The editorial board of the journal for politics, gender and culture, Identities, has decided to dedicate one of the issues of the journal to the work of the great French philosopher and theoretician Jacques Derrida (1930-2004). The theme – the motto – of this issue was to be recognized in the historically symptomatic and archetypically structured relation between the symbolic Father and Son. Why? Because, when composition is understood as the worst type of parasitism, then space is created for an unpredictable and uncontrollable torture over the writer and over his literature. The author is a Son accused and convicted by the Father (authority, power), because of the fact that he is engaged (only) with writing, instead of taking to some useful work (Franz Kafka, *A Letter to My Father*). Such a, Kafkaesque description/definition of a writer’s work, as a blatant form of slandering the day away and a prototype of doing nothing, is actualized by Jacques Derrida in his study *The Gift of Death* (1999). Derrida himself, all his life, was involved in only writing. That ‘parasite’ form of self-defining and defining of the world through the spoken and written word is the root of his identity. In writing he nests as if in his own natural space. Exposing this stereotype of the writing profession, Derrida also demystifies the grotesqueness of the fact that literature, when asking forgiveness from authority, implicitly admits that it commits some kind of sin in...
The preparation of this issue of *Identities* reminded us that life is movement and retreat from the original wishes and intentions. This issue rounded up its conception by changing it. This issue of *Identities* introduces the work of Jacques Derrida as something unique, incomparable and exclusive, as if he is describing the ‘end of the world’. The appropriate interpretation of Derrida’s opus, that has a multitude of faces, is an interpretation that would multiply the ‘multitude of faces’. That is why, maybe, the variety of approaches towards Jacques Derrida in this issue of *Identities* is not in collision with the original intention. This variety can be understood as an envisioned and foreseeable ‘leap’ from the original intention, a leap without which not even a single – let’s say great – idea, has been realized.

Even if there is a leap or declination from the dominant theme ‘Father-Son’, in which all articles and reviews on Derrida would fit, that (declination) has proven useful in the achieving the necessary harmony between the various hermeneutical recurrences of the authors included in this issue of *Identities*. This declination has
tificado and groteskost na faktot deka knjivevnosta,
koga bara proška od vlasta, implicitno priznava deka
pravi nekakov grev vo opštestvenata
zaednica i vo historijata i deka, poradi toa što e
	akva kakva što e - Pishuvane i Pismo - taaj ja igra
ulogata na grešnijot simboličen Sin pred/pod nepogrešliviot simboličen Tatko. Prifačajki ja
takvata optika, knjivevnosta vleguva vo zamkata što
ja postavuva vlasta, državata, zakonot. Fatena vo
stapicata na ovoj stereotip, knjivevnosta sama si ja
uškratuva svojata sloboda, koja inaku i e
inherentna i neprikosnovena od gleđna točka na višite in-
stanći, Neboto i Etikata na estetikata.

Подготовката на овој број на Иденити не
потсети дека животот е движење и отстапување
од првобините желби и намери. Овој број ја зао-
kружуваше својата концепција менувајќи ја. Ова
издање на Иденити го претставува делото на
Жак Дерида како нешто уникално, неповторливо и
единствено, онака како што тој го опишувал „крајот
на светот“. На опусот на Жак Дерида кој има
bezbroj лица, му соодветствува толкување коое́ ги
мултиципира тие „безброj лица“. Затоа, можеби,
разнородноста на пристапите кон Жак Дерида во
ова издание на Иденити не е во спротивност со
првобината намера. Оваа разнородност може да
се сфати како предвиден и предвидлив „отскок“ од
првобината намера, отскок без којшто никогаш не
се остварила ниту една - да речеме голема - идеја.

Ако и има отскок или отклон од доминантната
tema „Татко - Син“ во којашто би се вклопиле сите
прилози и огледи за Дерида, тој (отклон) се
покажа како корисен за да се постигне неопходната
хармонија меѓу различните херменевтички ракурси
на авторите застапени во овој број на Иденити.
Toj отклон н’е потсети, по којзаше кој пат, дека - од кој и да е агол да ја се пристапи на темата „Татко - Син“, ко се стигне до нејзиното средиште. Сите патишта водат кон Таткото. Сите патишта ги изводуваат соновите. Средиштето на темата Татко - Син се поместува без престан и секогаш е податливо и пристапно. Тоа се секаде оголува каде што се вкрстуваат односите меѓу Таткото и Синот: традицијата - модерноста, авторитетот - индивидуалата, системот - играта, заборавот - меморијата, природата - прошката, центрарот - дисцентрацијата, културните стереотипи - историските заблуди, Запад - Исток, идентитет - алтеритет, исто - друго, мое - туго...

Дерида вели дека книжевноста „нема друг закон освен законот на единичноста на собитието, дело““, онаака како што е, впрочем, уникален, единствен и неповторлив и крајот на светот, крајот на животот. Секој ја доживува интимно и во четири очи својата неповторлива средба со светот, од другата страна на Крајот. Ние можеме само да ја замислуваме таа средба. Можеме да чекаме од другата страна на Крајот. Ние, Вие, Тие, секој со својата визија за светот-од-оваа и за светот-од-онаа страна на постоенето, на делото, на јазикот. Дијалогот продолжува. Можеби најубавите нешта се случуваат надвор од нашата волја - не реков наспроти! Непредвидливост на собитијата по однос на човековата волја го прави подносливо и привлечено суштествувањето, постоенето, но и ја поттикнува афективната врска спрема Битието. Таа непредвидливост на собитијата е мајка на творештвото, создател на поизисот во уметноста и во философијата.

Надежта, во сета нејзина неизвесност по однос на остварувањето, се чини како најстабилна по однос на опстанокот, надживувањето и постоенето: се минува, reminded us, once again, that – whatever angle is chosen to approach the theme ‘Father-Son’ from, it will lead to the heart of it. All paths lead to the Father. All paths are trodden by the sons. The heart of the theme Father-Son shifts perpetually and is always amenable and approachable. That is everywhere where the relations between the Father and the Son intersect: tradition – modernity, authority – the individual, the system – the game, oblivion – remembrance, centring – decentring, cultural stereotypes – historical fallacies, West – East, identity – alterity, one – other, mine – another’s....

Derrida says that literature “has no other law than the law of unanimity of the coexisting, the work”, just as the uniqueness, incomparableness and exclusiveness of the end of the world, the end of life. Everyone experiences, intimately and eye-to-eye, one’s own incomparable encounter with the world at the other side of the End. We can only imagine that encounter. We can wait at the other side of the End. We, You, They, each with their own vision of the world-on-this side and the world-on-that side of existence, of the work, of language. The dialogue continues. Maybe the most beautiful things happen uncontrolled by our will – I did not say against it! The unpredictability of the coexisting in relation to human will makes being, existence, more bearable and attractive, but also inspires the affective relation to the Being. That unpredictability of the coexisting is the mother of composition, the creator of the poiesis in art and in philosophy.

Hope, in all its volatility in regard to realization, seems most stable in regard to survival, endurance and existence: everything passes, hope remains. We could
For Derrida, the road to revelation and to cognition of the truths is woven of oxymoron. His optics of observance
of being/beingness, of the coexisting as opposed to the being, is an optic of radical antithesis or oxymoron. In his theoretical-philosophical and hermeneutical opus, Derrida does not retreat solely and only from his innate sense of grotesque analysis and oxymoron (literature has the right to say everything and to hide everything; literature is the place of secrets without any secrets; “an impossible scene of the impossible forgiveness”, “O, my friends, there are no friends”, etc.). This is also illustrated with the last interview that he gave for the French daily newspaper *Le Monde*, under the title ‘I am in a battle against myself’ (Jacques Derrida: ‘Je suis en guerre contre moi-même’, *Le Monde*, 09.10.2004), in which he says that – to learn to live is to learn to die; that life is under the sign of dying, and death is under the sign of living. He speaks in more detail of these ideas in the biographical-autobiographical book *Jacques Derrida* (Geoffrey Bennington & Jacques Derrida, Paris, Seuil, 1991).

2. Derrida is a Poet of philosophical discourse. A philosopher-poet. A hermeneutic-poet. Theoretician-poet. His poetical sensibility before and in language, before and in the world and opposite the Being is his discrete constant, his karma, his unavoidable Shadow. His identity. His shadow is his identity. The gift for literarization and poetization of theoretical discourses renders Derrida a unique philosopher and theoretician. That gift is in a compositional coitus with his sense for leaps, turns, antitheses and oxymoron and with the sense to enjoy in playing with them, within them. Writing as enjoyment in the turning of the world and the language – upside-down. Reasoning as a quest for the etymology – of the universe. Life as a palindrome. Existence as an anagram. Derida. Derrida. Aed-i-dr. Dar...
3. Jacques Derrida is an institutionalised metonymy: we can say that we interpret Derrida, while actually we interpret his work. The work, life and personality of Derrida are now, at this point, inseparable, for eternity, and we shall never find out where they separate from each other. Actually, is there a border at all that separates the life from the work? The work of Derrida is his life, life is his work. A work full of love, devotion, unconditionality, unselfishness, humanity, poetics, antitheticalness, paradoxicality. The work of Derrida is the work of the oxymoron Mind. The lucidity of the oxymoron perception of the world and the language, as a unique type of poetics, is the genesis or the Being of Jacques Derrida’s philosophical and theoretical thought, and the very oxymoron construction of identities – the Algerian, the Arabian, the Jewish, the French, the European, the universal, the metaphysical, the other-sided one.

NB
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Translated from Macedonian by Rodna Ruskovska