

Abstract

This work seeks to examine the problematic notion of political competence in modern democratic system. In principle, everyone has the right to politics. However, in order to fulfil the role of political actor, one must meet certain specific criteria. Hence, concerning the subject of politics, it exists a fundamental paradox: it is universal and discriminative at the same time. The project of Rancière could be seen as an attempt to set out the abovementioned contradiction and to make it “productive”. He considers the “sans-part” as the subject of politics, arguing that only the “sans-part” could reasonably reveal and thus correct the original wrong of democracy, a wrong done by setting up the social order at the cost of the exclusion of certain people. By means of a putting forwards a disagreement the sans-part show the inequality of the current division of common (*partage du commun*) and demand a fair redistribution. However, as the sans-part is usually trapped in an unfavourable position, it is not self-evident that the sans-part is able to confront the dominator and to make them admit the wrong they did. Rancière attempts to resolve the aforementioned tension by articulating another form of political competence: the aesthetic ability that everyone has. In this work, this proposal by Rancière will be reviewed critically, with reference to the Subaltern study by Spivak.

Keywords: political subject, political competence, Jacques Rancière, aesthetic of the politics, Gayatri Chakravorty Spivak, Subaltern