"Some Things Must Be Left Unsaid!"—On How Macherey Is Dialogically Engaged with Post-Marxism[1]

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This paper aims to examine how Macherey is dialogically engaged with post-Marxism in formulating his reading strategy. First Macherey thinks that the author must have left something unsaid in his text. The unsaid or the narrative rupture is responsible for the multiplicity of the voices in the text, enabling the text to exist. Most of all, Macherey argues that a text, embedded in History, is where the author represents ideology inaccurately. And it is from this inaccuracy where the narrative rupture emerges. At this point, Macherey is dialogically correlated with several major post-Marxists, such as Althusser, Eagleton, and Jameson. First, all three of them give their own definitions to ideology, and they all define the relationship between the text, ideology, and History in a similar fashion. For Althusser, ideology is men's imaginary relation to History and is insufficiently reflected in the text, which perfectly corresponds to Macherey's claim. For Eagleton, a text absorbs ideology and puts it into contradiction, establishing its relationship with History. As Eagleton himself has stated, his so-called "ideological contradiction" is tantamount to Macherey's so-called "narrative rupture." In Jameson's opinion, ideology is designed to repress social contradictions, and a text, a symbolic act, is supposed to offer imaginary solutions to them. Above all, they end up as the latent meanings of a text. As for History, it is the inaccessible Real. In speaking of "the latent meanings of a text," Jameson literally echoes Machery's said/unsaid model. Thus, we can confirm how Macherey is dialogically engaged with post-Marxism.

KeyWords: Macherey, (un)said, narrative rupture, post-Marxism, Althusser, Eagleton, Jameson

> Not without Marx, no future without Marx, without the memory and the inheritance of Marx: in any case of a certain Marx, of his genius, of at least one of his spirits.
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> Jacques Derrida, *Specters of Marx,* 13.
>
> I'll never tell…any of you!
>
> *Don't Say A Word* (2001)

Introduction

Pierre Macherey (1938-) is a major French deconstructionist/Marxist. First, following a deconstructive line of thinking, Macherey throws extreme discredit on structure and focuses on the unsaid of a literary text. For Macherey, an author is sure to leave a lot of things unsaid, and the unsaid is precisely the reason why a literary text exists (It is as if an author keeps saying the quote from the 2001 movie, *Don't Say A Word*, "I'll never tell…any of you (readers)!"). In addition, the unsaid is tantamount to narrative ruptures, or the fractures beneath the surface of a seemly coherent structure in the literary text. Above all, the unsaid is closely associated with the historical context as well as the ideology. It is at this point where the Machereyan theorizations intersect with Marxism, or post-Marxism, to be more exact. For instance, as an apprentice of Louis Althusser (1918-1990), Macherey and Althusser see eye to eye with each other on the conceptions of ideology. Therefore, the Althusserian concepts of ideology figure prominently in Macherey's literary theories. In addition, if we take a closer look at Macherey's theorizations, we'll instantly see how the other post-Marxists have also left their deep marks on him.

Frankly speaking, Macherey's reading strategy is quite inspiring and commonly employed. However, in-depth, genealogical studies of him are few and far between. The aim of this paper is to examine how Macherey is dialogically engaged with post-Marxism in putting forward his reading strategy. By so doing, I shall demonstrate how the Machereyan reading strategy is deeply embedded in post-Marxism traditions.

Machery's Reading Strategy: The "Narrative Rupture" or "the Unsaid"

The "unsaid" is a core concept in terms of a Machereyan reading. In *A Theory of Literary Production,* Macherey first states:

> The speech of the book comes from a certain silence, a matter which it endows with form, a ground on which it traces a figure. Thus, the book is not self-sufficient; it is necessarily accompanied by a *certain absence*, without which it would not exist. Aknowledge of the book must include a consideration of this absence
>
> This is why it seems useful and legitimate to ask of every *[literary]* production what it tacitly implies, what it does not say…This moment of absence founds the speech of the work. Silences shape all speech. (Macherey, 1978, p. 85, *italics mine*)

For Macherey, the unsaid is the absence or silence that shapes the speech of the book. Above all, for the purpose of a fruitful reading, it is essential to look into the unsaid, "Speech eventually has nothing more to tell us: we investigate the silence, for it is this silence that is doing the speaking…it is this silence which tells us…which informs us of the precise conditions for the appearance of an utterance" (Macherey, 1978, p. 86). On the other hand, in emphasizing the importance of the unsaid, Macherey makes it clear that it "is not the same as the careless notation 'what it refuses to say'" but "what the work *cannot say*" (Macherey, 1978, p. 87).

All in all, Macherey believes that the unsaid/silence/absence is the true essence of a literary work, and that any in-depth reading must originate from an investigation of it because it informs us of the prior condition in which the text is created. To expand on the meaning of "prior condition," Macherey quotes these "insidious questions" from Nietzsche's *The Dawn of Day*:

> Insidious Questions: When we are confronted with any manifestation which someone has permitted us to see, we

may ask: what is it meant to conceal? What is it meant to draw our attention from? What prejudice does it seek to raise? And again, how far does the subtlety of this dissimulation go? And in what respect is the man mistaken? (Macherey, 1978, p. 87)

As far as Macherey is concerned, these questions are "insidious" because they reveal an inconvenient truth: when producing a text, the writer puts in the contents only what (s)he allows us to see, which, at least in a way, may be seen as his or her prejudice. In the meantime, (s)he is also sure to conceal something; (s)he occasionally feels the need to divert our attention away from something. This is the general case scenario of a literary production. And Macherey concludes:

> Therefore, everything happens as though the accent had been shifted: the work is revealed to itself and to others on two different levels: it makes visible, and it makes invisible…because attention is diverted from the very thing which is shown. This is the superposition of utterance and statement…: if the author does not always say what he states, he does not necessarily state what he says. (Macherey, 1978, p. 88)

Here Macherey draws a distinction between the visible and the invisible in the text. The "visible" naturally refers to what the author has said or stated, namely, what is present in the contents of a text, while the "invisible," also known as "the unsaid," "the silence," "the absence" "the margin" or the "discontinuity" of a text (Macherey, 1978, p. 90), indicates "the incompleteness" or the "actual decentered-ness" of a text (Macherey, 1978, p. 79), the "diversity and multiplicity" or the "plurality of (its) voices of the text" (Macherey, 1978, p. 26). In addition to differentiating the "visible" from the "invisible," Macherey draws another distinction between "the conscious" and the "unconscious" of the work. Doubtless, the former is "the said," or to be more exact, "what the work is *compelled* to say in order to say what it wants to say" (Macherey, 1978, p. 94). The latter refers to a "latent knowledge" (Macherey, 1978, p. 92), "the splitting," the "division," or "the reverse side of what is written" (Macherey, 1978, p. 94), namely, the unsaid. Roughly speaking, the former is what the author has consciously said in the text, while the latter is what the author has left off in the text, which could be an unconscious act or a necessitated decision.

Based on the distinctions, Macherey posits his well-known "The Two Questions": "First question: the work originates in a secret to be explained. Second question: the work is realized in the revelation of its secret" (Macherey, 1978, p. 95). Needless to say, the first question aims at the theme the writer wishes to present, and the second question deals with the course of the writer's presentation of the theme. Macherey reminds us of the difference between them, "The simultaneity of the two questions defines a minute rupture, minutely distinct from a continuity. It is this rupture which must be studied" (Macherey, 1978, p. 95). To put it simply, the theme the writer wants to present is always different from how the theme is actually presented; on the level of language, the true nature of the writer's linguistic utterance is always more complicated than it seems like on the surface. This is what Macherey calls "the narrative rupture" or the (narrative) "caesura" (Macherey, 1978, p. 79). To illustrate the narrative rupture, Macherey gives us this schema (Macherey, 1978, p. 87):

$$\left.\begin{array}{c} \text{utterance} \\ \text{question 1} \end{array}\right\} \text{question 2}$$

For Macherey, a literary utterance is equivalent to Question 1. As stated above, an utterance is potentially the writer's dissimulation. And an error could be committed if we stay exclusively focused on it:

> We can then ask to what extent the first question was based on an error: because this dissimulation applies to everything it must not be thought that it is total and unlimited…So the real trap of language is its tacit positiveness which makes it into a truly active insistence: the error belongs as much with the one who reveals it as it does with the one who asks the first questions, the critic. (Macherey, 1978, p. 89)

This error is what Macherey calls "the real trap of language:" on the surface language is a vehicle for revelation and expression, but in reality it could be dissimulative. In Macherey's opinion, both the writer and the critic ordinarily fall for it. To avoid erring as they do, we must ask Question 2 or explore the unsaid in the text. By so doing a critic will go for explanation rather than interpretation because the former perceives "the spontaneously deceptive character of the work" (Macherey, 1978, p. 76):

> The necessity of the work is founded on the multiplicity of its meanings: to explain the work is to recognize and *differentiate* the principle of this diversity…the work would be *full of meaning*, and it is this plenitude which must be examined…it measures the *distance* which separates the *various* meanings…we must stress that determinate insufficiency, that incompleteness which actually shapes the work. The work must be incomplete *in itself*… (Macherey, 1978, pp. 78-79)

As for the latter:

> Interpretation is repetition, but a strange repetition that *says more by saying less:* a purifying repetition, at the end of which a hidden meaning appears in all its naked truth. The work is only the expression of this meaning…The interpreter accomplishes this liberating violence: he dismantles the work in order to be able to   reconstruct it *in the image* of its meaning, to make it denote directly what it had expressed obliquely…it presupposes the active presence of a single meaning around which the work is diversely articulated. (Macherey, 1978, p. 76)

To put it simply, interpretation repulses Macherey because it merely concentrates on Question 1. If Question 2 has to be addressed, we must go for explanation. In addition, by exploring the unsaid, a critic will be aware of the necessity of examining "the work in its real complexity rather than its mythical depth" (Macherey, 1978, p. 99). By "complexity," Macherey means that "the work, in order to say one thing, has at the same time to say another thing which is not necessarily of the same nature; it unites in a single text several different lines which cannot be apportioned…" (Macherey, 1978, p. 99). Last but not least, an investigation of the unsaid will enable the critic to learn that:

> the work has no interior, no exterior; or rather, its interior is like an exterior, shattered and on display. Thus, it is open to the searching gaze, peeled, disemboweled. It shows what it does not say by a sign which cannot be *heard* but must be *seen*…In particular, it must be realized that the work is not like an interior which is wholly congruent with an exterior: such an assumption is responsible for all the errors of casual explanation. (Macherey, 1978, pp. 96-97)

For Macherey, the unsaid of the text basically consists in the discrepancy between its exterior and interior. The following analysis is definitely fallacious: "the work encloses the warm intimacy of its secrets, composes its elements into a totality which is sufficient, completed and centered…" (Macherey, 1978, p. 96).

In formulating his theorizations, Macherey has created these schemata: the unsaid (unspoken) and the said (spoken), the invisible and visible, the unconscious and conscious, the explanation and interpretation, the complexity and depth and the interior and exterior. And he uses a number of jargons, including the narrative rupture, the caesura, the absence, the silence, the incompleteness or decenteredness, the multiplicity or diversity, the discontinuity or margin…All these are meant to illuminate a crucial fact: a text is not what it seems like;

underneath its thin textual surface are a multitude of unsaid things and narrative ruptures. It is not only a major observation but also an influential reading strategy. For instance, Andrew Bennett and Nicholas Royle discuss "the importance and value of aporia" in *Introduction to Literature, Criticism and Theory* (Bennett & Royle, 1999, p. 256). In the course of their discussion, they have highlighted a key word, "undecidability," which "dislodges the principle of a single final meaning in a literary text" (Bennett & Royle, 1999, p. 195). Another example would be Catherine Belsey. In *Critical Practice,* Belsey first draws on Emile Benveniste's three kinds of discourses:

> …it is everywhere recognized that there are declarative statements, interrogative statements, and imperative statements, which are distinguished by specific features of syntax and grammar although they are based in identical fashion upon predication. Now these three modalities do nothing but reflect the three fundamental behaviors of man speaking and acting through discourse upon his interlocutor… (Belsey, 1980, p. 110)

Then Belsey, following Benveniste's line of thinking on discourse, goes on to argue:

> Classical realism clearly conforms to the modality Benveniste calls *declarative*, imparting 'knowledge' to a reader whose position is thereby stabilized, through a privileged discourse which is to varying degrees invisible…The *interrogative* text, on the other hand, disrupts the unity of the reader by discouraging identification with a unified subject of the enunciation…In other words, the interrogative text refuses a single point of view, however complex and comprehensive, but brings points of view into unresolved collision or contradiction. It therefore refuses the hierarchy of classical realism… (Belsey, 1980, pp. 91-92)[2]

In other words, Belsey, following Macherey's said/unsaid model, draws a distinction between classical realism and the interrogative text. For Belsey, the latter features a disruption, which is "the point of contradiction" (Belsey, 1980, p. 104) or what Macherey terms "the narrative rupture." It is:

> The point at which it transgresses the limits within which it is constructed, breaks free of the constraints imposed by its own realist form. Composed of contradictions, the text is no longer restricted to a single, harmonious and authoritative reading. Instead it becomes *plural*, open to re-reading, no longer an object for passive consumption but an object of work by the reader to produce meaning. (Belsey, 1980, p. 104)

Evidently, Belsey entirely follows a Machereyan reading strategy, using his conception of how "the splitting within the work is its unconscious" to articulate for readers' need to look at the contradictions of the text as well as its plural meanings.[3] Thus, she comes to this conclusion, "The task of criticism, then, is to establish the unspoken in the text, to decenter it in order to produce a real knowledge of history" (Belsey, 1980, p. 136). Just as Alan Sinfield adds, "All stories comprise within themselves the ghosts of the alternative stories they are trying to exclude" (Sinfield, 2010, p. 1061), a functional literary criticism, according to Belsey, must aim to locate these

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[2] As for the imperative text, Belsey quotes Steve Neale, who thinks that it aligns readers "as in identification with one set of discourses and practices and as in opposition to others…maintaining that identification and opposition, and …not resolving it but rather holding it as the position of closure." Belsey then concludes that the imperative text "exhorts, instructs, orders the reader, constituting the reader as a unified subject in conflict with what exists outside." See Steve Neale, "Propaganda," *Screen* Vol. 18 No. 3 (1977): 31. Belsey, 91.

[3] Belsey's so-called 'plurality of meanings' has a lot in common with Mikhail Bakhtin's "polyphonic" or "dialogic" novel, a term he uses to talk about a text with a multiplicity of equal voices. In *Problems of Dostoevsky's Poetics,* he states, "It is not a multitude of characters and fates within a unified, objective world, illuminated by the author's unified consciousness that unfolds in his works, but precisely the *plurality of equal consciousnesses and their worlds*, which are combined here in the unity of a given event, while at the same time retaining their unmergedness." Later in this book, Bakhtin concludes that "consciousness is essentially 'unfinalizable'". See Mikhail Bakhtin, *Problems of Dostoevsky's Poetics,* trans by R. W. Rostel (Michigan: Ardis/Ann Arbor, 1976): p. 4, pp. 55-56.

alternative stories or contradictions.

Now the next questions should be: for Macherey where do narrative ruptures come from? To answer this question, I will start with what Macherey thinks of Poe's "The Philosophy of Composition." First of all, Macherey takes issue with Poe in terms of this essay, thinking it "has no theoretical value" (Macherey, 1978, p. 23). However, he does agree on Poe's claim "composition is construction" (Macherey, 1978, p. 23):

> Either history affords a thesis—or one is suggested by an incident of the day—or, at best, the author sets himself to work in the combination of striking events to form merely the basis of his narrative—designing, generally, to fill in with description, dialogue, or authorial comment, whatever crevices of fact, or action, may, from page to page, render themselves apparent (Macherey, 1978, p. 23).

On the basis of the quoted passage, Macherey believes that Poe aims "to refute the fallacies about spontaneous creativity…The spontaneity of the reader contrasts with the rational calculation of the author" (Macherey, 1978, p. 23). That is, Poe thinks of every story as a construction; the author personally works certain fragments of reality into the narrative of the story, to which he adds various descriptions, dialogues, actions, or comments. To put it simply, a story has to originate from its external reality.

Such a point of view is a perfect point of departure for an insight into Macherety's so-called "narrative ruptures." Firstly, Macherey basically stands by this claim. As Mao Tse-Tung states, "Works of literature and art…are the product of the reflection in the human brain of the life of a given society" (Mao, 1971, p. 250), Macherey also considers literature a reflection. However, he also asserts that "to reproduce all reality is obviously an unattainable…objective" (Macherey, 1978, p. 6). To pursue this point, Macherey gives us two key words, "history/ (social) reality" and "ideology:"

> This history is not a simple external relation to the work: it is present in the work… This history… entirely determines the work…. if [*the author*] chose to be the spokesman of a certain ideological condition… he expressed that choice. These are two different operations…These are two 'choices;' the gap between them measures the absence within the work… (Macherey, 1978, pp. 93-94, *italics mine*)

Then Macherey goes on to argue:

> We know that a writer never reflects mechanically or rigorously the ideology which he represents even if his sole intention is to represent it: perhaps because no ideology is sufficiently consistent to survive the test of figuration… The writer always reveals or writes from a certain position…in relation to this ideological climate: he constructs a specific image of ideology which is not exactly identical with ideology as it is given, whether it betrays it, whether it puts it in question, or whether it modifies it. This is what must finally be taken into account in order to know what the work is made of. And the author does not always need to say what he is making. (Macherey, 1978, p. 195)

When Macherey states that "the author does not always need to say what he is making," he is referring to "the unsaid" or "the narrative ruptures" of the text. All in all, Macherey's main emphasis is that a text is always embedded in the history, where the author can choose to represent a certain ideological condition from a certain position. And it is the inaccuracy of the author's representation that results in the unsaid or the narrative ruptures. For Macherey, "it is impossible for a specific work to reproduce the totality of an ideology: a partial apprehension is all that possible" (Macherey, 1978, p. 232). This is what Belsey means when she tells us about the possibility of learning "a real knowledge of history" by digging out "the unspoken in the text:" the unsaid is equal to the author's inexact reflection of ideology, which can enable us to see history in perspective.

In "Literature as an Ideological Form," Etienne Balibar and Macherey further such an analysis by explicating the relationship between history, ideology, and literature. First, they take notice of the "intricate and connected relationship between history and literature." Then they draw on Althusser's concept of the ISA:

> Ideological forms…are manifested through the workings and history of determinate practices in determinate social relations, what Althusser calls the Ideological State Apparatuses (ISA). The objectivity of literary production therefore is inseparable from given social practices in a given ISA…By connecting the objective existence of literature to this ensemble of practices, one can define the material anchoring points which make literature a historical and social reality. (Balibar & Macherey, 1995, p. 280)

At last they conclude that "literature is historically constituted…in the dominant ideology" (Balibar & Macherey, 1995, p. 280). That is, ideology, formed in a particular historical reality, impinges directly on literary productions. However, "the basis of literary production is an unequal and contradictory relation to" the dominant ideology (Balibar & Macherey, 1995, p. 280). Here, Balibar and Macherey would like to draw our attention to the ideological contradictions:

> To be more explicit: literature is produced finally through the effect of one or more ideological contradictions precisely because these contradictions cannot be solved within the ideology…literature 'begins' with the imaginary solution of implacable ideological contradictions, with the representation of that solution… (Balibar & Macherey, 1995, p. 284)

This is what Balibar and Macherey term "the literary effect:" "an internal contradiction" in the text (Balibar & Macherey, 1995, p. 279). To be more specific, the text, "the ideological project of the author," or "the expression of one determinate class position," "is only one of the terms of the contradiction of whose oppositions the text makes an imaginary synthesis despite the real oppositions which it cannot abolish" (Balibar & Macherey, 1995, p. 284). On the surface, the text may seem to have incorporated these ideological contradictions, but actually, they remain unresolved and lead to the internal division of the text, namely, the unsaid or the narrative rupture.[4]

Here Macherey wants us to note that there are contradictions in a literary text because historical contradictions are not directly or adequately reflected in the text; in the text are nothing more than imaginary solutions to these contradictions. Macherey uses Leo Tolstoy's works to exemplify this point. First, he gives us this schema to illustrate the relationship between history and the text:

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[4] As Balibar and Macherey speak of the literary effect, they have actually adopted a materialist perspective. For them, this term refers to a "material disparity" (Balibar & Macherey, 1995, p. 283). "Dialectically, literature is simultaneously a product and material condition of the linguistic division in education, term and effect of its own contradictions" (Balibar & Macherey, 1995, p. 282). It certainly reminds us of Raymond Williams' emphasis on materiality. In *What I Came to Say*, Williams starts with Karl Marx's categorical distinction of material and mental productive forces of culture. Then he argues that they both have "an inescapable material and thus social history." Paul Jones regards Williams' emphasis on cultural materiality as "his most explicit declaration of the conception of cultural productive forces that is quite crucial to his mature sociology of culture." See Raymond Williams, *What I Came to Say,* ed by Francis Mullhern (London: Hutchinson Radius, 1989): p. 211. Paul Jones, *Raymond Williams' Sociology of Culture: A Critical Reconstruction* (London: Macmillion, 2003): p. 19.

contradictions	⟵	historical
in the book		deficiencies

reflection
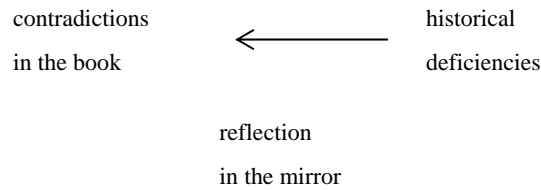
in the mirror

"By means of contradictory images the mirror represents and evokes the historical contradictions of the period," (Macherey, 1978, p. 126) Macherey states. Then he urges, "We must now identify these terms and find out which contradictions are involved" (Macherey, 1978, p. 126), for Tolstoy's works do not mirror these historical contradictions truthfully. To be more specific, these historical deficiencies are not reflected but transmuted into the contradictions in Tolstoy's works. In this respect, Macherey gives us his observation:

> The total historical structure…really determines Tolstoy's works only in so far as it enables to take account of his particular point of view. Tolstoy's personal point of view is determined by his social origin: Count Tolstoy spontaneously represents the landed aristocracy. But as a writer…he enjoys a certain social mobility: he has the status of a traveler. In his work, Tolstoy establishes a novel relationship to the history of his time by drawing on an ideology which is not 'naturally' his own, by looking to the peasant. (Macherey, 1978, pp. 113-114)

Macherey sees how Tolstoy's society was divided into the peasantry and the landed aristocracy. And such a division is refracted in Tolstoy's works because Tolstoy, a landed nobleman, decided to side with the peasantry. Thus, this refraction has transformed into two major contradictions in Tolstoy's works:

1.	great artist	}	landlord obsessed with Christ
	protest		quietism (in all its forms)
2.	criticism	}	non-violence
	realism		preaching

The schema above illustrates the two contradictions in Tolstoy's works, on which Macherey states:

> The first contradiction relates Tolstoy's work…to Tolstoy's real situation…But this second term of the contradiction…implies the conflict between Tolstoy's natural situation (his relationship *by birth* to history) and his ideological situation, (which allows him to *displace* his relation to history)…Tolstoy has no other reason to change his relation to history except that of becoming a writer, and since his preaching remains essentially a preaching by means of books. (Macherey, 1978, pp. 126-127)

In brief, Tolstoy's works ambivalently reflect the social division (contradiction) of Tolstoy's time: Tolstoy's works are replete with his non-violent but protesting preaching as well his sympathy with the Russian peasantry. However, if we take into account the fact Tolstoy actually belongs to a social class supposedly antagonistic to the peasantry, we'll understand that it is literally a narrative rupture. While Tolstoy is expanding on his theme, he has also left the following unsaid: I (Tolstoy) am actually one of those to whom I've addressed my criticism; that is to say, I am straddling the gap between the landed aristocracy and the peasantry. To some extent, the unsaid/narrative rupture is the consequence of Tolstoy's ideological displacement in the social hierarchy.

In *The Object of Literature*, Macherey has used Marquis de Sade (1740-1814) as another instance. As we all know, de Sade's works aim to dismantle the existing society:
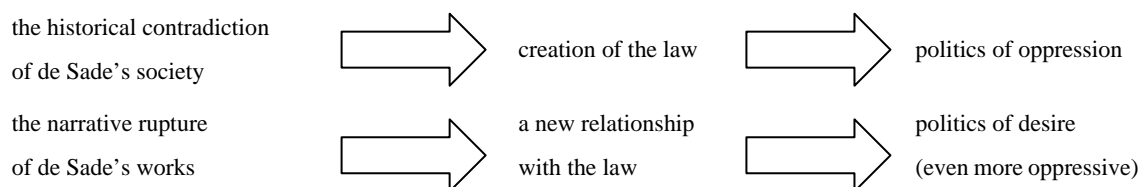
> It [de *Sade's work*] describes the establishment of a society corresponding to literally extraordinary conditions. It exists outside the law, is completely cut off from real societies and their rules, and defies them by the very fact of its existence…This presupposes the fencing off of a perfectly enclosed place…Once all the bridges have been cut…passions establish a new order. Let our desires be our only laws. (Macherey, 1990, p. 149)

Regarding de Sade's philosophy, Macherey adopts a perspective of "power," or the politics of "domination" (Macherey, 1990, p. 148). Power is responsible for the creation of law. "Law is conceived as being centered only upon itself, as coinciding absolutely with the collective order it organizes, and as referring to no external principle" (Macherey, 1990, p. 152). This is how law serves its function of oppression and domination. It is a historical contradiction, and basically de Sade's whole politics is a reaction against it: de Sade wishes to establish a society that transcends these dominative rules and laws. Located in an enclosed space, this society can be protected from all the oppressions. Thus, a new order based on desire and passion may be created. Most of all, it "establishes the paradoxical figure of a law which overthrows all laws" (Macherey, 1990, p. 151).

However, for Macherey this new order does not transcend social norms, as we generally would assume. Needless to say, it ought to be a narrative rupture in de Sade's works. De Sade has left the following unsaid, "This society which challenges norms is, however, anything but a society without norms…." because paradoxically it reduplicates norms (Macherey, 1990, p. 149):

> What is new about this order? What distinguishes it from the old order it has overthrown? The new element has nothing to do with the abolition of all laws. On the contrary, no society is better or more strictly ordered than a society ruled by desire. (Macherey, 1990, p. 152)

Judging from how rigorously regulated of this society, Macherey argues that it is founded on a system integrating all most negative aspects of the law. Consequently, it does not subvert the law as it is expected to; instead, "it establishes a new relationship with the law" (Macherey, 1990, p. 152). Above all, Macherey makes it a point that it is a relationship that is even more characteristic of domination (153).[5] That is to say, de Sade has absorbed the historical contradiction and reshaped it into the narrative rupture, which can be schematized as such:

the historical contradiction of de Sade's society	⟹	creation of the law	⟹	politics of oppression
the narrative rupture of de Sade's works	⟹	a new relationship with the law	⟹	politics of desire (even more oppressive)

The core of this schema may be said to be this simple fact that is previously emphasized: the social contradiction remains unresolved in the text and winds up as the narrative rupture/unsaid.

Last but not least, in *Theory of Literary Production* Macherey has made quite an effort to reread Jules Verne's works in great detail, which can be said to be the most notable example of a Machereyan reading. As

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[5] In Macherey's opinion, in the old society there is an intermediary system between victims and executioners. However, the social utopia imagined by de Sade "brings victims and executioners face to face without any intermediaries, and forces the victims to suffer all the rigors of a power whose complete enjoyment is the preserve of their executioners. And the power of the executioners is all the more arbitrary in that it is supposedly absolute." In other words, it is an extremely non-reciprocal relationship, in which all the possibilities of rebellion have been eliminated. From this perspective, Macherey regards de Sade's whole politics as "an answer to the following question: what happens when the people are prevented from rebelling because the law they obey coincides completely with the social order that oppresses them?" See Macherey, pp. 152-153.

usual, Macherey first affirms Verne's position of the "bourgeois of the early Third Republic," which implies "business, scientism, as well as all that makes a bourgeois revolution" (Macherey, 1978, p. 195). Then he endeavors to locate the contradictions in the bourgeois ideology then:

> Jules Verne wants to represent, to translate, an imperative which is profoundly ideological, that notion of labor and conquest which is at the center of his work. In relation to the historical reality which it recuperates, this ideal is contradictory; real labor is alienated, perfect conquest is inevitably constrained by the conditions of former colonization. These are the real limits of bourgeois ideology… (Macherey, 1978, p. 237)

These are the contradictions in the historical reality of Verne's times. By a standard Machereyan reading, the first step is to grasp Verne's representations of the bourgeois ideology: first, in Verne's works "the conquest of nature by industry…is an identifiable ideological theme…Man's domination of nature *[with industry]*…is Verne's elementary obsession" (Macherey, 1978, pp. 165-166, *italics mine*); secondly, the journey that moves forward is another ideological theme of progress (Macherey, 1978, p. 188).

As Macherey points out, Verne has implanted these ideological representations into his writing project, in the course of which "ideology undergoes a complete *modification*" (Macherey, 1978, p. 194). And it is this modification that makes possible the narrative ruptures in Verne's works. Regarding the theme of the industrial conquest, here is the truth: "nature is *prepared* for the adventure of its transformation, and man only lives this adventure on condition that he too must lend himself to this movement which he imposes in so far as he accepts and receives it at the same time" (Macherey, 1978, p. 181). In other words, this is what Verne has left unsaid at this point: while Verne thinks he has presented a theme of industrial conquest, it is actually a theme of preparation and transformation. As for the theme of progress, this journey aims to explore, which "is to follow, that is to say, to cover once again, under new conditions, a road actually traveled" (Macherey, 1978, p. 189). That is, the following is what Verne has left unsaid: "Verne wants to represent a forward movement, but in fact figures a movement backwards," namely, "the history of a return" or "a regression" (189-90). In a nutshell, "Verne belongs to the progressive lineage of the bourgeois: his work proclaims that nothing can escape man, that even the world, even its most distant part, is like an object in his hand…" (Barthes, 1957, p. 65).[6] From this position, he composes his works and inevitably leaves these things unsaid.

In conclusion, as the title of this paper suggests, Macherey asserts that in any literary work, "some things must be left unsaid." It is critical that we see this important fact: these things left unsaid, or the narrative ruptures, are not weaknesses that need to be redressed. Instead, they are the prerequisites for the literary work that deserve to be looked into. And they ensue from ideological contradictions.

Situate Macherey Genealogically in Terms of Ideology

In fact, an academically fruitful discussion of Macherey will have to include the explorations of the term "ideology," now that Macherey's whole said/unsaid model is entirely premised on it. It is common knowledge of

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[6] As a matter of fact, in *A Theory of Literary Production*, Macherey first cites Barthes to help ascertain Verne's bourgeois position. Then he continues to quote, "Verne had an obsession for plenitude: he never stopped putting a last touch to the world and furnishing it, making it full with an egg-like fullness. His tendency is exactly that of an eighteenth-century Encyclopaedist or of a Dutch painter: the world is finite, the world is full of numerous and continuous objects," on which Macherey comments, "This notion of enclosure is obviously interesting as it relates to the representation of the cosmos as interiority, as the space of an intimacy, the very notion against which science was obliged to struggle at the beginnings of its modern period." See Roland Barthes, *Mythologies,* trans by Annette Lavers (New York: The Noonday Press, 1957) 65, Macherey, 167.

Marxism that Karl Marx and Friedrich Engels, in *The German Ideology,* think of ideology as "the ruling ideas," or "the dominant material relations grasped as ideas; hence of the relations which make the one class the ruling one, therefore, the ideas of its dominance" (Marx & Engels, 1977, p. 67). Namely, ideology is an instrument of domination. Of course, as the years have gone by, this simple definition has undergone quite a few alterations. Still, not all major theorists, or even post-Marxists, fancy using this term. Raymond Williams, for instance, views this word with suspicion because ideology is constrained by basic tendency "to limit processes of meaning and valuation to formed, separable "ideas" or "theories" and then to treat these as purely derivative of some supposedly more basic reality (sensation, 'practical consciousness,' 'material social process')…" (Williams, 1977, p. 70). For Williams, using the term 'ideology' will exclude these processes, which is utterly unacceptable. Michel Foucault shares a similar suspicion, thinking that ideology always stands "in virtual opposition to something else which is supposed to count as "truth";" it is an obstacle to his analysis which aims to bracket out the true/false opposition in favor of studying truth as an effect produced within discourse (Foucault, 1980, p. 118).[7] Even so, Michael Moriarty, in "Ideology and Literature," has asserted that "the term 'ideology' will remain useful to literary studies precisely because of its vagueness, or flexibility" (Foucault, 1980, p. 54). Indeed, in (post-)Marxism ideology is such a big word that its various conceptions have literally constituted a massive theoretical system, to which several prominent (post-)Marxists have contributed. Now, in order to consolidate my theoretical framework and add more richness to it, it is essential that I should look into Macherey's relevancy to these (post-)Marxists. To be more precise, I shall examine how Macherey's thesis on narrative ruptures has threaded through these (post-)Marxists' theorizations.

First, I shall begin my discussion of ideology with this quotation, "As for Marx, one accepted the emphases on history, on change, on the inevitably close relationships between class and culture, but the way this came through was, at another level, unacceptable" (Eagleton & Wicker, 1968, p. 28). Terry Eagleton, in *Criticism and Ideology,* adds an explanation to this quote, "This closing formulation is curious: no one, surely, ever took the base/superstructure distinction to be a matter of experience" (Eagleton, 1976, p. 22). Indeed, for Eagleton as well as Wicker, classical Marxist theorizations, more or less, run the risk of being out of touch with people's lived experiences.[8]F This is a perfect point of departure in understanding Louis Althusser's so-called "ideology," for Althusser thinks of ideology as "the sphere in which I 'live' or experience my relationship to" the conditions of my existence. And "it is my imaginary relationship" (Moriarty, 2006, p. 44):

> … *[Ideology is]* the lived' relation between men and the world, including History (in political action or inaction), passes through ideology, or better, *is ideology itself…*So ideology is a matter of the *lived* relation between men and their world…In ideology men do indeed express…*the way* they live the relation between them and their conditions of existence: this presupposes both a real relation and an "*imaginary*", "*lived*" relation. Ideology, then, is the expression of the relation between men and their "world"… (Althusser, 1996, p. 233)

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[7] Slavoj Zizek, on the other hand, does use the term 'ideology.' However, he doesn't apply it to literary interpretations, at least not to a significant extent. He is more interested in locating the concept of ideology in relation to other theoretical discourses, such as psychoanalysis. See Slavoj Zizek, *The Sublime Object of Ideology* (London: Verso, 1989) pp. 11-53.

[8] In *The Construction of Social Reality,* John R. Searle uses the term "observer-relative" to account for the gap between theories and social phenomena. For Searle, the world is full of a variety of objects with individual material properties, which are only relative to observers. From this viewpoint, people lived surrounded by various objects and phenomena, and their views on them vary respectively. This is their subjective lived experience. And that's why it is difficult to grasp theoretically. See John R. Searle, *The Construction of Social Reality* (New York: Free Press, 1995) p. 10.

If classical Marxism is accused of being ignorant of people's lived experiences, then Althusser's conception of ideology could be his way to redress this weakness, for he characterizes ideology as an expression of "an imaginary, lived relation between men and their world." In a way, the former has made the latter seemly palpable. I say "seemly" because we should not forget that according to Althusser, ideology actually signifies an imaginary relationship, which means that our perceptions of our existence through ideology are nothing but figments of our imagination. Here, ideology can be correlated with Lacan's concept of "mirror image," at the stage of which the infant (mis)recognizes its mirror image as itself. While the individual may be irrational and contradictory, his or her mirror image is stable and coherent (Myers, 2005, p. 151), for it is an imaginary (mis)recognition, just like ideology. Because ideology is imaginary in essence, it can be an instrument of manipulation. Althusser argues for this point from a perspective of historical materialism:[9]

> F I shall say that the reproduction of labor power requires not only a reproduction of its skills, but also, at the same time, a reproduction of its submission to the rules of the established order, i.e. a reproduction of submission to the ruling ideology for the workers, and a reproduction of the ability to manipulate the ruling ideology correctly for the agents of exploitation and repression, so that they, too, will provide for the domination of the ruling class "in words." (Althusser, 1971, pp. 132-133)

With regard to the quoted passage, Myers gives such an explanation:

> First, the existing relations of production must be reproduced. Concrete human beings must be told…what is expected of them;; what they must and must not do. Second…a transformation of the existing relations of production must be guarded against. Political actors of all kinds must be brought to believe that alternative forms of social life are either unrealistic or illegitimate. (Myers, 2005, pp. 150-151)

It is the Althusserian view of the purpose of ideology. It is redolent of historical materialism because Althusser binds ideology with relations of production. In brief, Althusser contends that ideology serves the function of reproducing and guarding existing relations of production. And to do so, workers must be told what is expected of them, or to be more precise, what they should and should not do. This is exactly the aim of the ruling ideology: to lure people into exploitation and repression, and to lead them to believe that their life granted by the ruling class/capitalists is flawless.

Based on this conception of ideology, Althusser proffers the notion of the Ideological State Apparatus (ISA), which includes "schools, the family, religions and religious institutions, and the mass media." They operate primarily by ideology, inculcating "children and adults with specific ways of imagining—thinking about and thus understand—their places within and relationships to the societies." Existing along with the ISA is the Repressive State Apparatus (RSA). The RSA monopolizes the means of force in capitalist societies (ie, the army, the police, etc.); it aims to repress any threat to capitalist class structures (Wolff, 2005, p. 225). One of the major tasks of the ISA is to "interpellate" or subjectivize individuals:

> Modern capitalism presses its ISAs to interpellate and thus to subjectivize/identify individuals in those particular

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[9] G. A. Cohen, in *Karl Marx's Theory of History,* suggests that the line of thinking of historical materialism always runs from productive forces to social relations. Besides, George Comninel argues in *Rethinking the French Revolution* that the explanatory framework of historical materialism can perfectly account for the outbreak of the French Revolution. The French Revolution became an inevitability by virtue of the antagonism between those directly responsible for social productions and those capable of expropriating surplus goods. See G. A. Cohen, in *Karl Marx's Theory of History: A Defense* (Princeton: Princeton University Press, 1978), p. 134. George Comninel, *Rethinking the French Revolution* (New York: Verso, 1987), pp. 166-167.

> ways that will provide the ideological conditions of existence for capitalist exploitation ISAs serve capitalism insofar as they effectively interpellate subjects within meaning systems (including definitions of their own and others' identities) that make them at least accept and at best celebrate capitalist exploitation. (Wolff, 2005, p. 226)

In this context of the ISA, interpellation should be equated with subjectivization; individuals, if interpellated, are thus constituted as 'free subjects' and 'freely' recognize the ideology as the only truth (Althusser, 2006, p. 281). That is, when an individual is interpellated, (s)he becomes subjectivized, or is socially given his or her subjectivity. Thus, through the agency of the ISA, individuals must participate in the process of interpellation of their own volition; that is, they must embrace their socially-imposed subjectivities freely. In this respect, "Althusser was, in effect, urging Marxists to correct their past overattention to and emphasis on the state by means of an equivalently serious and sustained attention to the workings of ISAs" (Wolff, 2005, p. 226). For Althusser, compared with the vague concept of the state, the ISA can better enable us to understand why we are constantly under capitalists' control.

Yet, no discussion of Althusser's ISA would be thorough enough without investigating his other two key concepts: "contradiction" and "overdetermination." For Althusser, the workings of the ideological conditions always encounter social contradictions, such as the oppositional struggles of exploited classes. Above all, "the social contradictions working on the ISAs provoke the formation of different and oppositional conceptions of subjectivity that complicate how the ISAs actually function" (Wolff, 2005, pp. 225-226).

As for Althusser's so-called "overdetermination," it is a term borrowed from Freud, and it is also Althusser's major corrective to the economic determinism of classical Marxism. Classical Marxists believe the base/superstructure must be mechanically causal. Namely, the superstructure must be a mechanical reflection of the base/economic structure. Althusser regards this notion as a fallacy that needs to be corrected, and he does so by supplanting it with his notion of "structural causality:" "a structure is always more than the sum of its parts," for there are always relations among its elements (Dowling, 1984, pp. 66-67). If so, then the superstructure can't possibly correspond to the base structure only. It has to be "overdetermined;" that is, it must be under multiple influences, including the complex relations of its own components. Dowling gives an interesting comparison:

> On such a view the heart will correspond to the Economy…If my heart stops beating one minute from now, it will only be a few more moments until my body as a total system shuts down as well, until my lungs cease to function, my liver and kidneys to work, and son on…What Althusserian overdetermination asks us to see is that this also works in reverse…the function of my lungs is equally necessary to my heartbeat…that the simultaneous function of my lungs and heart is necessary to my kidney function… (Dowling, 1984, pp. 68-69)

To sum up, the Althusserian concept of overdetermination enables us to see a synergistic or intercorrelated network of influences rather than a one-way determining process classical Marxism propounds. It also indicates "the relative autonomy" of the superstructure. The superstructure is not unconditionally determined by the base structure; the former is "distantiated" from the latter to varying degrees.

The two concepts of contradictions and overdetermination can help to clear up a crucial point: while the capitalist society forcibly presses the ISAs to interpellate individuals, their subjectivities are still overdetermined simply because their process of interpellation is invariably complicated by a variety of social contradictions. As a result, individuals may well assume "multiple, unstable, and decentered identities" (Wolff, 2005, p. 227), and they naturally may adopt numerous stances every now and then.

So far the parallelism between Macherey and Althusser has manifested itself: Althusser as well as his concept of the ISA figures explicitly in Balibar and Macherey's "Literature as an Ideological Form," where they conclude that "literature is historically constituted…in the dominant ideology," and that the unresolved social contradictions result in the internal division of the text. Here, not only do they concur with Althusser on the workings of the ISA but also they see eye to eye with him on how ideology ends up textually embedded. Balibar and Macherey consider social contradictions to be the root cause of the narrative rupture, and they think the ideological reflection in the text is always incomplete. Althusser also acknowledges that social contradictions could be textually reflected, and he further traces the incompleteness of the ideological reflection in the text back to the fact that the text is certainly overdetermined. Furthermore, he links this reflection to the varying functionality of the ISA, claiming that various social contradictions may influence the workings of the ISA at varying levels, and that this is one of the reasons why the superstructure (literature included, of course) is overdetermined.

Furthermore, the term of overdetermination is responsible for individuals' shifting identities and stances, as I've previously mentioned. Here Althusser echoes Macherey once again: in *A Theory of Literary Production,* Macherey speaks of a writer's choice of positionality in relation to ideology. He contends that such a writerly choice is absolutely necessary because "a writer never reflects mechanically or rigorously the ideology which he represents…*[and]* no ideology is sufficiently consistent to survive the test of figuration" (Macherey, 1978, p. 195). From an Althusserian viewpoint, this writerly choice of positionality is a direct reflection of the "distantiation" or the "relative autonomy" of the superstructure, the writer's complicated subjectivity, or the result of the writer's overdetermination.

In terms of his said/unsaid model, Macherey explicates the relationship between the text, ideology, and history. As a matter of fact, this relationship can't possibly be analyzed to a nicety without a discussion of Terry Eagleton. First, Eagleton has made an effort to divide ideology into several categories. In *Criticism and Ideology*, Eagleton has come up with these terms: General Ideology (GI), which denotes "that particular dominated ensemble of ideologies to be found in any social formation" (Eagleton, 1976, p. 54); Authorial Ideology (AuI), which is "the effect of the author's specific mode of biographical insertion into GI, a mode of insertion overdetermined by a series of distinct factors: social class, sex, nationality, religion, geographical region and so on" (Eagleton, 1976, p. 58); Aesthetic Ideology (AI), "the specific region of GI, articulated with other such regions－the ethical, religious" (60), and above all, the literary.[10] Then Eagleton elucidates the interconnections between GI, AI, and AuI:

> Au I is not to be conflated with GI; nor is it to be identified with the "ideology of the text." The ideology of the text is not an 'expression' of authorial ideology: it is the product of an aesthetic working of 'general' ideology as that ideology is itself worked and "produced" by an overdetermination of authorial-biographical factors. AuI, then, is always GI as lived, worked and represented from a particular overdetermined standpoint within it. (Eagleton, 1976, p. 59)
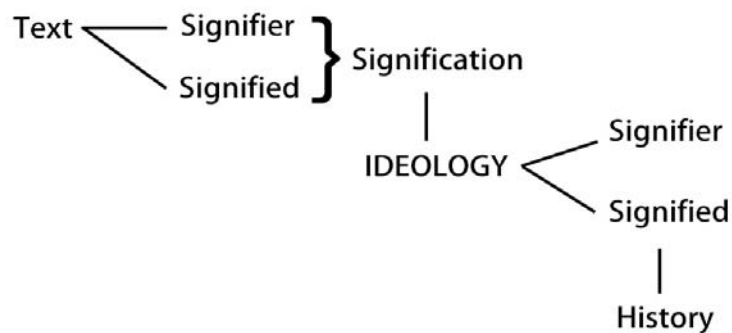
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[10] In *Criticism and Ideology*, the categorization of ideology is preceded by the two terms, General Mode of Production (GMP) and Literary Mode of Production (LMP). Of course, both of them can exert their influences on the production of ideology. For instance, in defining GI, Eagleton stresses the importance material production, "A dominant ideological formation is constituted by a relatively coherent set of 'discourses' of values, representations and beliefs which realized in certain material apparatuses and related to the structures of material production…"In addition, Eagleton argues, "There is no necessary homology between GI and LMP…" And in the course of the buildup of his argument, Eagleton also deals with quite a bit historicity. That is, he doubtless adopts an approach of historical materialism. See Eagleton, 44-57.

Of course, Eagleton's use of the term "overdetermine(-ation)" manifestly indicates an Althusserian influence. In the simplest sense, AuI is an overdetermined product of GI; on the other hand, GI, after aesthetically reworked and authorially overdetermined, can become the ideology of the text. Moreover, the AuI and GI equation may be utterly transformed as they are both likely to be involved with AI:

> The relations between AuI and GI may be transformed by their mediation in terms of AI: within the text itself…, the production of GI by means of certain aesthetic forms may 'cancel' and contradict that production of GI which is authorial ideology. The methodological significance of AuI in the analysis of the text is therefore variable: it may be effectively homologous with GI/AI, or it may be 'canceled' as a specific factor by their distinct or conjoint factor. (Eagleton, 1976, p. 63)

Moriarty concisely sums up the complex affinities of these terms, "The particular text, then, had to be understood as a specific articulation and processing of these factors *[ie, AI, GI, and AuI]*" (Moriarty, 2006, p. 47). Indeed, GI, through the mediation of AI, may cancel, equal, or contradict with AuI, and it may simply makes AuI a variable in this interrelationship.

In Chapter Three of *Criticism and Ideology*, Eagleton invites us to see a larger picture: the relationship between the text, ideology, and history (, namely, an aspect Macherey has already touched on in *A Theory of Literary Production*, as I've mentioned previously). On Page 80, he has schematized this relationship:

Text — Signifier
       Signified } Signification
                         |
                    IDEOLOGY < Signifier
                                Signified
                                     |
                                  History

For Eagleton, the text doesn't access history, and ideology is its imaginary relationship with history. This statement is a direct deduction from the schema above, and it seems like a simple rephrase of Macherey's view, "This history…entirely determines the work….if [*the author*] chose to be the spokesman of a certain ideological condition." For Macherey, as I've already argued, ideology intervenes between the text and history, which leads to an untruthful reflection in the text. And Eagleton articulates for a similar point of view, "…the text's materials are ideological rather than historical－because, as it were, the text exists in the 'hollow' it has scooped out between itself and history…" (Eagleton, 1976, p. 80, *italics mine*).

However, this schema tells us more than that. First, Eagleton alerts us of the "disturbance of relation between signifier and signified" in this schema (Eagleton, 1976, p. 80). If so, the correlation between ideology and the signification produced by the text should be obfuscated, since the text is overdetermined by GI as well as AuI and AI . "Ideology pre-exists the text…Every text implicitly manifests relation to its pre-existent materials…" (Eagleton, 1976, pp. 80-81). By using the word "implicitly," Eagleton reaffirms his previous point: GI plus AI and AuI equals to the ideology of the text. However, Eagleton intends to go further; he argues that the transformative relation between the text and ideology "allows us to perceive the usually concealed contours of the

ideology from which it emerges" (Eagleton, 1976, p. 82). It is at this point where Eagleton's theorizations converge with Macherey's, for by "the usually concealed contours of the ideology," Eagleton refers to Macherey's so-called "unsaid" or "narrative ruptures:" "Macherey claims that literary works are internally dissonant, and that this dissonance arises from their peculiar relation to ideology" (Macherey, 1978, p. 89). Then Eagleton continues to draw on Macherey's ideas, stating that according to Macherey, textual contradictions don't truthfully reflect real historical contradictions. Conversely, "textual contradictions result precisely from the absence of such a reflection…For strictly speaking, there can be no contradiction within ideology, since its function is precisely to eradicate it" (Macherey, 1978, p. 95). Eagleton's remarks must be juxtaposed with what Macherey has stated in *A Theory of Literary Production*, "In fact, there is no such a thing as an ideological contradiction: the inexact character of an ideology excludes contradiction…An ideology can be put into contradiction …" (Eagleton, 1976, pp. 193-194). As for how to put ideology into contradiction, Eagleton offers his explanation:

> There can be contradiction between ideology and what it occludes－history itself.   Textual dissonances, then, are the effect of the work's *production* of ideology. The text puts the ideology into contradiction, discloses the limits and absences which mark its relation to history, and in doing so puts itself into question, producing a lack and disorder within itself. (Eagleton, 1976, p. 95)

That is, by absorbing ideology into itself, not only can the text put ideology into contradiction but also it defines its relation to history.

Fredric Jameson has also endeavored to clarify the relationship between the text, ideology, and history in *The Political Unconscious.* In this book, Jameson puts Freudian psychoanalytical theory to the use of political analysis, in the course of which he puts forward insightful but very complex, or even vague theorizations that are extremely difficult to grasp. Luckily, Dowling has managed to select and reorganize some of Jameson's most seminal ideas in *Jameson, Althusser, Marx.* First, Dowling notes that Jameson regards ideology as "the repression of those underlying contradictions that have their source in History and Necessity:"[11]

> What Jameson gives us, in short, is an idea of History intolerable to the collective mind, a mind that denies underlying conditions of exploitation and oppression much as the individual consciousness denies or shuts out the dark and primal instinctuality of the unconscious as Freud discovered and described it. (Dowling, 1984, p. 77-78)

In fact, Jameson quotes Jean-Paul Sartre's analogue at this point:

> A vast entity, a planet, in a space of a hundred million dimensions…Try to look directly at that planet, it would disintegrate into tiny fragments, and nothing but consciousnesses would be left. A hundred million free

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[11] In the beginning of *Political Unconscious,* Jameson cites a passage from Karl Marx's *The Eighteenth Brumaire of Louis Bonaparte,* "What makes [petty-bourgeois intellectuals] the representatives of the petty-bourgeois is the fact that in their minds they do not get beyond the limits which the latter do not get beyond in life, that they are consequently driven, theoretically, to the same problems and solutions to which material interest and social position drive the latter politically" (Jameson, 1981, p. 52). Based on this passage, Jameson concludes, "We will suggest that such an approach posits ideology in terms of *strategies of containment…*" That is, Jameson points out that ideology started out as a strategy of containment in classical Marxism. In addition, speaking of repression in *Marxism and Form*, Jameson ties its concept with revolution, "It is because we have known, at the beginning of life, a plenitude of psychic gratification, before we have known a time before all repression…The primary energy of the revolutionary activity derives from this memory of a prehistorical happiness which the individual can regain only through its externalization, through its reestablishment for society as a whole." See Jameson, 52-3. Karl Marx, *The Eighteenth Brumaire of Louis Bonaparte* (New York: International, 1963), pp. 50-51. Fredric Jameson, *Marxism and Form: Twentieth-Century Dialectical Theories of Literature* (Princeton: Princeton University Press, 1971), p. 113.

consciousnesses…each constructing its destiny on its own responsibility. (Sartre, 1973, p. 326)

Dowling sheds light on Jameson's use of Satre's analogue:

> Yet here Jameson draws great strength and precision from that body of structuralist thinking that in recent years has demonstrated that the notion of "individual consciousness" is incoherent except as it is already taken to imply some idea of a collective consciousness or total social system… (Dowling, 1984, p. 115)

For Jameson, the notion of "individual consciousness" has to be replaced by that of "collective consciousness" or "total social system" because the former, compared with the latter, is immanently incoherent. On the other hand, Jameson correlates collective consciousness with the total social system. From this standpoint, Jameson views "narrative as the specific mechanism through which the collective consciousness represses historical contradictions" (Dowling, 1984, p. 115). This is what Jameson means by "political unconscious." By "contradiction," Jameson means "a system of antinomies as the symptomatic expression and conceptual reflex of something quite different" (Jameson, 1981, p. 83), or to be more precise, "what occurs when the underlying forces of material production begin to outstrip the system of social relations to which they earlier gave rise" (Dowling, 1984, p. 116). If so, just as "a nightmare that must be repressed as a condition of psychological survival" (Dowling, 1984, p. 118), the intolerable contents of the political unconscious have to be repressed to preclude the possibility of revolution.

Before I can proceed any further, I need to stop to parallelize Jameson with Althusser, Eagleton, and Macherey: for Althusser, Eagleton, and Macherey, the term of social contradictions plays an important role in their theories; Jameson, in arguing for his concept of political unconscious, defines it a from a perspective of historical materialism.

Here, it is high time that I drew a more specific parallelism between Jameson's theory of the political unconscious and the Freudian model: for Jameson, a text is both a symbolic *act* and a *symbolic* act. Jameson claims that a text is:

> …a symbolic enactment of the social within the formal and the aesthetic…our discovery of a text's symbolic efficacy must be oriented by a formal description which seeks to grasp it as a determinate structure of still properly formal *contradictions.* (Jameson, 1981, p. 77)

To put it simply, the text "is a genuine *act* in that it tries to do something to the world" (Dowling, 1984, p. 122). On the other hand, the text assumes "the function of inventing imaginary or formal "solutions" to unresolvable social contradictions" (Jameson, 1981, p. 79), or in brief, the text "is "merely" symbolic in the sense that it leaves the world untouched" (Dowling, 1984, p. 122).[12] If the text is a symbolic act, offering imaginary solutions to social contradictions, then History would be the Real, which "cannot be seen directly but that was nevertheless there all along" (Dowling, 1984, p. 123):

> The literary or aesthetic act therefore always entertains some active relationship with the Real; yet in order to do so, it cannot simply allow "reality" to persevere inertly in its own being, outside the text and at distance. It must rather draw the Real into its own… (Jameson, 1981 p. 81)

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[12] To illustrate the concept of a symbolic act, Jameson, in *The Political Unconscious,* quotes Kenneth Burke, stating that Burke's so-called "dream," "prayer," or "chart" is a way of doing something to the world. It has to take up the contents of the world into itself in order to submit it to the transformations of form. See Jameson, 81. Kenneth Burke, *The Philosophy of Literary Form* (Princeton: University of California Press, 1973), pp. 5-6.

For Lacan, "the Real itself is unmovable and complete. But man's interpretations of the Real are movable." This is because human beings take "whatever they see as concrete, fixed, transparent, or unproblematic" for the real. "Personal reality is built up by structures, effects, and fragments of perceived fragmentations" (Ragland-Sullivan, 1986, pp. 187-188). Jameson has apparently found a literary and linguistic application for Lacan's view, "That is, interpretations combine language with experience to construct "reality," but not the Real which remains beyond signification" (Boeckmann, 1998, p. 37). In fact, the relationship between the text and the Real/History becomes clearer when Jameson uses Northrop Frye's view on romance as an instance: while writing a romance is a process of transforming ordinary reality, it is "the search of the libido or desiring self for a fulfillment that will deliver it from the anxieties of reality but will still contain that reality" (Frye, 1957, p. 193). Therefore, what we have is a paradox: the text is both drawing the Real into itself and denying its existence simultaneously.[13]

Here, Jameson uses another term, "semantic precondition," to supplement his argument, "*[semantic precondition]* aim*[s]* to describe the essence or meaning of a given genre by way of the reconstruction of an imaginary entity" (Jameson, 1981, p. 107).[14] This term touches on the rationale of Jameson's hermeneutic system: a social contradiction, in an ideological form, occurs at a submerged or hidden level, and it can be reconstructed as a subtext. Jameson's hermeneutic system, complicated as it may be, fundamentally intends to shed light on the subtext, or to draw "the distinction between manifest and latent meaning written into the narrative"(Dowling, 1984, p. 98). Of course, this hermeneutic system is premised solely on the fact that the nature of language could be dissimulative, as discussed on Page 4. Above all, by so doing, social contradictions can be situated; all antagonistic class voices suppressed or marginalized by the dominant discourse can be heard (Jameson's concept of discourse apparently comes from Foucault, meaning something "made up of a limited number of statements for which a group of conditions of existence can be defined" (Said, "An Ethics of Language," 84), or "an order of practice which takes account of a certain number of statements" (Frank, 2003, p. 110).[15] Or above all, how an "ideologeme," or "a minimal unit around which a larger class discourse is

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[13] Jameson's invokes the Lacanian and Freudian psychoanalytic models to theorize about his hermeneutics, which indicates that he has adopted a structuralist approach. Edith Kurzweil notices that a structuralist psychoanalyst always makes a "systematic attempt to uncover deep universal mental structures as these manifest themselves…in the unconscious psychological patterns that motivate human behavior," Kurzwel's remarks, if contextualized politically, are consistent with Jameson's intention of *Political Unconscious*. See Edith Kurzweil, *The Age of Structuralism: Levi-Strauss to Foucault* (New York: Columbia University Press, 1980), p. 1.

[14] As a matter of fact, in *The Political Unconscious* Jameson invokes Gadamer's argument to examine the concept of semantic precondition. Gadamer. claims that any attempt to dig out whatever is textually buried must be made within three concentric frameworks/horizons: political history, society, and history, or to be more precise, the sequence of modes of production. See Hans-Georg Gadamer, *Truth and Method,* trans by G. Barden and J. Cumming (New York: Seabury, 1975), pp. 216-220, 267-274.

[15] In *The Archaeology of Knowledge*, Foucault defines the statement as "the atom of discourse." Later, he adds, "to describe statements, to describe the enunciative function of which they are the bearers, to analyse the conditions in which this function operates, to cover the different domains that this function presupposes and the way in which those domains are articulated." Following Foucault's argument, Giles Deleuze views the statement as a "function," or "the simple inscription of what is said." Basically, Deleuze thinks of the statement as something invested with particular relations of power, or something in which one can "recognize and isolate an act of formulation." See Michel Foucault, *The Archaeology of Knowledge and the Discourse on Knowledge,* trans by. A. M. Sheridan Smith. (New York: Pantheon Books, 1972), p80, p86-7. Giles Deleuze, *Foucault* (Minneapolis: University of Minnesota Press, 1988), 15, 93, 98.

organized" (Jameson, 1981, p. 87), has been transformed can be examined.[16]

So far, I've merely abstracted from Jameson's *The Political Unconscious* certain key ideas which overlap, or perhaps we should say, correspond to the theoretical frameworks of Macherey's, Althusser's, and Eagleton's. Let's begin with the obvious first. Both Macherey and Jameson agree that social contradictions remain unresolved in the text. What's more, it's plain to see that when Jameson draws a distinction between the manifest and latent meanings of the text, he might as well be adopting Macherey's said/unsaid reading model (not to mention the crucial fact Macherey explicitly states that the "latent knowledge" of the work is its unconscious (Macherey,1978, p. 92).

Here I must summarize the findings of this paper. The Table 1 lists Althusser's, Eagleton's and Jameson's conceptions of ideology:

Table 1

Althusser's, Eagleton's and Jameson's Conceptions of Ideology

Theorists	Conceptions of Ideology
Althusser	Ideology is an expression of "an imaginary, lived relation between men and their world. It's also a misrecognition (Lacan's "mirror image")
Eagleton	Ideology can be divided into several categories, including GI, AuI, and AI. All three of them are influential factors in the production of a text.
Jameson	Ideology is the repression of those underlying contradictions that have their source in History and Necessity; it could be an instrument of collective consciousness.
Note: More or less, all three of them have derived their conceptions of ideology from Marx and Engels' original definition. Besides, they have all argued from a perspective of historical materialism, now that the term of material production figures prominently in their arguments.	

Regarding the Table 1, two crucial facts must come to our attention: First, Althusser, Eagleton, and Jameson have argued about ideology in different lights because they have observed different facets of ideology. Different as their analyses may be, there is no inconsistency whatsoever in their conceptions. Rather, their conceptions can be combined into a unity: Ideology is an expression of "an imaginary, lived relation between men and their world. In essence, it could be deceptive or repressive. Taking different forms, it could also become different factors in the literary production. Secondly, Macherey has never made any obvious attempt to characterize ideology, though his entire said/unsaid model is built upon it. For instance, in "The Interview with Etienne Balibar and Pierre Macherey," Balibar explicitly states, "It's ideology that is not being defined clearly" (Kavanagh & Lewis, 1982, p. 50). (In "Althusser's Object," one of Balibar's masterpieces, he speaks abundantly of ideology and Althusser. Yet he still doesn't give a clear definition to it!)[17]. True as it may be, Macherey is always grouped with

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[16] Besides, Jameson's hermeneutic system has three concentric "horizons," a term Jameson has borrowed from Hans-Georg Gadamer. One horizon deals with the historical context, another the social order, and the other history in its broadest sense. Hayden White contends that the three horizons aim "to transcend any impulse towards an ethical criticism in the direction of a criticism that recognizes the content of all morality as a sublimation of concerns and interests that are ultimately political in nature." Hayden White, *The Content of the Form: Narrative Discourse and Historical Representation* (Baltimore: John Hopkins University Press, 1987), p. 153.

[17] For instance, Balibar states, "In sum, when we leave the ideological problematic, we are for that very reason constrained to theorize ideology as a historical reality, as a specific agency within the "social whole" and as a political force(bourgeois, dominant

Althusser, Eagleton, and Jameson, not to mention the fact that the four names are often cross-referenced in any ideology-related research project. Therefore, the compatibility of Macherey's theorizations and theirs should be beyond doubt. It would seem as if Macherey has sucked out the marrows of their theories in constructing his said/unsaid model.

Now I have to move on to the interrelationship between the text, ideology, and History, see Table 2:

Table 2

Macherey's, Althusser's, Eagleton's, and Jameson's Conceptions of the Interrelationship Between the Text, Ideology and History

Theorists	Conceptions
Macherey	A text is embedded in the history, where the author can choose to represent an ideological condition from a certain position. The text may incorporate ideological contradictions, but actually, they remain unresolved and lead to the internal division of the text, namely, the unsaid.
Althusser	Ideology is men's imaginary relation to History; it is insufficiently reflected in the text because the latter is overdetermined, even under the influence of the ISA. It has its "relative autonomy."
Eagleton	The text doesn't access history, and ideology is its imaginary relationship with history. By absorbing ideology into itself, not only can the text put ideology into contradiction but also it defines its relation to history.
Jameson	Ideology is designed to repress social contradictions (the political unconscious). The text is a symbolic act, offering imaginary solutions to social contradictions, and History is the inaccessible Real. A social contradiction, in an ideological form, occurs at a submerged level, and it can be reconstructed as a subtext.

From Table 2, the homology among their conceptions is even clearer: all of them have aligned the text, ideology, and history by the same order. At the same time, they have hallmarked their alignments with their own terms or theorizations (e.g. Macherey's said/unsaid model, Althusser's ISA or overdetermination, and Jameson's application of psychoanalysis). If so, they are simply using different rhetoric to account for the same phenomenon, which means that their conceptions are extremely compatible with one another.

Conclusion

As I've stated in the beginning of this paper, Macherey's said/unsaid model has remained in the center of modern critics' attention. However, thorough research of him is considerably scarce, and not so many critics have taken notice of his dialogical engagement with post-Marxism. By researching Macherey's theorizations and how they are correlated with post-Marxism, hopefully this paper can offer useful guidelines to those who wish to adopt a Machereyan reading.

In an interview, Macherey states, "Ideology is present in texts as a material from which they are constructed.

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ideology). With this point Althusser indicates at once the criterion of Marxism's radical novelty and the mark of its essential incompleteness, which obliges us to rethink in other terms that which Marx himself thought inadequate: the effect of ideological misrecognition, the illusion of "consciousness"." See Etienne Balibar, "Althusser's Object," trans by Margaret Cohen and Bruce Robbins. *Social Text,* No. 39 (Summer 1994), 162.

In a sense, it is something internal" (Kavanagh & Lewis, 1982, p. 50). Macherey's statement is a perfect starting point for understanding his said/unsaid model. In *A Theory of Literary Production*, Macherey has postulated several important concepts about it. The unsaid is exactly what shapes the speech of the book; it's also the reason why a text exists; it is the author's concealment or dissimulation, the internal division of the text, or its narrative rupture. The unsaid or the narrative rupture gives the text multiple meanings (which properly echoes Belsey's statement. And as the title of this paper suggests, Macherey definitely thinks that "some things must be left unsaid" in a literary work) and is embedded in the history, and the author may choose to represent a certain ideological condition from a particular position. It is from the author's limited vision that the unsaid or the narrative rupture originates. In other words, the unsaid or the narrative rupture is an incomplete ideological reflection in the text.

These concepts constitute Macherey's enterprise of formulating his own reading strategy. On the other hand, a fruitful discussion of Macherey must include comparing him with the other prominent post-Marxists, such as Althusser, Eagleton, and Jameson. It's essential for us to note how Macherey's said/unsaid model fits in with these post-Marxists' theorizations; all the key notions in their theorizations can be juxtaposed with Macherey's reading strategy. In such a case, it's fair to say that Macherey's theory of the narrative rupture is deeply rooted in post-Marxism. Only when we realize it can we put his reading strategy to good use.

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