

I-MA

II-SEMESTER

CONTEMPERORARY LITERARY THEORY (18KP2E06)

UNIT-I STRUCTURALISM, POST- STRUCTURALISM, DECONSTRUCTION

1. Ferdinand de Saussure - the object of study
2. Roman Jakobson - linguistics and poetics
3. Derrida - differance

STRUCTURALISM:

A movement of thought in the humanities, widespread in anthropology, linguistics, and literary theory, and influential in the 1950s and '60s. Based primarily on the linguistic theories of Ferdinand de Saussure, structuralism considered language as a system of signs and signification, the elements of which are understandable only in relation to each other and to the system. In literary theory, structuralism challenged the belief that a work of literature reflected a given reality; instead, a text was constituted of linguistic conventions and situated among other texts. Structuralist critics analyzed material by examining underlying structures, such as characterization or plot, and attempted to show how these patterns were universal and could thus be used to develop general conclusions about both individual works and the systems from which they emerged. The anthropologist Claude Levi-Strauss was an important champion of structuralism, as was Roman Jakobson. Northrop Frye's attempts to categorize Western literature by archetype had some basis in structuralist thought. Structuralism regarded language as a closed, stable system, and by the late 1960s it had given way to post-structuralism.

POST- STRUCTURALISM:

Post-structuralism is a late-twentieth-century development in philosophy and literary theory, particularly associated with the work of Jacques Derrida and his followers. It originated as a reaction against structuralism, which first emerged in Ferdinand de Saussure's work on linguistics. By the 1950s structuralism had been adapted in anthropology (Lévi-Strauss), psychoanalysis (Lacan) and literary theory (Barthes), and there were hopes that it could provide the framework for rigorous accounts in all areas of the human sciences. Although structuralism was never formulated as a philosophical theory in its own right, its implicit theoretical basis was a kind of Cartesianism, but without the emphasis on subjectivity. It aimed, like Descartes, at a logically rigorous system of knowledge based on sharp explicit definitions of fundamental concepts. The difference was that, for structuralism, the system itself was absolute, with no grounding in subjectivity. Post-structuralist critiques of structuralism typically challenge the assumption that systems are self-sufficient structures and question the possibility of the precise definitions on which systems of knowledge must be based.

Derrida carries out his critique of structuralist systems by the technique of deconstruction. This is the process of showing, through close textual and conceptual analysis, how definitions of fundamental concepts (for example, presence versus absence, true versus false) are undermined by the very effort to formulate and employ them. Derrida's approach has particularly influenced literary theory and criticism in the USA. In addition, Richard Rorty, developing themes from pragmatism and recent analytic philosophy, has put forward a distinctively American version of post-structuralism.

DECONSTRUCTION:

Deconstruction, form of philosophical and literary analysis, derived mainly from work begun in the 1960s by the French philosopher Jacques Derrida, that questions the fundamental conceptual distinctions, or "oppositions," in Western philosophy through a close examination of the language and logic of philosophical and literary texts. In the 1970s the term was applied to work by Derrida, Paul de Man, J. Hillis Miller, and Barbara Johnson, among other scholars. In the 1980s it designated more loosely a range of radical theoretical enterprises in diverse areas of the humanities and social sciences, including—in addition to philosophy and literature—law, psychoanalysis, architecture, anthropology, theology, feminism, gay and lesbian studies, political theory, historiography, and film theory. In polemical discussions about intellectual trends of the late 20th-century, *deconstruction* was sometimes used pejoratively to suggest nihilism and frivolous skepticism. In popular usage the term has come to mean a critical dismantling of tradition and traditional modes of thought.

FERDINAND DE SAUSSURE - THE OBJECT OF STUDY

SUMMARY

Saussure is known as the father of modern linguistics. He is a structuralist . He gave the theory of signs. Through his work he tries to search for the underline scientific objective and structure of phenomenon.

In order to understand his work the topic can be divided into the following categories.

1. Langage, Langue, and Parole
2. Saussure's Idea of Signifier and Signified
3. Features of the Language

- According to Saussure Langage is the system of all the languages that exist in the world. It includes languages like English Hindi Urdu French German Russian etc.
- Langue, on the other hand, refers to a particular language that is spoken in a particular region by a particular group of people. A particular langue has its own

signs, diction, and rules. E.g. Hindi is a language that is spoken specifically by the people belonging to India.

- Parole refers to the specific way of speaking by an individual i.e. an individual can use language in his own way to express his ideas.

Saussure tries to explain the concept of Langue and Parole by taking the example of chess. The rules of chess can be considered as Langue and their use by a particular player will be Parole. Saussure held that language has a diachronic and synchronic system. The diachronic system happens over a period of time while the synchronic system happens at a point of time. Every utterance happens at a point of time. This utterance or speaking consists of three parts-sound waves (physical), hearing (physiological) and concepts (psychological). The words can be understood because of the psychological part. Our mind has such a system of sound that corresponds system of ideas. The diachronic system is proof that a particular language has a life. It changes in accordance with the needs and with the time.

SAUSSURE'S IDEA OF SIGNIFIER AND SIGNIFIED:

The language is the system of signs. It has two components- the signifier and signified.

- The signifier refers to the specific sound pattern of a specific language that point towards the image of a particular object in our mind. E.g. Sea, Tree, Notebook, etc.
- On the other hand, the signified refers to the acoustic image of the specific object which a specific word or signified points to. E.g. the sea or tree that exists.

Both the signifier and signified collectively make up a sign. This sign refers to the object of which the image is formed in the mind. Thus the language is a system of signs.

According to Saussure, there is no fundamental relationship between the signifier and signified as it was believed before him. He believed that the relationship between the signifier and signified is arbitrary but conventional and thus cannot be used willingly. The system of signs works on the basis of the difference between the objects.

E.g. The sea differs from the tree because the sea is in liquid form, large, blue and has no shape etc while on the other hand tree is solid, green, has branches and standing etc.

The moment there is a sound pattern, it signifies something which says that there is a direct correspondence between a signifier and signified.

Features of the Language

1. Language is a structured system.
2. It is a well-defined entity.
3. It is a part of social institutions and such should be studied in an in-depth approach.
4. It is homogeneous in nature.
5. It can be studied independently.
6. The linguistic structure of a language system is not less real than a speech.
7. Language is a structured system is a self-contained whole.
8. Language is an instrument of cognizance. It is used to make sense of objects by name.

ANALYSIS OF FERDINAND DE SAUSSURE - THE OBJECT OF STUDY

In his essay “The Object of Study”, Ferdinand de Saussure studies linguistics in terms of the psychological, biological, and social aspects it entails. Saussure’s short essay on linguistics examines the way in which language structured, used, and exchanged in society. The essay is assembled in three parts: defining language, linguistic structure, and semiology. Unlike the previous essays read by Iser, Fish, and Schweickart, this essay doesn’t incorporate readers or writers, it examines words and the exchange of words. Repeatedly, Saussure uses the words “society” or “social” when describing languages use. Likewise, he incorporates psychological references to Paul Broca to explain the “faculty of speech” and describes biological importance through showing the auditory connections to speech. His essay expands on the idea of linguistics through acknowledging the importance of written words, signs, and verbal exchanges.

Society is implemented in Saussure’s essay as an instrument for language which we found interesting. His first bullet point alludes to this in a sentence, “The faculty of articulating words is put to use only by means of the linguistic instrument created and provided by society” . It was once told by a professor that events and experiences mean nothing unless shared with another, unless it is given perspective. This quote reminds us of that idea. Saussure’s diction “linguistic instrument” very colorfully suggests that language is the result of force acting upon it. The additive of society implies a structural aspect is needed for articulating language. Certain phrases may differ in denotative implications but share the same connotative allocations because of the meanings given to it by society. For example, musical artist Michael Jackson changed American vernacular with his record “Bad”; all of a sudden, bad wasn’t associated with some immoral wrong doing instead it meant good or cool.

Saussure also acknowledges the evolution of language which we found expanded his argument about society and linguistics. He says, “Language at any given time involves an established system and an evolution”. Words such as “thee”, “thou”, and “art” quickly come to mind. While these words can easily be found in texts or films focusing on Romanticism, they are rarely used in contemporary, everyday language. Language, linguistics, and ways of communicating evolve with the times and the society which encompasses it.

ROMAN JAKOBSON - LINGUISTICS AND POETICS

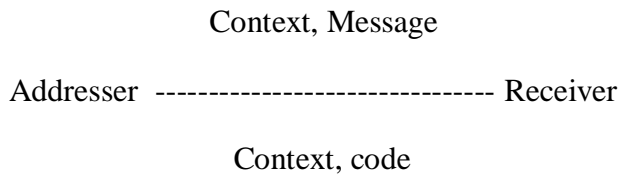
Roman Jakobson was one of the most powerful minds in the 20th century intellectual history. As a front line member of the Moscow Linguistic Circle, his contributions to phonology, grammar and structural linguistics are very well-known and gratefully acknowledged all across the linguistics world. But he has also made an outstanding contribution to literary analysis i.e. poetics, by using linguistics as a tool. Using his immense learning, Jakobson very lucidly and maturely clarifies in his essay “Linguistics and Poetics” that linguistics (a scientific discipline) and poetics (one of the humanities) are not opposed to each other as commonly believed among ‘bigoted’ linguists and ‘hard core’ literary critics. Rather they complement each other and their combined application i.e. a work of art enhances its ‘wonder’ and ‘beauty’ and does not destroy it (as literary critics insist). The essay offers clever and convincing arguments to prove that there exists an inseparable bond between linguistics and poetics and therefore a linguistic model can be used for the study of literature

Jakobson begins in “Linguistics and Poetics” by defining the two terms in the title of the essay. He says that “Poetics” is the study of literature and it explores the qualities that make a verbal structure (a structure consisting of words) a work of art. On the other hand, “linguistics” is called the global science of verbal structure i.e. it studies language in all its manifestations. Now poetic or literary language is obviously one of the many uses of language. So, “the linguist whose field is any and every kind of language may and must include poetic (literary) language in his study.” Thus Roman Jacobson’s principal point in the essay is that poetics and linguistics are both concerned with the verbal messages. Linguistics studies verbal structure and poetics analyses the elements in these verbal messages that award them the qualities of being the works of art. Hence there is no opposition between them and their common concern is verbal messages and their structure. Jakobson goes on to forward many more arguments to prove similarities between poetics and linguistics.

- The first similarity, of course, is that both deal with verbal messages and their structure.
- Secondly, both literature and language are part of the theory of signs i.e. semiotics and semiology.
- Thirdly, being, sign-systems, both are concerned with meaning generation.
- Fourthly, poetics and linguistics both deal with their data (literature and language) objectively and in a non judgmental way.
- Fifthly, synchronic and diachronic approaches are equally applicable and used in— linguistics and poetics. We study literature through historical development (diachrony) and also study literary works of a particular time (synchrony). Similarly language is also studied synchronically (of a particular time) and diachronically (across time, historically).

Generally, poetics is considered to be a purposeful, value-based, human discipline while linguistics is regarded as a mechanical, objective discipline serving no purpose. Jakobson rejects this distinction and claims that “all verbal messages, whether poetic or linguistic are purposeful and goal-oriented.” Thus, according to Jakobson, poetics and linguistics are not separate. Both are equally needed for a complete understanding of literature.

Asserting that a linguistic model can be used for the study of literature, Jakobson says that literary texts are linguistic structures. So, when a linguist is studying literary utterances, he is very much within his field i.e. the study and analysis of the structure of language. According to Roman Jakobson, every language has a system of codes and sub-codes which perform different functions. It is very important to understand these functions of language because poetic function of language is one of them. According to Jakobson, every act of verbal communication (whether literary or any other) requires the following elements shown in a diagrammatical form by him in the essay:



That is to say, every verbal act requires an addresser who wants to convey a message this message. This message is addressed to someone, the receiver. But the message can be understood when there is a proper context, a proper contact between the speaker and the receiver and when both follow and understand the same code.

The about six elements, according to Jakobson must be present in each speech-act. Depending on whether the focus is on the receiver, addresser, context, message, contact or code, there is a corresponding function which has been shown in the following scheme:

1.EMOTIVE FUNCTION:

A verbal message performs emotive function when it is directed towards or aimed at the speaker/addresser/sender. It indicates the sender's attitude towards what he is speaking/writing about. It expresses emotions. All personal writings, autobiographies, interjections belong to this function of language. Jakobson refers to the audition of an actor who had to convey different meanings from a message consisting of a limited number of words. First person pronouns are common when language performs the emotive function in a particular writing. Lamb's essays and many of Wordsworth's poems employ the emotive function of language.

2. CONATIVE FUNCTION:

A verbal act which is oriented towards the addressee/listener/receiver is said to perform the conative function. All imperative sentences, political speeches and odes make use of conative

function of language. Second person pronouns frequently occur in this function. Commands and prayers also employ this function.

3. REFERENTIAL FUNCTION:

This is the most common function of a verbal message because most of the messages are related to the context. It means that they refer to some objects, ideas, or things. So when context is the element, the corresponding function of language is referential or denotative.

4. PHATIC FUNCTION:

Some speech acts or messages are phatic. Such messages serve to establish or prolong contact. Words like ‘well’, ‘bye’, an infant’s sounds to his mother and expressions like Nice weather for this time of the year!, How do you do?, Hello, is that Mary? belong to the phatic function of language. It is a very useful social function of language.

5. METALINGUAL FUNCTION:

Some messages are metalingual because they require an orientation to the code itself. This is true in case of children learning the meanings of words during the process of language learning. Meaning or message is conveyed when the addresser and the addressee share the same code. The lack of understanding the code results in expressions like “I did not understand” or “What do you mean?” Jakobson gives an interesting dialogue to convey the metalingual function of language.

A- The sophomore was plucked.

B-But what is plucked?

A- Plucked means flunked.

B- And flunked?

A- To be flunked means to fail in an exam.

B- And what is sophomore?

A- A sophomore is a second year student.

In other words, when we use language to talk about language, we are using metalanguage. Metalanguage is language about language. When we are learning a new language or a book on grammar are examples of metalingual function of language.

6. POETIC FUNCTION :

A verbal act performs poetic function when it draws the attention of the reader to its own diction, sound patterns and syntax. The verbal acts which perform poetic function focus on the aesthetic features of language like metaphor, simile, paradox, irony, assonance, consonance etc. After listing the six compulsory elements in each utterance namely sender, receiver, context, message, contact, code and the six corresponding functions of each utterance namely emotive,

conative, referential, poetic, phatic and metalingual, Jakobson asserts that all instances of language fulfill at least one of these six functions. It means that in each speech act, one function is predominant but others may be a little suppressed. Thus in a poetic utterance, the poetic function will be predominant but it will be accompanied by other functions at a lower level. Poetic function does not operate in literature exclusively. It is just predominant over other functions. Jakobson gives a beautiful example to prove that even ordinary conversation may contain the poetic function of language. Anyone who says “She sells sea shells at the sea shore” is making a plain statement in poetic language. Jakobson refers to a girl who was always heard saying ‘Horrible Harry’. She never said Dreadful Harry or Frightful Harry. Though horrible, dreadful, frightful mean the same thing. When asked why she said only horrible, she said, “Because horrible suits better.” Now she was unconsciously using a literary, poetic device called, paronomasia, similarly, one would always say Joan & Margery and not Margery & Joan because the first combination is smoother. Literary theories, too, tend to place an emphasis on one or the other function of language. Thus the function diagram of language would be redrawn as under:

Marxist (Context-Referential)
Formalistic (Message-Poetic)
Romantic (Addresser- Emotive) Reader- Oriented (Receiver-Conative)
Structuralist (Contact-Phatic)
Metalinguist (Code-Metalingual)

To sum up poetics and linguistics need not be hostile to each other. Both are competent to study literature. But the literary scholar should not believe that he can study literary work without giving due attention to the medium i.e. language. And no linguist should try to justify the investigation of literary language without taking guidance from those who devote themselves to the study of literature. Jakobson comes down heavily on those who oppose combining linguistics and poetics for literary studies: “A linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems are equally inadequate and lop sided.”

DERRIDA’S - DIFFERANCE

DERRIDA’S CONCEPT OF DIFFERANCE:

A concept introduced by Derrida, differance is a pun on “differance” and “deferment”, and is that attribute of language, by which meaning is generated because of a word’s difference from other words in a signifying system, and at the same time, meaning is inevitably and infinitely deferred or postponed, is constantly under erasure and can be glimpsed only through “aporias” or deadlocks in understanding.

Differance undermines the unity and coherence of a text when a deconstructive reading is performed. Consequently, meaning is disseminated across the text and can be found only in traces, in the unending chain of signification. In the free play of meanings, one signifier leads to

a signified, which itself becomes a signifier for another signified and so on, such that the ultimate signified (the “Transcendental Signified”), that which transcends all signifiers is never attained.

Differance has become a prominent concept in the parlance of all the major theories of the post 1960 period — Derrida’s concept of “écriture”, Lacan’s concept of the ‘inalienable split’ that inhabits the self, in its longing for the lost and unattainable wholeness, Cixous’ “écriture feminine”, are all marked by difference, thereby giving rise to multitudes of meanings in each aspect.

ANALYSIS:

Derrida first uses the term *différance* in his 1963 paper "Cogito et histoire de la folie". The term *différance* then played a key role in Derrida's engagement with the philosophy of Edmund Husserl in *Speech and Phenomena*. The term was then elaborated in various other works, notably in his essay "Différance" and in various interviews collected in *Positions*. The ⟨a⟩ of *différance* is a deliberate misspelling of *différence*, though the two are pronounced identically, IPA: [diferɑ̃s] (*différance* plays on the fact that the French word *différer* means both "to defer" and "to differ"). This misspelling highlights the fact that its written form is not heard, and serves to further subvert the traditional privileging of speech over writing (see *archi-writing* and *logocentrism*), as well as the distinction between the sensible and the intelligible. The difference articulated by the ⟨a⟩ in *différance* is not apparent to the senses via sound, "but neither cannot it belong to intelligibility, to the ideality which is not fortuitously associated with the objectivity of *theorein* or understanding. In the essay "Différance" Derrida indicates that *différance* gestures at a number of heterogeneous features that govern the production of textual meaning. The first (relating to deferral) is the notion that words and signs can never fully summon forth what they mean, but can only be defined through appeal to additional words, from which they differ. Thus, meaning is forever "deferred" or postponed through an endless chain of signifiers. The second (relating to difference, sometimes referred to as *espacement* or "spacing") concerns the force that differentiates elements from one another, and in so doing engenders binary oppositions and hierarchies that underpin meaning itself. Derrida developed the concept of *différance* deeper in the course of an argument against the phenomenology of Husserl, who sought a rigorous analysis of the role of memory and perception in our understanding of sequential items such as music or language. Derrida's approach argues that because the perceiver's mental state is constantly in flux and differs from one re-reading to the next, a general theory describing this phenomenon is unachievable.

A term related to the idea of *différance* in Derrida's thought is the supplement, "itself bound up in a supplementary play of meaning which defies semantic reduction."

SHORT QUESTIONS

1. Name any two champions of structuralism.
2. What technique did Derrida follow in Structuralist systems?
3. Who is known as the father of modern Linguistics?
4. What does Langue refer to?
5. What are the two components of language according to Saussure?.
6. Mention any two similarities between the Poetics and linguistics.
7. What is language according to Saussure?
8. What does Parole refer to?
9. Who introduced the term “différance”?
10. Draw the diagram shown by Jakobson for the act of verbal communication?

UNIT -2

POST-MODERNISM, PSYCHOANALYTIC CRITICISM, POST- COLONIALISM:

1. Friedrich Nietzsche - The Will to Power
2. Jacques Lacan -The Insistence of the Letter in the Unconscious
3. Gayatri Chakravorty Spivak - A Literary Representation of the Subaltern : A Woman's Text from the Third World

POST-MODERNISM:

A general and wide-ranging term which is applied to literature, art, philosophy, architecture, fiction, and cultural and literary criticism, among others. Postmodernism is largely a reaction to the assumed certainty of scientific, or objective, efforts to explain reality. In essence, it stems from a recognition that reality is not simply mirrored in human understanding of it, but rather, is constructed as the mind tries to understand its own particular and personal reality. For this reason, postmodernism is highly skeptical of explanations which claim to be valid for all groups, cultures, traditions, or races, and instead focuses on the relative truths of each person. In the postmodern understanding, interpretation is everything; reality only comes into being through our interpretations of what the world means to us individually. Postmodernism relies on concrete

experience over abstract principles, knowing always that the outcome of one's own experience will necessarily be fallible and relative, rather than certain and universal.

Postmodernism is "post" because it denies the existence of any ultimate principles, and it lacks the optimism of there being a scientific, philosophical, or religious truth which will explain everything for everybody - a characteristic of the so-called "modern" mind. The paradox of the postmodern position is that, in placing all principles under the scrutiny of its skepticism, it must realize that even its own principles are not beyond questioning. As the philosopher Richard Tarnas states, postmodernism "cannot on its own principles ultimately justify itself any more than can the various metaphysical overviews against which the postmodern mind has defined itself."

PSYCHOANALYTIC CRITICISM: Psychoanalytic literary criticism is literary criticism or literary theory which, in method, concept, or form, is influenced by the tradition of psychoanalysis begun by Sigmund Freud.

Psychoanalytic reading has been practiced since the early development of psychoanalysis itself, and has developed into a heterogeneous interpretive tradition. As Celine Surprenant writes, 'Psychoanalytic literary criticism does not constitute a unified field. However, all variants endorse, at least to a certain degree, the idea that literature ... is fundamentally entwined with the psyche

It adopts the methods of "reading" employed by Freud and later theorists to interpret texts. It argues that literary texts, like dreams, express the secret unconscious desires and anxieties of the author, that a literary work is a manifestation of the author's own neuroses. One may psychoanalyze a particular character within a literary work, but it is usually assumed that all such characters are projections of the author's psyche.

One interesting facet of this approach is that it validates the importance of literature, as it is built on a literary key for the decoding. Freud himself wrote, "The dream-thoughts which we first come across as we proceed with our analysis often strike us by the unusual form in which they are expressed; they are not clothed in the prosaic language usually employed by our thoughts, but are on the contrary represented symbolically by means of similes and metaphors, in images resembling those of poetic speech"

Like psychoanalysis itself, this critical endeavor seeks evidence of unresolved emotions, psychological conflicts, guilts, ambivalences, and so forth within what may well be a disunified literary work. The author's own childhood traumas, family life, sexual conflicts, fixations, and such will be traceable within the behavior of the characters in the literary work. But psychological material will be expressed indirectly, disguised, or encoded (as in dreams) through principles such as "symbolism" (the repressed object represented in disguise), "condensation" (several thoughts or persons represented in a single image), and "displacement" (anxiety located onto another image by means of association).

Despite the importance of the author here, psychoanalytic criticism is similar to New Criticism in not concerning itself with "what the author intended." But what the author *never* intended (that is, repressed) is sought. The unconscious material has been distorted by the censoring conscious mind.

POST-COLONIALISM

Post-colonialism is the critical academic study of the cultural legacy of colonialism and imperialism, focusing on the human consequences of the control and exploitation of colonized people and their lands. More specifically, it is a critical-theory analysis of the history, culture, literature, and discourse of (usually European) imperial power. Post-colonialism encompasses a wide variety of approaches, and theoreticians may not always agree on a common set of definitions. On a simple level, through anthropological study, it may seek to build a better understanding of colonial life—based on the assumption that the colonial rulers are unreliable narrators—from the point of view of the colonized people. On a deeper level, post-colonialism examines the social and political power relationships that sustain colonialism and neocolonialism, including the social, political and cultural narratives surrounding the colonizer and the colonized. This approach may overlap with studies of contemporary history, and may also draw examples from anthropology, historiography, political science, philosophy, sociology, and human geography. Sub-disciplines of postcolonial studies examine the effects of colonial rule on the practice of feminism, anarchism, literature, and Christian thought. At times, the term **postcolonial studies** may be preferred to post colonialism, as the ambiguous term colonialism could refer either to a system of government, or to an ideology or world view underlying that system. However, post-colonialism (i.e., postcolonial studies) generally represents an ideological response to colonialist thought, rather than simply describing a system that comes after colonialism, as the prefix post- may suggest. As such, post-colonialism may be thought of as a reaction to or departure from colonialism in the same way postmodernism is a reaction to modernism; the term post-colonialism itself is modeled on postmodernism, with which it shares certain concepts and methods.

FRIEDRICH NIETZSCHE- THE WILL TO POWER

The **will to power** is the title of an unfinished work, begun to 1883, which was intended to reflect on the transmutation of values. But expression appears only in the last phase of the evolution of **Nietzsche**'s thought. **This concept refers to the overall dynamics of our instincts.** Once there is life, there is will to power because life is only alive if it is intensified. The will to power is a laboratory test by which life is an artist, a designer, a conqueror. It is a field of experience: nothing is impossible.

Therefore, it is clear to Nietzsche that life is a desire to increase. However, some beings are not able to support this exuberance of life in them. They are sick and want to destroy life. This is, according to Nietzsche, the case of the ascetic who relied on God's will. The Will to Power covers an extremely complex reality. It was firstly seen as a vital force that was not limited to animate the human beings only but would act at the same time in the world of the living things and that of matter. Conquering power only part of a growth perspective, this drive becomes increasingly ambivalent in Nietzsche. He considered then it can reverse its course

upward and become decadent, even self-destructive. Morality is a sedative power of the will to power that has turned against itself (Human, All Too Human § 138) and allowing the low to keep the disease. But this disease is dangerous because contagious. It acts as a poison by inoculation of bad conscience to the strong, cutting off the power of his inventiveness, preventing him from being the artist's own life. When nihilism triumphs, the will to power no longer means "create" and that is why we always have to defend the strong against the weak.

"I issue the theory that the will to power is the primitive form of passion, all the other passions that are transforming the will, there would be greater clarity in place, instead of the idea of eudémonistique happiness, the idea of power: the power to suck in more power", the joy is only a symptom of the feeling that power is reached, is the perception of a difference that all force is will to power, there is no other physical force, or psychological dynamics." (*The Will to Power*, § 302).

Is it possible to question the meaning of life? Search for meaning in life, or measure the value, assumed to have a standard, a reference that is external to life itself. The man in his lifetime may be outside of life, otherwise it is not ... he died. Nietzsche makes the finding in *The Twilight of the Idols*: "The value of life cannot be assessed. Not a living because it is a party, and even in dispute, nor by a death, for any other reason." Judge objectively the meaning of life requires them to extract, which is impossible. This does not mean that we have a view, a worldview, but it will always be under the influence of our interpretation. Thus, Nietzsche is no revelation. No transcendent truth is waiting for us somewhere in the world behind. Nor does the order itself. It is a human product, for the world, before being interpreted, is chaotic: "The general nature of the world is contrary to all eternity chaos, not in the sense of the absence of necessity, but in the sense of lack of order, articulation, form, beauty, wisdom and anthropomorphism of our aesthetic whatever name they are given. Judging from the perspective of our reason, it is unfortunate that the shots are the rule, exceptions are not the secret purpose and all the chime repeats eternally its air, which does not deserve to be called a melody." (*The Gay Science – Nietzsche*). Thus the world as it stands before us, is our image. Moreover, the concepts of chaos and order do not escape representation. There are human in all reality, with all the diversity that leads because everyone is different from its neighbor. However, Nietzsche distinguishes a universal principle, which applies to all people, but to all living beings, and the plant world, and why not to matter as a whole: growth. We are expanding, growing, for example in the first part of our lives, and also age throughout our lives. In a more general, life does not stabilize, it is moving toward the front. Only the end stop this progress. Nietzsche refers to this principle: the will to power: "But what is life? On this point, a new, more specific concept of "life" is necessary: on this my formula is called life is will to power "(Fragment posthumous 1885-1886 – Nietzsche).

Life, according to Nietzsche, consists in always wanting more. Life is more than the will to live, because we do not want what one already has. It is not only no longer an exclusive struggle for survival. Life is passing. In other words, it is not satisfied with what it is or what she has. Therefore survival is a demonstration of weakness is only to maintain a state. The will to

power or force, is to extend or exceed what is, to achieve something stronger still. And even if we consider that the “growing” in some ways it is immoral and thus strives to condemn this approach, the sentence is nevertheless still an expression of the will to power by the censor. Even obedience and sacrifice his. Obey is to submit an order to take advantage of the power shared collective. His sacrifice is to give his life to meet with death, an unexpected power as a living, “For while you are sacrificing and enthusiastic you sacrificing yourself, you enjoy the intoxication that comes from thinking not to do that now, with the powerful, be it god or man, which you spend, you are drunk with the feeling of power that has just confirmed a new sacrifice. Indeed you sacrifice only in appearance, because the thought you rather Transform gods, and you enjoy yourself as if you were the gods “(Dawn – Nietzsche).

We can not of course depart from the will to power. Nietzsche finds the value of life, the only sense that applies to all and therefore can not be faulted, however: “What is good? – All that student a sense of human power, the will to power, power itself. What is wrong? – Anything that comes from weakness. What is happiness? The feeling that power is growing, that resistance is overcome “(The Antichrist – Nietzsche). However, it must be admitted that the will to power determines the rights, which suggests that it is instinctive and so, we would hardly different from the animal, being predestined by a natural force that no one can escape? Nietzsche says no, considering that the will to power, to respect rights, expressed in an order that has set. The agency man somehow things by giving them a meaning, and only he is the holder of this arrangement. It recognizes the human being a liability, even if it is not totally free. Moreover, when the will to power is violence, he blames it on low, that is to say to those who are unable to be strong by themselves, pushing them to grab and the energy of others. The will to power is not the war, even if Nietzsche’s thought was captured by warlike spirit. Nietzsche goes so far as to associate the will to power and giving. The fort is one who shares the overflow of power in him, such as the artist who delivers the listener to approach his work or the result of illuminating thought, “What height alone is not forever doomed to loneliness and not only from itself forever, that the mountains come down to the valley and the winds of the heights down to the depths “(Thus Spake Zarathustra – Nietzsche).

Nietzsche's Concept of the Will to Power:

The “will to power” is a central concept in the philosophy of 19th-century German philosopher Friedrich Nietzsche. It is best understood as an irrational force, found in all individuals that can be channeled toward different ends. Nietzsche explored the idea of the will to power throughout his career, categorizing it at various points as a psychological, biological, or metaphysical principle. For this reason, the will to power is also one of Nietzsche's most misunderstood ideas.

Origins of the Idea

In his early twenties, Nietzsche read "The World as Will and Representation" by Arthur Schopenhauer and fell under its spell. Schopenhauer offered a deeply pessimistic vision of life, and at the heart of it was his idea that a blind, ceaselessly striving, irrational force he called “Will” constituted the dynamic essence of the world. This cosmic Will manifests or expresses itself through each individual in the form of the sexual drive and the “will to life” that can be

seen throughout nature. It is the source of much misery since it is essentially insatiable. The best thing one can do to reduce one's suffering is to find ways to calm it. This is one of the functions of art.

In his first book, "The Birth of Tragedy," Nietzsche posits what he calls a "Dionysian" impulse as the source of Greek tragedy. Like Schopenhauer's Will, it is an irrational force that surges up from dark origins, and it expresses itself in wild drunken frenzies, sexual abandon, and festivals of cruelty. His later notion of the will to power is significantly different, but it retains something of this idea of a deep, pre-rational, unconscious force that can be harnessed and transformed in order to create something beautiful.

The Will to Power as a Psychological Principle

In early works like "Human, All Too Human" and "Daybreak," Nietzsche devotes much of his attention to psychology. He doesn't talk explicitly about a "will to power," but time and again he explains aspects of human behavior in terms of a desire for domination or mastery over others, oneself, or the environment. In "The Gay Science" he begins to be more explicit, and in "Thus Spoke Zarathustra" he begins to use the expression "will to power."

People unacquainted with Nietzsche's writings may be inclined to interpret the idea of the will to power rather crudely. But Nietzsche is not thinking only or even primarily of the motivations behind people like Napoleon or Hitler who expressly seek military and political power. In fact, he typically applies the theory quite subtly.

For instance, Aphorism 13 of "The Gay Science" is entitled "The Theory of the Sense of Power." Here Nietzsche argues that we exercise power over other people both by benefiting them and by hurting them. When we hurt them we make them feel our power in a crude way—and also a dangerous way, since they may seek to revenge themselves. Making someone indebted to us is usually a preferable way to feel a sense of our power; we also thereby extend our power, since those we benefit see the advantage of being on our side. Nietzsche, in fact, argues that causing pain is generally less pleasant than showing kindness and even suggests that cruelty, because it is the inferior option, is a sign that one *lacks* power.

Nietzsche's Value Judgments

The will to power as Nietzsche conceives of it is neither good nor bad. It is a basic drive found in everyone, but one that expresses itself in many different ways. The philosopher and the scientist direct their will to power into a will to truth. Artists channel it into a will to create. Businessmen satisfy it through becoming rich.

In "On the Genealogy of Morals," Nietzsche contrasts "master morality" and "slave morality," but traces both back to the will to power. Creating tables of values, imposing them on people, and judging the world according to them, is one noteworthy expression of the will to power. And this idea underlies Nietzsche's attempt to understand and evaluate moral systems. The strong, healthy, masterly types confidently impose their values on the world directly. The weak, by

contrast, seek to impose their values in a more cunning, roundabout way, by making the strong feel guilty about their health, strength, egotism, and pride.

So while the will to power in itself is neither good nor bad, Nietzsche very clearly prefers some ways in which it expresses itself to others. He doesn't advocate the pursuit of power. Rather, he praises the *sublimation* of the will to power into creative activity. Roughly speaking, he praises those expressions of it he views as creative, beautiful, and life-affirming, and he criticizes expressions of the will to power that he sees as ugly or born of weakness.

One particular form of the will to power that Nietzsche devotes much attention to is what he calls "self-overcoming." Here the will to power is harnessed and directed toward self-mastery and self-transformation, guided by the principle that "your real self lies not deep within you but high above you."

Nietzsche and Darwin

In the 1880s Nietzsche read and seems to have been influenced by several German theorists who criticized Darwin's account of how evolution occurs. In several places he contrasts the will to power with the "will to survive," which he seems to think is the basis of Darwinism. In fact, though, Darwin does not posit a will to survive. Rather, he explains how species evolve due to natural selection in the struggle to survive.

The Will to Power as a Biological Principle

At times Nietzsche seems to posit the will to power as more than just a principle that yields insight into the deep psychological motivations of human beings. For instance, in "Thus Spoke Zarathustra" he has Zarathustra say: "Wherever I found a living thing, I found there the will to power." Here the will to power is applied to the biological realm. And in a fairly straightforward sense, one might understand a simple event such as a big fish eating a little fish as a form of the will to power; the big fish demonstrates mastery of its environment by assimilating part of the environment into itself.

The Will to Power as a Metaphysical Principle

Nietzsche contemplated writing a book entitled "The Will to Power" but never published a book under this name. After his death, however, his sister Elizabeth published a collection of his unpublished notes, organized and edited by herself, entitled "The Will to Power." Nietzsche revisits his philosophy of eternal recurrence in "The Will to Power," an idea proposed earlier in "The Gay Science."

Some sections of this book make it clear that Nietzsche took seriously the idea that the will to power might be a fundamental principle operating throughout the cosmos. Section 1067, the last section of the book, sums up Nietzsche's way of thinking about the world as "a monster of energy, without beginning, without end...my Dionysian world of the eternally self-creating, the eternally self-destroying..." It concludes:

“Do you want a name for this world? A *solution* for all its riddles? A light for you, too, you best-concealed, strongest, most intrepid, most midnightly men?—This world is the will to power—and nothing besides! And you yourselves are also this will to power—and nothing besides!”

Jacques Lacan -The Insistence of the Letter in the Unconscious:

Jacques Lacan was a French psychoanalyst in the Freudian school. Lacan specifically worked to incorporate structuralism into Freudian psychoanalytic theory. In his 1957 essay, “The Instance of the Letter in the Unconscious or Reason since Freud,” Lacan argues that the subconscious is structured like language, through chains of signification.

Lacan begins his essay by stating that he uses the term “letter” quite literally and means by it “that material support that concrete discourse borrows from language” .He goes on to remind us of the structure of language and lays out an algorithm which he says is at the foundation of linguistics: “S/s which is read as: as the signifier over the signified” .He claims that this algorithm is appropriate because “in so far as it is itself only pure function of the signifier, the algorithm can reveal only the structure of a signifier in transfer” .It is because the signifier and signified are separate “that no signification can be sustained other than by reference to another signification” .Lacan uses an example of two children on a train who believe, because of their relative positions, that they have reached either a stop called “Ladies” or one called “Gentlemen.” Lacan explains that this example shows how “the signifier sends forth...incomplete significations” .In this example the children each see a sign over a public restroom. While what is represented by each sign is merely a specific type of restroom, the signification of the signs for the children is something else altogether. In this way the signifier (restroom sign) gives, not incorrect, but incomplete signification.

Lacan brings together the ideas of S/s and signifiers’ incomplete significations to form a chain of signifiers where one signifier merely slides along and signifies other signifiers. Because of this he claims we must “accept the notion of an incessant sliding of the signified under the signifier” .Lacan notes that Saussure began to articulate this action but stopped short because his analysis took place only linearly. Lacan argues that to fully understand the chain of signifiers, one must recall a number of contexts that operate simultaneously. He claims that for a signifier to fully operate, it must have “passed over to the level of the signified” .This “passing over” “discloses the possibility...of using it in order to signify *something quite other* than what it says” .This discovery underscores the importance of metaphor and metonymy because they function precisely by signifying something other than they claim: part of a whole for metonymy and substitution of unlike things for metaphor. Metaphor and metonymy are at the heart of the

structure of language and their functioning depends not on equality but on difference and word-to-word relations.

Lacan goes on to explain how this understanding of the structure of language should be applied to Freudian psychoanalysis. He notes that from the very beginning of Freud's *The Interpretation of Dreams*, Freud proclaims that dreams are to be understood literally. They are coded meanings and the way to access meaning is through analysis of what is present. Lacan explains that as in language, "the value of the image as signifier has nothing whatever to do with its signification" in interpreting dreams. He further notes the similarities between the mechanisms of dreams and of discourse and states that language is one of the many forms of representation in dreams. Because of this, Lacan argues that the structure of the unconscious is also S/s and that neither the unconscious, nor language, can function outside of this structure.

Lacan's description of the chain of signifiers in conjunction with his emphasis on metaphor and metonymy reminded us of Mark Dunn's *Ella Minnow Pea: a Novel in Letters*. The novel tracks the correspondence (letters) between members of a fictitious community as the members are banned from using certain letters of the alphabet. Immediately one sees the presence of the signified sliding under the signifier by the double meanings of the term "letters." This double meaning hinges on metonymy as alphabetic letters make up letters of correspondence. As the novel progresses and alphabetic letters are lost, the nature of the characters' letters of correspondence change. As alphabetic letters are banned, their presence in the novel is eliminated which highlights the Lacanian principle that the absence of the signifier can induce signification. In *Ella Minnow Pea*, the absence of certain alphabetic letters in the characters' correspondence indicates which letters have been banned. Therefore, the absence of the letters (understood as signifiers) indicates significance, insofar as the absence signifies the law at a given moment in the novel.

Analysis Of Lacan's "Insistence Of Letter In The Unconscious"

Lacan divides his essay into three parts. They are "The meaning of the Letter", "Letter in the unconscious", and "Being the Letter and the Other". In the first section, Lacan treats the unconscious as a language. According to him, the unconscious is structured like a language. This does not mean that the unconscious is language but that the unconscious is like a language. The unconscious is considered as the seat of instincts, but this has to be rethought. Lacan also analyses the importance of the "Letter" in the unconscious. He says that "Letter" is the minimal unit of a language and speech is possible only by using these letters. Every individual makes use

of language to make speech. Language has existed before the individual makes an entry into it. So it is said that the relationship of the unconscious with the letter has great significance.

Man is a slave of language. The communication takes place in the universal moment of which he takes birth. The culture and tradition can also be changed through language. The use of language is one of the peculiarity of human societies and this can be made clear by the ternary (Threefold conception of human condition) nature, society and culture. Lacan here shows how language and unconscious are related to each other.

Lacan formulates a formula of linguistic science: S/s signifier over the signified, “over” corresponding to the line separating the two levels. Lacan here questions the formulation S/s of the signifier and signified of Ferdinand de Saussure. This formula of sign was given by Saussure in his ‘Course de linguistique Generale’

Then Lacan strikes at the basic concept of Saussure: the sign is composed of a signifier and a signified using ‘Tree’ as an example. Here a drawing of a ‘Tree’ functions as the signified. Lacan explains that his changed concept consists of two doors; one is labeled ‘ladies’ and the other is ‘gentleman’. These two doors (signifiers) denote one signified or concept of water closet. This shows that the same signifier may have different signifieds; only the correlations between the signifier and the signified supply the standard of all research into “meanings”. Hence “we are forced to accept the notion of an incessant sliding of the signified under the signifier” There is nothing that ultimately gives meaning for stability to the whole system. One signifier only leads to another signifier never to a signified. It is like a dictionary where one word only leads to more words but never to the ultimate meaning.

Lacan claims that signifier is more important than signified. Next he introduces the concept of Metonymy and Metaphor. Lacan calls sign a pyramid having two slopes: metonymy and metaphor. In metonymy one thing represents anything by means of the part standing for the whole. In metaphor one thing stands for the other or one word can be replaced by another word.

In the second section of the essay he changes the attention from the conscious self to the unconscious as “the kernel of our being”. Here Lacan rewrites Freud’s project. The structure of the language is used to interpret the dreams so that the structure of the unconscious and the structure of a dream can be related.

Dream is just a signifier. Here Lacan explains how he rereads the text of Freud. Imagination is used in the interpretation of dream and a kind of relation is established between

the object and the subject element in the unconscious and the dreamer. There is no similarity between Freudian psychology and psychological order.

Lacan gives more importance to the metaphor than the metonymy: one signifier occupying the place of the signified. This leads to a kind of signifying chain. Only in thought a man has existence. It is his thought about himself that makes him a man. Here Lacan cites Descartes's view, "I think therefore I am".

In the third section Lacan explains three phases in the evolution of human psyche. They are the Omlette stage, (Birth to approximately six months), the Mirror stage (six months to eighteen months) and the Symbolic stage (after 18 months up to death).

Omlette Stage

In the omlette stage child thinks that it is an inseparable part of its mother. There is no distinction between self and the other (between child and mother) in this stage. It is a fluid state. The child has no individuality at this stage and its individuality depends on its mother and the child has no maturity. Lacan says that language is always absent at this stage.

Mirror stage (6 months - 18 months)

In the mirror stage the child begins to develop maturity. Then the child realizes the authority, power and force of language and desires for its acquisition. He then begins to connect ideas to object, emotions and to situations. This shows the sign of maturity. Lacan says that in this period the child will see itself in a mirror. It will look at its reflection and then will realize itself as a unified being separate from its mother and the rest of the world. When the child sees an image in the mirror, it thinks that image is "Me" but "it is only an image not the child" and it will create an ego the thing that says "I".

In this stage the child thinks that father is very powerful and eloquent in the exercise of language. So the language is the yardstick and also the source of authority. Then the child develops an innate urge to learn language to compete with father; this desire inspires him to acquire language. The acquisition of language is a source of power it gives the child a kind of empowerment. So Lacan says that language is in the unconscious. The motive for the acquisition of language is the desire to rival the father. It is a part of oedipal feeling to rival the father, and to get authority and power. Here the child finds its 'Other' when he sees his image on the mirror. This image is the mirror image of the child. Lacan also uses an idea of 'Other' distinguishes between the concept of the Other and actual others.

Symbolic stage (18 months- up to death)

In third stage the child connects ideas, emotions, situations and objects symbolically. So images and objects are symbolically related to ideas. It is also a mature stage of human psyche. Lacan says that there is symbolic order for language. The symbolic order is Phallus. So language is a male-centred entity. This nature of language is called Phallogentrism. Lacan believes that men are more proficient than women in the use of language, for language is phallogentric. Women have lack of phallus and this consciousness retards her exercise of language.

Influenced by Saussure's linguistic structuralism and Freud's psychoanalytical theory, Lacan gives insistence on projection of unconscious in a linguistic frame work. It is Freud who summarizes the unconscious as chaotic and indefinable. Lacan starts his investigation from this point and interprets the unconscious in terms of letter or utterance. Lacan analyses the unconscious through a linguistic methodology and considers the unconscious as structured system like language. His procedure is to recast Freud's key concept and mechanism into linguistic mode, viewing human mind not as preexistent but as constituted by language.

Lacanian psycho analysis can be used to hypothesize a sort of social or political unconscious that manifests itself in literary texts. Lacan's view of the conscious and the unconscious is better suited to feminist and Marxist adaptations than Freud's. Lacan's findings are evidences of his own views on language and on the process of psychoanalysis.

GAYATRI CHAKRAVORTY SPIVAK - A LITERARY REPRESENTATION OF THE SUBALTERN : A WOMAN'S TEXT FROM THE THIRD WORLD

Gayatri Spivak of a leading post colonial critic and theorist. Her literary criticism has worked to criticize ideological function of English literature in the the Colonial context. Spivak's intellectual work has been the shaped by the experience of postcolonial migration from India to USA Where are currently teaches.

Spivak has argued that the everyday lives of many 'Third World' women are so complex and unsystematic that they cannot be known or represented in any straightforward way by the vocabularies of western critical theory. In this respect, the lived experiences of such women can be seen to present a crisis in the knowledge and understanding of western critical theory (Hitchcock 1999: 65). For Spivak, this crisis in know ledge highlights the ethical risks at stake when privileged intellectuals make political claims on behalf of oppressed groups. These risks

include the danger that the voices, lives and struggles of "Third World" women will be silenced and contained within the technical vocabulary of western critical theory.

SUBALTERN THEORY:

The term 'subaltern' is a creation of the British Colonial contact with India. In other words, subaltern means 'Subordinate' or 'inferior'. It is by implication 'inferior modes of knowledge'. The subaltern historiography seeks to establish the balance of knowledge by demonstrating that the 'inferior' is made so through discourses of power and politics. Spivak preferred to use the 'subaltern' to encompass a range of different subject positions which are not predefined by dominant political discourses. She states that this term suits as it can accommodate social identities and struggles of women and colonized. According to her, the flexibility of this term is very important as it can include all types of subjects especially of neglected group to bring them into the main stream.

Spivak accepted the subaltern movement because she herself is committed to articulating the lives and histories of such groups in an appropriate and non-exploitive way. She observed the social and political oppressions in postcolonial societies that got place in her writings. Her writings, including translations and textual commentaries provide a powerful counterpoint to the erasure of women, peasants and tribals from the dominant historical and political discourses in India.

The term, 'Subaltern' was popularized by Spivak's essay entitled, "Can the Subaltern Speak?" (1985) where she says:

The Subaltern cannot speak. There is no virtue in global laundrylists with 'woman' as a pious item. Representation has not withered away. The female intellectual as intellectual has a circumscribed task which she must not disown with a flourish. (Nelson and Grossberg,1988:308)

Spivak expands the original definition of subaltern developed by Ranjit Guha and asks to include the struggles and experiences of women from the 'Third World'. The emphasis on the gendered location of subaltern women expands and complicates the established concept of the subaltern. Spivak objects Western female dominance as like male dominance in the social activities. Asking the question, 'Can the Subaltern Speak?', Spivak Challenges the gender blindness of earlier postcolonial theories from a feminist standpoint. It also demonstrates how

Spivak expanded the definition of the term- Subaltern to include women (avoiding narrow class based definition). Spivak argues that there is no space from which the sexed subaltern can speak. She concludes further stating that the subaltern cannot speak because the voice and the agency of Subaltern women are so embedded in Hindu Patriarchal codes of moral conduct and the British

Colonial representation of subaltern women as victims of a barbaric Hindu culture that they are Impossible to recover. Spivak also states that subaltern as female cannot be heard or read in the male-centred terms of the national independence struggle. According to her, the subaltern cannot speak means that even when the subaltern makes an effort to the death to speak, she is not able to be heard. In other words, their speech acts are not heard or recognized within dominant political systems of representation. Here Spivak would not want to deny the social agency and lived existence of disempowered subaltern women that receive their political and discursive identities within historically determinate systems of political and economic representation (Morton, 2003:67).

Spivak's silencing of the 'subaltern' refers to all women in India but we know that women in colonial India cannot be put in one category. Benita Parry criticizes Spivak's notion of silent subaltern as:

Since the native woman is constructed within multiple social relationships, and positions as the product of different class, caste and culture and testimony of women's voice on those sites where women inscribed themselves as healers, ascetics, singers of sacred songs, artisans and artists, and by this to modify Spivak's model of the silent subaltern. (1998:35)

The question of Spivak, 'Can the Subaltern Speak?' is ambiguous. That is because; we don't know who asks this question, the subaltern or the superior imperialist. Subaltern has not lost her voice for ever she has spoken. According to Benita Parry, Spivak's use of poststructuralist methodologies to describe the historical and political oppression of disempowered women has further contributed to their silencing. (1998:39) Responding to Spivak's work, Bart MooreGilbert states that there are clear historical examples where the resistance of subaltern women to the colonial world is recorded in dominant colonial discourse. (1997:107) In their article, 'Can the Subaltern Vote?', Medevoi, Shankar Raman and Benjamin Comment that Spivak does not offer any perfect political solutions or theoretical formulas for emancipating subaltern women, but rather exposes the limited and potentially harmful effects of speaking for such disempowered groups (Medevoi et. al, 1990:133). while locating Spivak's historical investigating of Sati in relation to Jacques Derrida's subsequent work on the archive in

'Archive Fever', Sandhya Shetty and Elizabeth Jane Bellamy state that Derrida's concept of the archive is 'crucial' for a more sympathetic understanding of Spivak's new notorious "silencing" of subaltern women. (Shetty and Bellamy, 2000:25) Publishing an article entitled 'Can the Subaltern Hear?' Colin Wright provoked angry response to Spivak's question, 'Can the Subaltern Speak?' (Eagleton (ed), 2000:34) In conclusion, Spivak's theory of the subaltern is a part of a longer history of left-wing anti-colonial thought that was concerned to challenge the class-caste system in India. Spivak could produce a better reading strategy that responds to the voices and unwritten histories of subaltern women, without speaking for them.

Summing Up:

In Indian critical tradition, Gayatri Spivak proved herself to be a great scholar and critic. It is observed that Spivak is strongly influenced by the Western scholars, theorists. Her work reflects the strong impact of French philosopher, Jacques Derrida. She expressed her views on 'deconstruction' being impressed by Derrida. She has proved to be a leading postcolonial critic who uses deconstruction to problematize the privileged, academic postcolonial critic's unknowing participation in the exploitation of the Third World.

Spivak's work reflects the influence of Jacques Derrida, Karl Marx, and Antonio Gramsci. Spivak plainly confessed that she gave more attention towards- Immanuel Kant, George Wilhelm, Fredrich Hegel and Karl Marx as her writing was copied from them. Spivak is the best cultural and literary theorist who addresses a vast range of political questions with both pen and voice. Her texts lively reflect her unmistakable voice as she speaks on questions of representation and self-representation, the politicization of deconstruction; the situation of postcolonial critics; pedagogical responsibility; and political strategies.

The most interesting about her engagement of the postcolonial predicament is the uneasy marriage of Marxism, feminism and deconstruction that underlies her critical work. Spivak combines Marxism and deconstruction in the name of postcolonial feminism. This mixing style of Spivak seems to be very complicated for a common reader. Due to interlink of different theories in her critical work, it becomes very difficult to identify where ends one theory and begins another. This mixture of theories proves her a stalwart in critical tradition of India.

In short, her critical work has contributed much to the study of literature as a colonial discourse. It also tries to challenge the authority of colonial master narratives in Classic English Literary Texts. Her translations and commentaries on Mahasweta Devi's work emphasize the importance of Devi's work to articulate the unwritten histories of tribal, subaltern women and to at least to begin to imagine an alternative to contemporary social, political and economic oppression. Her relentless ability to revise and rework earlier concepts and debates about postcolonialism is her great contribution to contemporary critical theory and public intellectual culture. Spivak's feminist critique of the links between socialism and capitalism helped for the intellectual development of African American women. Her thought has gained a wide international public audience. The restless process of Self-criticism and revision demonstrates the importance of Spivak's earlier postcolonial thought and its continued relevance to the contemporary world.

SHORT QUESTIONS

1. Whose thought is the concept "The will to Power"?
2. What is referred to as the sedative power of the will to power ?
3. Who influenced The Psychoanalytic criticism?
4. What does The Post colonism focus on?
5. Mention two early works Nietzsche.
6. What is Lacan's 'Algorithm'?
7. Who wrote the work "The world as will and Representation"?
8. What does Richard Tarnas say about Postmodernism?
9. Who popularized the term 'Subaltern'? in which work?
What is the meaning of the term 'Subaltern'?