

CONTRIBUTION OF GAYATRI SPIVAK TO THE FOURTH WORLD LITERATURE

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ABSTRACT:

Spivak's theory of the subaltern is part of a longer history of leftist anti-colonial thought that sought to challenge the class/caste system in India. Spivak's critique of the Subaltern Studies collective in Deconstructing Historiography and her exploration of the history of subaltern women in The Rani of Sirmur and Can the Subaltern Speak? they radically challenged the terms and categories of political identity and struggle in contemporary thought. By foregrounding the aesthetic and political dimensions of representation, Spivak is able to note the difference between her own role as a postcolonial intellectual and the concrete, material life of the subaltern. Spivak thus created a better reading strategy that responds to the voices and unwritten histories of subaltern women without speaking for them.

Keywords: Subaltern, Sati, Socio-Economic, Simulacrum, Marginalized, Immigrant, Subaltern Woman, Sacrifice, Identity, Support, Native, Whistleblower, etc.

Focusing on Spivak's education and intellectual career shows a lifelong dedication to literary-critical studies alongside his original political involvement. Spivak's highly theoretical approach to postcolonial studies can be found in her second major publication, her 1976 translation of Jacques Derrida's *Of Grammatology* (originally published in French, 1967), which contains a substantial introduction or preface to Derrida's work; this preface maps Spivak's interest in Derrida and deconstruction and in particular the concept of writing under erasure, i.e. crossing, i.e. crossing out an imprecise or problematic word, but at the same time keeping it readable, because there is still a need to make sense of a particular system of thought (writing under erasure is connected under Spivak's use of the Lacanian term and exclusion). The preface is also a crucial stand-alone essay on Derrida: the form of the essay is deliberately chosen as one, that is, both a provisional and a potential simulacrum of the book, and this follows (leading Spivak, following Derrida, to theorize that the book form itself can be nothing but a simulacrum, rather than stable original meaning point). Spivak fully adopts and substantially adapts the critical essay form to much of her early postcolonial research and brings together deconstruction and postcolonial theory, her first major body of essays being collected as the book "In Other Worlds: Essays In Cultural Politics" (1987).

Spivak uses the critical essay 'In Other Worlds: Essays In Cultural Politics (1987) as a strategic tool. It constantly attempts to oppose the essentialist position of Third World subjects; in his work on feminism. Marxism and Subaltern Studies; For example, Spivak is careful to express the perspective from which he writes in relation to the topics he writes about. Historians of subaltern studies in India have addressed this primary question of subjectivity, arguing that colonial socio-political chains are reproduced in the postcolonial era and that subaltern subjects—those non-elite people denied access to power—have no real non-distorting representation or self-expressed voice.

Spivak is best known for his contemporary cultural and critical theories that question the legacy of colonialism and the way readers engage with literature in culture. It often focuses on the cultural texts of those who are marginalized by the dominant Western culture: the new immigrant; working class, female and other substitute positions. A key subjective position uncomplicated by Spivak is that of the female subaltern and practicing sati or widow. In an essay. *Can the Subaltern Speak?*. Spivak focuses on the female subaltern and the practice of "sati" or "widow" sacrifice. In Sati, a widow is burnt after the death of her husband. She is defined solely by her husband's identity and is therefore considered to have no identity worth continuing after his death.

In his influential and controversial essay "Can The Subaltern Speak?": Spivak squarely addresses the question of whether people in subordinate, colonized positions are able to achieve voice. Subaltern' refers to an officer in a subordinate position: the term was used by the Italian Marxist António Gramsci to refer to the working masses that had to be organized by left-wing intellectuals into a politically confident force. The term, as Spivak uses it, also suggests a group of subaltern studies." In India, a radical group attempted to express and give voice to the oppressed peasant struggles of the Indian subcontinent. Thus, the recovery of subaltern voices is one of the primary goals of these historians. Spivak in *Can the Subaltern Speak* (1988) criticizes the essentialist subterfuge of subaltern studies, where the marginalized subaltern subject is always defined through their difference from elites. Spivak argues that the subaltern subject is heterogeneous, and by examining and mechanisms instead, the presumed "restoration" of their voice and continued displacement and erasure is revealed.

It is undoubtedly true that Spivak draws on and uniquely develops the works of many key theorists and philosophers of the 20th century, nowhere more so than in his book, *A Critique of Post Colonial Reason: Toward a History of the Vanishing. The Present* (1999). The book is organized into four main sections: Philosophy, Literature, History and Culture, with an essay on deconstruction in the appendices (the third section also contains a revised version of *Can the Subaltern Speak?*). The Philosophy section immediately provides an insight into Spivak's development of theoretical concepts and tools in the service of political or postcolonial analysis, in this case with her adoption and adaptation of the Lacanian term 'foreclosure' in the context of the 'native informant'.

Spivak's theory of the subaltern sought to challenge the class/caste system in India. It is part of a longer history of leftist anti-colonial thought. She radically challenged the concepts and categories of political identity and struggle in contemporary thought. Spivak talked about Derrida and deconstruction and especially the concept of writing under erasure.



In fact, Spivak is careful to express the perspective from which he writes in relation to the subjects he writes about. It constantly attempts to oppose the essentialist position of Third World subjects; in his work on feminism.

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