



GOVERNO DO ESTADO DO
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SELEÇÃO PARA O CURSO DE MESTRADO ACADÊMICO EM CIÊNCIAS HUMANAS – 2016/2
EDITAL DE SELEÇÃO Nº 13/2016 – GR/UEA - UNIVERSIDADE DO ESTADO DO AMAZONAS

PROVA DE LÍNGUA INGLESA

MANAUS – AM

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PROVA DE LÍNGUA INGLESA (MANAUS – AM)

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When in 1976 Gayatri Chakravorty Spivak published *Of Grammatology* – an English translation of Jacques Derrida's *De la grammatologie* (1967) – she introduced herself as a radical postcolonial critic whose deconstructive interpretations of imperialism and the struggle for decolonization seek also to interrogate the very premises of marxism, feminism, and Derridean deconstruction that underwrite her own work. Encompassing literary criticism, a learned application of European enlightenment philosophy, as well as ambitious forays into economic problems of labor and capital, Spivak's eclectic and often contradictory critical scope resembles her shifting position as an academic "subject." Simultaneously privileged as an elite, even esoteric intellectual currently teaching at Columbia University, and marginalized as a "Third-World woman," "hyphenated-American," and Bengali exile, Spivak uses deconstruction to address the ways in which she is in fact complicit in the production of social formations that she ostensibly opposes. In the following passage from "Bonding in Difference," an interview with Alfred Arteaga, Spivak describes her indebtedness to deconstruction in order to explain the postcolonial critic's responsibility to question the assumptions not only of the social formations under their scrutiny but their own critical and institutional allegiances: so right from the beginning, the deconstructive move. Deconstruction does not say there is no subject, there is no truth, there is no history. It simply questions the privileging of identity so that someone is believed to have the truth. It is not the exposure of error. It is constantly and persistently looking into how truths are produced. That's why deconstruction doesn't say logocentrism is a pathology, or metaphysical enclosures are something you can escape. Deconstruction, if one wants a formula, is among other things, a persistent critique of what one cannot not want. And in that sense, yes, it's right there at the beginning.

If Spivak's chief concern can be summarized as a wariness of the limitations of cultural studies, what's particularly interesting about her engagement of the postcolonial predicament is the uneasy marriage of marxism, feminism, and deconstruction that underlies her critical work. "Three Women's Texts and a Critique of Imperialism", an analysis of Emily Bronte's *Jane Eyre*, Jean Rhys' *Wide Sargasso Sea*, and Mary Shelley's



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Frankenstein, portrays the complicated interface of competing critical practices. According to Spivak, Bronte's novel may well uphold its protagonist as a new feminist ideal, but it does so at the expense of Bertha, Rochester's creole bride who functions as a colonial subject of "other" to legitimate Jane's simultaneous ascent to domestic authority. In other words, a feminist approach to theory perhaps precludes an understanding of the novel's depiction of the "epistemic violence" (and in the case of Bertha, physical containment and pathologization) done upon imperial subjects. In the following passage, Spivak portrays such imperialism as a "worlding" process that attempts to disguise its own workings so as to naturalize and legitimate Western dominance: if these 'facts' were remembered, not only in the study of British literature but in the study of the literatures of the European colonizing cultures of the great age of imperialism, we would produce a narrative in literary history, of the 'worlding' of what is now called 'the Third World.' To consider the Third World as distant cultures, exploited but with rich intact literary heritages waiting to be recovered, interpreted, and curricularized in English translation fosters the emergence of 'the Third World' as a signifier that allows us to forget that 'worlding,' even as it expands the empire of the literary discipline.

Spivak's description of the Third World becoming a "signifier that allows us to forget that 'worlding'" resembles in many ways Marx's notion of the commodity fetish that he describes in volume one of Kapital. In "The Fetishism of the Commodity and its Secret," Marx suggests that commodity products become part of an obfuscating network of signs that obscure the history of labour that went into their production. Spivak suggests that the Third World, like the commodity fetish, becomes a sign that obscures its mode of production, thus making Western dominance appear somehow given or natural.

(Extracted from <http://www.postcolonialweb.org/poldiscourse/spivak>)
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1) Como Gayatri C. Spivak se apresentou ao público após a publicação da tradução da obra *De la grammatologie*, de Derrida?

2) Explique o conceito de desconstrução de acordo com o texto.

3) Como podemos conceituar de forma breve o posicionamento teórico de Spivak?

4) Qual análise Spivak faz sobre a obra *Jane Eyre*, de Emily Bronte?
