**DERRIDA**

Derrida's essay "Structure, Sign, and Play in the Discourse of the Human Sciences" is a critique of the concept of structure in philosophy and social sciences. Derrida argues that structure is not a fixed or stable entity, but rather a dynamic and open-ended process that is constantly being transformed by the play of differences. He challenges the idea that there is a center or a transcendental origin that gives meaning and coherence to the structure, and shows that the center is always displaced by the margins or the elements that are excluded or repressed by the structure. He also questions the binary oppositions that structure the Western thought, such as nature/culture, speech/writing, presence/absence, etc., and demonstrates that they are not natural or neutral, but rather arbitrary and hierarchical. He proposes to deconstruct these oppositions by showing that they are interdependent and unstable, and that the secondary or inferior term can subvert or contaminate the primary or superior term.

Derrida's essay is influenced by the structuralist approach of Ferdinand de Saussure, who analyzed language as a system of signs composed of signifiers (sound-images) and signifieds (concepts). Saussure argued that the meaning of a sign is determined by its difference from other signs in the system, and that the signifier and the signified are arbitrarily linked by convention. Derrida agrees with Saussure that language is a system of differences, but he goes further by suggesting that the signifier and the signified are not fixed or stable, but rather subject to change and variation. He also points out that the signifier is not only a sound-image, but also a trace of writing, which implies the absence or deferral of meaning. He introduces the concept of différance, which means both difference and deferral, to describe the movement of signification that is never complete or final. One possible example of Derrida’s différance in literature is from the poem “The Tyger” by William Blake. In this poem, Blake uses the word “tyger” instead of the conventional spelling “tiger” to create a sense of difference and deferral in the meaning of the word. The word “tyger” evokes both the image of the animal and the sound of its roar, as well as the associations of fire, danger, and mystery. The word “tyger” also contrasts with the word “lamb” in the previous poem “The Lamb” by Blake, creating a binary opposition between innocence and experience, creation and destruction, good and evil. However, the word “tyger” also undermines this opposition, as the poem questions the origin and nature of the creature, and suggests that both the tyger and the lamb are made by the same divine power. The word “tyger” thus illustrates the play of differences and traces that Derrida describes as différance.

Derrida's essay is also inspired by the anthropological work of Claude Lévi-Strauss, who studied the myths and rituals of various cultures as structures that reflect the universal patterns of the human mind. Lévi-Strauss used the method of bricolage, which means using whatever materials are at hand to create something new, to describe the way that myths are constructed from existing elements. Derrida adopts the term **bricolage** to describe his own method of deconstruction, which involves using the tools and concepts of the Western tradition to dismantle and reconfigure its structures. He argues that there is no pure or original structure, but only a series of transformations and substitutions that are always in progress. He also suggests that there is no outside or beyond the structure, but only a play of differences within the structure.

**Aporia** and **rupture** are terms that Derrida uses to describe the experience of encountering a limit or an impasse in the structure of meaning, logic, or ethics, which challenges the possibility of understanding, decision, or action. One possible example is from the novel *Frankenstein* by Mary Shelley. One scene that illustrates aporia and rupture is when Frankenstein confronts the creature in the mountains and demands him to explain his crimes. The creature responds by asking Frankenstein a series of questions that express his doubt and anguish about his existence and identity:

*“Accursed creator! Why did you form a monster so hideous that even you turned from me in disgust? God, in pity, made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid even from the very resemblance. Satan had his companions, fellow devils, to admire and encourage him, but I am solitary and abhorred.”*

Derrida's essay is considered as one of the founding texts of post-structuralism, a movement that challenges the assumptions and methods of structuralism. Post-structuralism is characterized by a skepticism towards the notions of truth, meaning, identity, and reality, and by a focus on the plurality, ambiguity, and instability of texts and discourses. Derrida's essay has influenced many fields of study, such as literary theory, cultural studies, psychoanalysis, feminism, and post-colonialism, and has provoked many debates and controversies among scholars and critics.

**Derrida's Deconstruction theory:**

Deconstruction is a method of reading and analyzing texts that exposes and challenges the assumptions and contradictions of the Western tradition of philosophy and literature. Deconstruction shows that texts are not coherent or unified, but rather composed of multiple and conflicting meanings and interpretations. Deconstruction also shows that texts are not based on a stable or fixed origin, but rather on a play of differences and traces that are always shifting and deferred. Deconstruction aims to reveal the hidden hierarchies and exclusions that structure the Western thought, such as the oppositions between speech and writing, presence and absence, center and margin, etc. Deconstruction does not destroy or negate the texts, but rather opens them to new and unexpected possibilities.