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Parole and Subjectivity: A Psycho-Semiotic and Poststructuralist Exploration

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Abstract: This study examines the notion of parole and its essential function in shaping subjectivity, utilising psycho-semiotic and poststructuralist theories to contest conventional language paradigms. Building on Ferdinand de Saussure's structuralist differentiation between langue (the systematic framework of language) and parole (individual expression), the research reconceptualises parole as a dynamic and transformative agent. Prominent theorists such as Jacques Lacan, Roland Barthes, Jacques Derrida, Émile Benveniste, and Mikhail Bakhtin have expanded Saussure's framework to elucidate the intrinsic fluidity of meaning and its consequences for identity construction.

This research analyses how parole disrupts established meanings, functioning as a crucible where unconscious impulses, cultural standards, and personal expressions intersect. The research demonstrates, using psychoanalytic semiotics, that parole both articulates and disassembles subjectivity, revealing the conflict between organised language frameworks and the actual experiences of human communication. The poststructuralist perspective highlights the volatility of language, with parole serving as a locus of resistance and reinterpretation that connects communal standards and individual innovation. Barthes' concept of parole as a realm for experimentation and Derrida's *différance* underscore the continual postponement of meaning inside linguistic frameworks.

This research enhances the comprehension of parole as a linguistic and cultural phenomenon by incorporating insights from semiotics, psychoanalysis, and poststructuralism.

It advocates for the acknowledgement of parole as an evolving process wherein language serves as a conduit for negotiating identity, cultural significance, and resistance.

Key Words: Langue, Parole, Psycho-semiotics, Post-*stucturalism*, Subjectivity.

1.Parole – The Pulse of Language in Motion

At the heart of Ferdinand de Saussure's groundbreaking linguistic theory lies *parole*, the living, breathing application of language that reflects the dynamic interplay between individual expression and shared systems. Unlike *langue*, the collective reservoir of rules and conventions that ds a speech community, *parole* embodies language in action—personal, contextual, and ever-changing. It is through *parole* that the abstract framework of *langue* is given life, as individuals weave words into meaning, shaping and reshaping the fabric of communication.

Saussure's *Cours de Linguistique Générale* (*Course in General Linguistics*), a compilation of his lectures published in 1916, transformed linguistic thought by reorienting focus from historical evolution to the synchronic analysis of language as it exists in the moment. While *langue* represents the structured backbone of language, *parole* reveals its soul —an intricate dance of expression and interpretation that transcends mechanical rule-following. For Saussure, understanding *parole* was less about studying isolated utterances and more about appreciating the ways in which individual creativity interacts with collective norms, bringing language to life in varied and unpredictable ways.

Central to *parole* is its role in connecting the theoretical and the tangible; it acts as the space where the linguistic sign—the combination of the signifier (the form of a word) and the signified (its meaning)—finds expression. Yet, as Saussure emphasized, the connection between these elements is arbitrary, established by societal convention rather than natural ties. However, Language signifies in itself more than mere communication and interaction. In no way, it can be treated as a matter of mere convenience or a skill to be learned mechanically. In *parole*, these conventions are simultaneously adhered to and stretched, as speakers imbue signs with unique nuances shaped by personal and situational contexts. The word "home," for instance, may follow the shared conventions of English, but its emotional weight and associations shift dramatically depending on the speaker and listener. Therefore,

unlike the rigidity of *langue*, *parole* is fluid and transformative. It operates within syntagmatic and paradigmatic structures, assembling and substituting linguistic elements to convey meanings closely interwoven with cultures, particular to communities, castes or any group of people; thus carring the speaker's intentions, emotions, and cultural influences, making it a site of negotiation and reinvention. In this sense, *parole* becomes the stage where the individual and the collective converge, where language evolves through use rather than static preservation.

Saussure's distinction between *langue* and *parole* has inspired generations of thinkers to reimagine the role of individual expression in language. Scholars like Roland Barthes, Jacques Derrida, and Mikhail Bakhtin expanded on this idea, portraying *parole* as a site of resistance, play, and identity formation. Here is an example to understand it, on Instagram, a fashion influencer posts a picture wearing a high-end Chanel designer outfit paired with dollar-store accessories, captioned: "High fashion on a low budget—because why not?" The post receives following comment, "Style is what you make it, not what others dictate". This playful act redefines the meaning of luxury, demonstrating that it can be accessible, creative, and even humorous. The pairing of incongruent elements reflects Barthes' view of *parole* as a space for experimentation. The influencer plays with established conventions of what "luxury" should look like, creating a fresh narrative. The viral post further sparks a broader cultural conversation about the meaning of luxury, inclusivity in fashion, and the role of personal creativity. Barthes saw such acts as opportunities to critique and reshape dominant ideologies. Thus, *parole* is not merely a linguistic act—it is a manifestation of subjectivity and a testament to the vitality of language itself. It bridges the structural rigidity of *langue* with the chaos of human expression, standing as a reminder that language, at its core, is as much about people as it is about systems. Through *parole*, we glimpse the pulse of communication, alive and endlessly evolving.

1.1 Saussure's Structuralist View vs the Others

Semiotics, which explores signs and symbols in communication, delves into the complex relationships between language, meaning, and subjectivity. Saussure's (1916) structuralist approach established a foundational distinction between langue—language as a structured

system—and parole, the individual's application of this system in speech. His distinction between *langue* (language as a system) and *parole* (individual speech acts) forms a core element of his structuralist theory of language. He emphasized that *langue* is a collective, social phenomenon—an underlying system of signs that enables communication. In contrast, *parole* represents the individual's actual use of this system in real-time speech. He maintained that *parole*, while creative and personal, plays a secondary role to *langue*. His rationale is rooted in the fact that *parole* is inherently variable and subjective; it is influenced by the speaker's personal context, intentions, and choices. As Saussure (1916) states, "language is a system of signs that express ideas, and is therefore comparable to a system of writing, the alphabet of deaf-mutes, symbolic rites, polite formulas, military signals, etc." (*p 16*). *Parole*, on the other hand, is the application of this system by individuals, where subjectivity enters the equation. This distinction places *parole* as a manifestation of individual subjectivity because it reflects the idiosyncrasies of each speaker's interaction with the fixed structures of *langue*. Saussure argued that the unique, personal nature of *parole* does not threaten the stability of *langue* because the individual use of language does not alter the system itself. Instead, *parole* is limited to "the act of speaking," shaped by momentary contexts and specific social situations, which he deemed secondary to the structural analysis of *langue* (Saussure, 1916).

Furthermore, Saussure's focus on synchronic analysis—the study of language as a static system at any given point—led him to downplay the importance of diachronic changes, which occur over time due to individual variations in *parole*. He stated that studying *parole* "would not contribute to a proper understanding of the structure of language" because individual speech acts are fleeting and cannot reveal the underlying rules of *langue* (Saussure, 1916). Thus, *parole* is seen as a reflection of individual subjectivity but does not fundamentally alter the stable, collective system of *langue*. By subordinating *parole* to *langue*, Saussure highlights a central structuralist premise: that the rules and conventions of language are social and objective, whereas the variations in *parole* are subjective and personal, and therefore less important for understanding the deeper structures of meaning. This distinction became foundational in structural linguistics, which privileges the study of language as a system over the study of individual speech acts.

He proposed that signifiers (forms or words) and signifieds (the concepts they represent) have stable connections, with variations occurring through individual communication acts. This framework sees parole as a relatively straightforward and predictable mode of personal expression, where individual speakers draw upon the underlying system of language (langue) to convey meaning through specific utterances or word choices (Peirce, 1931). However, while Saussure emphasized the structure and stability of language, Peirce introduced a more dynamic model of semiotics, suggesting that meaning is shaped through the interaction of signifier, signified, and the interpretant—the one interpreting the sign. This adds a crucial layer of subjectivity, as the interpretant's perspective, context, and experiences influence the meaning they derive. In Peirce's triadic model[i], meaning is never entirely fixed but continuously evolves through interpretation, with each individual potentially perceiving a sign differently based on their subjective outlook. Building on Peirce's foundational semiotics, scholars like Roland Barthes expanded the theory in his work, particularly in *Elements of Semiology* (1964). Barthes emphasized that a sign does not have one fixed meaning but is open to various interpretations based on the subjective experiences, cultural background, and perspective of the individual interpreting it. He argued that signs, whether linguistic (words, phrases) or visual (images, symbols), can be understood in various ways by different individuals, even within the same cultural context. Barthes used semiotics (though he used the term semiology) to explore many other topics, including a fascinating book on Japan called *Empire of Signs (1970)*. In this book, which deals, among other things, with Japanese eyelids, rawness in Japanese food, the empty center of Tokyo, chopsticks, Japanese packages, bowing and Pachinko, he explains that he was fascinated by a symbolic system detached from Western European symbology. What Barthes does, so brilliantly, is to show how semiotics can be used to illuminate and explain interesting, and in many cases neglected or overlooked aspects of everyday life. He also applied this idea of polysemy to texts, arguing that readers play an active role in creating meaning. This approach ties closely to his distinction between "readerly" and "writerly" texts, concepts he explored in *S/Z* (1970). Barthes classified *readerly* texts as those that offer a limited, often straightforward range of interpretations, leading the reader to passively absorb meaning. In contrast, *writerly* texts invite the reader to actively construct meaning,

challenging them to engage with the text in an open-ended way. Japanese signs, as Barthes encountered them, resembled writerly texts because they encouraged him to interpret without predefined cultural assumptions, allowing space for subjective exploration and redefinition (Barthes, 1970). In both cases—whether exploring Japanese cultural symbols or engaging with a writerly text—meaning emerges not as something fixed but as an active process shaped by the viewer's own background and imagination. This fluidity reflects Barthes' core belief in the subjectivity of interpretation through *parole*, where meaning is dynamically constructed by the individual's engagement with the sign or text (Barthes, 1964).

Expanding on these ideas, Thomas Sebeok extended semiotic theory beyond the linguistic domain to encompass all systems of communication, including verbal, non-verbal, and cultural signs (Sebeok, 2001). This broader application of semiotics highlights that the process of meaning-making is not confined to language but permeates all forms of interaction, from gestures to rituals. In these contexts, subjectivity becomes even more prominent, as the interpretation of gestures, symbols, or behaviours can vary significantly across different cultural or individual perspectives. Sebeok's work underscores how meaning is deeply embedded not only in societal conventions but also in individual subjectivity, further enriching the semiotic process across both human and non-human communication systems.

1.2 The Psycho-Semiotic Challenge to Parole: Lacan and Benveniste

While Saussure's structuralism views parole as fixed in relation to langue, Lacan and Benveniste offer psycho-semiotic critiques that reveal meaning and subjectivity as fluid and unstable. Drawing from Saussure's theory of signs, Lacan introduced the concept that the subject is constructed through language, arguing that the relationship between signifier and signified is inherently unstable; the subject exists only within a shifting chain of signifiers (Lacan 1966). In Lacan's framework, parole extends beyond individual speech to reveal unconscious desires, anxieties, and subjective formations. Langue, which he terms 'full speech,' represents the structured system of language that shapes individual reality and self-understanding. Parole, or 'empty speech,' uncovers the complexities of the unconscious mind, including underlying psychological conflicts. For instance, a patient describes to his

therapist "I feel like I'm always running in circles but never getting anywhere." Now understanding this example as an act of Empty Speech the client's statement may seem like frustration, but from a Lacanian view, it reveals unconscious desires and anxieties—like fear of failure or unresolved conflicts. The phrase "running in circles" reflects deeper psychological patterns. In response, the therapist uses the structured system of *langue* to help the client explore these underlying feelings. By asking, "What do you think is stopping you from moving forward?", the client begins to articulate their unconscious conflicts, revealing a more complex understanding of their struggles, thus filling empty speech to make a full speech. The client's fragmented sense of self becomes clear as they uncover unconscious influences, demonstrating how subjectivity is constructed and deconstructed through language. Zizek highlights this, stating that "empty speech creates the space for 'full speech,' in which the subject can articulate his/her position of enunciation" (Zizek 1989, p. 47). The client's initial *parole* opens a space for deeper self-understanding (*langue*), highlighting the fluid, unstable nature of meaning and subjectivity in language. Through this distinction, Lacan underscores how language constructs and deconstructs the subject's sense of self, revealing that subjectivity in language is fragmented and deferred, rather than fully present.

Similarly, Benveniste's examination of deictic terms like "I" and "you" underscores the contextual dependence of these terms, in contrast to the abstract stability Saussure attributes to langue. Benveniste (1971) claims that "in some way language puts forth 'empty' forms which each speaker, in the exercise of discourse, appropriates to himself and which he relates to his 'person', at the same time defining himself as I and a partner as you. The instance of discourse is thus constitutive of all the coordinates that define the [speaking] subject (…)" (p. 227). He proposes that these "empty forms," which shape the speaking subject in discourse, encompass categories such as person, space, and time deictics, as well as combinations of the first-person pronoun with mental state predicates. To further strengthen Benveniste's view on deictic terms using an equation further simplified by an example, we can conceptualize how the deictic terms such as *I* and *you* function in the context of speech. This helps to visualize how language is not just a stable, abstract system (*langue*) but an active, context-dependent process (*parole*). We can represent the relationship between *langue*, *parole*, and the deictic terms in a simplified equation format:

Subjectivity in Discourse (S) = f(Deictic Terms + Context)

Where: *S* represents the subjectivity or the identity of the speaker and listener.

Deictic Terms represent terms like "I," "you," "here," "now"—which, in isolation, are "empty forms" according to Benveniste.

Context refers to the time, place, and social role at the moment of speech.

Here, *f()* denotes the dynamic process through which the speaker's and listener's subjectivity is constructed and negotiated. This equation shows how the subjectivity (*S*) of the speaker is not fixed but emerges dynamically through the interaction between *deictic terms* and the context of the discourse.

Example 1: A Simple Exchange

Consider the following exchange:

Speaker 1: "I am here now."

Speaker 2: "And I think you should stay here."

For Speaker 1, the deictic term *I* refers to their identity at the moment of speaking, and the term *here* situates them spatially. For Speaker 2, *I* refers to him/er, and *you* refers to Speaker 1.

Here, *S* changes because the identity of the speaker and the listener is shaped by these deictic terms in relation to the context (who is speaking, where, and when). Therefore, the subjectivity (*S*) of each speaker is fluid and contingent on the dynamic relationship between deictic terms and context.

By using the equation S = f(Deictic Terms + Context), we can clearly see how *parole* (individual speech acts) shapes and defines subjectivity in real-time. This shows that language, through the use of deictic terms, doesn't merely reflect a pre-existing structure of meaning (*langue*), but actively constructs the identities of the speakers within the context of the discourse, thus reinforcing Benveniste's critique of the abstract stability attributed to *langue* by Saussure.

Similarly, Lacan's concept of the "signifying chain" (1977) supports this notion of fluidity. For Lacan, meaning is never stable or fully present; instead, each signifier leads to another in an endless chain of deferral. In Lacanian words, "it is the connection of the signifier to the signifier that permits the dream to proceed in its metonymic gliding; it is the displacement of the signifier that governs the appearance of meaning" (*p.*154). This idea is foundational to his theory of language and the unconscious, where he argues that meaning in language is not fixed but rather produced by the differential play between signifiers in a "chain". The subject, according to Lacan, is inherently fragmented and incomplete within language, an insight that aligns with Barthes' critique, which argues that meaning is constructed through cultural and social codes and thus open to multiple interpretations (Barthes 1970). Benveniste complicates this model further by demonstrating that pronouns like "I" and "you" hold no fixed meaning in langue, acquiring significance only through parole. He notes, "the meaning of pronouns is completely dependent on the moment and place of their utterance" (Benveniste 1971), challenging the notion of stable meaning and emphasizing that subjectivity is shaped dynamically through discourse.

1.3 Lacan and the Split Subject

Lacan introduces a psychoanalytic dimension to Saussure's linguistic model, centring on the instability of the subject within language. For Lacan, language belongs to the Symbolic order, a structured system that imposes identity onto the subject. Yet, this identity is fractured, as language and social structures can never fully represent the subject's lived experience (Lacan, 1977). Lacan illustrates this through the mirror stage, where an infant's identification with their mirror image creates a division between the Real self and an Imaginary self—a rift that endures throughout life. In this framework, language mediates experience and imposes an identity that never entirely aligns with the subject's Real self. As such, the subject is "constituted by language" and is "born into a pre-existing symbolic structure" (Evans 1996, p. 181). The subject's experience, thus mediated by language, is always fractured, caught between the ego, constructed within the Imaginary order, and unconscious desires, which belong to the Real but remain repressed within language's symbolic framework.

1.4 The “I” and the Alienation of the Subject

For Lacan, parole is central to the formation of subjectivity, particularly through personal pronouns like "I." Although the "I" appears to denote a stable self, it functions merely as a construct within the Symbolic order, failing to capture the subject’s unconscious self fully (Lacan 1977). Rather, “I” operates as a placeholder, gaining meaning only through interactions with others in discourse. Consequently, the subject’s “true self” remains fragmented and elusive, an idea Lacan expands by explaining that the “I” in parole points not to a stable self but to the subject’s symbolic position in linguistic and social structures. This notion of alienation deepens with Lacan’s concept of the split between the ego and unconscious desires. The subject’s identity, articulated through the "I" in parole, is always incomplete and haunted by a lack. In this way, the subject is never fully present in speech; the “I” is a fragmented construct within the Symbolic order.

1.5 Parole as the Site of the Split Subject

For Lacan, parole represents the site where fragmented subjectivity is continually renegotiated. Rather than serving as a straightforward expression of individual thought, parole reflects a dynamic intersection of unconscious desires, social structures, and the symbolic order. As the subject articulates their identity through language, they encounter the limitations and instabilities of the symbolic system, which can never fully capture the subject’s unconscious or Real self (Lacan 1977). The relational aspect of parole, especially through the “I,” underscores its intersubjective nature, where meaning and identity are shaped not by the individual alone but in constant negotiation with others. This renders the subject’s identity fluid, fragmented, and incomplete, illustrating the inherent instability of meaning and self within language.

2. Poststructuralist Interpretations: A Critique of Fixed Meaning

Poststructuralism emerged as a critique of the structuralist notion that meaning in language is stable, fixed, and determined by a systematic relationship between signifiers and their corresponding signifieds. Poststructuralists such as Roland Barthes, Jacques Derrida, and Mikhail Bakhtin argue that meaning is never stable or final but is always deferred through the play and interaction of signs. Their work highlights the fluidity and dynamism of *parole*

(individual speech acts) as opposed to the static and abstract system of *langue* (the structural system of language). These thinkers contest the assumption that language has a definitive, unchanging meaning, instead proposing that meaning is context-dependent, relational, and subject to continual reinterpretation.

2.1 Parole, Langue, and Textual Meaning

Building on Saussure's foundational distinction between langue and parole, poststructuralist theorists such as Roland Barthes and Jacques Derrida challenge the structuralist view of fixed meaning in language. They argue that parole is not merely an application of a stable linguistic system but a dynamic site where meaning is continuously constructed and renegotiated.

In S/Z (1970, translated in 1974), Roland Barthes dismantles the notion of fixed meanings within language, suggesting instead that texts are "tissues of quotations"—not isolated works but webs interwoven with cultural, social, and historical codes that shape and reshape meaning (Barthes, 1974). For Barthes, meaning is inherently unstable, a shifting mosaic constructed not by a single authorial hand but through a multitude of voices, signs, and references from diverse sources. Barthes examines a short story by Honoré de Balzac, "Sarrasine," in this text and demonstrates how multiple interpretations can arise from the same text. Barthes argues that the story is not a closed, singular narrative, but rather an open text that allows for a range of meanings depending on the reader's interaction with it. For instance, Barthes identifies five codes—the hermeneutic code (which deals with the mystery or enigma in the story), the proairetic code (action sequences), the semantic code (suggestions or connotations), the symbolic code (broader, often metaphorical meanings), and the cultural code (references to cultural, social, and historical knowledge).

Barthes' analysis reveals that these codes work in tandem to shape the reader's understanding of the story. The text is therefore polysemic, meaning it can be interpreted in multiple ways. For example, a reader might interpret the character of Sarrasine as either a tragic hero or a victim of his own misunderstandings and desires, depending on their cultural and social background, their previous experiences, or their own subjective reading. This emphasizes Barthes' idea that texts are not authoritative but are shaped by the reader's interpretation. This perspective underscores the centrality of parole in textual interpretation,

as it reflects not only the individual's subjective engagement with signs but also the broader cultural frameworks that influence interpretation.

Barthes' position aligns with his theory of the "Death of the Author," which argues that a reader's engagement with a text need not—and perhaps should not—be constrained by authorial intent (Barthes 1977). In this view, authorial meaning becomes merely one possible interpretation among many, no longer privileged over other readings but situated alongside an array of intersecting meanings introduced by the reader. By decentralizing the author as the originator of meaning, Barthes reframes the text as an evolving "site of intersecting codes and interpretations," (p. 5-6, 1974) a semiotic field where interpretations are continuously reshaped by each reader's unique cultural and psychological context. This aligns with Saussure's recognition of parole as a space of individual expression, yet Barthes extends this to demonstrate how it also serves as a locus of cultural negotiation and reinterpretation.

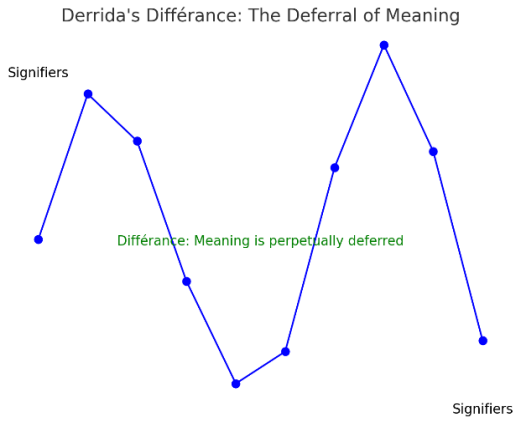
This radical shift in literary theory not only reframes the text but also reimagines the role of the reader as an active participant in meaning-making. As Barthes writes, the reader brings a "galaxy of signifiers" to each text, creating a space where multiple, even conflicting interpretations can coexist (Barthes 1974). This interpretive freedom situates Barthes as a pivotal figure in poststructuralism, challenging structuralist assumptions of language as a fixed system. In contrast, Barthes sees language—and consequently, the text—as fluid and contingent, opening up a space for the "writerly text," a concept he introduces to describe texts that invite the reader to become a "producer" of meaning rather than a passive consumer (Barthes 1974). In this model, the reader's agency is essential, as the text's significance emerges through an active process of interpretation, which transforms reading into a form of creative authorship.

Thus, Barthes' concept of the "death of the author" ultimately shifts the focus of textual interpretation from a hierarchical model centred on authorial intent to a decentralized, participatory model. This model celebrates the plurality of meaning and acknowledges the cultural codes and subjective experiences each reader brings to the text, making meaning an endlessly renewable and dynamic process. In this light, parole is no longer a secondary

phenomenon but a foundational mechanism through which meaning and identity are actively negotiated and reshaped.

2.1 Derrida's Poststructuralist Challenge to Fixed Meaning

Jacques Derrida's concept of *différance*, presented in *Of Grammatology* (1967, translated in 1976), further deconstructs the structuralist notion of stable signification, where each signifier has a fixed relationship with a signified meaning. "The *a* of *différance",* says Derrida, "also recalls that spacing is temporization, the detour and postponement by means of which intuition, perception, consummation— in a word, the relationship to a present reality, to a being— are always deferred" (p. 158, 1976). Derrida posits that meaning is perpetually deferred within an interconnected system of differences; each sign acquires meaning only in relation to other signs rather than possessing inherent or complete meaning. His notion of *différance* creates an endless chain of signifiers, in which meaning is never final (as shown in fig 1), as each sign points to another. Derrida encapsulates this deferral of meaning by stating, "there is no outside-text" (p.158, 1976) emphasizing that meaning is constructed through the interplay of differences within the language system.



Figure

Jacques Derrida's idea of *différance*, which highlights the interdependence of signifiers and the postponement of meaning, is seen in the figure above. A signifier is represented by each link in the chain, and as it interacts with other signs, meaning is always changing, emerging, and delayed. In line with Derrida's contention that meaning is

continuously postponed inside a continuous system of differences, the signifiers' interconnectedness but never fixedness demonstrates the fluid character of meaning.

In further emphasizing the relational nature of meaning, Derrida aligns closely with the poststructuralist critique of foundational concepts in language. In *Writing and Difference (1978)*, he argues that any attempt to fix meaning is inherently flawed, as it cannot account for the shifting play of differences and the unconscious elements that shape how signs are interpreted (Derrida 1978). This "play of differences," (p. 351-352, 1978) a term Derrida uses to describe the fluid interrelationship of signs within language, underscores that meanings are never simply present but are always emerging, shifting, and subject to reinterpretation.

Therefore, Derrida and Barthes together illuminate language as an inherently unstable, fluid medium where meanings are never definitive.

2.2 Bakhtin's Theory of Parole as a Site of Subjective and Dialogical Expression

Bakhtin, building upon the Saussurean divide between language structure (langue) and its use (parole), emphasized parole as the space where subjective expression emerges. Whereas langue provides the structured system, parole allows for the dynamic construction of meaning, infusing communication with a dialogical nature. Bakhtin's ideas about "utterance" are particularly insightful: he views utterances, ranging from single words to lengthy narratives, as core units in parole that are uniquely shaped by shifts in speaker and by a responsiveness, which he terms "finalizability" as "an utterance is always oriented toward the future, toward a response; it is incomplete until it has received that response and is fully realized only in the finalizability of that response" (p. 253-54,1981). In this view, utterances are designed to elicit a response, shaped by themes and genres specific to the communicative context. For instance, a sentence like "He died" could convey sorrow or joy depending on the speaker's evaluative context, while the phrase "What joy!" might be interpreted sincerely or ironically based on its situational meaning. Parole, then, becomes a medium through which subjectivity and emotional expression find structure, as language accommodates the speaker's stance toward what is being discussed.

Bakhtin's analysis of Dostoevsky in *Problems of Dostoevsky's Poetics* (1929) provides a typology of how parole integrates subjectivity and reported speech. First, in direct discourse, the speaker communicates directly without acknowledging an external viewpoint, giving full authority to their words. In the second type, representing a character's direct speech, the author interprets the character's discourse, shaping it from an external observer's stance. In the third form, double-voiced discourse, subjectivity becomes layered. Bakhtin identifies types of double-voiced discourse: in "unidirectional double-voicedness," the author's perspective aligns with the character's but maintains a distinct tone; in "vari-directional double-voiced discourse," (p. 184) there is semantic opposition, as seen in irony or parody, where the author's voice contradicts the character's intent. Finally, in "reflected discourse," the character's perspective subtly influences the author's narration, creating a "hidden dialogue" that allows for nuanced subjectivity.

2.3 Parole and Free Indirect Discourse: Merging Subjectivity and Narration

The concept of parole also includes Bakhtin's notion of "quasi-direct discourse" or "free indirect discourse," as later described by Voloshinov (1929) and Roy Pascal (1977). This form merges the character's inner voice with the narrator's perspective, blending expressive immediacy with interpretive narration. It allows a third-person viewpoint that retains the character's subjective essence, vividly bringing their voice to life while maintaining a broader narrative context.

In sum, Barthes, Derrida, and Bakhtin collectively redefine language as a fluid, dynamic system. For Barthes, and Derrida meaning is not an intrinsic, fixed attribute of texts or language systems but a product of external and subjective forces—social, cultural, or psychological. Parole emerges as a site where layered, contingent meanings unfold in discourse, an open system in which meaning is continually reshaped through dialogical and interpretive acts. Bakhtin's insights extend this view by showing how subjective expression and dialogues flourish in parole, allowing language to serve as a medium not just for conveying structured ideas but for dynamically embodying human experience.

Conclusion

In conclusion, this paper has illuminated the complexities surrounding the concept of *parole* and its vital role in the construction of subjectivity. By juxtaposing Ferdinand de Saussure's structuralist framework with the insights of psychoanalytic and poststructuralist theorists such as Jacques Lacan, Roland Barthes, and Émile Benveniste, we have seen that *parole* transcends its initial categorization as a mere individual expression within a stable linguistic system. Instead, it emerges as a dynamic and fluid process through which meaning is continuously negotiated and reconstructed.

The psychoanalytic critique reveals how *parole* exposes the unconscious desires and anxieties that shape our identities, while poststructuralist perspectives highlight the inherent instability and multiplicity of meanings embedded in language. As a result, *parole* becomes a site where subjectivity is not only expressed but also fragmented and redefined, challenging the notion of a fixed self.

By recognizing the interplay between language and identity, this exploration underscores the importance of understanding *parole* as an active participant in the formation of meaning. In doing so, we move beyond Saussure's structuralism to embrace a more nuanced understanding of language—one that acknowledges the complexities of human experience and the shifting landscapes of meaning. Ultimately, this research advocates for a re-evaluation of *parole* as a crucial element in the ongoing dialogue about subjectivity, identity, and the nature of communication in a poststructuralist world.

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[i] Peirce's triadic model of semiotics (as discussed in Collected Papers (1931-1958)) explains how meaning is generated through the interaction of three key components: the sign, the object, and the interpretant. The sign is anything that conveys meaning, the object is the thing or concept the sign refers to, and the interpretant is the understanding or interpretation formed in the mind of the observer. This model emphasizes that meaning is not fixed but shaped by the interpretant's subjective perspective, allowing for multiple interpretations of the same sign based on cultural context or individual experience. Peirce's framework broadens the scope of semiotics by accounting for how interpretation evolves through these interactions.