

New Historicism :

New Historicism is a literary theory that emerged in the late 20th century. It focuses on the historical and cultural context in which a text was produced and seeks to understand how literature reflects and influences the society in which it was created. New historicists believe that literature is a product of its time, shaped by the social, political, and economic forces of the era .

New Historicism rejects the notion of literature as a timeless and universal entity. Instead, it examines how power dynamics, social structures, and ideologies are embedded in literary works. By studying the historical context, New Historicists aim to shed light on the ways in which texts both reflect and challenge prevailing cultural norms and values .

Relationship between Deconstruction and New Historicism :

Deconstruction and New Historicism share some common ground, as both approaches challenge traditional interpretations of literary texts. They encourage readers to question established meanings and assumptions .

New Historicism draws on deconstruction by emphasizing the idea that meaning is not fixed and can change depending on the historical and cultural context. It recognizes that different interpretations may arise from the same text, and that these interpretations are shaped by the social and historical conditions of the time .

Deconstruction, on the other hand, can be applied within the framework of New Historicism to reveal the hidden contradictions and assumptions within historical texts. By deconstructing the language and ideas present

in these texts, one can expose the complexities and tensions that may have been overlooked in traditional historical analysis .

In summary, deconstruction challenges fixed meanings and explores the multiple interpretations that can arise from a text, while New Historicism examines the historical and cultural context of a text to understand its relationship with the society in which it was produced. These two approaches can complement each other, providing deeper insights into the complexities of literature and history.

New Historicism has some of the most essential concepts of New Historicism, along with examples:

1_Power and Politics: New Historicism emphasizes the examination of power dynamics and political ideologies within literary texts. For example, in William Shakespeare's play "Macbeth," the portrayal of the ambitious and power-hungry Macbeth reflects the anxieties and struggles for power during the reign of King James I.

2_Cultural Hegemony: New Historicism explores the ways in which dominant cultural beliefs and ideologies shape literature. For instance, in George Orwell's novel "1984," the totalitarian regime of Big Brother represents the oppressive control and manipulation of language and information, reflecting Orwell's critique of authoritarianism in the mid-20th century.

3_Intertextuality : New Historicism emphasizes the interconnectedness of texts and the ways in which they reference and respond to each other. For example, T.S. Eliot's poem "The Waste Land" incorporates

various literary and historical allusions, reflecting the fragmented and disillusioned state of post-World War I society.

4_Subversion and Resistance: New Historicism examines how marginalized voices and subversive elements challenge dominant power structures. An example is Toni Morrison's novel "Beloved," which explores the experiences of African American slaves and their resistance to the dehumanizing effects of slavery.

5_Historical Context: New Historicism emphasizes the importance of understanding the historical context in which a literary work was produced. For instance, in Jane Austen's novel "Pride and Prejudice," the social and economic realities of 19th-century England, such as the importance of marriage for women's financial security, shape the characters' motivations and actions.

6_Material Culture: New Historicism considers the material objects and practices of a particular historical period as significant in understanding literary texts. For example, in F. Scott Fitzgerald's novel "The Great Gatsby," the extravagant parties, fashion, and consumer culture of the 1920s reflect the excesses and moral decay of the Jazz Age.

These concepts illustrate how New Historicism seeks to uncover the intricate connections between literature and the historical, social, and cultural forces that shape it. By examining these elements, New Historicism offers a deeper understanding of literary works and their significance within their historical contexts.

Deconstruction is a philosophical and critical approach developed by Jacques Derrida that aims to challenge and destabilize the assumptions and hierarchies inherent in language, literature, and other forms of discourse.

Presence, in the deconstructive framework, refers to the dominant meanings, concepts, or structures that are traditionally privileged within a particular discourse. It represents what is considered as the "center" or the assumed foundation of meaning. For example, in Western metaphysics, presence is often associated with notions of truth, reality, and the presence of a stable and fixed essence.

On the other hand, absence is the concept that challenges the privileged presence. Absence points to what is excluded, marginalized, or suppressed within a discourse. It highlights the gaps, contradictions, and limitations that exist within the dominant meanings and structures. Absence disrupts the notion of a coherent and unified meaning by revealing the inherent instability and multiplicity of interpretation.

According to Derrida, absence is not a lack or a negation but an essential part of presence itself. Every presence contains traces of absence, and these traces undermine the notion of a fixed and self-contained meaning.

In the deconstructive strategy, the goal is not to arrive at a final interpretation or to establish a new fixed meaning but to reveal the complexities, contradictions, and multiple possibilities within a text or discourse. By examining the play of presence and absence, deconstruction aims to challenge the binary oppositions, hierarchies, and assumptions that underlie traditional interpretations and open up new perspectives and possibilities for understanding.

Overall, the concepts of presence and absence in deconstruction are essential tools for critically analyzing and questioning the stability,

coherence, and authority of meaning within various discourses and texts.

The concepts of "inside" and "outside" are significant in deconstruction as developed by Jacques Derrida. Derrida explores these concepts to challenge the traditional binary oppositions and hierarchies that shape our understanding of language, meaning, and interpretation.

In deconstruction, the notion of "inside" refers to what is considered privileged, central, or foundational within a particular system or discourse. It represents the dominant meanings, concepts, or structures that are traditionally given authority and considered the center of meaning. The "inside" is associated with presence, certainty, and stability. It is often seen as the realm of truth or the ultimate referent.

On the other hand, "outside" refers to what is excluded, marginalized, or considered less significant within a discourse. It represents what is positioned as peripheral, supplementary, or "other" to the dominant meanings or structures. The "outside" is associated with absence, uncertainty, and instability. It is often seen as the realm of the marginalized or the excluded.

Derrida challenges the clear distinction between inside and outside, arguing that they are not separate and opposing entities but rather interdependent and mutually constitutive. He suggests that the inside only gains its meaning and authority in relation to the outside. The outside, in turn, disrupts and destabilizes the inside, revealing its inherent limitations, contradictions, and exclusions.

According to Derrida, the inside always contains traces of the outside. The presence of the inside relies on the absence or exclusion of the outside. The outside, in its absence, haunts the inside, undermining its claims to coherence and completeness. This interplay between inside and outside disrupts the notion of a fixed and self-contained meaning, highlighting the inherent complexity and multiplicity of interpretation.

In deconstruction, the goal is not to establish a new fixed meaning or to fully reconcile the inside and outside but to reveal the limitations, contradictions, and possibilities within a text or discourse. By critically examining the play of inside and outside, deconstruction aims to challenge the binary oppositions, hierarchies, and assumptions that underlie traditional interpretations and open up new perspectives and possibilities for understanding.

the concepts of inside and outside in deconstruction emphasize the interconnectedness and mutual dependence of these categories. They highlight the inherent instability and contingency of meaning and call for a critical examination of the boundaries and exclusions that shape our understanding of language and interpretation.