

**INDIAN INSTITUTE OF TECHNOLOGY GUWAHATI**

**NPTEL**

**NPTEL ONLINE CERTIFICATION COURSE  
An Initiative of MHRD**

**Gender and Literature**

**By**

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**Performativity and  
Embodiment**

**A Critical Discussion**

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Hello and welcome to the second lecture of this particular course which is entitled gender and literature so we talked about in the first lecture we talked about some of the fundamental features of the connection between gender and the to sell we talked about what is gender we talked about the gender of the performance how it plays out mergers and intellectual military spaces but also in real spaces social spaces cultural spaces political spaces.

And how gender is performed to the Tory the body to language you know to just through two different kinds of cultural signifiers so what is going to do today will, will begin to become a little more specific so the first lecture what is introduction to you it introduced the topic to you it discussed some of these salient features some of the fundamental features some of the main integral components of this particular course.

So today would be the second lecture the cycle introductory lecture afterwards you move on to some specific text so what I will do today essentially is I will talk about two theories two term two critical terms which are in my mind extremely essential for any study of gender and performance and especially how those play out in literature society culture politics etc.

So I have entitled this particular lecture as performativity and embodiment a critical discussion so I will talk a little bit about what performativity is what embodiment is and how it is relevant in any study of gender will discussion on gender especially in information to literature especially relation to society through you know body politics language etc.

And then branch out you know become a wide and talk about how these connect to other things other aspects of what we see around us what we feel see think intellectualized around us so working stress what is performativity now performativity and this is a working definition I use for the purpose of this course and we find how we self connect to different other aspects.

It connects the different the tree sticks it connects the different social activities different cultural activities between political activities etc so performance reduces performance that is designed to generate an effect and of course forming iconic identities sometimes through a spectacle it is often deliberately dramatic and excessive able to move is consumer with a sense of awe adulation and reverence often a mixture of all tree.

So in other words performativity is effective performance it is the performance which is designed deliberately designed to generate an effect to produce a perfect so the effect could be as I mentioned or adulation reverence fear of worship respect love everything it could be a combination it could be a complex effect it could be a combination of all these different kinds of sites.

But the point I am trying to make is performativity is a deliberately designed performance and because it is deliberately designed it is sometimes excessive it often is that they will actually it is often dramatic it is sometimes combined drama movie set it is spectacular it is often larger-than-life and it is sometimes views performativity is used as a strategy sometimes to produce some iconic identity.

Now the question is the other expression we might have at this point is how is this related gender in what way is performativity is an important term in gender script now if you look at the definition that is something which produces an effect it is a spectacle is dramatic excessive it produces identity we often are deliberately excessive identity an iconic identity and more importantly it produces emotions such as fear respect sometime of combination of all these you know different aspects.

Now if you just take this into consideration we find performativity is extremely important component in gender and gender identity it is what we perform right is how we perform a certain kind of gender a certain kind of dominant gender identity difference if you want to perform if you think of a performativity as an aspect of producing a certain kind of masculinity a certain brand of masculinity a certain religious brands of masculinity and the political brand on masculinity and certain religious brand on masculinity is a linguistic brand masculinity.

Now in that sense if you are able to produce certain brand masculinity certain order of masculinity performativity becomes the ranking feature it is how you do it right how you do it to language how you doing through clothes how you do to dress how you do you know culture how you do to your body how you do to affect clear spectacle to all these combined together.

So the performance ability is an effective performance which is designed to generate a certain kind of gender identity it could be a genetic gender identity it can be a subversive gender identity it could be a combination of a genetic ancestors right but in the case of gender studies what we are doing in this particular course performativity is a very key component and I will come back to it especially in this relation to vector because one of the key things we will do as part of the relationship between gender and literature look at theater or the performative space.

But something which produces performed identities gender identity - quite complex in the different combinations and in or negation now the second term that I want you to spend some time with today is embodiment what is embodiment now embodiment again this is a working definition I am thinking for the purpose of this course and you can you know drop net you can you know complicated from the title even further it will reflect on it.

But this is the starting working definition which were used for the purpose of this particular course so embodiment will be defined as a corporeal psychological material and abstract apparatus which our self navigates the cross and interacts with the immediate environment so I will come back to accomplish second definition later but this particular definition the first definition we are looking at is a combination of corporeal which is the bodily psychological material.

And abstract relatives the embodiment is the material phenomenon as with an abstract nominee it is something which really happens through the body to the mind to the nerves to the neural

mechanism the motor mechanism which we use the single beings of thinking feeling human beings and also it is an extended cultural phenomenon as well so it is embodied embedded as we extend it this very complex thing involvement something we should do all the time without realizing it right.

So it is the combination of corporeal psychological material and abstract characters now what does this apparatus do what is it the apparatus helped to do it helps us to navigate it gives you a sense of sense it gives you a sense of your body your ownership on itself with which you navigate across and interact with the immediate environment and the what environment here is crucial as well I use the what environment are very complex category.

It is cultural environment its physical environment the linguistic environment this ideological environment is intellectual environment it is a series of different kinds of environments right and the key is how does the cells navigate with a different orders of embodiment and the process to which the self-medicate is what we defined what I defined in this particular course has embodiment.

So embodiment is the process like the formality process a process of becoming something equally it is the process of unbecoming something right because you want to become something you want to generate interesting kind of identity and equally that identity might subvert certain other kinds of identities since the process of becoming as well as under coming it is the process of construction actual of deconstruction and we talk about deconstruction later in this course at the very crucial term especially if you're looking at gender as an act of construction deconstruction and reconstruction the performativity and environment both the process of constructing a certain sense of self and for a purpose of this cause we have more interested in a sense of the gender itself right.

So what is the hegemony gendered what is the dominant gender what was the version generates though what is the marginalized gender so all these different kinds of gendered cells are created through performances to accept terms of certain performances and to different clients that involvement or different orders is involvement all right so embodiment then you know how to define the bottom and what does embodiment we depend on what does it draw on right - for its sustenance right.

So embodiment depends on a series of material conditions such as language culture and race the relationship in brain from gender is very crucial and we talk about that in great details when you move on to a certain text which we will cover in this particular course so it is almost you know sort of enmeshed with each other race and gender racial identity gender identity this often problematize one another right so embodiment depends on a series of material conditions such as language culture and rate the culture.

Is there a loaded term we talk about culture sometimes without really realizing what it entails so the point is culture a material thing is culture a conceptual thing its culture and abstract thing its culture and you know a real thing is culture and imagining things or is it a combination of all these categories right so culture obviously is a very loaded term it is dependent on certain material things like economy language in our dress code the body certain assumptions etc.

And equally it is an abstract thing because it is not something you can put a finger to right you can talk about it you can intellectualize that you can have seminars in culture etc but if someone asks you to locate culture you know it is very hard to pin it down to one pane to one object so it is an object as well as a conflict it is a combination of a conceptual category and whether objective culture.

So it depends embodiment on a trees of material conditions which is language culture and race its complexity connected to the notion of identity right when we look at gender studies when we do gender studies the notion of identity becomes really crucial because identity is complete which is produced through gender your gender identity is a very crucial gusset right so whether it is a hegemonic identity in a certain culture what is the marginalized identity in a certain culture.

Whether it is a genetic identity becoming marginalizes of the culture what is the marginal identity becoming hegemony consider culture is the process of becoming a nun becoming and that is something I want to really abstract from this lecture today really outside that gender is the process of becoming as was under coming and that process happened through embodiment the process happens through performativity the performativity and embodiment are the ways of this gender.

It is done as other ways of the gender happens one happens if you going to want to use a more complex term so it is complexly connected to the notion of identity and its associated

performativity right so gender identity performativity embodiment already crucially connected complex be connected so embodiment is connected through performativity right so what you are embodying how do you embody yourself through language to culture to dress through food through both of course and all these come together and produce identity or identity because that all depends on space and time identity.

As you all know is notoriously culture and context sensitive you can have possibly you cannot possibly have something called an absolute identity and that does not this every identity every idea of an identity is crucially connected to a certain context and it is absolutely imperative for us during gender studies to detect the context because every gender identity is born or generated out of a certain cultural context right.

So you cannot do if you are looking at gender as a text something that happens materially conceptually intellectually really unreal you know a combination of all these things if looking at gender as it takes you cannot possibly do a proper study of gender without looking at a cultural context so every text is produced out of a context okay and we know that those of us who do critical theory are completely aware and sensitive to the you know the importance of the context and cultural context the embodiment of something which depends on performativity something which depends on or generates identity it inhabits the interface between the real and the virtual.

So environmental something which happens really at a real level you know you are what you are you embody to serve as a real person but equally you are embodying your serve as a concept as a gendered concept at the cultural context as a logical concept right it habits the interface between the real and the virtual the biological and the ideological and is often a marker for gender right because remember gender is something which is as biological as is ideological or rather I should say after the logical address biological it is something which is produced in logically.

The notion of gender, gender is often a notion an idea right which depends obviously on the body of the person the sexuality of the person etc but equally it depends on the acceptance of the body the acceptance of the sexuality of the person and in a certain cultural context so in that sense of is quite discursive right embodiment then is the real biological corporeal mineral mortal process equally is the conceptual abstract illogical discursive cross.

And through all the schools will it look at gender and literature we do gender study the serious study of gender is absolutely imperative that we look at the interface between physiology and biology but in just goals and the motor mechanism of what we are the neural mechanism of we are the real embodied neural mortal cells and the extended ideological discursive self how are these two cells connected right.

So an examination of this connection an examination of this interface and in biology in ecology is the imperative when we look at gender studies okay right so what is the relationship between embodiment and identity okay and you know if you just think about what we have talked about now what I discussed now it is very easy connection to make the embodiment and identity is a complex connection but it is easy to understand the complexity of it.

So the relationship between embodiment and identity especially in relation to gender studies because that is what we are doing in this particular course it is complex and crucial it is really complex and it is very crucial and then company which we cannot avoid if you really do a serious study of gender it is absolutely imperative that we look at the relationship in an embodiment of gender and identity of gender how does embodiment produced identity okay.

For embodiment is both a neural bodily mechanism and the social cultural mechanism through which the first navigate generate and regenerate its identity so this is something I will keep stressing traverse course I will keep stressing for this good it is a neural bodily mechanism it's what we are to the body to our nerves to a motor mechanism interim I intro of consciousness all this which are sort of embodied and embedded in us right.

But equally is also an extended mechanism its cultural right as a social cultural mechanism it is dependent in a particular culture dependent on what we need a location on a particular culture how are you located in a particular culture right so this play between the ideological and the biological be discursive and the more talk between the real and the quote unquote unreal it is very complex.

And something which we really need to investigate and examine when we look at gender studies right because embodiment then is not a private as well as the public internal as well as external biological as well the performances in relation to in general right so we look at the relationship

between embodiment and gender we need to look at all these interfaces right all these interferences come together and produce different categories of gender identities right.

So having given you our brief idea hopefully you know it is a robust idea of what is embodiment and what is performativity and how are these two connected especially in relation to identity as a look at in gender let us move on and connect to certain, certain things which we discussed in previous lecture the other thing which we discussed in previous lecture if you remember is the concept of agency right what is agency and how is the agency related to gender right we talked about that and confirm details in previous lecture.

And what I will do today now is I am going to connect the notion of agency the idea of agency the apparatus of agency with these two topics which we discovered embodiment and performativity so agency as we norm now as we discussed in the previous lecture is the ability of the cells to articulate this freewill and in connection to that to bring a lot of change the ability in itself to bring about a change through an articulation of the freewill right.

So obviously as you can see I mean having looked at embodiment having looked at performance of it with a degree of performativity in agency can you perform your agency can you embody your agency right is it possible for you to embody your agency in a way which is complex in relation to gender, gender studies especially the way in the gender plays out in society in real spaces in cultural speakers exactly now for the rest of this lecture I mean a good part of a regular lecture.

I will talk about how the relationship between agency performativity environment play out or plays out rather in theatre and I will choose certain plays which are familiar to most of you the boost for the field to look at the best the most immediately interesting field to look at if you are interested in any idea of gender in any idea of performativity in any idea of embodiment especially the way we connect with each other is to look at the theatre of Shakespeare you might if you read almost any play Shakespeare especially the comedies of Shakespeare.

You will find a large part of that depends on what we just defined as performance with you right that dramatic excessive spectacle to which you perform a certain kind of identity to which you generate a certain kind of identity right to which you construct a certain kind of identity and



equally approximate construction often entails office incorporates the process of deconstruction simultaneously right.

So how is gender performed how is gender embodied learn how in gender constructed deconstructed and reconstructed in some of the Shakespeare's plays something which we are deeply interested in especially if you look in the relationship between gender and literature because you know the talk about Shakespeare as being canonical literature you know theater its canonical theater it is something that you keep going back to and make adaptations of Shakespeare done over and over again in India and the popular world right.

So let us look at some of these very familiar plays of Shakespeare at the first place which we look at today I will discuss it in some details and formally and then you can you know move on to more serious discussion on it and then you can reflect on it and perhaps we can talk about it in terms of assignment is a play called 12 night right now 12 night with the company little by William Shakespeare it is not just finders Kalama days it is also a very problematic plane.

When it comes to gender studies okay and those of you rector of knighthood know immediately what I am talking about and how and what I want to do for this part of the structure this is look at the way in which these theoretical concepts like embodiment agency performance with the identity how they play out in a literary text especially in the theater text you just set up is performative theater and something you just immediately performative you hear people playing different kinds of roles.

It is the performative space the moment you watch a play in the theater moment you walk into a theater space in order to watch a play you are aware of the performative quality you are aware of its performative cushions okay and you know often times the difference within a good play and a bad play depends in a way performativity happen or does not happen in a particular drama right so the first night it is a really magnificent play and very importantly especially if you are looking at no gender studies from a performative angle.

So what happens to just like those of you know the play will know it without aware of it but again for the purpose of discussion I will narrate and sunrise of play and then I move on to how performativity involvement and identity always come together in very complex wave in this particular play by Shakespeare two of mine the tools might start to the ship leg right now the

moment the lordship breaks in Shakespeare and you know the funny thing is almost no one dying nobody dies in the shipwreck in Shakespeare these are happy ship breaks where reunions are made where lost family is reconnected two people find their whole siblings people forgave their enemies.

So the shipwreck in Shakespeare is not necessarily a bad thing it is often a happy thing it is something which triggers a happy Union a familial happy Union so that is the really interesting thing in Shakespeare now in first night we have to light twins right we have a brother and sister who look exactly like each other the completely identical server the fact that they are different actually biologically so we have you know a brother sister who were shipwrecked right.

And then you know the sister comes to you know the an island called Illyria and the brothers lost for a period of time and the sister dresses up as a man and then different complications happen in the place at the played progresses so we have accounted in tough night we have account into a flight and the two are in love with each other and it is a race you know ideally kind of a love and in this kind of a setting we have a woman who comes dressed up as a man.

Now in Shakespeare you find not the things of Shakespeare well there is a woman character a female character who dresses up as a man right and perhaps the most famous example of that is Portia in Merchant of Venice who dresses up as a lawyer I am a lawyer of course because there was no female lawyer that for the time will be an incredible thing which Shakespeare had a female lawyer in a courtroom theme.

But you know remember Merchant of Venice he find Portia dresses up as a man goes in rescues Antonio who think she is a man she is a man and then different complications happened the blame etc now just to digress a little bit from this night and speak on document bit on merchant events because when it is a for share up and how boy she dresses up with a lawyer remember the courtroom and which scene happens in Merchant it is very famous scene where Portia goes a Shylock the Jew.

That you know you know you can go on and take it down the flesh from Antonio's chest but mind you the contract they found the flesh it does not mention the blood so he cannot spill any blood if you cut it upon the flesh and you know you have to abide by the contract of good is

impossible to cut flesh without dropping a lot of blood so the typing becomes a noun that is how Antonio is safe and if you know that in Merchant of Venice.

But the point is the code from scene in Merchant of Venice is a very good example of a performative space when people dress up in a courtroom people become lawyers someone becomes a judge in a courtroom so the rhetoric in a courtroom is very performative right it is not a normal Victorian it is not how we normally speak when you meet a friend so the rhetoric the legal rhetoric in Merchant of Venice is itself quite performative adding on to the performativity of a courtroom space.

We have a woman dressed up as a man a main lawyer right suppose she dresses up as a main lawyer becomes a man lawyer assumes the identity of a man lawyer and rescues Antonio great so our example of double performativity a way up right so even if it were a normal male person who dressed up as a lawyer in order to perform something with authority that is to be performance because that is dramatic sometimes successes that is designed to produce effect.

So if you go back to decoration I just provided it's a kind of performance which is deliberately designed to produce a certain kind of effect when the Fed could be reverence or adulation love fear the combination of all these against so it is by default performative now in the case of merchant engine is it doubly performative now why is it doubly performative it is doubly performative.

Because we have a woman dressing up as a man and then becoming a lawyer so it is doubly performative right now I can complicate it further you know I could watch it from a theatrical perspective productions perspective and complicated further by saying that if you look at really in the time of William Shakespeare the people who are playing the women's roles there are no female actors and sheikhs these times.

So those will be little boy will be young boy not to avoid young boys of very young men who could part of a woman by dressing up in a certain kind of way with that kind of a voice is that right so as another level at another angle we have another kind of performativity coming in so what I am saying is these are young male actors right these are either boys or male actors we're trying to perform a female's role right.

This is a male actor playing Portia in William Shakespeare's Merchant of Venice now within the place Merchant of Venice we are for sure playing ball Casa wait the lawyer the main lawyer inside the play so what we have in the end is a male actor playing a female actor playing a male laptop so essentially it is a male actor playing a male actor I have made actor playing a male role so can you understand the different levels the performance which that is happening over here.

It is called complex and the thing about it right it is like double negation producing a positive so is a man playing a woman playing a man so it ends up being a man playing a man right so it is really complex play and then something is true for any player Shakespeare and those normally laughter at that point in Renaissance of an England you know the idea of prima notch story there was no female after that one finds the ideal female actor was general exist.

So it has to be a male actor plays a woman's role in a particular play and oftentimes we did the play it will be a woman playing a man so it ends up being a male actor playing our main role in the play so that happens too much of engines that happen to make bad that happens in any player Shakespeare whenever we have a very strong female protagonist right you know we have the notion of you know a woman becoming a man and that happens a lot in William Shakespeare's plays okay.

So coming back to tree of night so we talked about two like twins you know people who look like each other they are siblings right so the woman is called viola the man is called Sebastian they, they look exactly like each other but one is the man was the woman – they are biologically different but they look exactly like each other right now a ship break happens Sebastian and viola are separated by the shipwreck and viola of land south of Island colony area which obviously the frictional landscape does exist.

But it is someone you are because everyone is wise to have white names so it is run by account so it is presumably some part of the white Western civilized civilization where Olivia happens in area is located although we do not quite know where exactly it is but going by the names could be somewhere in Italy closely because names the Italy if you look at it so Sebastian and viola are separated by shipwreck of viola enters an area and the first thing she does when she enters an area is she dressed up as a man right she dresses up as a man for protection because obviously you know it is very difficult at that point in time of happening it is difficult.

Even today and unfortunately in some parts well you know if you are a woman with no moorings with no relatives nothing it is often you know you often just you know add certain things and it gets complicated and it really becomes difficult for you to live normal life especially if you come to a particular place on the basis of an accident right so what is in a while of doing viola of dresses up with a man.

She gives herself a name when she called as the main name and then she take the job under the count the count casino we just mentioned a while ago so while addresses of the scenario it is the job in the counts entourage and then in a run errands when another count was seen home is madly in love with the countess there is a duchess or contest in the play countess area who had a different household is not relate to the count the count is in love with her Olivia right.

So he sent messengers to Olivia proclaiming his love right and Olivia is very cool towards account Olivia does not quite like the count I know she rejects every attempt to make an account to proclaim his love for her now after wireless flash Scenario takes a job under the count the count sends how to Olivia right the mind you wireless is the address of the man so the public embodiment of Viola in social embodiment of viola is that of a main right he shared main name she has a male dress here the male attire in other words.

She is performative lee mean and the reason why I am spending some time describing the details the way up which I want to emphasize a certain point with the idea that performativity of performative gender identity is not always dependent on the motel good real sexual identity for the real biological identity with biologically aware viola as a female but performative it comes to the public performative identity the public performative gendered identity.

That is that of a male this is going to me in name to back it up to the area right so Cesario goes to the duchess become is Olivia and carrying messages of love from the count now instantly uncomplicated interests with the master complications and any comedy of Shakespeare the comedy of complication so there is a different degree of you know complicating things tying up things and then in the end untying the same things and the resolution of the end so the very idea of comedy is complicated to think and then because in comedy the complications resolved in the end.

And you know hopefully everyone be happy in the end that is sometimes betrayed and ambivalent anyway so Desdemona goes to Olivia who falls in love with him right without realizing the fact without knowing the sort of course Olivia has no knowledge of the fact no one in India has any knowledge of the fact today or actually it is a woman right cause Viola so in other words what we have as a woman who is actually in love with another woman without knowing it.

She thinks she is in love with a man she thinks she is in love with a man called Cesario this is Ariel did not exist Cesario is a performative embodied identity it is unreal it is strictly public social performative embodied identity there is no such person going to the real the real person is a person called Viola who happens to be a woman so what we have here is an example of what we call a little bit of dramatic irony the most American really dramatic irony is a situation in a phenomenon through which the audience knows the audience has that knowledge certain characters on the stage has the same knowledge.

But certain other characters do not have that knowledge so they are being fooled a little bit they are being that they are ignorant and say certain things which fool their further regret so the audience knows that I mean those of us to read the play of the to watch the play if you are watching a production of pure applied with know immediately that Cesario is actually a woman there is no such person course made a person is a completely performative person something which is artificially performed produced.

Today is an identity which is produced with generated and not per formatively it does not really exist biologically so Olivia the countess falls in love with Cesario who happens to be actually a woman okay and a plague is more, more complicated because the Dario cannot return or leave its love right because she is a woman right and she is a heterosexual woman so she does not return alleviates love but more complicatedly she finds herself falling in love with the count Orsino under whom she works I mean you can understand the level of complications which are happening into a mind wait see if so many we have this really complex economy of knowledge which is being created this is this a roast economy the economy of love the people falling in love with one another right.

Often not knowing who one really is right we have a series of deceptions you have a series of complications theories the performance of general identities which have nothing to do with real biological identities so Cesario the man is actually Viola the woman who is performing the role

of an errand boy an errand man working for the count Orison she is in love with Rosina and Rosina likes him right in heart it is quite complicated right.

So see the things this is the very nice you know nice errand boy and nice male working for me very faithfully so he grows heat of losses fondness with this avuncular fondness for scenario without realizing so he is actually a woman right viola on posters is love but she cannot confess it because that would reveal her true identity right and she wants to retain the identity so she is not trapped in her own performative step.

She is imprisoned one performative stealth okay and Olivia the countess is meanwhile in love with Dario who happens to be actually a woman this very complex economy of love which has been created in two of mine and you know we sort of gender thing okay this is how is it going to end how is it going to be resolved so are these three people will the three people will be constantly fooled by each other will deliver this idea this drama of deception will they live in a drama.

Often or really performative gender identities which are complex which have you know different from biological identities how is the resolution going to happen there is a key question which props up until tonight midway in the place I was at Shakespeare do in only he can do he brings them the shipwrecked train Sebastian who looked exactly like viola wait I mean he is a light trim we they look like each other completely they are their siblings like Sebastian viola are siblings the Sebastian comes to Illyria randomly mourning the death.

And he sings with them together was his job etc go throbbled and he sort of wanders across Emilio not doing anyone yeah but suddenly Olivia counted sees the right and what does the leave you think who detangle easier takes the Sebastian to be Caesarea right the male performance of cells of viola is not that what question it Sebastian is a main version of viola he looks exactly like viola except that he is really a man right.

So Sebastian actually fits in due to their perfectly biologically he is really a man what a good really a man so Olivia goes up to Sebastian and you know again proposes her Laughlin and she is gone over to the area before but of course this area of being viola had rejected it Olivia had continued of resisted in a love for Cesario and now she finds the Sebastian who she thinks Cesario again we articulate her love for him.

The Sebastian has no reason to reject Olivia right Sebastian is a heterosexual male Sebastian instead of being huge by this wonderful rich countess so he accepts her now the accepts of proclamation of love right and you know leave it joy at this point the count Orison comes in right and at this point the count Orison comes in with in a viola who is actually you know who dressed up as Cesario.

And now we have the two twins standing alongside each other viola dressed up the Cesario Sebastian dressed up so essentially what were people in the stage are watching what people like seen and Olivia are watching are two men who looked exactly like each other we know better with the audience we know better with the reader no really no better degree ready play we know exactly what is happening behind the scenes.

So again this is a continuation the dramatic irony which we talked about so immediately the resolution happens and then the entire economy of love is reconfigured you know a conveniently so disturbing how conveniently and how quickly the reconfiguration happens so what does what does that what happens at this point that obviously happened to this point so Olivia who was in love with a Cesario suddenly realizes the Cesario was actually a woman called viola so obviously she being a heterosexual woman cannot continue in that relationship.

But luckily enough wrong she is got a male counterpart of you know the unreal scenario she is got a real man who looks like exactly Cesario so Olivia quickly transferred a love for Cesario and viola and to Sebastian and it is almost absurd and this is reason why chicks as comedies or complex it is almost absurd how quickly the human emotion is so transferred to another sense to another image like so Sebastian and Olivia they are happening connected and a heterosexual relationship.

And a heterosexual romantic relationship right now a scene or the Duke who had the Fonda net versus area study realizes that actually happens to be a woman but viola so very quickly the fondness the male, male fundament quickly convert into a male-female romantic love so suddenly he realizes okay if this is actually a woman I am probably involved without right and again it is absurd enormous problematic in a way in which how quickly human emotions be profound human emotions like love adoration hatred loathing adulation and quickly change in Shakespeare right.



And that is reason why I consider two of my to be a bit of a problem play especially in relation to gender studies right so what happens in the end of dramatic you know it is a nice resolution but it is quite complex as well so Orison the do realizes that enough is a main fondness for Cesario can quickly be converted into a romantic relationship because there happens to be actually a woman you know called viola the Orison and viola the marry Olivia and Sebastian and marry and very quickly everything becomes heterosexuals.

Everything becomes proton toward normative and the normative gender relationships and re-establish into your mind but for a long part in the play for a long time in the plane people were actually engaging in same-sex relationship without knowing it Olivia have been in love with a woman all the time without knowing it a woman she thought is actually a man so what to have not does very adeptly I think and very complex is it plays out the difference between the biological identity and the performative identity.

Especially in relation to gender the biological identity of viola is that of a woman for the performance of identity that she produces culturally socially ideologically discursively is that of a man and how does she do it she does not do dress she does not do language she does not embodiment and this brings us back the beginning of this lecture we talked about embodiment of the process to which you generate your gender identity.

It is a real process it is a motor normal real embodied in a psychological neural process as well a sexually a discursive ideological cultural and social process as a combinational board so the biological viola generates a discursive main identity the biological viola generates an artificial male identity which is strictly social it does not exist by love Cesario does not exist there is no such person called Cesario is the performative identity which is produced by viola.

And that is that that really complicates everything right that brings the spike as we mentioned to the relationship with embodiment and performativity especially in relation to gender identity so what this lecture has hopefully done is to look at gender as something which can sometimes potentially transcend or transgress biological identity so gender identity can sometimes be different from biological agency so biologically it could be a man or a woman but you know your gender your gender identity could be different and the way in which this difference is produced is true performativity is two different orders of embodiment.

Now this performativity this embodiment can be as I mentioned to dress to nine rich true embodiment through your body through food through our different or three the different kinds of vectors towards three the different kinds so simplify it right and so the Shakespeare we find there is different kinds of embodiment happen equal time maybe you can think of many other kinds of shapes you like it you know you can think of lots of ways in which people dress up differently and the idea of dressing up in Shakespeare it is quite interesting.

And again you know I just revealed I just sort of give away a certain linguistic slippage phillium so whenever you know it have got a woman dressing up as a man if you look at the language is dressing up and a woman dressing up as a man is supposedly having some current elevation maybe becoming somewhat more passport you becoming somewhat someone with more ages you know because you are becoming a male because you are performing yourself as a male identity and that gives it some kind of agency because if you come back to club tonight the reason why dresses up a Cesario in the play it is because she believes that will give her more agency more financial agencies social agency of cultural agency etc.

And that is the reason why she dresses up as a man in spite of being a woman in the blade and only at the end when the I know the real man appears the real Cesario was actually Sebastian appears only then can she actually reveal her identity her female identity so only then is it normal the real biological identity drop back to the form which happened to for so long which have been concealed for so long you know critically concealed for so long right so only come, come together.

And Shakespeare's and in many other things of Shakespeare where we talk about gender as being some kind of a performance the mind and this is crucial it is not abnormal performance it's the performance which is deliberately dramatic just deliberately excessive it is deliberately designed to produce a certain kind of effect right so you become something and it does not always depend it does not always matter that when you are becoming a man from a woman even if you are a man.

When you are becoming something else you know that is doing a gender performativity so you are a quote-unquote fastest man and in study of becoming the hegemony dominant male to a certain kind of performance that too is a very good example of what we call an activity studies have performativity to which a certain kind of marginalizing opportunity becomes the hegemonic

masculinity through a certain performance which produces a series of effect it could be all wonder etc.

And you can think of many films you can think in many, many popular things which do that right so you can think of a popular audience to like mask weight if you some of you may have watched of them and if you if we see the film art and there is a component in the schools in the end when we talk about popular culture how does gender relates to how is generally represented or manifested in popular culture and you know we talked about math there but just to give you a little summary of that and how it connects you in the content of this lecture today in math we find three fastest marginalized man suddenly becoming a part from the jiminy minnow sort of a superhero like presence through a certain mask which is obviously a symbol to which the transformation happens to which the embodiment is sort of changed.

So in mark we find you know the film features a very passive minim non-productive is not really a successful super successful person is a very normal average from the main person and also an who study becomes true a mask symbolically who said they becomes the formatively dominant persona so it does not depend it does not always travel from one sexual identity one biological identity another biological agency you can travel within one biological identity.

That is what I am saying trying to say in this particular part so it can be from being a certain kind of woman to another kind of woman it can be to a certain kind of man to another kind of man right from marginalized to dominant from dominant to marginalize so in these transformations can happen again to performativity throughout embodiment two different kinds of embodiment so later in the schools.

We will do a drama to look back in anger well in this relationship this very complex relationship between performance reading and embodiment in the context of display very, very crucially and again this is here table and something which happens in stage so it gives you a double performativity by default right so you know the moment it is a stage thing moment it is the performance on stage it becomes performative.

Because you know it is people performing different roles and within the play there are other roles which have been performed as well just in windup this to conclude the lecture today performativity and embodiment these are very crucial concepts especially in relation to gender

identity and the way gendered items being produced reproduce constructed be constructed and reconstructed right performativity and embodiment these are biological mortal phenomenon.

So these happen to the body things happen to the nerves these happened to the brain which happen to the mind etc but equally these are cultural ideological discursive phenomenon which is what we perform what you produce out of the performative quality is an identity an identity which is social an identity which is cultural an identity which is discursive an identity which may not be related to a real biological identity the state example of you know Viola in Twelfth Night this reason why I talk about explain some details right.

So Viola the biological identity is the core self for the person but that school is subsumed temporarily it is replaced temporarily and what we have instead is the production of a new sense which is male so the performance of gender identity which is Cesario it is produced out of the school cell the ghost of its replace we do not get to see the core self right now that identity is strictly social that ideally it is strictly public and should nothing to do with the biological identity of the real Viola right.

And hence I talked about if you go back to the earlier part of this lecture when I sort of put out the definition of embodiment and performativity in often inhabit the interference between the real and the unreal between the biological and the discursive is born but we can come to say it is just real or just unreal so we cannot say Cesario is completely unreal because if there is the performance of identity which is produced by a real person so that sense is real it is an extension of the real right.

So Buddhist concepts performativity and environment there is a very crucial concept especially in relation to gender studies and again when I look at the relationship between gender and race in which we will and some part of the play in some problems particular goals we will see even in that relationship gender and race performativity in the model become very crucial categories so we will do a place we will do a little test a call of shooting elephants by George Orwell there we look at how race comes into being a race plays a very crucial category especially in relation to which performativity is enacted.

And how that enactment of performativity produces certain kinds of identity which are racially mediated so race becomes very important factor and performativity and embodiment especially

in a situation were of racial inequality so in the shooting elephant when we look at the essay but oh well that is set in colonial Burma right so in the colonial times there is difference between the white man and non-white man is master as a discursive difference between enough being a white person and a non-white person in that discursive difference how do things like performativity and embodiment come into play especially in relation to items especially in relation to way in which gender is produced all of the biological identity and also the third term which we talked about in the previous lecture will come into play again agency.

The ability of the cells to enact express articulate their free will rate to what extent is agency inhibited by performativity to what extent is agencies exhibited by performativity on into the combination of inhibition and exhibition is a combination of imprisonment and in a display right the performativity is very crucially connected to edges especially in relation to gender studies right.

So all the theoretical terms hopefully you know you have some idea how the theoretical comes to play out so these are not just abstract concepts these are not just conceptual categories we talked about these are categories these are concepts which are crucial in relation to which how these happen in real situations this is in Twelfth Night it is about a real situation it is about it is a drama about real human beings trying to navigate the way across the immediate environment and we know I use what navigate quite consciously because it relates to embodiment.

You know it is embodiment and you remember the definition the beginning of this particular lecture environment is the way in which a certain navigate across this immediate environment right so this navigation result which is a combination of manure motor mechanism as well as the cultural social mechanism that constitutes embodiment right that confuse you know the manner the mechanism which produces gendered identities right.

So I will conclude here today but just to wind up performativity embodiment and agency with a very crucial category in relation to identities especially in relation to gender studies right so you look at gender studies in literature how is this brain in literature always represented in literature and also in social situations we find that you know gender is something I mentioned in the beginning the first lectures with gender is the process of becoming as well as a process of unbecoming gender is not a static concept gender is a dynamic process right a dynamic process which is sometimes informed by the biological identity.

But it can also potentially override the biological identity it can transgress the biological identity it can produce a different identity another identity which is you know designed by different so gender is a term which can be used which come to see I have mentioned Geneva Club at the beginning and the first lecture gender as a part of speech is observed it is the process of becoming with the process of unbecoming it is a process of being someone and it is a process of not being someone.

The gender can be a consolidation of certain categories gender can be consolidation of certain categories gender can be a break from certain categories gender can be a resurrection of certain category so if you come to trust life the litter example in the case studies experiment occurrence which we use to look at gender and performance and performativity and identity and involvement in this particular lecture in the case of clears mind you know the entire idea of gender is a play and I use the word play quite consciously.

If the play in the center is the drama as a drama of gender is a drama of becoming a non becoming there is also played between identities right it is a movement between identities with the biological identity and a gendered identity between the real core neural motor identity and the social public and cultural identity the discursive identity it is a place is this so gender has a degree of mobility to it especially in two of nine and driven example I use to yourself talk about his mobility.

It is the mobility which is it logically defined which is disgusting to define but it is mobility which is connected to a motor neural process you doing it as a person as a body as a motor mechanism as a new work cells when you dream to your brain you are doing with your limbs you are doing it to your body by the same time you are doing it as an extension into a social sense into a social space so again this interference within the social space and the biological space this is crucial in gender studies.

So just might really is a very fine example to be of the play of gender it is the play it is a drama but the play within the play as well it is a place which planes with gender is a drama which dramatizes the difference between the biological identity and the gender identity especially in a very, very interesting complex situation as we find empty of mind so hopefully you have an idea

of what performativity is you have an idea of what embodiment is and you can say you can draw an examples.

You can draw on a theoretical concepts and destination and you can look at numerous examples in literature right and you are very welcome you know and this is this can be very interesting session and there is a scope for interaction at some point in the goals you are very, very welcome to offer examples that at home so I use a canonical example of a very familiar play which might be familiar to most of you because I know Shakespeare is economical right now but there are numerous examples.

I can think of when a play between the biological identity and the gender identity is often very complex it is an open thought it side constructed right it becomes the process of becoming unbecoming and really coming right it is a process of construction deconstruction and reconstruction and this brings us finally this brings us to the idea to the notion that we started off in the first lecture the gender is a text gender is constituted by text reality is not a given not something which is static and absolute.

And permanent it is a text and any text so the way we define the text is that substance which can be constructed to a material intellectual abstract ideological economic process and anything which can be constructed can be deconstructed and reconstructed and that is the basis of the text reality of gender it is something that the profit which can be constructed which can be deconstructed and which can be reconstructed and closed neither William Shakespeare as well as Merchant of Venice.

Which we mentioned briefly in recording of nature are very fine examples of literary text which deals which play off the sexuality texts which play up a text reality of gender right please which play up the play between biological agency and gender identity through performativity he performed something he performed a social perform an ideological people from a discursive right and through these performances you problematize any idea of permanent biological identity great so you can see how this idea of gender is quite postmodern this idea poses with performativity the three post model.

Because it breaks away from any grand narrative of permanent gender identities there is no such thing as a permanent gendered agency so it is something which is constantly producing all the

time and anything which can produce can be reproduced and introduced and to have nice very extreme example is the woman becoming a man ascetic that I just mentioned but also you know you can think of less extreme examples of a man becoming something else another man a different kind of man a woman becoming a different kind of woman through a performative quality right.

So to rhetorical quality to a performative quality to an embolic quality to a sartorial quality different kinds of quality different kinds of intelligence can come together and seduce different kinds of gender identities often within the same biological identity so you still a woman buy different kind of woman you see the man and different kind of man okay we will talk about this in more details in a subsequent lecture but hopefully you would have you have some idea or what these concepts are.

And you are very welcome and you are very encouraged as a matter of fact to think of other the literary examples where you can think of which do similar things bring borders and dye complex the performativity embodiment and identity and play up open up any easy assumptions about gender and biological agency thank you for watching and we will have another lecture bravery -see you again thank you.

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