Synagogue, Cairo* (1994), and *Mies in America* (2001).

Akira Mizuta Lippit is Professor of Critical Studies in the School of Cinema-Television at the University of Southern California, where he is also Professor of Comparative Literature and East Asian Languages and Cultures in the College of Letters, Arts and Sciences. He is the author of *Atomic Light (Shadow Optics)* (2005) and *Electric Animal: Toward a Rhetoric of Wildlife* (2000).

Detlef Mertins is Professor and Chair of the Architecture Department at the University of Pennsylvania. He is editor of *The Presence of Mies and Walter Curt Behrendt, The Victory of the New Building Style*. His book *Mies: In and Against the World* is forthcoming.

Spyros Papapetros teaches at the School of Architecture at Princeton University. He has published articles on architecture and surrealism and on the historiography of Aby Warburg. He is currently completing a book titled *Animation: Art, Architecture, History*. In 2006 he will be a visiting scholar at the Getty Research Institute.

Gayatri Chakravorty Spivak, Avalon Foundation Professor in the Humanities and Director of the Center for Comparative Literature and Society at Columbia University, teaches English and the Politics of Culture. She was educated at the University of Calcutta, and came to Cornell University in 1961 to finish doctoral work. Her books are *Myself Must I Remake* (1974), *In Other Worlds* (1987), *The Post-Colonial Critic* (1988), *Outside in the Teaching Machine* (1993), *A Critique of Postcolonial Reason* (1999), and *Death of a Discipline* (2003). *Red Thread* is in press. She has translated Jacques Derrida's *Of Grammatology* (1976) and several books by Mahasweta Devi.

Samuel Weber is Avalon Professor of Humanities at Northwestern University and Director of the Paris Program in Critical Theory. His most recent books are *Theatricality as Medium* and *Targets of Opportunity: On the Militarization of Thinking*, both published in 2005 by Fordham University Press.

Start studying CONTINENTAL DRIFT CHAPTER 9.1. Learn vocabulary, terms and more with flashcards, games and other study tools. What is the hypothesis of continental drift? Once all continents had been joined to form a single supercontinent. List the evidence that supported the hypothesis of continental drift? Matching Fossils Rock Types Ancient Climates Continental Puzzle. Why did scientists reject Wegener's continental drift hypothesis? Wegener could not describe a mechanism capable of moving the continents. What was Pangaea? It was a supercontinent made of other continents joined together. How does the occurrence of the same plant fossils in South America and Africa support continental drift? In *Continental Drift*, Emily Apter deftly analyzes the French colonial and postcolonial experience as a case study in the erosion of belief in national destiny and the emergence of technologically mediated citizenship. Preface Acknowledgments Introduction: Continental Theory on Different Continents Part One: National Characters 1: Uprooted Subjects: Barr's and the Politics of Patrimoine 2: Saints at Stake: Joan of Arc as National Pathology 3: Out of Character: Camus's French Algerian Subjects 4: Character Assassination: Racial Pathologies, Colonial Crimes—Fanon, Mannoni, Lacan, Paulhan Part Two: Metropolitan Masquerades 5: Harem: Scopic Regimes of Power/Phallic Law. *Continental drift* by Emily S. Apter, 1999, University of Chicago Press edition, in English. Internet Archive Open Library Book Donations 300 Funston Avenue San Francisco, CA 94118. Better World Books. Amazon. More. Bookshop.org. When you buy books using these links the Internet Archive may earn a small commission. Benefits of donating. Continental drift. from national characters to virtual subjects. by Emily S. Apter. 0 Ratings. 0 Want to read. 0 Currently reading. 0 Have read. This edition was published in 1999 by University of Chicago Press in Chicago, Ill.

Emily Apter is Professor of French and Comparative Literature at New York University. Her most recent book is *Continental Drift: From National Characters to Virtual Subjects*. "This is a terrific book and a great pleasure to read. What is so unusual is the impressive breadth and range of Apter's reading in literatures across the globe. This is a book that will make readers want to rethink the limits of their own disciplines, and retranslate the concepts that they employ."—Robert J. C. Young, Oxford University, author of *Postcolonialism: An Historical Introduction*. "The Translation Zone offers a richly detailed history of Comparative Literature, a field volatile from the first, looking to contrary horizons, and never more so than at the present moment. Regarding Gilles Deleuze and Félix Guattari's *Kafka: toward a minor literature*, Kafka's language as a pastiche of vehicular language People do NOT use anymore an OFFICIAL LANGUAGE as a LINGUA FRANCA when there are two minority languages. Everything takes place in the SPHERE OF MINORITY. Pasley & Harman Important for the definition of trans- in literary TRANSnationalism Ex. *Trainspotting 3*. 5 BALKANISM is term coined by Todorova, in her work *Imagining the Balkans*. It describes the unstable situation in the Balkans provoked by the border wars and the unruly coexistence of several linguistic identities. Author of *The Bridge on the Drina* (1945). The common adoption of terms from another language is dictated by linguistic migration (or transnationalism). Emily Apter is Professor of French and Comparative Literature at New York University. Her books include: *Against World Literature: On The Politics of Untranslatability* (2013), *Dictionary of Untranslatables: A Philosophical Lexicon* (co-edited with Barbara Cassin, Jacques Lezra and Michael Wood) (2014); *The Translation Zone: A New Comparative Literature* (2006), *Continental Drift: From National Characters to Virtual Subjects* (1999), *Fetishism as Cultural Discourse*, (co-edited with William Pietz. in 1993), *Feminizing the Fetish: Psychoanalysis and Narrative Obsession in Turn-of-the-Century France* (1991), and *André Gide and the Codes of Homotextuality* (1987). Articles have appeared in *Third Text*, *boundary 2*, *New Literary History*, *Littérature*...