



Translation

Scholarly article

De culturele machtsbalans tussen de VS en Europa is sinds de Tweede Wereldoorlog in belangrijke mate verschoven. Ten eerste speelt de VS een groeiende centrale rol in verscheidene kunstdisciplines die aanvankelijk in Europa gevestigd waren, zoals de beeldende kunst en literatuur (Moulin 2000; Casanova 2004; Sassoon 2006). Ten tweede hebben, binnen het culturele veld, de massa geproduceerde cultuurvormen (televisiefictie, film, popmuziek) een prominentere positie gekregen. Deze cultuurvormen zijn gevoeliger voor de economische wetten van schaal, waardoor deze industrieën meer gecentraliseerd en mondiaal geconcentreerd zijn (Croteau en Hoynes 2001; Hesmondhalg 2002; Miller e.a. 2005). De centra van deze cultuurindustrieën bevinden zich voornamelijk in de VS, waardoor de positie van Amerikaanse cultuurgoederen verder versterkt wordt. Studies van de Amerikaanse televisie en film industrie wijst bijvoorbeeld uit dat een strakke controle van distributienetwerken, in de VS, de distributie van buitenlandse televisieprogramma's en feature films beperkt, terwijl de distributie van Amerikaanse audiovisuele producten in landen waar media multinationals in Amerikaans eigendom actief zijn, juist bevorderd wordt (Bielby en Harrington 2005).



Translation

Letter to schedule meetings

De beschikbaarheid en medewerking van volgende medewerkers/stafleden wordt gevraagd:

- Kwaliteitscoördinator / leidinggevende of lid van het MT, voor het management interview.
- Human Resources manager / stafid personeelszaken voor vragen en documentatie op het terrein van HR
- Ziekenhuisapotheker voor vragen betreffende de apotheek
- Leidinggevende of coördinator afdeling onderhoud / technische dienst
- Medisch manager / voorzitter van de vakgroep / stafid met grondige kennis van de unit om de bezoekende onderzoeker op de betreffende klinische afdelingen rond te leiden en inzage in de noodzakelijke documentatie te verlenen.
- Contactpersoon voor het MARQilS project of medewerker afdeling patiëntendossiers die, ter ondersteuning van het onderzoek, de patiëntengegevens inziet.

Hieronder volgt een agendavoorstel om de dagen van het bezoek te plannen. Naar behoefte kan de agenda aangepast worden, bij voorkeur zonder de uitgetrokken tijd voor elk onderdeel te wijzigen.



Translation

Student textbook

One of the best-known women in world history is a nurse: Florence Nightingale (1820-1910). The uncontested heroine of Britain's national history, she is known throughout the world as the reputed 'Lady with the Lamp.' She is particularly known as the woman who, for the first time in history and practically on her own, made sure that the sick and wounded among common soldiers received decent care. Foot soldiers were rotting away and dying like flies in the military hospitals of the Crimean War (a war where France and Britain fought the Russians on Turkish territory between 1854 and 1856). Infectious diseases represented a much greater cause of death than actual battle wounds. With the help of a small brigade of nurses, Florence Nightingale managed to bring some relief to this living hell. She ensured the heavily soiled hospital was thoroughly cleaned, brought in clean sheets and fresh clothes, and personally surveyed the arrival and distribution of medical supplies and other stock. Her personal care for the soldiers and the letters she wrote to relatives in the case of a death immortalised her with the British people. She was no sweet lady, however. She was struggling against a rigid military administration and made use of well placed connections in the Ministry of War to achieve her ends. Deft at spin, she made sure the press reported favourably about her activities abroad during her stay in the Crimea. As a consequence, she was hailed as a national heroine upon her return from war.



Translation

Monograph on philosophical approaches to Music

How does Marion envisage disengaging these regions?¹ First of all, by describing the phenomenon as an event (*événement*). This is a move that counters the delimitation, with Descartes and Kant, of the phenomenon as object. Kant, for example, specifies in the first of his “four rubrics that organize the category of the understanding and thus impose on phenomena the quadruple seal of object-ness,”² to wit the rubric of quantity, that each phenomenon must dispose of a quantity in order to become an object, that is, it should possess spatial extensiveness (cf. the Cartesian *res extensa*).³ This extensiveness involves that the whole of the phenomenon equals (and results from) the sum of its constituent parts. In addition, the phenomenon is inscribed beforehand, as object, in finite space. These two delimitations make it possible to know the phenomenon in advance: although we perceive at most only three sides of the cube at once, the other three can be inferred from its structure and the spatiality of its form.⁴ “It is the same,” Marion observes, “for all technical objects: we no longer see them, we no longer have even the need to see them, because we foresee them for a long time. [...] We reduce them to the rank of phenomena of the second order, of common [*de droit commun*] phenomena, without according them the full, autonomous, and disinterested appearance.”⁵ Thinking about the phenomenon in terms of objectivity mystifies the original phenomenality of the phenomenon.

The movement of thought suggested by Marion is precisely in the opposite direction: from the object towards the event. Its course is indicated by three characteristics of the event: irrepeatability, surplus, and possibility.⁶ In the first place, the event is irrepeatable: “Each event, absolutely individualized, arrives only once (*hapax*) and once and for all (*ephapax*), without sufficient antecedents, without remainder, without return.”⁷ It escapes any attempt to determine its cause or to list criteria: it proceeds from itself alone. A second characteristic of the event is its surplus regarding any precedent. It is unlike any other, it has not been produced nor can it be reproduced; it “undefine[s] the world in the twofold sense of rendering it nonfinite and forbidding it any definition.”⁸ Finally, new horizons are breached by the possibility borne out by the event, and this is true for phenomena that are historically older as well. This is a possibility that is totally unrelated, according to Marion, to the possibility in metaphysics. That possibility is completely and beforehand subsumed in the economy of what can be realized, whereas in the case of the event this is a free, unshackled possibility that can be described in metaphysical terms as a leap of the impossible (that which is outside all causality, essence, or sufficient ground) towards facticity. Repeatedly Marion emphasizes that the initiative to appear and become a *fait accompli* resides with the phenomenon itself, the phenomenon that offers, gives *itself*. Such giving itself inevitably happens in time, but not, as Kant wishes, before a transcendental *ego* that dwells outside time and produces it (just as space) in a majestic fashion. Marion argues his case by referring to an event that preeminently contains these three characteristics: my own birth. My birth is a phenomenon that presents *itself* to me in the manner of giving *itself*.⁹ I haven’t witnessed my own birth, but I know about it from the testimony of others:

¹ I understand the term region to refer to Marion’s notion of “a regional phenomenality - that of the given phenomenon” (Marion, *Being Given*, 179) and to the distribution, in turn, of this phenomenality in the areas of the *poor*, the *common*, and the *saturated phenomena* (cf. Marion, *Being Given*, and 221ff: “Topics of the Phenomenon”).

² Marion, *In Excess*, 34.

³ Marion, *Being Given*, book III (§ 13-17); Immanuel Kant, *Critique of Pure Reason*, trans. by Werner S. Pluhar (Indianapolis - Cambridge: Hackett, 1996), A163/B204.

⁴ The example refers to Husserl’s famous analysis of appresentation. See Edmund Husserl, *Cartesian Meditations* (The Hague: Nijhoff, 1977), §50. Cf. Marion, *In Excess* (62ff and 105) and the related analysis in Marion, *Being Given*, 199-202.

⁵ Marion, *In Excess*, 35.

⁶ *Ibid.*, 36; Marion, *Being Given*, 170-73.

⁷ *Ibid.*, 171.

⁸ *Ibid.*, 172.

⁹ Marion, *In Excess*, 41-44.