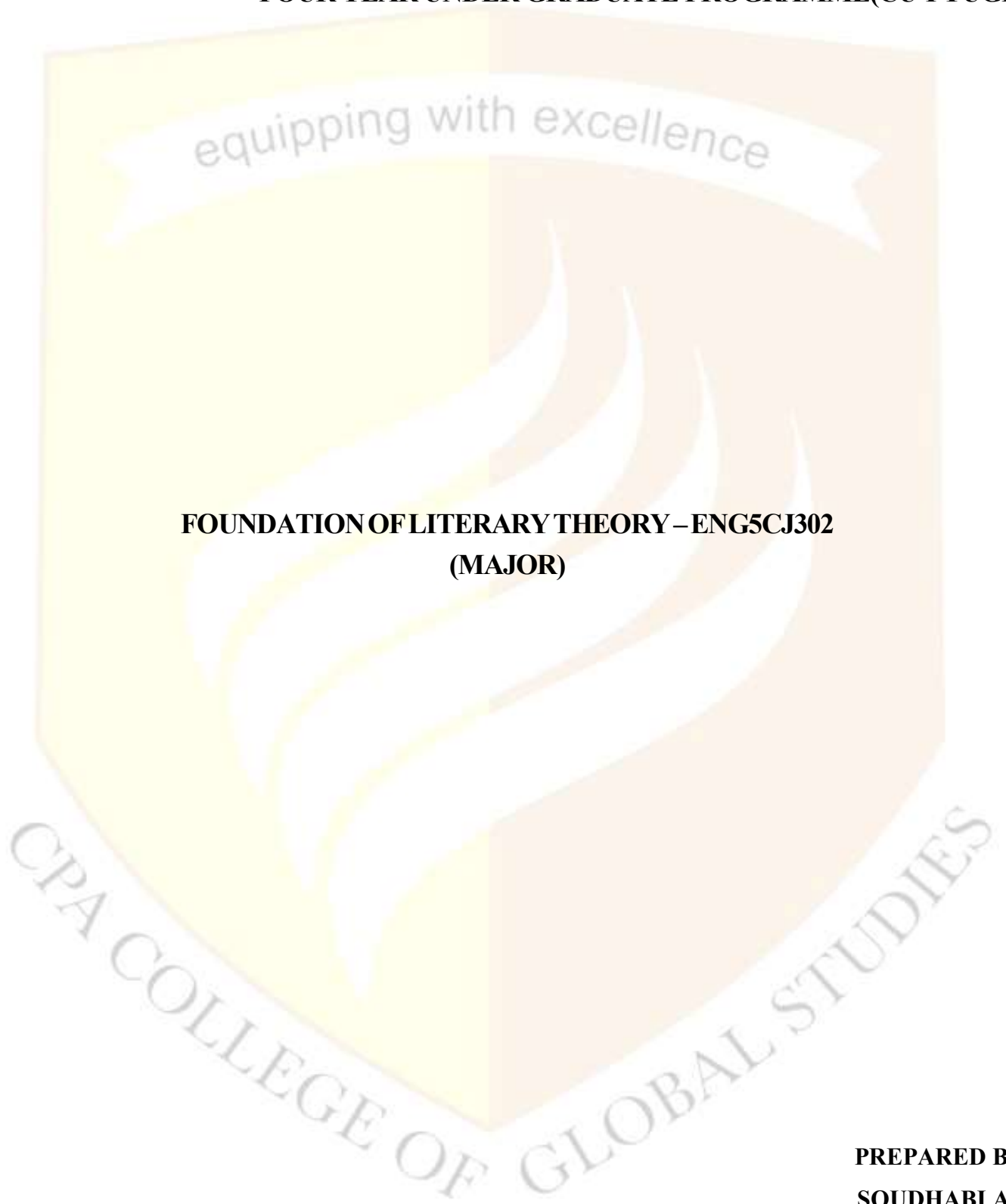


CALICUT UNIVERSITY
FIFTH SEMESTER
FOUR YEAR UNDER GRADUATE PROGRAMME(CU-FYUGP)



FOUNDATION OF LITERARY THEORY – ENG5CJ302
(MAJOR)

PREPARED BY
SOUDHABI AT
DEPARTMENT OF ENGLISH

**CALICUT UNIVERSITY – FOUR-YEAR UNDERGRADUATE PROGRAMME
(CU-FYUGP)**

Program	BA ENGLISH LANGUAGE AND LITERATURE HONOURS				
Course Code	ENG5CJ302				
Course Title	FOUNDATIONS OF LITERARY THEORY				
Type of Course	MAJOR				
Semester	V				
Academic Level	300-399				
Course Details	Cre dit	Lecture per week	Tutorial Per week	Practical Per week	Total Hours
	4	4	-	-	60
Pre-requisites	Basic understanding of literature covering basic literary concepts, genres, and literary analysis techniques.				
Course Summary	Foundations of Literary Theory is designed to familiarize learners with key concepts and approaches in the study of literature. Through critical readings and discussions of representative texts, learners will explore various theoretical frameworks.				

Course Outcome:

<u>CO</u>	<u>CO Statement</u>	<u>Cognitive Level*</u>	<u>Knowledge Category#</u>	<u>Evaluation Tools used</u>
<u>CO 1</u>	<u>Demonstrate a comprehensive understanding of key literary theories and critical approaches.</u>	<u>U</u>	<u>C, F</u>	<u>Assignments/ Discussions/Debates/Group activities /Seminar</u>
<u>CO 2</u>	<u>Analyse and interpret literary texts through the lens of various theoretical frameworks.</u>	<u>An</u>	<u>C</u>	<u>Assignments/ Discussions/Debates/Group activities/ Seminar</u>

<u>CO</u> <u>3</u>	<u>Evaluate the significance of language, form, and representation in literature.</u>	<u>E</u>	<u>P</u>	<u>Assignments Debates Group activities Seminar Presentation</u>
<u>CO</u> <u>4</u>	<u>Engage critically with foundational texts and theoretical essays by prominent theorists.</u>	<u>An</u>	<u>C</u>	<u>Debates/Group activities/Seminar</u>
<u>CO</u> <u>5</u>	<u>Apply theoretical concepts to analyze and discuss themes in literary texts</u>	<u>Ap</u>	<u>F,C,P</u>	<u>Assignments/Discussions/</u>
<u>CO</u> <u>6</u>	<u>Develop advanced analytical and interpretive skills through close reading, textual analysis, and critical writing.</u>	<u>An</u>	<u>M</u>	<u>Group activities Seminar Presentation</u>
<u>*-Remember(R), Understand(U), Apply(Ap), Analyse(An), Evaluate(E), Create (C)</u> <u>#-FactualKnowledge(F)ConceptualKnowledge(C)ProceduralKnowledge(P)Metacognitive Knowledge (M)</u>				

CPA COLLEGE OF GLOBAL STUDIES

Detailed Syllabus:

<u>Module I</u>	<u>Unit</u>	<u>Content</u>	<u>Hrs</u>	<u>Marks</u>
		<u>Structuralism and Formalism</u>	<u>12</u>	<u>18</u>
	<u>1</u>	<u>Signifier, signified and sign</u>	<u>3</u>	
	<u>2</u>	<u>Language as system of signs</u>	<u>3</u>	
	<u>3</u>	<u>Language as representation of reality versus language as constitutive of reality/ literary form.</u>	<u>2</u>	
	<u>4</u>	<u>Formalism and Structuralism-Defamiliarization and foregrounding.</u>	<u>2</u>	
	<u>5</u>	<u>Organic unity, literariness, metaphor and metonymy.</u>	<u>2</u>	
	<u>Suggested Activities:</u> <u>Analyze a short literary text and identify the signifiers, signified, and signs within the text. Encourage them to explore how these elements contribute to meaning.</u> <u>Organise a workshop where learners can analyze the form of different literary texts, focusing on elements such as structure, language, and style. Provide examples for discussion and analysis.</u> <u>Identify similarities and differences in major theories of language and literary analysis.</u>			

<u>II</u>		<u>Psychoanalysis and Phenomenology</u>	<u>12</u>	<u>17</u>
	<u>6</u>	<u>Id, Ego, Superego, Freudian slip</u>	<u>3</u>	
	<u>7</u>	<u>Mirror stage, The imaginary, Symbolic and Real Orders</u>	<u>3</u>	
	<u>8</u>	<u>Desire, Lack, Gaze</u>	<u>3</u>	
	<u>9</u>	<u>Intentionality -Corporeality</u>	<u>3</u>	
<u>III</u>		<u>Marxism and Feminism</u>	<u>12</u>	<u>18</u>
	<u>10</u>	<u>Marxist Thought- Base-superstructure</u>	<u>2</u>	
	<u>11</u>	<u>Class Struggle- Alienation-Ideology</u>	<u>3</u>	
	<u>12</u>	<u>Antonio Gramsci and Hegemony</u>	<u>3</u>	
	<u>13</u>	<u>Feminist movement- Gender and patriarchy</u>	<u>2</u>	
	<u>14</u>	<u>Intersectionality, agency, autonomy, representation, ecriture feminine</u>	<u>2</u>	

		<u>Suggested Activities:</u> 1. <u>Debate on the concept of class division and its relevance in contemporary society. Assign learners to argue for and against the Marxist perspective.</u> 2. <u>Analyze gender representation in a literary text using feminist theory. Encourage them to explore themes of patriarchy, representation, and agency.</u> 3. <u>Write a short story or poem that challenges traditional gender roles and stereotypes. Encourage them to explore concepts of agency, autonomy, and ecriture feminine in their writing.</u>		
<u>IV</u>		<u>Post Structuralism/ Post Modernism and Post Colonialism</u>	<u>12</u>	<u>17</u>
	<u>15</u>	<u>Discourse-power-knowledge</u>	<u>2</u>	
	<u>16</u>	<u>Deconstruction</u>	<u>2</u>	
	<u>17</u>	<u>Fragmentation, discontinuity, rhizome</u>	<u>2</u>	
	<u>18</u>	<u>Othering, hybridity, mimicry</u>	<u>2</u>	
	<u>19</u>	<u>Decolonization, neo-colonialism, cultural imperialism</u>	<u>2</u>	
	<u>20</u>	<u>Ethnocentrism, globalization</u>	<u>2</u>	

		<u>Suggested Activities:</u> <u>1. Deconstruct a popular advertisement or media text using Derrida's concept of différance. Encourage them to analyze how meaning is constructed and destabilized.</u> <u>2. Discussion on Edward Said's concept of Orientalism and its implications for literature and culture. Encourage learners to reflect on representations of the "other" in literary texts and media.</u> <u>3. Create visual representations of rhizomatic networks in a literary text or cultural artifact.</u>		
<u>V</u>		<u>Open Ended</u>	<u>12</u>	

FOUNDATION OF LITERARY THEORY – ENG5CJ302

MODULE I: STRUCTURALISM AND FORMALISM

FORMALISM

Russian Formalism is a literary theory that developed in Russia in the early 20th century, roughly between 1910 and 1930.

- Before Formalism, literary studies mainly focused on the moral, philosophical, historical and social aspects of literature. Formalists changed this approach and focused mainly on the text itself.
- They considered literature an autotelic or self-sufficient entity. This means that a literary work can be studied independently through its language, form and structure.
- Formalism developed through two important groups:
 - 1. Moscow Linguistic Circle
 - 2. OPOYAZ (Society for the Study of Poetic Language), established in 1916.
- Important Formalists include Viktor Shklovsky, Roman Jakobson and Boris Eichenbaum.
- The main idea of Formalism is “literariness.” Literariness means the special use of language, structure and literary devices that makes a text literary.
- In short: Formalism focuses on the text, its form, language and structure, rather than the author’s life, psychology, history or society.
- Victor Shklovsky was an important Russian Formalist.
- His main concept is Defamiliarization (Ostranenie).
- It means “making the familiar strange.”
- Literature makes ordinary things appear new and interesting.
- Art refreshes our everyday experiences by making habitual things noticeable.
- Example: We normally do not notice the movement of our hands and legs while walking because it is habitual.
- But in dance, these movements become noticeable and enjoyable.
- Similarly, poetry makes everyday language strange through:

1. Rhyme
2. Rhythm
3. Meter

4. Other poetic devices

Robert Frost's poem "The Road Not Taken" can be studied through Formalism.

- A Formalist reading focuses on the text itself, not:

- 1. The poet's personal life

2. Historical background

It examines the poem's structure, language, meter, and poetic devices.

- The poem has four five-line stanzas (quintains).
 - It follows the ABAAB rhyme scheme.
 - Iambic tetrameter creates a thoughtful and contemplative mood.
 - The two roads represent choices in life.
 - The speaker chooses the road that seems "less travelled by."
 - However, the poem also says that the two roads were almost the same.
 - This creates contradiction, ambiguity, and irony.
 - The poem therefore raises a question: Do people make choices confidently, or do they create explanations for their choices later?
 - Thus, ambiguity and the internal structure of the poem are important from a Formalist perspective.
 - The poem is ambiguous because it is unclear whether the speaker:
 1. Truly supports individualism, or
 2. Criticises people for giving too much importance to their choices.
Decision-making is an ordinary part of everyday life.
- Frost presents this ordinary activity in an unusual way, making readers think differently about choices.
 - This is an example of defamiliarization.
 - Main Features of Formalism
 - Formalism studies how formal elements create meaning.
 - Meaning is found mainly within the text itself.

- It focuses on:
 - i. Structure
- 2. Imagery
- 3. Rhythm
- 4. Sound patterns
- 5. Figurative language
- 6. Narrative techniques

It does not give importance to:

3. Poet's biography
4. Poet's personal intentions
5. Historical background

The poem explores the complexity and ambiguity of choices.

This is revealed through:

Structure

3. Imagery
 4. Irony
 5. Language
- Decline and Importance of Russian Formalism
 - Formalism became popular among academics initially.
 - After the Russian Revolution of 1917, Marxism became influential in Soviet Russia.
 - Marxist thinkers criticised Formalism because it ignored social and ideological aspects of literature.
 - As a result, Russian Formalism declined.
 - However, it made an important contribution to modern literary theory.
 - It established the idea that literature should be studied through its internal structure and artistic techniques.
 - It also showed how literary language differs from everyday language.
 - Russian Formalism later influenced New Criticism and Structuralism.
 - New Criticism (1920–1940) developed mainly in Britain and America.
 - Important critics include T. S. Eliot and Cleanth Brooks.

Deconstruction in *The Tyger*

The poem does not give clear answers to the questions asked by the speaker. This is connected to Derrida's idea of *différance*, which means that meaning is always delayed and can never be completely fixed.

The speaker asks many questions but gets no definite answers. For example:

- “In what distant deeps or skies / Burnt the fire of thine eyes?”
- “On what wings dare he aspire?”
- “Did he smile his work to see?”
- “Did he who made the Lamb make thee?”

- These questions show the speaker's confusion and uncertainty. This is called *aporia*—a situation where there is no clear answer or solution.
- The Lamb represents innocence, purity, and gentleness. The Tyger, on the other hand, represents strength, power, energy, and experience. Usually, innocence is seen as more positive than experience. But in the poem, the Tyger's power and beauty make it equally important, or even more striking, than the Lamb.
- Thus, Blake challenges the simple opposition between innocence and experience and good and evil.
- The poem ends almost where it began, with the speaker still asking questions. There is no final answer about who created the Tyger or why such a powerful and frightening creature exists.
- Therefore, the poem is deconstructed because its meanings are uncertain and its opposites—such as innocence/experience, beauty/terror, and good/evil—cannot remain completely separate.

- - **Postcolonial Studies:** Deconstruction questions oppositions like **coloniser/colonised**, **civilised/primitive**, and **self/other**. It shows how these ideas create the image of the “**other**” and the **subaltern**.
 - **Gender Studies:** Deconstruction questions the idea that gender is **natural and fixed**. It shows that ideas about gender are created by society.
 - **Queer Theory:** Deconstruction challenges oppositions such as **male/female** and **heterosexual/homosexual**. Thinkers like **Judith Butler** argue that gender is created through repeated social behaviour.
 - **Cultural Studies:** It studies how meaning is created in **media, popular culture, and everyday life**. It also looks at hidden contradictions and **power structures**.
 - **New Historicism:** Thinkers like **Stephen Greenblatt** argue that history is not completely objective. History is shaped by **language, culture, and power**.
 - **Psychoanalysis:** **Jacques Lacan** connects Freud's ideas with language. He says that “**the unconscious is structured like language**.” The unconscious can contain contradictions and changing meanings.
 - **Critical Legal Studies:** Deconstruction shows that **legal texts can have different interpretations**. Their meanings may be influenced by hidden **ideological beliefs**.
 - **Philosophy:** Deconstruction questions Western ideas such as **truth, origin, and presence**. It shows that these ideas often depend on unstable oppositions.
 - **Theology:** Deconstruction also questions fixed religious meanings and shows that the meanings of religious texts can be **complex and open to different interpretations**.

- It rejects the importance of:
 1. Author's intention
 2. Author's biography
 3. Historical background
- It focuses on close reading of the text.
- The text is considered self-sufficient.
- Meaning should be understood mainly through the words, structure, and literary devices in the text.

Defamiliarization

- Viktor Shklovsky introduced the concept of Defamiliarization (Ostranenie).
- It means making familiar things appear strange or new.
- According to Shklovsky, everyday activities become mechanical and unnoticed because we do them repeatedly.
- Art breaks this routine perception and makes us notice things afresh.
- His famous idea is: "Art makes the stone stony."
- This means art helps us experience and notice ordinary things more deeply.
- Example of Defamiliarization:
 1. Ordinary expression: "I brush my teeth with Colgate paste every morning."
 2. Unusual expression: "I sparkle a row of white pearls in my mouth with a refreshing lather every day."
 3. The second sentence describes an ordinary activity in an unusual way.
 4. Therefore, it makes the familiar activity strange, fresh, and noticeable.
- This is called defamiliarization.

Defamiliarization in Poetry

- Poets use unusual language, imagery, rhythm, and expressions to make ordinary experiences appear new.
- In Wordsworth's "Daffodils," the ordinary sight of flowers is presented through creative imagery and poetic language.
- Thus, poetry helps readers see ordinary things in a fresh way.

1. Wordsworth's Daffodils

- Wordsworth presents ordinary daffodils in an unusual way.
- The flowers are described as a "host", meaning a large crowd.
- They are personified as "fluttering and dancing."
- Flowers cannot literally dance, but this expression makes them appear alive and active.
- Thus, an ordinary sight becomes fresh and extraordinary.
- This is an example of defamiliarization.

2. Emily Dickinson's Because I Could Not Stop for Death

- Death is personified as a human being.
- Death is described as kind and courteous.
- The use of "He" and "kindly" makes death seem gentle rather than frightening.
- This makes readers look at the familiar idea of death in a new way.
- Therefore, it is defamiliarization.

3. Kafka's The Metamorphosis

- Gregor Samsa suddenly wakes up transformed into a strange insect-like creature.
- This unusual event disrupts his ordinary life.
- Kafka makes everyday life appear strange and absurd.
- It makes readers think about alienation and modern life.
- This technique is an example of defamiliarization.

4. Brecht's Epic Theatre

- Bertolt Brecht uses the Alienation Effect (Verfremdungseffekt).
- It is similar to defamiliarization.
- In Mother Courage and Her Children:
 1. The fourth wall is broken.
 2. Songs interrupt the action.
 3. Stage lighting is used noticeably.

- These techniques prevent the audience from becoming completely emotionally involved.
- Instead, the audience is encouraged to think critically about the events.

Foregrounding

- Foregrounding means making a particular part of language noticeable or prominent.
- Roman Jakobson explains how language can draw attention to itself through:
 - Repetition
 - Patterns
 - Parallelism
 - Sound devices
- Example: “again and again and again”
- The repetition of “again” makes the teacher’s frustration noticeable.
- The language itself becomes the focus of attention.
- Foregrounding can be created by:
 1. Repetition
 2. Emphasis
 3. Unusual patterns
 4. Breaking normal speech patterns
- The concept was later developed more fully by the Prague School, especially Jan Mukarovsky.

Example from Coleridge’s The Rime of the Ancient Mariner

- “The fair breeze blew, the white foam flew,
- The furrow followed free.”
- The repeated b and f sounds create alliteration.

- This creates a musical rhythm and sound pattern.
- The noticeable sound pattern is an example of foregrounding.
- Foregrounding means making certain words, sounds, patterns, or structures stand out and attract attention.
- It makes the language itself noticeable.
- It can be created through repetition, parallelism, or deviation.

1. Coleridge – The Rime of the Ancient Mariner

- Repeated b and f sounds create a strong sound pattern.
- The sound becomes noticeable and meaningful.
- This is foregrounding through parallelism.

2. T. S. Eliot – The Love Song of J. Alfred Prufrock

- The line “In the room the women come and go / Talking of Michelangelo” is repeated.
- The repetition gives structural emphasis.
- It foregrounds the poem’s theme of social emptiness and meaningless conversation.

3. Shakespeare – Macbeth

- Shakespeare uses: “Tomorrow, and tomorrow, and tomorrow...”
- The repetition of “tomorrow” is striking.
- It foregrounds ideas of:

1. Monotony
2. Futility
3. Passage of time

4. James Joyce – Ulysses

- Joyce uses stream of consciousness.
- He uses:

1. Irregular syntax
2. Wordplay
3. Broken phrases
4. Disrupted thoughts

- These unusual forms reveal the working of the inner mind.
- This is foregrounding through deviation.

5. Julius Caesar – “Veni, vidi, vici”

- Meaning: “I came, I saw, I conquered.”
- The three short phrases have a parallel structure.
- The repetition makes the statement powerful and memorable.
- It highlights Caesar’s speed, confidence, and military success.
- This is an example of parallelism.

6. George Orwell – Animal Farm

- Original statement: “All animals are equal.”
- Later it becomes: “All animals are equal, but some animals are more equal than others.”
- The repeated structure makes the contradiction noticeable.
- A small change in wording completely changes the meaning.
- It exposes the false idea of equality and privilege.
- Thus, the language itself becomes foregrounded.
- Comparison between Defamiliarization and foregrounding :

Defamiliarization	Foregrounding
Mainly associated with Russian formalism	Developed through structural linguistics / prague school

Focuses on renewing perception	Focuses on linguistics structure
Makes familiar things appear strange or new	Makes certain parts of language stand out
Has a strong psychological effect	Has a strong structural effect
Asks: how does literature make us see things differently?	Asks: how does language draw attention to itself?
Focuses more on literary techniques / devices	Focuses on patterns and relations within a system

Relationship between the Two:

- Defamiliarization moves from ordinary experience to renewed perception.
- Foregrounding explains how this effect is produced through deviation and patterning.
- Formalism mainly studies literary devices.
- Structuralism studies the system and relationships behind those devices.
- Both emphasise that meaning comes from the organisation and functioning of language, rather than only from the content.

Organic Unity

- Organic Unity means that all parts of a literary work are connected and contribute to the whole.
- Russian Formalism focuses on the internal structure of a literary text.
- It studies elements such as:

1. Plot

2. Imagery
 3. Repetition
 4. Narration
 5. Defamiliarization
- These elements work together to create meaning and effect.

Coleridge and Organic Form

- S. T. Coleridge discusses mechanical form and organic form in *Biographia Literaria*, Chapters 13 and 14.
- Mechanical form is imposed from outside, like assembling separate parts of a machine.
- Organic form develops naturally from within the work.
- In organic form, form and content are inseparable.
- Every part is connected to and influences the other parts.
- A literary work is therefore like a living organism, where every part contributes to the whole.

Russian Formalism and Organic Unity

- Viktor Shklovsky and Roman Jakobson viewed literature as a system that can be studied scientifically.
- They focused on literariness—the features that make a text literary.
- Important literary devices include:
 1. Repetition
 2. Rhythm
 3. Imagery
 4. Narrative structure
 5. Defamiliarization
- Meaning arises from the interaction between these internal elements.

Organic Unity in New Criticism

- The idea of internal unity later became important in New Criticism.

- Cleanth Brooks and William K. Wimsatt emphasised the literary work as an autonomous text.
- Brooks argued that a poem achieves unity through the balance of:

1. Paradox
2. Irony
3. Tension

- Apparently opposite ideas can work together to create the overall unity and meaning of the poem.
- Organic unity means that every element of a literary work is interconnected, and meaning emerges from the way all these elements work together as a complete whole.
- Different elements such as form, content, imagery, characters, symbols, and themes work together.
- Paradox brings together contradictory ideas.
- Irony shows a difference between literal and implied meaning.
- Tension refers to conflicts between opposing forces.
- These contradictions do not create disorder; instead, they add depth and strengthen the unity of the work.
- No part of a literary work should be understood completely in isolation.
- Form = how something is expressed.
- Content = what is expressed.
- In a unified work, form and content are closely connected.

Example: Animal Farm

- The rebellion of the animals against Mr. Jones represents the Russian Revolution.
- Snowball and Napoleon represent political figures and ideological conflicts.
- The windmill and Seven Commandments are important symbols.
- Allegory, characters, symbols, and themes work together.
- They reinforce themes of power, corruption, and exploitation.
- Therefore, Animal Farm has a strong organic unity.

Organic Unity and Post-Structuralism

- Organic unity later faced challenges from Post-Structuralism.
- Post-structuralists argue that texts can be unstable and contradictory.
- Derrida's deconstruction suggests that meaning is never completely fixed.
- Postmodern texts may deliberately avoid complete unity and coherence.

Literariness

- Literariness is a central concept of Russian Formalism.
- Roman Jakobson stated that the object of literary study is "literariness."
- Literariness means the special features that make a text literary.
- It focuses on how a text is written, rather than simply what it says.
- Important features include:

1. Style
2. Form
3. Technique
4. Imagery
5. Rhythm
6. Rhyme
7. Alliteration
8. Metaphor
9. Simile
10. Symbolism
11. Irony
12. Repetition
13. Contrast
14. Symmetry

Ordinary Language vs Literary Language

- Ordinary language mainly communicates information about everyday life.
- Literary language creates aesthetic effects and emotional responses.
 - Literary language can make ordinary experiences rich, vivid, and meaningful.

This happens through defamiliarization, foregrounding, imagery, sound, symbolism, and unusual word choice.

- Example:

Thomas Gray

- A simple sentence could say: “A tired farmer walks slowly home.”
- Gray uses more poetic language in *Elegy Written in a Country Churchyard*.
- His description creates a mood of desolation and reflection.
- Thus, ordinary information becomes a poetic and emotional experience. Robert

Frost – Stopping by Woods on a Snowy Evening

- The repeated lines “And miles to go before I sleep” are important.
- The repetition creates emphasis and rhythm.
- “Sleep” can have a deeper symbolic meaning, suggesting rest or the end of life.
- The simple language therefore has a deeper literary meaning.
- This demonstrates literariness.
 - (Literariness is the quality that makes literary language different from ordinary language through its form, style, structure, and artistic use of language.)

- Metaphor and Metonymy

- Roman Jakobson’s Two Axes

- Roman Jakobson explains two important axes of language:

- Paradigmatic axis – axis of selection
- Syntagmatic axis – axis of combination

- These two axes are connected with two important figures of speech:

- Metaphor → similarity
- Metonymy → association/proximity

- Metaphor – Paradigmatic Axis

- The paradigmatic axis involves selecting one word from several possible alternatives.
- It is based mainly on similarity.
- One thing is understood or represented through another.
- Therefore, the paradigmatic axis is associated with metaphor.

Examples :

- “Prem carries the weight of the family on his shoulders.”
 - “Weight” represents responsibility.
 - It is not literal; it is based on similarity.
 - “I wandered lonely as a cloud.” – Wordsworth
 - The speaker’s loneliness is compared to a wandering cloud.
 - “All the world’s a stage.” – Shakespeare
- World/life → stage
 - People → players/actors
 - Life is understood through the similarity between life and a stage.
 - “Life’s but a walking shadow.” – Shakespeare
 - Life is compared to a shadow.
 - It suggests the temporary and uncertain nature of life.

Metonymy – Syntagmatic Axis

- The syntagmatic axis involves combining words into sequences or contexts.
- It is based on association or proximity, rather than similarity

One thing is referred to through something closely connected with it.

Therefore, the syntagmatic axis is associated with metonymy. Examples:

- “The classroom listened carefully.”
 - “Classroom” refers to the students in it.
- “We need more hands on this project.”
 - “Hands” refers to workers or people.
- “Lend me your ears.” – Shakespeare
 - “Ears” means attention/listening.
- “The hoof and the horn” – Animal Farm
 - Body parts represent the animals as a whole.

Metaphor vs Metonymy

Metaphor	Metonymy
Based on similarity.	Based on association /proximity.
Connected to paradigmatic axis.	Connected to syntagmatic axis.
Involves selection /substitution.	Involves combination / context.
One thing is understood through another.	One thing is represented by something closely related to it.
Common in poetry.	Common in prose
Creates symbolism and layered meaning.	Creates contextual and continues meaning.

Importance of Jakobson's Theory

- Jakobson connects linguistics with literary criticism.
- He shows that metaphor and metonymy are not merely decorative figures of speech.
- They are important structural methods of creating meaning.
- Poetry generally makes greater use of metaphor, symbolism, and similarity.
- Prose generally depends more on context, sequence, association, and continuity.
- Therefore, metaphor and metonymy are useful tools for close reading and textual analysis.

STRUCTURALISM

- Structuralism became influential in Europe, especially in the 1950s.
- It later spread to the United States and other Western countries.
- It studies how structures and systems produce meaning.
- It is strongly influenced by the ideas of Ferdinand de Saussure.
- Structuralism considers language as a system of signs.
- It suggests that meaning does not exist independently; it is produced through relationships between signs.

Ferdinand de Saussure

- Ferdinand de Saussure was a Swiss linguist.
- His important work is Course in General Linguistics, published posthumously in 1916

His ideas became the foundation of structural linguistics and structuralism.

- He viewed language as an organised system of signs.

Claude Lévi-Strauss

- Claude Lévi-Strauss applied structural ideas to anthropology and culture.
- He argued that human culture works like a language with underlying structures.
- Human thinking often organises experiences through binary oppositions.

Examples of Binary Oppositions

- Nature / Culture
- Raw / Cooked
- Male / Female
- Good / Evil
- Sacred / Profane
- Although cultures may look different on the surface, they can have similar underlying mental structures.

Important Ideas of Saussure

1. Synchronic and Diachronic Study

- Synchronic study → studies language as a complete system at a particular point in time.
- Diachronic study → studies language through historical development and change.
- Saussure mainly emphasised the synchronic study of language.

- Paradigmatic and Syntagmatic Relationships

Paradigmatic Relationship

- It is based on selection or substitution.
- Words that can occupy the same position form a paradigm.

Example:

She bought a limousine.

- “Limousine” can be replaced by:
- She bought a mansion.
- She bought a bike.
- She bought an iPhone.
- She bought a laptop.
- These words can occupy the same position.
- This forms a vertical set of choices.
- Therefore, it is called a paradigmatic relationship.

Syntagmatic Relationship

It is based on combination and sequence.

- Words combine in a particular order to create meaning. She +

bought + a + limousine

- Changing the order can make the sentence ungrammatical.
- Therefore, this horizontal chain of words is called a syntagm.

1. Sign, Signifier and Signified

According to Saussure, a sign has two inseparable parts:

Signifier

- The form of the sign.
- It can be:

1. Written form
2. Sound
3. Image

Example: CAT

- Written form: C-A-T
- Sound: /kæt/
- Image representing a cat

These are the signifier.

Signified

- The mental concept or idea associated with the signifier.
- When we hear “cat,” we think of a small, furry, four-legged animal with whiskers.

That mental concept is the signified. Formula

Sign = Signifier + Signified

2. Arbitrariness of the Sign

- There is no natural connection between a word and the object it represents.
- For example, the animal called “cat” has different names in different languages:

1. English → Cat
2. Hindi → Billi
3. Malayalam → Poocha
4. Tamil → Poonai
5. French → Chat

- Therefore, the relationship between the word and the concept is arbitrary and conventional.

3. Meaning Through Difference

- A word gets its meaning through its difference from other words.
- A sign does not have meaning completely by itself.
- For example:
 1. Hot gets meaning in contrast to cold.
 2. Day gets meaning in contrast to night.
 3. Cat is understood partly because it is different from rat, bat, etc.
- Thus, meaning is relational, not isolated.

Saussure's Main Idea

- “In language there are only differences without positive terms.”
- Language can therefore be understood as a network of relationships.
- Each sign gets its value from its position within the whole system.

Example:

“Rose

Signifier: R-O-S-E / the sound of the word “rose”

- Signified: The mental concept of a fragrant flower
 - Sign: The combination of signifier + signified.
-
- The meaning of a sign can become broader in poetry.
 - For example, “rose” literally means a flower.
 - But in poetry and culture, it can suggest:
 1. Love
 2. Beauty
 3. Passion
 - Therefore, signs work within a larger cultural and literary system.

Language Has Rules

- Language is an organised and systematic structure.
- It follows rules such as:
 1. Word order: Subject + Verb + Object
 2. Subject-verb agreement: He eats / They eat
 3. Tense: Past / Present / Future
- Therefore, language is not simply a collection of unrelated words.

Langue and Parole

Saussure divides language into langue and parole.

Langue

- The shared system of language.
- Includes:
 1. Grammar
 2. Vocabulary
 3. Rules
 4. Conventions
 5. Signs
- It is social, abstract, and shared by a linguistic community.

Parole

- The actual use of language by an individual.
- Includes individual speech and writing.
- It is personal and concrete.

Signs and Cultural Codes

- The meaning of a sign depends on its context and culture.
- Example: Rose
 1. Denotative meaning → a flower
 2. Connotative meaning → love, beauty, passion
- Thus, signs function within larger cultural systems.

Language: Reflection vs Construction of Reality

Traditional/Mimetic View

- The traditional view considers language as a reflection of reality.
- Reality exists first, and language describes it.
- Literature is therefore seen as an imitation of life.
- Aristotle's concept of mimesis supports this view.

Structuralist View

- Structuralism rejects the idea that language simply mirrors reality.
- Language helps construct our understanding of reality.
- Words do not have meaning naturally or independently.
- Meaning comes from their relationship and differences within the linguistic system.
- Saussure argues that the linguistic sign connects a concept and a sound-image, not a physical thing and a name.
- Therefore, we understand reality through linguistic structures. Key

Difference

Mimetic theory → Language reflects reality.

Structuralism → Language constructs meaning and our understanding of reality.

Application of Structuralism

Example: College Grading System Consider:

$A^+ \rightarrow A \rightarrow B^+ \rightarrow B \rightarrow C \rightarrow D \rightarrow E \rightarrow F$

The meaning of each grade depends on its position in the system. A^+ means excellent because it is at the top.

- C suggests average performance because of its position between other grades.
- F means failure because it occupies the lowest position.
- If the system contained only Pass/Fail, the other grades would have no meaning.
- Therefore, meaning comes from differences within a system.

School Example

The roles of:

Principal → Teacher → Student → Monitor → Peon

- Gain meaning through their relationships within the school structure.

Structuralist Reading of Animal Farm

- Animal Farm can be analysed as a system of signs and structures.
- The Seven Commandments function as important signs.
- Their changing wording changes their meaning.

Examples

- “All animals are equal” → later becomes “All animals are equal, but some animals are more equal than others.”
- “No animal shall sleep in a bed” → later becomes “No animal shall sleep in a bed with sheets.”
- “No animal shall drink alcohol” → later becomes “No animal shall drink alcohol to excess.”
- These changes show how language can be manipulated to change meaning.
- Squealer uses language to construct a new political reality.
- Thus, the novel demonstrates the structuralist idea that meaning depends on language, difference, and context.

Binary Oppositions in Animal Farm

- Human / Animal
- Equality / Inequality
- Truth / Propaganda
- Freedom / Oppression

These oppositions organise the novel and help produce its meaning.

Importance and Limitations of Structuralism

Importance

- Studies meaning through underlying structures.

- Shows that language and culture operate through systems of differences.
- Looks for recurring patterns, codes, and relationships.
- Influenced:
 1. Literary criticism
 2. Anthropology
 3. Semiotics
- Important thinkers include Saussure, Claude Lévi-Strauss, and Roland Barthes.

Limitations

- Structuralism can be too rigid.
- It may ignore:
 1. History
 2. Society
 3. Individual agency
 4. Changing interpretations
- Its emphasis on fixed structures and binary oppositions was later challenged by Post-Structuralism.
- Jacques Derrida questioned the idea of fixed and stable meaning.

MODULE II : PSYCHOANALYSIS AND PHENOMENOLOGY

Psychoanalysis

When Language Fails Us

Main Idea

- Psychoanalysis studies the relationship between language, thought, emotions, and the unconscious mind.
- It takes moments when language fails or breaks down seriously.
- Forgetting, hesitation, silence, contradiction, or difficulty expressing feelings may reveal something about a person's inner thoughts or emotions.
- Language does not always express everything that the mind wants to say.

1. Example: Viva / Interview

- A student prepares very well for an examination or interview.
- But when questioned, she:
 1. Forgets things she knows
 2. Hesitates
 3. Breaks sentences
 4. Contradicts herself
 5. Struggles to find words
- Others may assume that she does not understand the subject.
- Psychoanalysis looks beyond this simple explanation.
- The failure of speech may indicate anxiety, emotional conflict, or unconscious difficulties.

2. Example: Sending a Message

- A person wants to send a message to someone important.
- They repeatedly type and delete simple sentences.
- Although they know what they want to communicate, they cannot express it clearly.
- This shows that thought and language do not always match perfectly.

1. **Why We Trust Clear Speech**

- People often believe that clear speech = clear thinking.
- A fluent speaker may appear:
 1. Rational
 2. Confident
 3. Knowledgeable
- A person who hesitates may be considered:
 1. Confused
 2. Unreliable
 3. Dishonest
- Therefore, society often treats clarity as proof of knowledge and hesitation as failure.

Psychoanalytic View

- Psychoanalysis challenges the belief that everything important can be expressed clearly and logically.
- Silence, hesitation, mistakes, contradictions, and broken speech can also be meaningful.
- Sometimes, what a person cannot say may be as significant as what they actually say.
- These failures of language may reveal hidden feelings, conflicts, or unconscious thoughts.

2. The Thinking Subject and Its Problems

- René Descartes famously said: “I think, therefore I am.”
- According to this idea, human beings are defined by their ability to think rationally.
- We usually believe:
 1. A healthy mind produces clear thoughts.
 2. Clear thoughts produce clear language.
 3. Therefore, unclear speech means unclear thinking.
- Psychoanalysis questions this assumption.
- It asks: Does thought come before language, or does language shape thought?
- Since we learn language from society, our thinking may be influenced by structures that exist before our conscious awareness.
- Therefore, the idea of a completely self-aware and rational individual becomes uncertain.

3. Who Decides Who Thinks?

- Throughout history, some groups were wrongly denied recognition as thinking subjects.
- Women were sometimes described as irrational or overly emotional.
- Colonial subjects were often treated as people guided by instinct rather than reason.
- Their ideas and speech were therefore dismissed.
- The important point is that they were not incapable of thinking; society often refused to recognise them as thinkers.
- Psychoanalysis shows that a similar problem can occur within ourselves when we ignore parts of our own mind that we cannot consciously control.

4. **Discovery of the Unconscious**

- Sigmund Freud introduced the concept of the unconscious into psychoanalytic thought.
- The unconscious refers to thoughts, desires, memories, and feelings that influence us without our conscious awareness.
- Examples include:
 1. Dreams
 2. Talking in sleep
 3. Slips of the tongue
 4. Unintentional emotional expressions
 5. Responses under hypnosis
- These experiences suggest that not all mental activity is conscious.
- The unconscious does not always follow ordinary logic or linear time.
- Dreams can combine different people, places, and events in unusual ways.
- Freud believed that unconscious activity can appear in dreams, jokes, mistakes, art, religion, and other areas of life.

5. The Split Subject

- Freud's idea of the unconscious leads to the concept of the "split subject."
- Human beings have:
 1. Conscious mind → what we knowingly think, say, and do.
 2. Unconscious mind → thoughts and desires operating beyond conscious control.
- Therefore, we cannot have complete self-knowledge.
- Part of ourselves can remain unknown or surprising to us.
- A person may consciously consider themselves rational but still experience irrational fears or unexpected dreams.
- Thus, we can be strangers to parts of our own selves.

Importance

- The split between conscious and unconscious life can produce both:
 1. Creativity
 2. Emotional and psychological difficulties
- Art, myth, religion, and science can emerge from this complex human inner life.

6. Why Psychoanalysis Matters

- People sometimes want to **escape from self-awareness** through music, love, reading, prayer, work, play, etc.
- But we eventually return to consciousness.
- This return may bring **anxiety, sadness, or loss of confidence**.
- Psychoanalysis is often called a "**talking cure**" because it tries to understand psychological conflicts through **speaking and listening**.
- It does not promise a completely peaceful or conflict-free life.
- Instead, it teaches us to pay attention to:
 - Hesitation
 - Silence
 - Contradictions
 - Unconscious meanings
- **Key idea:** Psychoanalysis begins where **clarity breaks down**.

6. Glossary of key psychoanalysis Concepts The Id

- The **id** is the impulsive part of the mind.
- It seeks **immediate pleasure and satisfaction**.
- It does not consider:
 - Morality
 - Social rules
 - Consequences
- It follows the principle: “**I want.**”

Example:

A student smells food during a boring class and immediately wants to leave the class and buy it. This immediate desire represents the **id**.

7. The Ego

- The **ego** balances **desire and reality**.
- It understands rules, limits, and consequences.
- It tries to satisfy desires in a **realistic and safe way**.
- It follows the idea: “**How can I deal with reality?**”

Example:

A person may be angry with someone but controls their anger because starting a public argument could cause problems. This is the **ego** at work.

8. The Superego

- The **superego** represents:
 - Morality
 - Social rules
 - Authority
 - Guilt
- It develops through **parents, teachers, religion, and society**.
- It tells us what we **should or should not do**.
- It follows the language: “**You should**” / “**You should not.**”

Example:

A student copies an assignment and later feels guilty even though nobody knows. This feeling can be understood through the **superego**.

1. **Freudian Slip**

- A **Freudian slip** occurs when we accidentally say something different from what we intended.
- Freud suggested that such mistakes may sometimes reveal **unconscious thoughts, fears, or desires**.
- They are more likely to appear when someone is:
 - Nervous
 - Embarrassed
 - Emotionally disturbed
 - Trying strongly to control their speech

Example:

Someone is talking about going to a movie but accidentally says “movie” when asked about college.

Key idea:

Sometimes the unconscious speaks through our mistakes.

10. **Mirror Stage**

- **Jacques Lacan** developed the concept of the **mirror stage**.
- A child recognises its reflection as a **complete and organised image of itself**.
- The child may actually feel dependent and uncoordinated, while the mirror image appears complete.
- Therefore, the child begins to understand itself through an **image outside itself**.
- Lacan uses this idea to explain that our identity is not completely formed from within.
- We develop our sense of self through **images, recognition, and other people**.

Example:

A teacher's identity depends partly on students recognising them as a teacher. Similarly, a person becomes a leader when others recognise them as a leader.

Key idea:

Identity develops through relationships and recognition from others.

11. The Imaginary

- The **Imaginary** is Lacan's realm of:
 - Images
 - Fantasies
 - Identifications
 - Ideas of completeness
- It helps people construct an image of who they are or who they want to become.
- Social media provides many examples because people often present **carefully selected versions of themselves**.
- Examples of Imaginary fantasies:
 - "I will become famous."
 - "Everyone will admire me."
 - "I will completely transform my life."
- The Imaginary is not simply a lie; it is a way through which people **build identity and fantasies**.

12. The Symbolic

- According to **Jacques Lacan**, the **Symbolic** is the world of **language, rules, laws, culture, and social structures**.
- These structures already exist **before we are born**.
- Examples include:
 - Language
 - Family relationships
 - Social rules
 - Religion
 - Gender expectations
 - Social institutions
 - Cultural practices
- We learn these structures and become **social beings** by entering them.
- We cannot completely create our identity freely because society already has **names and categories** through which people understand us.
- Therefore, **identity is partly shaped by language and society**.

13. The Real

- Lacan's **Real** does not simply mean everyday reality.
- It means what **cannot be completely explained, represented, or expressed through language**.
- The Imaginary gives us images of ourselves.
- The Symbolic gives us language, categories, and social order.
- The Real is what **resists both**.

Example

- When someone suddenly receives shocking news, they may say:
 - "What?"
 - "No..."
 - "How is that possible?"
- At such moments, ordinary language may **fail to express the experience**.
- This breakdown of normal meaning is related to Lacan's idea of the **Real**.
- The Real can appear as **shock, disturbance, impossibility, or overwhelming experience**.

14. The Gaze

- The **gaze** is more than simply looking at someone.
- It is the awareness that **we are being watched, seen, or judged by others**.
- This can make us become very conscious of how we appear.
- Example: A student giving a presentation may suddenly think:
 - "How do I look?"
 - "Are they judging me?"
 - "Do I sound foolish?"
- Thus, our identity is influenced by how we **imagine others see us**.
- The gaze shows that identity is **not completely private**.

15. The Unconscious

- The **unconscious** contains thoughts, desires, fears, and memories outside conscious awareness.
- **Sigmund Freud** argued that human behaviour is influenced by unconscious forces.
- The unconscious can appear through:
 - Dreams
 - Slips of the tongue
 - Jokes
 - Repeated habits
 - Fears
 - Unexpected associations
- A person may consciously say, “**I don't care,**” while unconsciously remaining affected by something.

Freud and Lacan

- Freud showed the importance of the **unconscious**.
- Lacan later connected Freud's ideas with **linguistics**.
- Lacan famously argued that the “**unconscious is structured like a language.**”
- This means unconscious thoughts and desires operate through:
 - Signs
 - Symbols
 - Associations
 - Metaphors
 - Repetitions
 - Language
- The unconscious does not always speak directly.
- It can reveal itself through **slips, pauses, silences, repetitions, and contradictions**.

11. Repression

- **Repression** means pushing disturbing thoughts, desires, or memories out of conscious awareness.
- This happens because they may be **painful, shameful, or socially unacceptable**.
- Repression does **not completely destroy** these thoughts or desires.

- They may return indirectly through:
 - Dreams
 - Anxiety
 - Anger
 - Symptoms
 - Repeated behaviour
- **Example:** A person may consciously forget a childhood humiliation but still be emotionally affected by it.
- **Key idea:** What is repressed can return in indirect forms.

12. Symptom

- In psychoanalysis, a **symptom is a meaningful expression of an unconscious conflict**.
- It is not only a physical or medical problem.
- A visible behaviour may have a **hidden psychological meaning**.
- Examples:
 - Anxiety before exams → may involve fear of failure or disappointing parents.
 - Repeated conflicts → may reflect an unresolved emotional issue.
 - Irrational fears → may express hidden fears or desires.
- Psychoanalysis asks: **“What is the symptom trying to say?”**
- Therefore, the aim is not simply to remove the symptom but to **understand its hidden meaning**.

Psychoanalytic Reading of “*Entammede Jimikki Kammal*”

Freud and the Idea of the Father

- Freud connects the origin of civilisation with the idea of **patricide** (symbolic killing of the father).
- The father represents **authority, law, morality, and prohibition**.
- After the father's symbolic destruction, **guilt** leads to the creation of laws and moral rules.
- The father's authority eventually returns as an **internal authority – the superego**.
- The important point is that authority is **not simply destroyed; it changes form and returns**.

Family and the Collapse of Fatherly Authority

- In *Jimikki Kammal*, the traditional family structure is **reversed**.
- The father steals the mother's **jimikki kammal**, making him a comic rule-breaker rather than a serious authority figure.
- The mother responds by drinking the father's brandy.
- Traditionally masculine activities and authority are therefore **reversed and ridiculed**.
- The father loses his symbolic seriousness.
- This can be understood as **symbolic patricide without violence**.
- Authority collapses through **humour and enjoyment**, rather than through rebellion or violence.

The Vice-Principal and Institutional Authority

- The **vice-principal** represents institutional authority and moral control.
- However, the song presents him in a **comic and inconsistent** manner.
- As a result, students may recognise his institutional power but do not necessarily respect him as a moral authority.
- **Ridicule weakens authority**.
- The important change is not the disappearance of the institution but the loss of its **symbolic seriousness**.

Class and Social Identity

- The song presents differences between **coastal students and urban middle-class students**.
- Modern college culture creates similarities through:
 - Fashion
 - Music
 - Dance
 - Hairstyles
 - Campus culture
- Because visible differences become weaker, people search for new symbols of social distinction.
- The **prawn imagery** attempts to associate coastal students with their social and geographical background.
- This reveals anxiety about **social boundaries becoming blurred**.
- However, the shared campus culture also weakens these boundaries.

Gender and the Female Body

- The song also challenges traditional ideas about **female behaviour and propriety**.
- Women are shown moving freely, dancing and occupying physical spaces alongside men.
- Female physical freedom is presented as **ordinary rather than shameful**.
- Therefore, traditional symbolic control over the female body becomes weaker.
- This represents a **change in gender relations and social attitudes**.

Transformation of Authority

- The song presents a younger generation that does not see authority as:
 - Sacred
 - Terrifying
 - Unquestionable
- Authority becomes **negotiable, humorous and dependent on acceptance**.
- The old authority figures lose their seriousness.
- However, authority does **not disappear completely**.

Return of Authority

- The arrival of **Mohanlal as the new vice-principal** represents the **return of authority in a new form**.
- Authority is no longer based only on fear and prohibition.
- Instead, it becomes connected with **enjoyment, participation and emotional connection**.
- Thus, authority is **transformed rather than completely destroyed**.

Phenomenology

Meaning of Phenomenology

- Phenomenology is a philosophical approach that studies lived experience.
- It asks: How does the world appear to us through our experience?

- It focuses on how we experience, perceive, remember, feel, and understand things.
- It does not begin with scientific or theoretical explanations.
- Instead, it begins with direct human experience.

The World We Stop Seeing

- In everyday life, we become used to familiar things.
- Because of habit, we often stop noticing them
- Example: While travelling in a KSRTC bus, we may normally ignore:
 1. Rain
 2. Sounds
 3. Smells
 4. Movement of people
- If the bus suddenly brakes, we become highly aware of everything around us.
- The familiar world suddenly becomes intensely present.
- Phenomenology studies such moments of renewed awareness.

1. The Habit of Forgetting Experience

- Human beings often live through habit and routine.
- Activities such as eating, travelling, checking phones, attending classes, etc. become automatic.
- Because of repetition, we stop paying close attention to the experience.
- Phenomenology asks us to pause and notice the experience itself.

- Example:

Drinking ordinary tea may feel completely different when drinking it after many years away from home during the Kerala monsoon.

Experience vs Explanation

- Science may explain the chemical composition of tea.
- Economics may explain the labour involved in producing tea.
- Politics may explain class relations.
- Phenomenology asks a different question:
>“What is it like to actually experience drinking this tea?”
- Therefore, phenomenology moves from abstract explanation to lived experience.

2. “To the Things Themselves”

- Edmund Husserl is considered the founder of phenomenology.
- Husserl’s famous idea is “Back to the things themselves.”
- We often experience things through:
 1. Habits
 2. Social categories
 3. Previous beliefs
 4. Judgements
- Phenomenology asks us to temporarily slow down these assumptions.
- It encourages us to pay attention to how something is actually experienced.

5. Consciousness Is Always About Something

- A major principle of phenomenology is intentionality.
- This means consciousness is always directed towards something.

Examples:

- You fear something.
- You remember something.
- You desire something.
- You think about something.
- Therefore, consciousness and the world are always connected.
- Human beings cannot be understood as completely isolated minds.

The difference between Seeing and Noticing

- We may see something every day without actually noticing it.
- Our feelings and circumstances can change how the same thing appears to us.
- Example:
 1. A college corridor on an ordinary day may seem normal.
 2. The same corridor after a final examination may become emotionally significant.
- The physical place has not changed, but our experience of it has changed.

The World Is Not Neutral

- Phenomenology says that we do not experience the world as a collection of neutral objects.
- Our experience is influenced by:
 1. Memory
 2. Mood
 3. Emotions
 4. Expectations
 5. Fear
 6. Hope
 7. Time
- Therefore, the same place or object can have different meanings at different moments.

Examples:

- A classroom during an exam ≠ classroom during a farewell.
- A hospital corridor at midnight ≠ hospital corridor during the day.
- Rain during a holiday ≠ rain during a flood.

6. The Body Is Not an Object

- Modern science often treats the body as a machine or object.
- Phenomenology says that we do not simply have a body; we experience the world through our body.
- The body is the centre of our experience.
- Example: During a seminar, sweating, dry throat and increased heartbeat make us aware of our body.
- Maurice Merleau-Ponty emphasised the importance of the lived body.
- Our body shapes how we understand and experience the world. Body and Objects
- Many objects are designed according to the needs of the human body.
- Examples:
 1. Chairs → designed for sitting
 2. Doors → designed for human movement
 3. Stairs → designed for human walking

4. Beds → designed for human bodies

5. Mobile phones → designed for human use

- Therefore, the world around us is partly shaped by bodily experience.
- Ideas such as near/far, up/down, inside/outside are understood through bodily movement.

Key idea: Perception is embodied; we experience the world through our body.

Time Is Lived Differently

- Clock time and lived time are different.
- Clock time measures time objectively.
- Lived time depends on our feelings and experiences. Examples:
- Ten minutes waiting for important news may feel extremely long.
- Three hours spent enjoying a conversation may feel very short.
- A smell or old song can suddenly bring back a childhood memory.

Key idea: Time is not always experienced according to the clock.

Being Seen by the World

- We are not simply people who observe the world.
- We also experience ourselves as being seen and judged by others. Example:
- Entering a wedding late → becoming conscious of clothes and appearance.
- Speaking English in a Malayalam-speaking classroom → becoming self-conscious.

- Our experience of ourselves changes according to the situation and social environment.

Key idea: We understand ourselves partly through how we experience being seen by others.

Time, Death and Meaning – Heidegger

- Martin Heidegger, in *Being and Time*, connects human existence with the awareness of death and finitude.
- Human life has meaning partly because our time is limited.
- We understand the value of:
 1. Childhood
 2. Family
 3. Love
 4. Relationships
 5. Memories
- Because we know they cannot last forever.
- The awareness of death creates a sense of urgency and significance.
- Death is therefore not only an event at the end of life; awareness of our limited time influences how we experience life.

Key idea: Finiteness gives meaning and depth to human experience.

7. Gadamer and the Historical Nature of Understanding

- Hans-Georg Gadamer argued that we cannot understand something completely free from our history, language, culture, and experiences.

- When we read a poem, watch a film, or read a novel, we do not have an empty mind. Our beliefs, memories, culture, language, and social experiences influence our interpretation.
- For example, a student today may understand Kumaran Asan differently from a person who lived during Asan's time because their historical situations are different.

Fusion of Horizons

- Gadamer uses the term "fusion of horizons."
- A horizon means the limits of our experiences, beliefs, culture, language, and historical situation.
- A text also has its own historical horizon.
- Understanding happens when the reader's horizon meets the text's horizon.

8. From Phenomenology to Reader-Response Theory

- Phenomenology studies lived experience and how the world appears to us.
- Heidegger and Gadamer showed that our understanding is influenced by history, language, and human existence.
- This idea helped develop Reader-Response Theory.
- Readers do not approach a literary text with empty minds.
- Every reader brings memory, culture, emotions, social background, expectations, and historical experience.
- Therefore, the same text can produce different meanings for different readers.

9. Glossary of key phenomenological terms Intentionality

- Intentionality is an important concept in Edmund Husserl's phenomenology.
- It means that consciousness is always directed towards something.
- Examples:
 1. We fear something.
 2. We remember something.
 3. We desire something.
 4. We love someone.

- Therefore, the mind is not completely separate from the world.
- Our experience is always connected with objects, people, memories, feelings and possibilities.

Key idea: Consciousness is always consciousness of something.

10. Corporeality

- Corporeality means the lived experience of the body.
- Maurice Merleau-Ponty says that we do not simply have a body; we are bodily beings.
- The body is not just a biological object or machine.
- We experience the world through our body. Examples:
- Learning to ride a bicycle → the body gradually learns how to balance.
- Using a mobile phone → fingers move almost automatically.
- Walking in darkness → the body uses touch and movement to understand space.
- Our ideas of near/far, up/down, heavy/light are connected with bodily experience.
- Even objects such as chairs, phones, doors and musical instruments are designed according to human bodily needs.

Key idea: The body is the medium through which we experience the world.

11. Consciousness

- Phenomenology does not see consciousness as a container inside the mind.

- Consciousness is active and always connected to:
 1. Objects
 2. Memories
 3. Desires
 4. Fears
 5. Experiences
- Therefore, consciousness and the world are closely connected.

12. Epoché / Bracketing

- Epoché means temporarily suspending our usual assumptions and judgments.
- We try to observe an experience carefully before immediately explaining or judging it.
- It helps us focus on how something appears in experience.
- This is connected with Husserl's idea of going "back to the things themselves."

Simple meaning: Pause your assumptions and look closely at the experience itself.

13. Lived Experience

- Phenomenology gives importance to lived experience.
- It asks not only "What is this?" but also "How is this experienced?"
- Personal feelings, memories, bodily sensations and perceptions are important.

14. Essence:

The basic or essential meaning of an experience that remains recognisable in different situations.

Example: The essential features of fear, love, or grief.

1G. Being-in-the-World:

Human beings are not separate from the world. We always live within relationships, language, history, work, and society.

Associated with Martin Heidegger.

20. Temporality:

The way we **experience time**, rather than simply measuring it with a clock. Memory, expectation, anxiety, and loss influence our experience of time.

21. Intersubjectivity:

The shared world created through our relationships and interactions with other people. Meaning is not completely private.

22. Hermeneutics:

The study or philosophy of **interpretation**. Gadamer argues that our understanding is influenced by history, language, culture, and our own situation.

23. Being-toward-Death:

Heidegger's idea that awareness of death shapes human life. Since life is temporary, we experience it as meaningful and urgent.

24. Lifeworld:

The ordinary world of everyday lived experience before it is explained scientifically. It includes habits, relationships, customs, language, and daily activities.

25. Phenomenological Reduction:

The process of carefully examining **lived experience** by moving beyond our usual assumptions.

Example:

Instead of simply saying, "*It is raining,*" we ask:

"*How do I experience the rain?*" — through its sound, smell, coldness, memories, mood, and bodily feelings.

26. Phenomenological Reading of Kuttivum Thallayum

1. Basic Idea

- The poem by Kumaran Asan presents a child who sees butterflies flying around flowers.
- The child initially thinks that the flowers themselves are flying away.
- From an ordinary viewpoint, this is a mistake.
- From a phenomenological viewpoint, it shows the child's unique way of experiencing the world.

2. Child's Perception

- The child does not see the world through strict scientific categories.
- The child experiences:
 1. Colour
 2. Movement
 3. Beauty
 4. Wonder
 5. Imagination
- The flowers and butterflies seem connected because of their appearance and movement.
- Therefore, the child's world is fluid, imaginative and full of wonder.

The child's "mistake" is important because it shows immediate lived experience before fixed knowledge.

3. Intentionality in the Poem

- The child does not merely observe the butterflies.
- The child wants to fly and play with them.

- This shows intentionality because consciousness is directed towards something desired.
- The child wants to participate in the world of the butterflies.

4. Body and Desire

- The child wishes to fly like the butterflies.
- But the human body cannot fly.
- This creates a tension between:
 1. Imagination/desire
 2. Bodily limitation
- This connects with Merleau-Ponty's idea of embodied existence.

4. Mother's Response

- The mother gently explains that butterflies fly while the child walks.
- She does not completely destroy the child's sense of wonder.
- She brings the child back to its embodied reality.
- Thus, the poem balances imagination and bodily existence.

5. Final Idea – Limits of Knowledge

- At the end, the poem suggests that human knowledge is limited.
- The adult cannot completely explain everything.
- Reality contains mystery and wonder beyond human understanding.
- Therefore, the child's perception should not simply be dismissed as foolish.

Kuttiyum Thallayum can be read phenomenologically because it shows how the world appears through the child's consciousness. The child's mistaken perception becomes meaningful because it reveals wonder, imagination, intentionality and embodied

MODULE III :MARXISM AND FEMINISM

1. Literature and Society
 - * Literature is connected with society, history and power.
 - * It is influenced by social, political, economic and cultural conditions.
2. Marxism and Feminism
 - * Marxism and feminism are important literary theories.
 - * Both study inequality and power in society.
 - * They aim to understand and change society.

Marxism

3. Origin
 - * Marxism is based on the ideas of Karl Marx and Friedrich Engels.
4. Main Idea
 - * Marxism mainly criticises capitalism and class inequality.
5. Class Struggle
 - * Marxism says society is divided into different social classes.
 - * The two main classes are:
 - * Bourgeoisie – people who own wealth and businesses.
 - * Proletariat – workers who sell their labour for money.
6. Economic Power
 - * Marxism says money and economic power strongly influence society.
7. Power and Control
 - * The rich and powerful class can control:
 - * Politics
 - * Education
 - * Media
 - * Culture
8. Literature
 - * Literature is not completely separate from society.
 - * It can reflect class, inequality, power and social problems.
9. Marxist Literary Criticism
 - * Marxist critics study how literature shows:
 - * Class differences
 - * Economic inequality
 - * Power
 - * Ideology
 - * Social struggle

Marxist Literary Criticism

1. Meaning
 - * Marxist literary criticism studies how literature reflects society, class and power.
2. Main Questions
 - * Does the text show class conflict?

- * Does it show economic inequality?
 - * Are workers being exploited?
 - * Whose interests does the text support?
 - * Which social class is given importance?
 - * How are poor and marginalised people represented?
 - * What social problems are hidden in the text?
3. Terry Eagleton
- * Terry Eagleton developed Marxist literary ideas further.
 - * He explained how culture, media and education influence people's thinking.
 - * He showed how ideology can maintain social inequality.
4. Other Marxist Thinkers
- * Antonio Gramsci
 - * Louis Althusser
 - * Raymond Williams

Feminism

5. Meaning
- * Feminism is a social, political and intellectual movement.
 - * It questions the unequal treatment of women.
6. Patriarchal Society
- * Feminists study patriarchy, where men have greater power and authority.
 - * Women were often denied:
 - * Equality
 - * Education
 - * Economic freedom
 - * Social power
 - * Independence
7. Traditional Representation
- * Men were often shown as:
 - * Rational
 - * Active
 - * Powerful
 - * Women were often shown as:
 - * Emotional
 - * Passive
 - * Dependent
8. Aim of Feminism
- * Feminism challenges these traditional ideas.
 - * It demands equality, dignity and freedom for all genders.

Feminist Literary Criticism

9. Meaning
- * Feminist literary criticism studies how literature represents women and gender.
10. Main Questions
- * How are women represented in literature?

- * Whose voice is heard?
- * Whose voice is silenced?
- * How are gender roles shown?
- * How does language support gender inequality?
- * How is patriarchal power represented?

1. Meaning

- * Marxism is a political, social, economic and cultural theory.

2. Main Thinkers

- * It was developed by Karl Marx and Friedrich Engels.
- * Their ideas led to the publication of The Communist Manifesto in 1848.

3. Class Division

- * Marxism focuses on the division between rich and poor.
- * It studies how one social class can exploit another.

4. Criticism of Capitalism

- * Marxism strongly criticises industrial capitalism.
- * It points out the exploitation of workers by the rich and powerful.

5. Class Struggle

- * Marx believed that history is a struggle between social classes.
- * This struggle can lead to social change.

6. Aim of Marxism

- * Marxism does not only want to understand the world.
- * It also wants to change and improve the world.

7. Common Ownership

- * Marxism aims for a society where resources are commonly owned.
- * It gives importance to the working class.

8. Marxism in Literary Criticism

- * Marxist literary criticism became important in the 1960s and 1970s.
- * It studies how class, money, power and society influence literature.

Marxism was developed by Karl Marx and Friedrich Engels.

- * It explains how society, power and wealth are organised.
- * It focuses on economic inequality and class conflict.

2. Main Ideas

- * Socialism / Anti-capitalism
- * Class struggle
- * Historical or dialectical materialism

3. Capitalism

- * In capitalism, wealth is controlled by a few people.
- * This creates a gap between the rich and the poor.
- * Workers are often exploited.

4. Class Struggle

- * Society is divided into different classes.
- * The two main classes are:
 - * Bourgeoisie – rich owners
 - * Proletariat – workers
- * The struggle between these classes causes social change.

5. Economic Structure

- * Marxism says the economy shapes society.
- * The economy influences:

- * Politics
- * Laws
- * Culture
- * Ideas

6. Historical Materialism

- * It means that economic conditions influence the development of society and history.

7. Aim of Marxism

- * To create a classless and equal society.
- * Wealth should be shared equally.
- * Production should be based on people's needs, not profit.

8. Working Class

- * Marxism encourages workers to unite.
- * It supports the working class.
- * It opposes capitalism and oppression.

Base-Superstructure – Simple Notes

1. Base

- * The base is the economic foundation of society.
- * It includes:
 - * Production
 - * Distribution
 - * Exchange of goods
 - * Labour

2. Superstructure

- * The superstructure includes the social and cultural parts of society.
- * It includes:
 - * Politics
 - * Law
 - * Religion
 - * Education
 - * Literature
 - * Art
 - * Philosophy
 - * Ideas and values

3. Relationship

- * The economic base influences the superstructure.
- * When the economic system changes, the superstructure also changes.

4. Example

- * In a feudal society:
 - * Base → Landlords and peasants
 - * Superstructure → Laws, traditions and social hierarchy supporting landlords.

5. Economic Determinism

- * The idea that the economy strongly shapes society is called economic determinism.

Class Struggle

6. Meaning

- * Class struggle means the conflict between rich and poor.

7. Main Classes

- * Bourgeoisie → Rich owners
- * Proletariat → Working class

8. According to Marx

- * History is shaped by conflicts between social classes.
- * Class struggle brings social change.

Alienation

9. Meaning

- * Alienation means that workers feel separated from their work and its products.

Ideology

10. Meaning

- * Ideology means a set of ideas and beliefs.
- * In Marxism, dominant ideas can support the interests of the powerful class.

Ideology means a set of ideas and beliefs.

- * Marxists say the ruling class controls the dominant ideology.
- * This ideology helps the powerful class keep its power.

2. Bourgeois Ideology

- * The bourgeoisie own the means of production.
- * The proletariat are the working class.
- * The ideas of the ruling class are often presented as natural and normal.
- * These ideas help protect the interests of the rich and powerful.

3. Class Consciousness

- * Class consciousness means workers understanding their class position.
- * Workers realise that they are being exploited.
- * This awareness can help workers unite and fight for change.

4. Ideology and Society

- * Ideology influences:
 - * Culture
 - * Education
 - * Religion
 - * Politics
 - * Literature
 - * Social practices

5. Important Marxist Thinkers

- * Georg Lukács
- * Theodor Adorno
- * Max Horkheimer
- * Bertolt Brecht
- * Walter Benjamin
- * Louis Althusser
- * Antonio Gramsci
- * Terry Eagleton
- * Raymond Williams

* Fredric Jameson

6. Important Concepts

* Louis Althusser → Ideology

* Antonio Gramsci → Hegemony

7. Hegemony

* Hegemony means the control of society through ideas and beliefs, rather than only through force.

Who is Althusser?

* Louis Althusser was a French Marxist thinker.

* He changed and developed some of Marx's ideas.

2. Ideology

* Ideology is the most important concept in Althusser's theory.

* It means a system of ideas, beliefs and representations.

* These ideas influence how people think and behave.

3. Ideology and Power

* Althusser believed that ideology helps the ruling class maintain power.

* Society makes certain ideas appear natural and normal.

* These ideas support the existing political and social system.

4. Free Choice

* People may feel that they are freely choosing something.

* But their choices may actually be influenced by:

* Society

* Media

* Education

* Politics

* Culture

5. Interpellation

* Interpellation is Althusser's term for this process.

* It means society makes people accept certain ideas as their own choices.

* In reality, these choices are shaped by social forces.

6. How Control Works

* Society is controlled not only by physical force.

* It is also controlled through ideas and beliefs.

* This helps maintain wealth and power in the hands of a few.

7. Simple Example

* A student may believe that getting a high-paying corporate job is the only way to become successful.

* This idea may come from media, education and society.

* The student thinks it is a personal choice, but society has influenced the choice.

Althusser – RSA and ISA

Louis Althusser says that society maintains existing power relations in two main ways:

- Through force – using the police, army, courts and prisons.
- Through ideas – making people accept the existing system as normal.

1. Repressive State Apparatus (RSA)

RSA means controlling people through force or punishment.

Examples:

- Police
- Army
- Courts

- Prisons

These institutions make people obey the law through external force.

2. Ideological State Apparatus (ISA)

ISA means controlling people through ideas and beliefs.

Examples:

- Family
- Religion
- Schools
- Politics
- Media
- Art and literature

These institutions teach people what is considered normal, right and acceptable. People then accept the existing social system without being forced physically.

In short:

RSA = control through force.

ISA = control through ideas.

Antonio Gramsci and Hegemony

Antonio Gramsci was an Italian Marxist thinker and politician. His important ideas are found in his book *Prison Notebooks*, which he wrote while he was imprisoned under Mussolini's Fascist government. Gramsci changed some traditional Marxist ideas. He said that culture is not simply a reflection of the economy. Culture also helps to shape society and maintain power.

Hegemony

Gramsci's most important idea is hegemony.

Hegemony means the ruling class makes its ideas and values seem natural, normal and acceptable to everyone.

People slowly accept these ideas without realising that they are being influenced.

For example, people may think:

"This is just how the world works."

Because people accept these ideas willingly, the ruling class does not always need to use force.

How does hegemony work?

The ruling class spreads its ideas through:

- Religion
- Education
- Family
- Media
- Literature
- Culture

These institutions can make people accept inequality and the existing social system.

So, power is maintained in two ways:

- Force → people are made to obey.
- Consent → people are made to accept the system willingly.

Very easy difference

Althusser:

RSA = force and ISA = ideas/institutions.

Gramsci:

Hegemony = making people accept the ruling class's ideas as natural and normal.

1. Marxism and the Writer

According to Marxist theory, a writer is not completely independent. The society in which the writer lives influences his or her thoughts and writings.

A writer is influenced by:

- Society
- Politics
- Culture
- Economy
- Social class
- Prevailing ideas and beliefs

So, literature is connected to the society and time in which it is written.

Marxist Criticism

Marxist criticism studies the connection between literature and society.

Marxist critics look at:

- Class – rich and poor people
- Power – who has control
- Ideology – ideas and beliefs of society
- Economic conditions – money, work and wealth

Literature does not come from nowhere. It is influenced by the social and economic conditions of its time.

Example

A novel about poverty, unemployment or migration may show the economic problems of the society. A film that always shows luxury, expensive products and corporate success may reflect the values of a capitalist society.

Marxist critics try to find these hidden social and ideological ideas in literature and films.

Overt and Covert Meaning

Peter Barry explains that Marxist critics look at two types of meaning:

1. Overt Meaning

Overt meaning = the obvious or visible meaning.

It is what we can easily understand from the text.

2. Covert Meaning

Covert meaning = the hidden meaning.

It is the deeper idea that may not be immediately visible.

Marxist critics try to find these hidden meanings and connect them to:

- Class struggle
- Power
- Inequality
- Ideology
- Economic conditions

In short:

Overt = what we can see.

Covert = what is hidden.

Marxist criticism = finding hidden ideas about class, power and society in literature.

1. Marxism and the Writer

According to Marxist theory, a writer is not completely independent. The society in which the writer lives influences his or her thoughts and writings.

A writer is influenced by:

- Society
- Politics

- Culture
- Economy
- Social class
- Prevailing ideas and beliefs

So, literature is connected to the society and time in which it is written.

Marxist Criticism

Marxist criticism studies the connection between literature and society.

Marxist critics look at:

- Class – rich and poor people
- Power – who has control
- Ideology – ideas and beliefs of society
- Economic conditions – money, work and wealth

Literature does not come from nowhere. It is influenced by the social and economic conditions of its time.

Example

A novel about poverty, unemployment or migration may show the economic problems of the society.

A film that always shows luxury, expensive products and corporate success may reflect the values of a capitalist society.

Marxist critics try to find these hidden social and ideological ideas in literature and films.

Overt and Covert Meaning

Peter Barry explains that Marxist critics look at two types of meaning:

1. Overt Meaning

Overt meaning = the obvious or visible meaning.

It is what we can easily understand from the text.

2. Covert Meaning

Covert meaning = the hidden meaning.

It is the deeper idea that may not be immediately visible.

Marxist critics try to find these hidden meanings and connect them to:

- Class struggle
- Power
- Inequality
- Ideology
- Economic condition

Overt = what we can see.

Covert = what is hidden.

Marxist criticism = finding hidden ideas about class, power and society in literature.

Literature and Historical Change

Marxist critics believe that literature can show social conflict and changes in society.

For example, a story about a family conflict may also show a conflict between rich and poor people or changes in the economic system.

Example: *King Lear*

King Lear can be seen as:

- A story about family problems.
- A story showing the conflict between old feudal values and new social changes.

Literature and Social Class

Marxist critics also study the social class of the writer.

A writer's class can influence his or her writing, sometimes without the writer realising it.

Example

An upper-class writer may write about poor people in a romantic way because they may not truly understand the difficulties of working-class life.

So, a literary work may show the ideas and experiences of a particular social class, rather than the experience of everyone.

Literary Genres and Society

Marxist critics also believe that different types of literature develop because of social, political and economic changes.

Example

Ian Watt, in *The Rise of the Novel*, connects the growth of the novel in the 18th century with the rise of the middle class.

Different literary forms represented different groups:

- Tragedy → often focused on kings and nobles.
- Ballads and folk songs → often represented ordinary people.

So, literary forms are influenced by society.

Literature and Consumption

Marxist critics also study how people read, buy and consume literature.

They ask questions like:

- Who reads the book?
- Who buys it?
- How is it sold?
- What ideas does it encourage people to accept?

In short:

Literature is connected to society.

Social class influences writers.

Literary genres change with society.

Marxist critics also study how literature is produced, sold and consumed.

Literature and Readers

The meaning of a literary work can change with time.

Different generations may understand the same book or film differently because society's ideas change.

Example

A film or novel that was praised in the past may later be criticised for:

- Sexism
- Caste discrimination
- Class discrimination

So, Marxist critics study:

- How literature is written and produced
- How people understand it
- How people consume or use it

This idea later became important in Cultural Materialism.

Politicisation of Literary Form

Marxist critics believe that literary forms are not completely neutral.

The style, structure and techniques used in literature can also contain political ideas.

Example

Realism may sometimes make the existing social system look natural and unchangeable. Similarly, very strict and fixed poetic forms may suggest:

- Order
- Discipline
- Stability

So, even the form and style of literature can reflect social and political ideas.

Marxist Reading of *A Worker Reads History*

In the poem “A Worker Reads History”, Bertolt Brecht asks an important question:

Who actually built the great cities, buildings and walls of history?

History books usually talk about kings, emperors and rulers.

But Brecht asks:

- Who built the cities?
- Who carried the heavy stones?
- Who built the Great Wall of China?
- Where did the workers go after finishing their work?

Main Idea

The poem shows that ordinary workers did the hard work, but history often gives credit to kings and rulers.

So, the poem focuses on the working class and questions the way history is usually written.

In one line:

Brecht shows that history remembers the rulers, but often forgets the workers who actually built society.

A Worker Reads History – Simple Explanation

The poem is written by Bertolt Brecht. It gives a Marxist view of history.

Brecht says that history books usually talk about kings, emperors and great leaders, but they often forget the ordinary workers who did the actual hard work.

Main Questions in the Poem

Brecht asks:

- Who built the great buildings and cities?
- Who built the triumphal arches?
- Did kings build them themselves?
- Who carried the heavy stones?
- Who cooked food for the armies?
- When kings won wars, who helped them win?
- When there was a victory celebration, who paid for it?

Important Examples

Brecht mentions famous rulers:

- Alexander conquered India. But did he do it alone?
- Caesar defeated the Gauls. But didn't his soldiers and workers help him?
- Philip of Spain lost his fleet. Were the people the only ones who suffered?
- Frederick the Great won a war. But who fought and worked for him?

The poet keeps asking these questions to show that great leaders did not achieve everything alone.

Main Idea

History often remembers the rulers, but forgets the workers and common people.

For example, history may say:

"The king built the city."

But Brecht asks:

Who actually built it?

The workers built the cities, palaces, walls and monuments, but their names are usually not remembered.

Marxist Idea

The poem focuses on the difference between:

- Ruling class → kings, emperors and powerful people
- Working class → workers, soldiers, cooks, builders and ordinary people

Brecht wants us to remember the working class and their contribution to history.

In one sentence:

“A Worker Reads History” asks us to look beyond kings and heroes and remember the ordinary workers who actually built and supported great civilisations.

History books usually mention only the names of kings and rulers.

But Brecht asks:

Did the kings really build the cities and carry the heavy stones?

He asks similar questions about:

- Babylon
- Lima
- The Great Wall of China
- Imperial Rome

The poet wants us to think about the workers, builders, masons and slaves who actually built these places.

History Does Not Remember Workers

Traditional history often talks about great kings, emperors and military heroes.

Brecht says that this is incomplete because ordinary people also made history through their hard work.

So, the poem gives importance to the working class instead of only the rulers.

Class Consciousness

This connects with the Marxist idea of class consciousness.

Marxism says that history is not made only by great individuals. It is also shaped by:

- Workers
- Labour
- Class struggle
- Conflict between rich and poor

For example, Brecht asks:

“Young Alexander conquered India. He alone?”

This means Alexander could not have won the war alone.

He needed:

- Soldiers
- Cooks
- Workers
- Builders
- Other ordinary people

So, Brecht challenges the idea of the “great man” who supposedly does everything alone.

Alienation

The poem also shows the Marxist idea of alienation.

Alienation means workers become separated from the things they create.

For example:

Workers may build a beautiful palace, but they do not own or enjoy it.

They may build great cities and monuments, but they can still live in poverty.

In short:

Kings get the credit, but workers do the work.

Brecht wants us to remember the workers who are usually forgotten by history.

Marx says that workers can become alienated when they work under an exploitative system.

Alienation means workers create something, but they do not own or enjoy what they create.

Example: Lima

Brecht asks:

“In which of Lima's houses lived those who built it?”

This means:

Workers built the beautiful and rich city, but did they actually live in those beautiful houses?

The workers created the wealth, but others enjoyed it.

Hidden Suffering Behind Great Victories

Brecht also shows that behind the glory of kings and empires, there was often:

- War
- Suffering
- Death
- Exploitation
- Hard work

He asks:

“At whose expense the victory ball?”

This means:

Who suffered so that the rulers could celebrate their victory?

The celebrations of rulers were often possible because of the work and suffering of ordinary people.

Class Struggle

This connects to the Marxist idea of class struggle.

There are mainly:

- Ruling class → rich and powerful people
- Working class → workers and labourers

The ruling class often has wealth and power, while workers do much of the hard work.

Brecht shows this inequality between the classes.

Ideology

The poem also questions traditional history.

History books often make kings and emperors look like the main makers of history.

Brecht says this is not the whole truth.

He wants us to remember the ordinary people who worked behind these achievements.

In short:

Workers build wealth, but rulers often receive the credit.

Workers suffer, while rulers celebrate.

Brecht uses the poem to expose this class inequality and give importance to forgotten workers.

Questioning History

The poem does not ask us to believe everything written in history books.

Instead, Brecht asks us to think:

- Whose stories are remembered?
- Whose work is forgotten?
- Who really made history?

He wants readers to question official history and remember the contributions of ordinary people.

Marxist Ideas in the Poem

Brecht was strongly influenced by Marxist ideas.

He lived during a time of:

- Capitalism
- Fascism
- Exploitation of workers

He used literature to talk about social problems and injustice.

His poetry tries to make people aware of class differences and question unfair systems.

Main Idea of the Poem

A Worker Reads History is not simply about the past.

It also questions how history is written.

Traditional history often gives importance to:

- Kings
- Emperors
- Generals
- Great leaders

Brecht gives importance to:

- Workers
- Labourers
- Soldiers
- Ordinary people
- Poor and oppressed people

In short:

Brecht says that history should not remember only kings and heroes. We must also remember the ordinary workers who built and supported society.

The poem rewrites history from the viewpoint of the oppressed and forgotten people.

Feminism – Very Simple

Feminism is a social and intellectual movement that fights for equality and rights for women.

Its main goals are:

- Freedom for women
- Equal rights
- Equal opportunities
- Respect and dignity
- Ending discrimination against women

Patriarchal Society

For a long time, many societies were patriarchal, meaning men had more power and control than women.

Women were often treated as less important in areas such as:

- Family
- Religion
- Education
- Politics
- Art

Because of this inequality, feminism developed as a movement for women's rights and equality.

Gender Roles

Patriarchal society often gave different roles to men and women.

Men were expected to be:

- Strong
- Brave

- Active
- Intelligent
- Creative

Women were often expected to be:

- Quiet
- Passive
- Modest
- Emotional
- Dependent on men

These ideas were also seen in literature and art.

Male characters were often shown as strong and powerful, while female characters were often shown as weak or dependent.

Main Idea

Feminism challenges the idea that women are inferior to men and fights for equal rights and opportunities for everyone.

1. Feminism questioned the unfair treatment of women in society, culture and literature. It demanded equal rights, respect and opportunities for women.

Feminism does not only try to understand inequality. It also tries to change society and remove discrimination.

Simone de Beauvoir

Simone de Beauvoir, in her famous book *The Second Sex* (1949), said that women may believe they are inferior to men because society has taught them this idea for a long time.

Feminism rejects the idea that women are naturally inferior to men.

Women therefore began to:

- Fight against unfair treatment.
- Challenge restrictions placed on them.
- Demand freedom and equality.
- Take part in education, work and public life.

Patriarchy

Patriarchy means a social system where men have more power and authority than women.

In patriarchal societies:

- Men usually controlled property and money.
- Men made important family decisions.
- Men had more social and political power.
- Women were mainly expected to do housework and care for children.
- Women often had less access to education and economic independence.

Women and Literature

Gradually, women began to speak about their experiences through literature and social movements.

Their writings helped society understand:

- Women's suffering
- Discrimination
- Inequality
- Women's contributions to culture and society

In short:

Feminism fights for equality between men and women.

Patriarchy is a system where men have more power than women.

Feminism challenges patriarchy and women's oppression.

Some important early feminist writers fought for women's rights and equality.

Important Feminist Writers

- Mary Wollstonecraft – *A Vindication of the Rights of Woman* (1792)
- Margaret Fuller – *Woman in the Nineteenth Century* (1845)
- John Stuart Mill – *The Subjection of Women* (1869)

They argued that women should have equal social, political and educational opportunities.

Feminist Criticism

The women's movement of the 1960s led to many new feminist writings.

Earlier, literary criticism mostly focused on:

- Male writers
- Women's images created by male writers

Feminist critics changed this. They began to:

- Study women's experiences.
- Question negative images of women.
- Discover forgotten women writers.
- Study women's literature and history.
- Create a stronger women's literary tradition.

Virginia Woolf

Virginia Woolf wrote *A Room of One's Own* (1929).

She argued that women need:

- Money
- Freedom
- Education
- A private space

to become successful writers and thinkers.

Patriarchal society had often denied women these opportunities.

Elaine Showalter

Elaine Showalter identified three stages in women's writing:

1. Feminine Phase

Women writers copied male writing styles.

Some even used male names.

Examples:

- Emily Brontë → Ellis Bell
- Mary Ann Evans → George Eliot

2. Feminist Phase

Women writers began to fight openly against male domination and discrimination.

They protested against:

- Sexism
- Inequality
- Male power

3. Female Phase

Women writers began to develop their own identity and writing style.

They no longer simply copied men or only protested against them.

In short:

Feminine = imitate men

Feminist = protest against inequality

Female = develop an independent female identity and style

1. There are two important approaches in feminist literary criticism:

1. Feminist Criticism

Feminist criticism studies women as readers.

It looks at literature written mainly by men and asks:

- How are women represented?
- Are women shown as weak or dependent?
- Does the text support male power?
- Are there unfair ideas about women?

So, feminist criticism questions negative and stereotypical images of women in literature.

2. Gynocriticism

Gynocriticism studies women as writers.

It focuses on:

- Women's writing
- Women's experiences
- Women writers
- Women's literary traditions

So:

Feminist criticism = women as readers

Gynocriticism = women as writers

Different Types of Feminism

There are many forms of feminism, such as:

- Liberal feminism
- Radical feminism
- Marxist feminism
- Lesbian feminism
- Black feminism
- Dalit feminism
- Postfeminism

Each type looks at women's inequality from a different point of view.

The main aim is to challenge patriarchy and create equality.

Sex and Gender

Feminism says sex and gender are not the same.

Sex

Sex = biological differences between males and females.

Gender

Gender = social ideas about how men and women should behave.

For example, society may say:

- Men should be strong.
- Women should be gentle.
- Men should work outside.
- Women should take care of the home.

Feminists argue that these ideas are created by society, not simply by biology.

Simone de Beauvoir

Simone de Beauvoir famously said:

“One is not born, but rather becomes, a woman.”

This means that society teaches women how they are expected to behave.

Main Aim of Feminist Critics

Feminist critics want readers to notice hidden gender discrimination in literature. They ask us not to simply accept ideas that make women seem inferior.

In short:

Feminism = equality for women.

Feminist criticism = studies how women are represented in literature.

Gynocriticism = studies women's writing.

Sex = biological.

Gender = socially created roles.

Feminist critics try to change male-centred literature.

They:

- Study women's experiences.
- Find forgotten women writers.
- Bring women's voices into literature.
- Recover women's literary traditions.

Feminism has helped women gain more equality, freedom and recognition.

However, inequality still exists in:

- Society
- Education and jobs
- Politics
- Culture
- Economy

Feminism does not mean women should be more powerful than men.

The main aim of feminism is equality and a fair society for everyone.

Intersectionality

Intersectionality is an idea introduced by Kimberlé Crenshaw.

It means that a person can experience more than one type of discrimination at the same time.

For example, a woman may face discrimination because she is:

- A woman
- Poor
- From a particular caste
- From a particular race
- Disabled

These different identities can come together and affect her life.

Simple Example

A poor woman may face problems because of both gender and poverty.

A Dalit woman may face discrimination because of both caste and gender.

So, we cannot always understand a person's problems by looking at only one identity.

Different Forms of Power

Different systems can create inequality, such as:

- Patriarchy → discrimination based on gender
- Racism → discrimination based on race
- Casteism → discrimination based on caste
- Capitalism → economic inequality
- Colonialism → control and inequality caused by colonial rule

These systems can work together.

In short:

Intersectionality means different forms of identity and discrimination overlap and affect people in

different ways.

1. People can have different life experiences depending on their social background.

For example:

- A rich woman living in a city may have a very different life from a poor rural Dalit woman.
- A woman who is poor, Dalit and disabled may face several problems at the same time.

She may face difficulties in:

- Education
- Jobs
- Healthcare
- Travel and mobility
- Social respect

So, her problems cannot be understood only through gender. We also need to consider caste, poverty and disability.

Main Idea

Intersectionality helps us understand that different forms of discrimination can happen together.

Some people This means have more opportunities and their voices are heard, while others may be ignored or forgotten.

Intersectionality = different identities and disadvantages can overlap and affect a person's life.

Agency – Very Simple

Agency means a person's ability to make choices and take action.

A person with agency can:

- Make decisions
- Act independently
- Shape their own life
- Resist unfair treatment
- Challenge social rules
- Change their situation

For example, a woman who faces discrimination may speak against it, make her own decisions and fight for her rights. This shows agency.

Agency can be individual or collective. This means one person or a group of people can work together to change society.

Liberal Humanism

Liberal humanism often sees the individual as a free person who can control their own life and make their own choices.

Agency = the power and ability to act, make choices and change one's situation.

Representation means how people, places, events or ideas are shown or described in literature, films, media, pictures and language.

Main Idea

History and literature do not always show reality exactly as it is.

They are influenced by:

- Politics
- Culture
- Society
- Power
- Ideology

So, representation is not completely neutral.

Stuart Hall

Stuart Hall says that representation does not simply show reality.

It also creates meaning.

In simple words:

Representation does not just show the world; it helps us understand what the world means.

Representation and Power

Representation is closely connected to power.

People with power can influence how different groups are shown in society.

For example, media may repeatedly show:

- Poor people as criminals
- Women as weak or emotional
- Marginalised communities as backward

These repeated images can create stereotypes.

People may then start believing these ideas are true.

In short:

Representation = how something is shown or described.

It can influence how people understand reality.

Power and ideology can shape representation.

Repeated negative representations can create stereotypes.

Representations often show the ideas and interests of powerful groups.

They can make unequal systems look normal and acceptable.

Spivak and Representation

Gayatri Chakravorty Spivak asks an important question:

Who gets to speak, and who speaks for others?

In her essay *Can the Subaltern Speak?*, she explains that marginalised people are often not allowed to speak for themselves.

Instead, powerful people or institutions speak on their behalf.

Example: Bhuvaneshwari Bhaduri

Spivak discusses the story of Bhuvaneshwari Bhaduri, a young woman revolutionary.

After her death, people misunderstood her actions. Because of patriarchal ideas, her political action was seen as a personal or romantic matter.

This shows that powerful systems can:

- Silence people
- Misrepresent people
- Change the meaning of their actions
- Prevent marginalised voices from being heard

Main Idea

Representation is not simply about showing reality.

It is also about:

- Power
- Voice
- Ideology
- Who is seen
- Who is ignored

We must ask not only “What is represented?” but also “Who represents it?” and “Whose voice is missing?”

Écriture Féminine

Écriture féminine is a French feminist idea developed mainly in the 1970s.

Important thinkers include:

- Hélène Cixous
- Luce Irigaray
- Julia Kristeva

The term was especially introduced by Hélène Cixous in her essay *The Laugh of the Medusa* (1975). Écriture féminine basically means “women's writing.”

It encourages women to write from their own experiences and express their own voices, instead of following male-dominated writing traditions.

1. Écriture féminine means “women's writing.”

It is a feminist idea about how women can express their own experiences and voices through writing.

Hélène Cixous

Hélène Cixous says:

“Woman must write herself.”

This means women should write about:

- Their own experiences
- Their feelings
- Their desires
- Their bodies
- Their thoughts

Women should not allow patriarchal society to decide how they should be represented.

Cixous believed that traditional language was mostly shaped by male ideas and values. Women were therefore often forced to use what she called a “borrowed language.”

Luce Irigaray

Luce Irigaray says that Western language and philosophy are often male-centred.

Women were usually described in relation to men, instead of being treated as independent people.

Écriture féminine tries to give women their own voice and identity.

It supports:

- Freedom
- Difference
- Multiple ways of expressing ideas
- Flexible and creative writing

A Broader Meaning

Écriture féminine does not necessarily mean that only biological women can write this way.

It can also mean any kind of writing that challenges male-dominated rules and traditional ways of thinking.

Such writing can reject:

- Male authority
- Strict rules
- Fixed meanings
 - Hierarchy

In short:

Écriture féminine = writing that gives space to women's voices, experiences and desires and challenges male-dominated language and ideas.

1. Écriture féminine can have a different style from traditional writing.

It may be:

- Fragmented
- Non-linear

- Poetic
- Experimental
- Creative

It may break normal rules of:

- Grammar
- Storytelling
- Meaning

The purpose is to create new ways of expressing women's experiences and ideas.

Julia Kristeva

Julia Kristeva connects feminine writing with the semiotic.

The semiotic refers to:

- Sounds
- Rhythms
- Emotions
- Bodily feelings

These can express feelings that normal language may not easily express.

Main Idea

Écriture féminine is not just a writing style.

It is also a way of challenging male-dominated language and culture.

It gives space to voices and experiences that were often ignored or excluded.

In short: Écriture féminine = using creative and free forms of writing to challenge patriarchal language and express experiences that traditional writing often ignores.

Activities – Very Simple

1. Class Struggle Debate

Discuss:

Is Marxist class struggle still important today?

Students can argue for or against the idea.

2. Gender Representation

Choose a literary work and study:

- How are women represented?
- Is patriarchy present?
- Do women have freedom and power?
- Do women have agency?

3. Creative Writing

Write a short story or poem that challenges traditional ideas about men and women.

Focus on:

- Equality
- Freedom
- Independence
- Agency
- Écriture féminine

MODULE IV: POST- STRUCTURALISM /POST-MODERNISM AND POST-COLONIALISM

- May 1968 protests in Paris were an important background to post-structuralism.

- Students protested against:
 - Strict education systems.
 - Lack of freedom in universities.
- Workers protested against:
 - Unfair government policies.
 - Poor working conditions.
- People began to question authority and fixed rules.
- This created an intellectual atmosphere that supported post-structuralist ideas.
- 2. What is Post-Structuralism?
- Post-structuralism is a critical theory that developed as a response to structuralism.
- It questions the idea that there is:
 - One fixed meaning.
 - One absolute truth.
 - One correct interpretation of a text.
- It believes that meaning can change depending on:
 - Context.
 - Culture.
 - Power.
 - Interpretation.
- 3. Structuralism vs Post-Structuralism
- Structuralism:
 - Believes language and culture work through stable structures.
 - Looks for underlying systems and rules.
- Post-structuralism:
 - Rejects completely stable structures.
 - Says meanings are unstable and changing.
 - A text can have many meanings.
- 4. Main Ideas
- No fixed centre — There is no single, permanent source of meaning.
- Instability of language — Words can have different meanings in different contexts.
- Multiple interpretations — A text can be understood in many ways.
- No absolute truth — Truth is not always fixed or universal.
- Power and knowledge are connected.
- Subject is fragmented — A person's identity is not completely fixed or unified.
- Discourse creates knowledge — The way society talks about something influences how we understand it.
- Authority should be questioned.
- Traditional beliefs about truth, morality and authority are not simply accepted.
- 5. Important Thinkers
- Jacques Derrida
 - Questioned fixed meaning.
 - Said texts can have multiple meanings.
 - Challenged the idea of a fixed centre or absolute truth.
- Michel Foucault
 - Connected knowledge with power.
 - Believed what society accepts as "truth" can be influenced by systems of power.
 - Studied discourse, power and knowledge.
- Jacques Lacan

- Applied ideas from psychoanalysis to language and the subject.
 - Emphasised that human identity is not completely stable.
- Roland Barthes
 - Initially associated with structuralism.
 - Later moved towards post-structuralist ideas.
 - Emphasised the importance of the reader and multiple meanings.

6. Key Terms to Remember

- Instability → Meaning keeps changing.
- Plurality → Many possible meanings.
- Power → Influences what is accepted as knowledge or truth.
- Discourse → Ways of talking and thinking about something.
- Fragmented subject → Identity is not fixed or completely unified.
- Deconstruction → Examining a text to show its contradictions and unstable meanings
- Post-structuralism is a theory that rejects fixed meaning, absolute truth and stable structures, and emphasises changing meanings, interpretation, power and discourse.
- Rejects fixed order and coherence in systems.
- Shows that texts can be ambiguous.
- A text can have many interpretations.
- Meaning is not fixed.
- Meanings can change because of the unlimited play of meanings.
- 1. Jacques Derrida
- French philosopher.
- Famous for Deconstruction.
- Deconstruction:
- Questions fixed meanings.
- Examines binary oppositions like:
- Good / Bad
- Male / Female
- Speech / Writing
- Questions hierarchies in texts.
- Shows contradictions within texts.
- Major works:
- *Of Grammatology* (1967)
- *Writing and Difference* (1967)
- Easy point:
- Derrida = Deconstruction + contradictions + multiple meanings
- 2. Michel Foucault
- French historian and philosopher.
- Studied discourse, power and knowledge.
- Believed knowledge is shaped through discourse.
- Examined how power works through institutions and language.
- Showed the connection between power and knowledge.
- Major works:
- *The Archaeology of Knowledge* (1969)
- *Discipline and Punish* (1975)
- Easy point:
- Foucault = Power + Knowledge + Discourse
-

- 3. Jacques Lacan
- French psychoanalyst and psychiatrist.
- Connected psychoanalysis with language.
- Reinterpreted the ideas of Sigmund Freud.
- Famous idea:
- “The unconscious is structured like a language.”
- Believed the self is fragmented.
- Studied:
- Language
- Subjectivity
- Desire
- Unconscious
- Mirror Stage
- Major work:
- *Écrits* (1966)
- Easy point:
- Lacan = Freud + Language + Unconscious + Fragmented self
- 4. Roland Barthes
- French essayist and philosopher.
- Shifted attention from the author to the reader.
- Meaning is created through reading and interpretation.
- The author's intention is not the only meaning of a text.
- Major works:
- *The Death of the Author* (1967)
- *S/Z* (1970)
- Easy point:
- Barthes = Reader + Multiple meanings + Death of the Author
-
- 5. Julia Kristeva
- Bulgarian-French philosopher and literary critic.
- Introduced the idea of Intertextuality.
- Intertextuality means:
- Every text is connected to other texts.
- A text contains ideas, references or influences from other texts.
- She describes every text as a mosaic of other texts.
- Easy point:
- Kristeva = Intertextuality = Every text is connected to other texts
-

Quick Revision Table

- | • Thinker | • Main Idea | • Important Work |
|------------|--|----------------------------------|
| • Derrida | • Deconstruction | • <i>Of Grammatology</i> |
| • Foucault | • Power, Knowledge, Discourse | • <i>Discipline and Punish</i> |
| • Lacan | • Language, Unconscious, Fragmented self | • <i>Écrits</i> |
| • Barthes | • Reader, Death of the Author | • <i>The Death of the Author</i> |
| • Kristeva | • Intertextuality | • — |
- 1. Julia Kristeva

- Kristeva developed the idea of Intertextuality.
- Intertextuality means:
- Every text is connected to other texts.
- A text gets meaning through its relationship with other texts.
- Major work: *Desire in Language* (1980).
- Easy point:
- Kristeva → Intertextuality → Texts are connected to other texts
- 2. Hélène Cixous
- French feminist thinker.
- Associated with post-structuralist feminism.
- Believed gender is constructed, not completely natural or fixed.
- Gender identity can change.
- Proposed écriture féminine = women's writing.
- Women's writing challenges patriarchal language.
- Criticised ideas about women, language and the body.
- Major work: *The Laugh of the Medusa* (1975).
- Easy point:
- Cixous → Women's writing → Challenges patriarchy
- 3. Luce Irigaray
- French feminist thinker.
- Believed gender identity is constructed and unstable.
- Criticised patriarchal language and ideas.
- Used ideas from:
- Psychoanalysis
- Language
- The body
- Important figure in post-structuralist feminism.
- Major work: *This Sex Which Is Not One* (1977).
- Easy point:
- Irigaray → Feminism → Gender + Language + Body
- 4. Jean Baudrillard
- French sociologist and philosopher.
- Famous ideas:
- Simulation
- Hyperreality
- Simulation = a copy or representation.
- He argues that in modern society, copies can replace reality.
- Sometimes signs and images no longer represent a real thing.
- Hyperreality = a situation where the simulation seems more real than reality.
- Major work: *Simulacra and Simulation* (1981; English translation 1994).
- Easy point:
- Baudrillard → Simulation + Hyperreality → Copy replaces reality
- Deconstruction
- 5. Structuralism
- Structuralism believes that language and culture have stable structures.
- Meaning can be studied through these structures.
- It believes a text may have one unified meaning.
- Language is considered relatively stable.

- 6. Deconstruction
- Deconstruction was mainly developed by Jacques Derrida.
- It challenges the ideas of structuralism.
- It says language is not completely stable.
- Meaning is not fixed.
- A text can have many meanings.
- Texts can contain contradictions.
- Deconstruction examines these contradictions.
- It questions binary oppositions and hierarchies.
- Easy Difference
- Structuralism:
- Stable language
- Fixed structures
- One main meaning
- Deconstruction:
- Unstable language
- No fixed centre
- Multiple meanings
- Contradictions
- Kristeva → Intertextuality
- Cixous → Women's writing
- Irigaray → Feminist language and gender
- Baudrillard → Simulation and Hyperreality
- Derrida → Deconstruction
- **Language is Unstable**
- Language does not have one fixed meaning.
- Words can have different meanings.
- Meaning changes according to context.
- Close reading can reveal contradictions and ambiguities in a text.
- Therefore, interpretation is:
- Open-ended
- Changing
- Never completely finished
- Easy point:
- Meaning is not fixed; it keeps changing.
- 2. Deconstruction
- Deconstruction was developed by Jacques Derrida.
- It questions:
- Fixed meanings
- Fixed truths
- Binary oppositions
- Hierarchies
- It shows that texts can have many meanings.
- It looks for contradictions inside a text.
- Language cannot completely describe or capture reality.
- Easy point:
- Deconstruction shows that meaning is uncertain and changeable.
- 3. Derrida's 1966 Paper

- Derrida presented an important paper called “Structure, Sign, and Play in the Discourse of the Human Sciences.”
- It was presented in 1966.
- Conference: The Languages of Criticism and the Sciences of Man.
- Place: Johns Hopkins University, Baltimore, USA.
- Derrida criticised structuralism.
- He rejected the idea of a fixed centre.
- He said meaning is affected by the “play” of words.
- His ideas helped the movement from structuralism to post-structuralism.
- 4. “There is Nothing Outside the Text”
- This famous statement is from Derrida's *Of Grammatology*.
- It does not simply mean that the physical world does not exist.
- It means that we understand things through language and texts.
- Meaning does not come only from:
 - Reality
 - Author's intention
- Meaning comes from the relationship between words.
- Meaning can change depending on context and interpretation.
- Easy point:
 - Words get meaning from their relationship with other words.
- 5. Binary Oppositions
- Western thought often uses pairs of opposites.
- Examples:
 - Good / Bad
 - Male / Female
 - Light / Dark
 - Speech / Writing
- Usually, one side is treated as more important than the other.
- Derrida questions these hierarchies.
- He shows that the two sides are often dependent on each other.
- Derrida → Deconstruction
- Meaning → Not fixed
- Language → Unstable
- Text → Many interpretations
- Deconstruction → Finds contradictions
- “Play” → Meaning keeps changing
- Binary opposition → Pairs of opposites
- Fixed centre → Rejected
- Interpretation → Open-ended
- 1. Binary Oppositions
 - Binary opposition means a pair of opposite ideas.
 - Examples:
 - Speech / Writing
 - Presence / Absence
 - Good / Evil
 - In traditional Western thinking, the first term is usually considered better or more important.

Example:

Good > Evil

Speech > Writing

2. Derrida's Idea

- Derrida says these hierarchies are not natural.
- They are created by society and language.
- The so-called inferior term is also necessary for the superior term.
- One term cannot exist meaningfully without the other.
- Therefore, the hierarchy becomes unstable.

Easy point:

The “inferior” term is necessary for the “superior” term.

3. Example: Seller / Buyer

- Traditionally:
 - Seller seems more powerful.
 - Buyer seems dependent.
- But:
 - A seller needs a buyer to sell something.
 - Without a buyer, the seller cannot complete the business.
- Therefore:
 - Seller needs Buyer.
 - Buyer needs Seller.
- They are mutually dependent.

Easy point:

Seller cannot exist in business without a buyer.

4. Speech / Writing

- Traditionally, speech is considered superior to writing.
- Why?
 - Speech seems to express meaning directly.
 - Writing is seen as a copy of speech.
- Derrida challenges this idea.

5. Écriture

- Écriture means writing.
- Derrida uses this idea to challenge the opposition speech/writing.
- He says both speech and writing depend on signs and differences.
- Therefore, speech is not naturally superior to writing.

6. Logocentrism

- Logocentrism = giving greater importance to speech over writing.
- Derrida criticises logocentrism.
- He says speech also cannot give a completely fixed meaning.

Easy point:

Logocentrism = Speech is considered better than writing.

7. Meaning is Always Changing

- Meaning is never completely fixed or final.
 - Meaning changes because words depend on other words.
 - Meaning is always deferred (delayed).
 - So, neither speech nor writing can give an ultimate meaning.
-
- Binary opposition → Two opposite terms.
 - Hierarchy → One term is treated as superior.
 - Derrida → Questions these hierarchies.
 - Seller/Buyer → Both depend on each other.
 - Speech/Writing → Speech is traditionally privileged.
 - Écriture → Challenges speech > writing.
 - Logocentrism → Preference for speech.
 - Meaning → Never completely fixed.
 -
-
- Derrida says that meaning is never fixed or complete. It keeps changing and is always connected to other words.
 - Writing is not less important than speech. Derrida rejects the old idea that speech is more natural or important than writing.
 - Différance is Derrida's key idea.
 - It has two meanings:
 - Difference → a word gets meaning because it is different from other words.
 - Deferral → the meaning of a word is always postponed because we need more words to explain it.
 - Simple Example: "Success"
 - Suppose we say:
 - Success = achieving your goals.
 - But then we ask:
 - What does achieving mean? → completing something.
 - What does completing mean? → finishing something.
 - What is a goal? → an aim or target.
 - What is an aim? → something you want to achieve.
 - So, we keep using more words to explain a word. The process can continue forever.
 - Therefore, according to Derrida:
 - Meaning is never completely present. It is always produced through differences between words and deferred to other words.
 - Deconstruction says that a text does not have only one fixed meaning.

- The author's intention is not the only meaning of a text.
- Meaning depends on language and the reader's interpretation.
- The same text can have different meanings in different times and cultures.
- Sometimes a text contradicts itself or leaves something unsaid. These are called gaps.
- Deconstruction studies these gaps and contradictions.
- It shows that meaning is not fixed or permanent.
- Binary Opposition
- A binary opposition means two opposite ideas, such as:
- Success / Failure
- Good / Bad
- Male / Female
- Light / Dark
- Derrida says these opposites depend on each other for their meaning.
- Example: Success / Failure
- We understand success because it is different from failure.
- But the meaning can change depending on the situation.
- For example:
- Getting 50 marks may be success for one student.
- The same 50 marks may be failure for another student.
- So, success and failure do not have one fixed meaning.
- Failure is not always bad, and success is not always good.
- Example: Failure can lead to success
- A person may fail an exam, but that failure can teach them important lessons.
- Failure can give courage.
- It can teach hard work.
- It can help a person learn from mistakes.
- Later, the person may become successful in another field.
- So, sometimes failure is more useful than success.
- Success can also have problems
- A successful student may face:
- Stress
- Anxiety
- Pressure
- Fear of failing
- So, success is not always completely positive.
- At the same time, a student who is called a "failure" may have:
- Hard work
- Courage
- Resilience
- Ability to learn
- These are qualities that can lead to success.
- What is the main point?
- We cannot clearly say:
- Failure = Bad
- Success = Good
- Because sometimes:
- Failure → Success
- and

- Success → Stress and Problems
- This creates an aporia: a situation where we cannot find one clear answer.
- Therefore, the difference between success and failure becomes unclear.
- Social Meaning
- Society decides what counts as success.
- For example:
- Good marks are usually called success.
- But a student with low marks may become successful in business, art, or sports.
- So, success and failure can mean different things in different situations.
-
- Postcolonial Studies: Deconstruction questions oppositions like coloniser/colonised, civilised/primitive, and self/other. It shows how these ideas create the image of the “other” and the subaltern.
- Gender Studies: Deconstruction questions the idea that gender is natural and fixed. It shows that ideas about gender are created by society.
- Queer Theory: Deconstruction challenges oppositions such as male/female and heterosexual/homosexual. Thinkers like Judith Butler argue that gender is created through repeated social behaviour.
- Cultural Studies: It studies how meaning is created in media, popular culture, and everyday life. It also looks at hidden contradictions and power structures.
- New Historicism: Thinkers like Stephen Greenblatt argue that history is not completely objective. History is shaped by language, culture, and power.
- Psychoanalysis: Jacques Lacan connects Freud's ideas with language. He says that “the unconscious is structured like language.” The unconscious can contain contradictions and changing meanings.
- Critical Legal Studies: Deconstruction shows that legal texts can have different interpretations. Their meanings may be influenced by hidden ideological beliefs.
- Philosophy: Deconstruction questions Western ideas such as truth, origin, and presence. It shows that these ideas often depend on unstable oppositions.
- Theology: Deconstruction also questions fixed religious meanings and shows that the meanings of religious texts can be complex and open to different interpretations.
- Deconstruction is a way of reading a text. It says that the **author does not have complete control over the meaning of a text.**
- According to Derrida, meaning comes from:
 - the way language is used,
 - how words are related to other words, and
 - how readers understand the text.
- So, **one text can have many different meanings** depending on the reader, time, culture, and situation.
- Language does not simply show reality. Instead, **language can change or reshape how we understand reality.**
- Deconstruction also looks for **contradictions, different voices, and hidden meanings** in a text. These can challenge the social, political, and cultural ideas presented in the text.
- **What are "gaps"?**
- Sometimes a text:
 - contradicts itself,
 - leaves something unsaid,
 - or uses a word that can have many meanings.

- These are called **"gaps."**
- Deconstruction studies these gaps. They show that the meaning of a text is **not fixed or final**.
- It also looks at **binary oppositions**, such as:
 - success / failure
 - good / bad
 - rich / poor
 - male / female
- Deconstruction asks whether these opposites are really as separate and fixed as they seem.
- **Deconstructing "Success / Failure"**
- Take the words **success** and **failure**.
- We understand "success" partly because it is different from "failure." Similarly, we understand "failure" because it is different from "success."
- But their meanings can change depending on the situation.
- For example, **failing an exam may be called a failure**, but the same experience might later help someone learn and achieve something important.
- So, what is called "success" in one situation may be called "failure" in another.
- This is connected to Derrida's idea of **différance**: **meaning is not fixed; it keeps changing depending on context and interpretation.**
- If a person **fails an exam**, that failure may motivate them to work harder and find success in another field. So, something that looks **negative (failure)** can actually become **positive**.
- This means that sometimes **failure can be more valuable than success**.
- Similarly, success is not always completely positive. Students who achieve high marks may experience **stress, anxiety, and pressure** because they are expected to continue performing well.
- On the other hand, students who are considered "failures" in academics may have **hard work, courage, creativity, and determination**. They may become successful in areas such as **business, art, or sports**.
- So, success can contain some elements of failure, such as **stress and worry**. Failure can also contain elements of success, such as **learning, hard work, and resilience**.
- **What is the "aporia"?**
- This creates an **aporia**, or a difficult question:
 - **Is failure really negative, or is failure sometimes necessary for success?**
- Therefore, the clear difference between **success and failure becomes unclear**.
- Also, society decides what counts as success or failure. These ideas can change depending on **time, culture, and situation**.
- For example, doing poorly in school does not mean that a person will have an unsuccessful life. Someone who struggles academically may become successful in **business, art, sports, or another field**.
- Thus, deconstruction shows that **success and failure do not have fixed meanings**. The simple opposition between them is broken down.
- **Deconstructing *The Tyger* by William Blake**
- In William Blake's poem "**The Tyger**," the tiger is shown as a **powerful, frightening, fierce, and mighty creature**.

- In William Blake's "**The Tyger**," the tiger is shown as **powerful, frightening, aggressive, and destructive**.
- The poem compares the **Tyger** with the **Lamb**:
- **Lamb** → innocent, gentle, good, and pure
- **Tyger** → powerful, dangerous, frightening, and destructive
- So, the poem creates a contrast between **innocence and experience**.
- "**Fearful symmetry**"
- Blake uses the words "**fearful symmetry**."
- "**Fearful**" means frightening.
- "**Symmetry**" means beauty, balance, and order.
- By putting these two ideas together, Blake shows that the Tyger can be **both frightening and beautiful**.
- This creates a problem with the simple idea of **good and evil**. The Tyger looks dangerous, but it is also beautiful and impressive. Therefore, the difference between good and evil becomes unclear.
- **The Creator**
- Blake asks:
- "**Did he who made the Lamb make thee?**"
- This means: **Did the same creator make both the gentle Lamb and the frightening Tyger?**
- If the same God created both, then God created something that is both **beautiful and dangerous**.
- This challenges the idea that the Creator is only **good and peaceful**.
- Blake also uses words such as "**hammer**," "**chain**," "**furnace**," and "**anvil**." These words suggest that creating the Tyger was a **hard, powerful, and violent process**, rather than a peaceful one.
- **Main idea**
- The poem breaks down simple opposites such as:
- **Lamb = good / Tyger = evil**
- and
- **Innocence = good / Experience = evil**
- Blake shows that things can contain **both positive and negative qualities**. The Tyger is frightening and destructive, but it is also beautiful and powerful. Thus, the meaning of **good and evil is not completely fixed**.
- The poem asks many questions, but **does not give clear answers**. This is important in deconstruction because it shows that **meaning is never completely fixed**. This idea is connected to Derrida's concept of **différance**, where meaning is always delayed and continues to change.
- The **Lamb** represents innocence and purity. However, the **Tyger** represents strength, power, energy, and creativity. The Tyger has qualities that the Lamb does not have. Therefore, the poem makes **experience**, which seems secondary, more important. The usual opposition between **innocence and experience** is reversed.
- **Aporia in *The Tyger***
- The poem contains many unanswered questions, such as:
- Where did the Tyger's fiery eyes come from?
- Who created the Tyger?
- Was the creator happy with his creation?
- Did the same creator make both the Lamb and the Tyger?
- These questions show the speaker's **confusion and uncertainty**.
- The poem ends without giving a final answer. This means that the reader is left thinking about:
- **beauty and terror**

- **good and evil**
- **innocence and experience**
- **creation and destruction**
- Thus, *The Tyger* is deconstructed because it shows that these opposites are **not completely separate**. Beauty can contain terror, innocence can exist with experience, and creation can involve violence.
- **Influence of Deconstruction**
- Deconstruction has influenced **literature, literary theory, and other subjects**.
- It also influenced the idea of the "**death of the author**," which suggests that the author's intention does not completely control the meaning of a text.
- Thinkers such as **Edward Said, Homi K. Bhabha, and Gayatri Spivak** have used deconstructive ideas to examine and question **colonial ideas and language**.
- Deconstruction is a way of showing that things we think are fixed and opposite are not really stable.
- **Colonialism:**
- It shows that pairs like coloniser / colonised, civilised / primitive, and self / other are not natural. This way of thinking creates the idea of the "other" - people seen as different and lesser.
- **Gender Studies:**
- It questions the idea that gender is natural and fixed from birth.
- **Queer Theory:** It breaks the pairs like male / female and straight / gay.
- Thinkers like Judith Butler say gender is not natural, it is made by our repeated actions and behavior.
- **Cultural Studies:**
- It looks at media and everyday life and shows that there are hidden power systems and many different meanings in one thing.
- **New Historicism:**
- Thinkers like Stephen Greenblatt say history is not fully neutral. It is made by stories and power.
- **Psychoanalysis:**
- Jacques Lacan says our unconscious mind works like a language, and it has confusions and slips.
- **Law:** Even legal texts do not have one fixed meaning.
- They can be read in many ways because they are influenced by hidden beliefs.
- **Philosophy and Religion:**
- Deconstruction shows that big ideas like truth, origin, and presence are not as stable as Western thought believed.
- In architecture, some designs are made to break harmony and order on purpose.
- **Sacred religious texts** can also be read in many different ways, not just one way.
- All these show that deconstruction breaks the idea of order and stability.
- **Criticism of Deconstruction:**
- Even though deconstruction is important, many people criticize it.
- Terry Eagleton says, if no meaning is fixed, then what is the point of studying books?
- He also says deconstruction only talks about language, but does not solve real social and political problems.
- M. H. Abrams says deconstructive critics are like parasites, they live on other books but do not create anything new.
- Other critics say deconstruction makes everything so unclear that it fails itself.
- But even with these criticisms, deconstruction is still very important for literary theory.
- **Discourse - Power - Knowledge:** Power is the ability to control people.
- It can be direct, like using force or authority, or indirect, like making laws and rules.
- **Discourse** is the way we talk, think, and act that shapes what we believe is true.
- It decides what ideas are considered valid or normal.
- **Knowledge** is what society accepts as true, which comes from experience or education.
- When we connect these three, it means that who has power decides what knowledge is accepted, and discourse is the way that power spreads that knowledge.

- Power decides which knowledge is accepted as true. Discourse is the way that knowledge is made and shared. The thinker Michel Foucault changed how we understand this. He said knowledge is not fully neutral or objective. It is connected to power and social forces. His main ideas are: 1. Discourse creates knowledge.
- Foucault said: "Discourses are practices that systematically form the objects of which they speak."
- This means discourse doesn't just talk about things, it actually creates them. It decides who can speak, what can be said, and what is considered true. 2. Discourse is a form of power.
- He also said discourse is something people fight for. It is both controlled by power, and it is a tool to control others. It is the place where power happens. 3. Regime of Truth.
- Foucault said every society has its own "regime of truth" - a system that decides what is accepted as true and who has the right to say what is true.
- This truth is not universal. It depends on the powerful groups and the dominant ways of talking in that society. So in short: Power uses discourse to make its own version of knowledge look like the truth.
- Power decides what counts as true knowledge. Discourse - the way we talk and write - is how that knowledge is made and spread. What Foucault says: Knowledge is not fully neutral.
- It is linked to power. Discourse creates things. It is not just talking. When we talk about something in a certain way, we actually make it real.
- Discourse decides who can speak and what is seen as truth. Discourse is power. People fight to control discourse, because if you control discourse, you control people. Every society has its own "regime of truth".
- This means every society has its own rules about what is true and who is allowed to tell the truth. Powerful people use language to decide what is true, and make everyone else believe it.
- Truth is not the same everywhere.
- Truth is not universal. It is made by culture, politics, and institutions like schools and governments. 2. Power and knowledge need each other.
- Foucault says you cannot have power without knowledge, and you cannot have knowledge without power. They support each other. For example: Schools, hospitals, and prisons create knowledge that makes their power look right and necessary. A hospital says what is "sick" and "healthy", so people accept the doctor's power. A school says what is "good knowledge", so people accept the teacher's power. 3. Power is everywhere.
- Foucault says power is not just with the government or rich people. It is everywhere, in all our daily interactions. He says, "Power is everywhere; not because it embraces everything, but because it comes from everywhere." Power is not only negative and stopping you. It is also productive - it creates things. It creates our identity, what we know, and how we see the world. 4. How power controls us:
- Power works through watching and rules. It makes us follow society's rules and we start to believe what society says is "normal" and "proper". So, discourse is the tool that society uses to control us by telling us what is true and normal.
- Example 1: Doctors and Patients - The "Medical Gaze" Earlier, doctors would listen to the patient's own story about their illness. Later, around the 1800s, this changed. The patient's story became unimportant. The doctor's observation became more important. The patient was no longer a person, but just a body or a case number to be checked. Medicine created its own special language, like words such as pathology, symptom, syndrome. With this language, doctors decide what is healthy and what is diseased, what is normal and what is abnormal. Society accepts these words as truth. So, the doctor becomes powerful, and the patient becomes just an object to be examined.

- Example 2: The Panopticon - How we control ourselves Foucault uses the idea of a prison called the Panopticon. It was designed by Jeremy Bentham. It is a round prison with a watchtower in the middle. Prisoners cannot see the guard in the tower, but they think they are always being watched. Because they think they are always watched, they start to control themselves and behave properly. Foucault says this is how power works in our society today. We feel we are always being watched (by society, rules, cameras), so we control ourselves.
- Docile Bodies Power makes our bodies controllable and obedient without using force.
- Foucault calls this "docile bodies" - people who control themselves because they think they are being watched. Words like safety, transparency, and productivity look positive, but they are also a form of control.
- They make surveillance look necessary and good. Modern society does not use force. It uses knowledge, ideas, and self-control to control people invisibly. Because we feel we might be watched by a boss or authority, we watch and correct ourselves.
- It also uses "normalisation" - it makes us want to be normal like everyone else.
- 2. Sexuality and "Regime of Truth" Earlier, people were judged by what they did.
- In the 19th century, society started talking about sex in a scientific way. Then, people started being labelled by who they are, like "the homosexual", "the hysteric", "the pervert". Subjects like psychology and sexology collected private information about people's desires and divided them into normal and abnormal. This is called "biopower".
- It means the state keeps track of people's health, life, and reproduction. It supports normal families and pushes away groups it calls deviant or abnormal.
- The Classroom In a classroom, you can see how knowledge, power and discourse work together. The teacher has the power to speak, students must listen.
- The syllabus decides what is worth knowing and what is not worth knowing. Exams, grades, timetable, seating arrangement - all these make students obedient and ready for a future job where they will also obey their boss. So, school is a place where power works at many levels.
- Example 2: Social Media Schools, offices, and social media like Instagram, LinkedIn, and TikTok collect data about you - what you do, like, where you are. They use language like engagement, professional skill, self-branding. The algorithm puts a label on you based on your data. This creates a "regime of truth" - what is considered true or popular online. To get likes and be seen, people control themselves. They edit their photos, posts, and filter their life. They discipline themselves to fit the digital rules. CCTV signs and algorithms work like invisible guards. We know we are watched, so we control our own behavior.
- Example 3: Gyms and Wellness Gyms, spas, and nutrition centers are part of the wellness discourse. They use words like self-care, fitness, optimal, BMI, diet. This language tells us what a "healthy" and "good" body should be. This becomes the new truth, and we start monitoring our own body to fit that truth.
- Wellness as Control: Words like wellness, self-care, fitness describe what a good body should be. If you don't follow these fitness rules, society marks you as unhealthy or lazy.
- This is biopower. No one forces you, but you start to control yourself. You feel you must manage your health to be seen as normal. So you are not fully free. Invisible ideas about what is "normal", "good", "right", and "healthy" shape you. Other thinkers on this idea: Foucault said discourse, power and knowledge are linked. Other thinkers added to this:
- Jürgen Habermas:
 - He says discourse can also be a free and reasonable discussion where truth comes from talking together, not just from power.
- Pierre Bourdieu: He says discourse is shaped by class and culture. Rich and poor people speak differently because of their social position

- Edward Said: He says Western colonialism created false knowledge about the East (the Orient) to control it.
- Derrida: He says language itself is unstable, so meaning always keeps changing. Louis Althusser: He says ideology calls out to us and we accept that identity. This is called interpellation. He says ideology works in two ways:
 1. ISA (Ideological State Apparatus): Family, school, religion, media. They control us with ideas.
 2. RSA (Repressive State Apparatus): Police, army, courts. They control us with force.
- Althusser says power works in two ways:
 - Ideology (ISA): Family, school, religion, media. They make us agree willingly.
 - Force (RSA): Government, police, army, courts. They control us by force.
- So discourse is linked to both ideas and force.
- Antonio Gramsci says powerful groups control society with hegemonic ideas, but poor and marginalized groups can resist them with their own discourse.
- Feminist thinkers say we must use power to fight inequality and injustice.
- Criticism of Foucault: Foucault's theory is very important, but people criticize it:
 - Where is resistance? Habermas says if power controls all knowledge, then even criticism is just another form of power. So how can we truly resist?
 - People are not just passive: Michel de Certeau says people are active. They find small, everyday ways to resist and break dominant rules.
 - Ignores colonial struggle: Edward Said says Foucault ignores how colonized people actively resist.
 - Ignores human reason: Other critics say Foucault forgets that humans have intention and reason to create knowledge.
- Even with these criticisms, Foucault's ideas have greatly shaped literary theory, sociology, and cultural studies.

THE END

