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Sangeeta Ray, *Gayatri Chakravorty Spivak: In Other Words*. Chichester, West Sussex, Wiley-Blackwell, 2009. ISBN: 978-1-4051-0318-3.

This book both is and is not well-titled. Clearly a play on Spivak's book *In Other Worlds* (1987), Sangeeta Ray addresses in her opening discussion the particular difficulty of writing about a critic who engages significantly in so many aspects of the contemporary literary/critical scene. Starting from the perception of Spivak as a "collection of texts" (6), Ray asks herself and her reader, "How would I tackle the vast subject that is Spivak, the collection of works that arrive in every page in a dense prose that seems often impossible to parse? And then how would I write her without diminishing her presence – always excessively present – in that prose. ... Would I vanish in trying to write Spivak, reduced to an emulating disciple, whose role would be to enable an 'accurate' reading of Spivak?" (1). This latter concern is not reduced by the choice of subtitle, "In Other Words," which may seem to offer the reader looking for an introduction and explication of Spivak's work precisely that: a transformation or paraphrase into more accessible words of Spivak's complex theoretical vocabulary and equally complex ideas. Of course, as with other theorists who are accused of deliberate obscurity, Spivak's verbal style is an essential dimension of her thought. As she thinks through alternative ways of understanding postmodern, postcolonial "other worlds," conventional naming conventions and common-sense verbal formulations simply will not do. Ray does an admirable job of preserving this dimension of Spivak's work, the essential complexity of a theoretical lexicon that demands of the reader that we reorient our intellectual perspectives in order to think "otherwise." Similarly, Ray avoids the other pitfalls that she so clearly identifies: she does not simplify, she does not paraphrase, she does not allow the material to dominate her own discourse. She does this by arranging the book into three chapters, each of which deals with a constellation of ideas that relate to one of the dominant themes to which Spivak returns: "reading Literature, Teaching Literature: Whither Soul Making?", "Reading Singularity, Reading Difference: An Ethics of the Impossible", and "Reading Woman, Reading Essence: Whither Gender." As the chapter titles indicate, the emphasis of Ray's account of Spivak is the activity of reading and the process of constructing meaning. She traces the development of relations among Spivak's writings from different periods of her career. This does not make for easy reading and the reader coming to Spivak's work for the first time would do well first to work through Stephen Morton's 2003 explanation of Spivak's engagement with such issues as globalization, Marxism, Third World/First World feminism, and poststructuralist and postcolonial legacies, in his contribution to the Routledge Critical Thinkers series. Ray's book is addressed to a more informed readership of scholars and advanced postgraduate students and, together with Morton's 2007 *Gayatri Spivak: Ethics, Subalternity and the Critique of Postcolonial Reason*, provides a valuable resource for those who are looking for a sophisticated development of more introductory engagements with Spivak's work.

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