

INDIAN INSTITUTE OF TECHNOLOGY GUWAHATI

NPTEL

**NPTEL ONLINE CERTIFICATION COURSE
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Gender and Literature

By

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So hello and welcome to the second last lecture of this particular course gender and literature so we are into the final segment of this course as we know so we are talking about films advertisements particular advertisements we have seen certain selected advertisements from the perspective of gender studies we talked about how certain advertisements play out different kinds of perforator difference kinds of you know embodiment and how those epilated to the culture production of those times.

We talked about how the location consumer has very important who is watching at who is viewing at who is potential consumer of this kind of advertisements we talked about that in some details the in the last couple of lectures so what we will do today we will move a from the advertisements we play one little clip from a film a very famous film it is a film called godfather which mainly few may have seen already.

It is a very familiar seen but we look at this particular sense from the perspective of gender studies and we talk about things like you know premonitory gender identity etc but before I move into the sense so before I actually show the screen and began to talk about it I will just go back a little bit to one other topic which we are discusses as some time earlier because it is a very queue topic and relation to the scene has well is the topic which you know encapsulates the relationship between space and identity especially has gender identity so to what extent is space gender.

To what extend does space generate a gender identities so and if you remember and I am sure doing the first stops which we did in the course first liter text which we cover in this course which was multiple chance right in that particular short series if you remember we talk a lot

about a space and identity and gender so you know certain space allowed certain kinds of gender behavior.

Certain space is disallowed certain other kinds of gender behavior so gender the embodiment of gender specialty of gender where something that we you know looked at in that particular shirt series so in a for instance different member you know we show how the divine which is a driving room of the Navies house you know the coaching house you know that is you know obviously a male space is a male homo social space.

Where women or not allowed to entire except perhaps the servants serving bombs and other kind of fruit stop and now in that particular space in own of the house the wife you the rob the wife of the court they are that she entire very ambivalent ways she is not sure and she obviously wants to enter and this stop game she is very angry and she lost her human reasons to may angry but you know she is so ambient and hesitant before entering the space because that is very clearly coded male space.

Which brings then to the dairy of coding the entire notion of coded space because on other things which we have been talking about since a very incubation of this course is very coded quality of gender identities right so what extend is gender coded as so what he course of gender right so how do this course how are these coded determined by cultural conditions how are these course determined by prevalent political conditions how is this course determined by logical condition regions conditions logistic conditions etc...

So all these factors are very deeply uncomely and messed with each other as we have seen through the entreaty of this course really so that particular short story by prime chart it is very deliberate I mean it is so dramatics they are very clear the vision of gender roles gender perform gender identities and it is very tragic series from the prospective of the female because if you look that the females and the short story the female triggers in the short.

So you find there is a very clear indication to the have more intelligent they are more intuitive they have they can control of that of grass per reality and the men who wants to while way the time playing cheese and you know uncompleted in action in a absolute notion in an unreal game which does not really require them to have an real and engagement in the real world and that's is the cannot setting that a perm change have chosen.

Because obviously this was a you know the impale setting this was a very few did luck now setting and man really have to the rich man role the world he meant really have to work is that condition which is showcase in the story against which in a right proper which we have this you know very play of gender and gender identity and we saw the women that, the women figures that so they one of them the reference of two women the short story and one of them she manages and new played the space and have to have benefits so she has to be her husband to way liberty.

So that we can do things for own and he never told what she does really because very instead and very sufficient suggestion that she is perhaps into some kind of an activity which would otherwise from the possible in the presence of the husband so and she would obviously want the husband to be await so as you can leave a space and use it to have benefit. Because she is confine to the space so she is obviously going to nuclear the space and what she is confine right, because you know the other spaces which are dis-larged her you know she does not access to the spaces.

The space is very gender phenomenon so space is obviously a construct so that is the reason why I mean about space and not place because in up crisis more geographical a space is more physical or places more empirical perhaps, but in another process and which are place become space is a very discursive process, right there are lot of apparatus and lot of material apparatus, Thomas apparatus, ideological apparatus which go into deformation of a space, right.

So when I say this is an in favor space this is a homo-social space, this is a postcranial space all there are loaded terms right, it is see in it is in indicative of the fact that you know there is a process a discursive process, a ideological process through which you know the entire conversation happens in the entire conversation from the real geographical to pass to a more cyclic topes you know takes place right. Now obviously and if you go back almost all these stories we have covered almost all the text we have covered in this particular course would you know would some point of other they have reference to space and reference to you know the what kind of spaces correspond to what kind of coded behavior in terms with gender.

So and I will just give you a rough idem so we just talked about prime change, shuttle shirker array of the chess plays but obviously the even the other stories which we did they too have very complex defection of space especially when it comes to the relationship with gender, so for instance if you remember you know the short story the fly, you know over that the two mans

with each other and know they drink whisky, they so engage in a very manually conversation but obviously they are decadent, they read there is a snail one of them is trying to cover up his weakness through this entire assortment of this entire architecture of newness around them of apparatus of strong him but obviously that the entire center from those near and see the short story.

But you know the important things remember that there is no female present in that space or reformers say that no females allowed accessed to that particular space right, as a completely all male space for the two menders that and have Thomas argument each other and you know about different activities you know they thought to remember the death sons etc, so even the people who are remember in that space are men and the people inhabit the space are men and there are the female figures in fly obviously very complex because they are the people who travel to the actual places right.

Where is the men create the spaces instead of women travel to the places of the real sites of loss, real sites of mourning with that she go to Belgium to the real gravity art when a men are embedded to the boys and there is and they happen to see obviously the grave the two men's of their you know sons and you know the friends sons which report back to the men who do not leave that particular space, so the office space conflate is really male is very homo-social, is very gendered deeply and it entails specific kind of coded performance as in kind of coded behavior right.

So the entire coded quality, the crypt quality, the encoded quality of the space is what makes it so definitely male or definitely female in the case of you know the five and of course if you just come down you know if you create other texts well for instance hard of darkness which was gone hard with that dome is a bigger thing it is more map able right.

So when among they go say Congo that is an empire space or which is heavily rationalized only the white men speak in that space the non white people are not even given a voice, do not have any language, non white persons speak in Congo despise a fatal they are the original and habitants, definitely even any attempt on the part of the white to translate what may have been spoke in that particular region or he never get to know any of the you know any authority any encryption from the non white people over there.

So you know it is not the that space is gendered in hard of darkness of this he deeply rationalized as well because a norm it is a space which is converted but in pain on shimmery in the some kind of a profit principle so Congo which is definitely an African place they belongs in Africa with the religion inhabitants of the place of African but all same that is very conveniently a phase and very quickly becomes a Belgium call the name where they only motive on the principles as profit principle where the company opens his offices and the whole idea is to really make an enormous amount of profit from you know ivory trade in Congo and that is why Milo is send to their and you know he so becomes a more ambivalent about the whole imperial enterprise etc.

So and more importantly in hard of darkness when Milo comes back to Brazils when he comes back to the European white space he obviously has a four go experiences and he had, now he tries to tell the story and what happens to him and again look at the space and which the story takes place in hard of darkness. The entire story is told in a float in space for literally it becomes a float insignificant read the themes, where the men's sit up wrote this into modulo one of the most I am going to sleep except the narrator who tells the story modulo story to us.

So you know because very complex combination of spaces in hard of darkness and in the women and hard to darkness that the two principle women into the hard of darkness want them is obviously cruises African mistress who unsurprisingly is never given a voice, she never speaks in hard of darkness, she spoken about she is exorcised and we only get a here wave from harm a screen from harm and perhaps in mornings for you if harm where inclusive and she become, she embodies the exotic other, she embodies the I mean not just the other from harm female perspective and other from acceleration perspective rights, so she is doubly other enhanced doubly analyzed in many ways, right.

So she becomes and again the location of harm she is locate him in the exotic space right, so that gives he an item again of the relationship between space and gendered identity, so every kind, any kind of gender identity is tied to it is location in a particular space, you cannot possibly diverse the space from the identity. Because there are spaces which generate that identity a quite plenty and quite deliberately and in sometimes very dramatically.

Again and hard to darkness and mallow comes back to Brazils when you know we comes back to the European space when he has to meet corrossions and tender her feonsay and tell her about corrossion about his dying words etcetera then of course he has to be a misinformed, he has to

live about cursory dying words because that space demands of life, that space demands that he misinforms what really transpired you know in Congo, he misinforms about what really transpired in the Congo right.

So he cannot tell possibly what happened by Congo he cannot tell possibly, he cannot convey completely what really took place in Congo so he has to show manufacture his romantic report you know for purpose of conveying to Chris Feonsay who just stands there receive in the report very, very possibly. So again her presents, her positivity is very, very gender so she is so looked, she may be interpreted as a stupidly passive European woman who is just very elegant to receiving a romantic report about her feonsay who is died and he the death person or death feonsay is sort of used or described in a very romantic glorious terms.

Whereas we know the reality where he was actually department pay a machinery of exportation and then he went rogue, so he turned into a rogue agent who has to be exterminated, who has to you know either drawback or killed by another agent went for that particular purpose, so this is a very classic structure where a man, a male contour or male adventure goes into this exotic space you know turns into a nature you know becomes nature and then becomes rogue from the perspective would enterprise which are sent in and of course another agent is in accent you know in order to either recover the rogue or to exterminate the rogue kill him possibly.

Now this structure I am sure you can find the structure in many, many narrative, in many cinematic narratives, many adventures cinema narratives, many adventures story narratives etcetera, right. So again the point is the entire idea of space and gender is extremely quite implement and complex, now by the time I come to you a look back in anger which is a very, very complex space.

Because it is about the angry young man, is about the emasculatory young man, a silica young man, the young man how the only thing can do is look back where some degree of bitterness since he was an anger because he thinks and he is exhausted of all possibilities and then of course he cannot really function you know and he is so stagnated in a particular cultural condition which does not allow him to ready act out his agents him.

So he thinks so you know, but interestingly the space and harder in look back in anger is a kid who sinks and the entire action enormous entire action are takes place in a very internet domestic

space of a particular household the porter household because the simple thing is there is no exhausted space left, there is no and so truly ideological space left, so the entire the Boland between intimacy and endemism has broken in look back in anger, right.

So it is a play which really depicts and dramatize this the description of the Boland you know there is no difference at all, now between the ideological space and the intimacy space, okay. So the intimate becomes ideological, ideological becomes intimated person becomes private, the private becomes the personal and look back in anger, so no longer do we have an example of a male space or a female space that is you know that they are mapping becomes quad so blurry.

However, he will within that very blurry mapping will still have the presence of gemmy through difference and the fires so for in sense it remembers he is look back in anger for the two moment set and discussed he may report a and from the back ground he heard gemmy from another room playing the jazz trumpet. Now that jazz trumpet the sound the jazz trumpet in another room start becomes very male intrusive sound which constantly disturbs the conversation between the two females, so again he find you know this is very performative huge space, very performative production or space right, her space is produced or it was an activity when gemmy walking into a room and playing a jazz trumpet it produces certain kind the masculinity which so rebellious you know working class and establishment etcetera.

But also is very, very masculine so again the entire idea is produces certain kind of space that was certain kind of performance. So look back in anger 2 it has all this ingredients about you know very essential ingredients which inform the collusion between space and gendered identity okay, and of course the church outside and look back in anger you know we just get to hear the sound of church, so I when to get hear the sound of jimmy's jazz trumpet, the church outside becomes the space for establishment it becomes the space for conformity right.

So which is a natural you know an ideological opposite of what gemmy wants to really be in terms of historical and cultural location right, so you know as it is just took it through and all the tax that we studied so it is essential to understand Thomas parent to understand that one space is very big and key element and all these tax that we just mentioned that we have studied for the purpose of this course. So in whether is statically ary the chess place, whether it is look back in anger, whether it is the fly, whether it is shooting an elephant almost all the tax that we studied in the schools they correspond to certain coded quality of a space which performed and embody.

And against the performativity as a term I keep mentioning enormous all the lectures of they do over here, performativity is a very, very important you know ingredient in gender studies we cannot really have a gender study component without performativity right, because the entire idea a performativity is to either make a departure of a biological essentialism so you know if you biologically essentialist you know performativity can help you destructed depart from it and which is rain important departure to make or conversely performativity can also conform to biological internist so you can orderly conform you can actually consolidate in biological internist true performativity, right.

So you know but he is a way you are conforming or deconstructing either way you know you are dealing you negotiating with certain coded behavior you negotiating with certain course very fundamental speaking, you negotiating with certain course. So the word code keeps coming back enormous all the lectures I use said quite expressively and extensively in the first couple lectures if you remember because you know we are dealing essentially we may looking a gender, we entering essential with course coded behavior or coded language, coded expression, coded dress sense, coded embodiment etc right.

So the entire idea of coding and decoding and recoding is something which we are very well interested in especially looking at gender from different perspectives. Now throughout this course we have mainly talked with a binary understanding of gender so we talked about male performativity we have talked about female performativity you know we have not explored or explores sorry you know the other possibilities of gender the transgender possibilities whether which is something that we extensively I mean incisively are find you know very, very encouragingly in our you know the daily disposes of life's.

So the transgender phenomenon the transgender embodiment right, which is which have its a different space which enables it is space outside of the ray need binary of male and female right, which is obviously performative which is obviously you know mutable but which obviously generates certain kinds of identities which do not conform to either a male or the female but you know is a very playful in a performative kind of identity, which is constant in perform and produce to different forms of embodiment, okay.

So the transgender embodiment the transgender performativity is something that we should also be looking at and I am sure you can find examples in many films and for example in many stories, that you know that we do dramatize this kind of performativity right. But again even the transgender performativity even the transgender identity is something that should be studied in his relation to spatiality and his relation to space right, because space is something that which produces identities which instead of you know negotiates are genders.

Every identity is operative in a certain space, every identity is operative and a certain kind of a spatial politics right, we cannot have an identity without an understanding of space without the association of space, around that particular identity okay. Now I will talk about space in some details and having talked about the very interesting entanglement of space, gender, identity, embodiment etc.

Now we move on to the little clipping that we will see today from very famous from the godfather it is look clipping, it is about you know different kinds of embodiment coming together and how there is dominant from embodiment and there are, there is an inadequate you know order of embodiment and how the dominant form of embodiment basically you know corrects a course and corrects the inadequate form of embodiment.

And of course it tells the thing which was seen over here is a very interesting spatial mapping of gendered embodiment so you know there is this you know very interesting muscular and mapping of embodiment this is very interesting a female mapping with embodiment and what this particular clipping shows is how the two forms in embodiment correspond to each other.

How does of need division in terms of space very interestingly true a particular threshold there was actually literally a threshold is very liminal space which through which they do different forms of embodiment a mapped into each other. So if crosses certain door he move into female space he cross at door from the other side he move into a male space, since crossing of door which is really liminal activity is something we see extensively in this particular scene. So the liminality which is the other term which I want to do bring in this lecture, the liminality is a very important concept in gender studies.

Like performativity so what is this liminality, so liminality is idea of moving between spaces, between zones, between identities, between you know categories. So liminality is in between

condition or the process of you know in between's so you know it is the identity of in between's right so if it happen in between's you are ensuring liminality right.

So liminality for the linear condition is a condition where you are aware of both conditions so again this is something which up problematizes any understanding any idea of dualism and this course to so liminality is very important term in gender studies in relation to perform at more over the liminality is a possibility as well as the dispatcher right.

It is pointed toward something as pointed towards possible but at the same time it is departure away from certain kind of instance right so again is the playful performative plastic phenomenon so if we go back to some network even in Shakespeare and that particular comedy which we you know discuss in some details in this particular course and you can expect the questions on it course at it not know liminality of gender identities right.

It is about you know considerate between two gender identities and this is completely in respective this is completely unrelated to the biological understanding of gender so we are women you know who invaded the performative embodiment of man well as same time biological women and you know women in the biological sensor terms again this concept in biological entity and performative entity is done precisely true liminality.

So liminality is a concept having very key term in gender study because itself enraptures entire process of transition entire process of you know information and rein formation and deformation which we have talked about because even in advertisement if we go back to the same and you find even advertisements this processor break even whether again reestablishing at different norms.

So in most cases advertisements rely on the matter exposure rely on the particular no matter principle it can be different no matter principle depart from earlier but most often they end with certain kind of no matter principle it is not free from no matter very free advertisement that is free from no matter because you know all advertisements they rely or they aspire or they tends to acquire a certain degree of closure right.

Because you know that is how you know commodity from information true closure you come to the closure and that is basically the process in which entity becomes and converts into an commodity right true a closure so in an even advertisements we have a little we have suggestions

of liminality we have operations of liminality which are more often and you know they end with closure.

They end with certain kind of coded closure which helps us certain consolidated rate need gender the derivations sub derivations identifications and of course deep information okay so in an enclosure liminality there from ontological operations which other right you know liminality in very ontological kept nation is opposed to closure.

For this liminality construct of in between us is something which you know really enraptures certain captures the process of proclaiming in between two points you know it is opening up to new world is of closed in term other words and this process of opening and closing that happens sometimes so in liminality itself it comes very important phenomenon in gender studies okay.

Now taking all this into consideration you know the idea of liminality that performed higher embodiment now however this term relate to specialty right the production of space and how is this production space important in terms of gender in terms of production of gender identities so what extent is the production spaces you know what is informed the production gender is the gender you know in sense of space or should gender of the study.

Only a something which is related the spaces right the spaces of course space time valid system more maps and enological principles as I keep science you know may be norms of each among lectures so all these are deeply and metrically imaged any understanding of the gender we cannot really as look at gender as some as phenomenon which is divorced in space diverged in time diverged in understanding politics diverged in religious social cultural principle so all this principles all his conditions are deeply connected each other in the production of certain kinds of gender identity okay.

Now having given you this preamble having hopefully understanding of how spaced works in terms of producing gender identities to an laminar performance process along who to you the particular seen which are played in a minute on the screen now this is background of scene so this is the flip from the famous person and how the family operates to a certain principles of violence certain principles of imperfection certain principles of you know hierarchy and occupation etc.

In order to see there are scenes that show you are that is the scene which comes after particular ceremony we have god fathers in and he is in conversation with this god's son and you know Johnny the god's son of the god father is Hollywood actor is the singing actor so he is Italian actor who sings belongs to which in tradition you know from without the Italian good looking guy who sings and access at the same time.

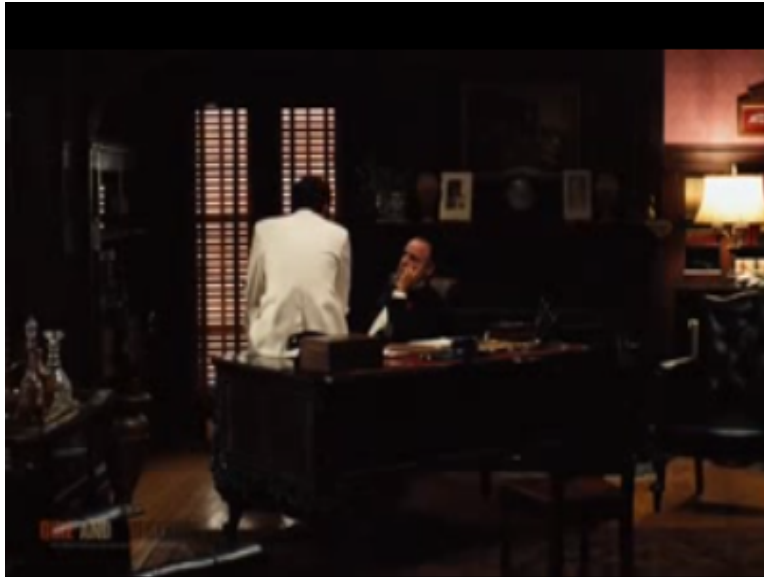
So that is the rate instead of certain culture rational which is the time and which god father is set in 16's holidays you know that is the time that is the contemporary time in which you know center spaces now what happens if the scene ratio to put this so this got some other god's father the Hollywood actor.

So where is the space of the men is completely masculine people aware this certain kinds of dresses and talking certain kind of behavior and you know exhibits the behavior is very coded very strictly coded and is not very coded enough so his interpretation in masculine is whatever but sent into the kitchen so the movement is all male α male precision to a space which is female, so he is almost as if he is of scent of to the space like if it morn which is seem to code into in α male space that got for the inhabits with his cronies in this particular scene. So the whole idea the whole package the whole scene from the god father is a very cool at that we have seen right. It is coded in the different kinds of gender identities, Johnny a certain kind of gender identity.

The god father represents certain kind of general identity the women in the kitchen chopping vegetables wearing aprons they represent a certain kind of gender identities. They do not flow into each other; they do not problems at all. So Johnny is sent from one room to another room in a response in adequate masculinity right. The whole idea is to make him less manly than the other man and obviously the show women wearing aprons which is nothing to do with the conversation to the happening in this particular room.

So having given you this is the content of the seen so haven given you contend what really transpires I am going to play this scene right now and then we will see how the whole thing operates. On your screen we will have the film, god father and the particular scene where you know Johnny comes into the room and breaks down etc. and then we will look at how this entire scene really becomes a coded scene in terms of gender studies. So the scene is coming up on the screen in minute.

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It is weak anyway if I had this part in the picture you know it puts me right back on but this man out there he will not give his head of the studios we will not give it to me in the and he says that there is no chance but the movie writes the book the best seller. And the main character is just like me why I would have to cat just be myself. Godfather I do not what to do? You are correct like a man, this is how you turn down and cries like a women.

What I can do? Spend the time with your family and sure I do, as a man spend the time with his family becomes that is real man. You look tired wants to rest well and work from now I will come and give you what you want. Thanks but that is turning in a weak, I am going to make African of you, do yourself and leave all to me, sorry. So you just saw the little scene from the film that having talking about so long.

It is obviously you can replay I will perhaps replay it in a minute but few take you through all the things that I have talked about, so look at the gender mapping space over here, the scene starts with a very masculine space mafia right. So people are wearing certain kind of dress they are speaking a kind of way, and pronounced right. And it is obviously completely coded and in this recoded space we have a man wearing suit, which are the wedding singer suits.

Which is obviously not fitting him into this other mafia dress the very black suits the other mafia men are wearing, so it is bit of incompatible intuition, it is really fitting him into other masculine forms in this particular scene. So the interesting thing over here is the fact is Johnny also bio

logical a male, godfather elders son who comes so they all are men. But they are differently masculine; the masculinity portion is different because by being a male they are actually differently.

Johnny happens to be which is code and encode in adequate or insufficient from the lenses of mafia masculinity, is more control more violent, you can see I am sure heard little line the god father told the Johnny that I am going to make him a offer that he cannot refuse, so he is talking about the producer of Hollywood and he says I am going to peruse at him in the film. He would pick up right, so the godfather tells him do not worry about it, you just go back dress up and I am going to deal with this in my own way.

The Hollywood producer would call and you will be in the film and I am going to make you an offer he cannot refuse. So the very impulsive divine which is not spell on that is very cool kind of environments that again look at the language of the godfather way. The language is still hyper masculine especially compared to Johnny language, historic. Again look at the way the sex is in the division between the historic man and non historic man.

So the historic man is equal to women just because he is not maculation, clinical and calm in terms of violent environment he is consider being a sissy and he is mocked out in the scene as we saw. So the godfather tells him he is breaking down like a child, like women, and obviously to certain he mocks his break down and because very disappointed as you say with his insufficient masculinity.

So the point is Johnny insufficient masculinity is very equated with femininity with female behavior so he is the historic man who is sent off, to female space at the end of the scene and of course the little door opens from one space to another space we saw. So this male space where the mafia man sit and discuss about killing each other about contracts about business where the women in the household inside the kitchen chopping vegetables and doing the womanly thing.

This is the kind of the crudity and it is obviously it was a huge success in the box office even today people watch it with lot of reference is a very finely made film but you know the content of the film which is shown in the film it is really crude, it really does not have any great area in terms of gender binaries, so the belong somewhere else. There is no merge of the 2 and whoever

is insufficient despite being a male is sent off to the kitchen space, where would share with other women.

The women seems chopping in the same way they all are wearing aprons, so gain politics in the scene is very important. So the men dress in a particular way they behave in a particular way, walk, speak and all together come together forming of generating a kind embodiment right. We talk about as a merging process as we discussed which we do through your brain through your body, through your nerves but at the same time we also discussed process.

So his entire interplay which constitutes in the proper sense of word, so entire odd dropping embodiment in this particular scene mafia, so you know they dress in a way they are very clinical they are very cold, without really being preservative about it. So they get the word done in other words right, is something that mafia masculinity, represents in particular scene , where as Johnny who is also a male wedding singer, he becomes a insufficiently in this particular space.

So again this determines the quantity the of the masculinity and towards a extent and socially constructed, now in this particular case we could see clearly the formation he need to behave in a particular way, he need to behave in a particular dress and to qualify as a manly man in that kind of setting in other words we need to confirm a certain very clearly if you have to consider to be manly enough. And if you are not manly enough he is laughed at so he is sissy boy, he cannot confirm the codes of conduct in that particular space.

He is the sissy boy by default he is mocked at his embodiment is in really a very good masculine by the god father you know who minutes set in a very, very you know eventually very sure way and then obviously he send back you know to share his space for the moment you know to share his space with women because he is waiting manly now interestingly in one particular scene now played again at one particular section in the scene refined that they sonny they god father he enters and also goes and see the frame he is alpha male figure now he is even more alpha male then the god father and obviously he spend time family areas other side outside more as a phase communicational eventual etc.

It is ugly around the house so you know that kind of a hypo masculine dealers just like an extreme hypo musicality that is pretty for a god father when he says for a man to spend time in the family then of the we have mapped so again the definitions of very four tied the definitions

then you know to be ugly to fisherman as well so again the entire idea of the morphine masculine as it was you know very interestingly related to catholic church so the entire masculine culture which can come to the sudden actually Sicilians you know kind of masculine the entire almost entirely the big market companies they open long to that region and interestingly it is also be religious kind of masculine.

So one the one hand they were doing contract to them on one hand they are very violated and in the one hand they are very, very give some their activities for the same time the extreme religious people who belong to catholic church who have catholic church and if you look at the morphine rituals they are very coded bottom rich sources in morphine's you know it was very, very catholic as well very closely corresponded to the catholic rituals of the church that we find which also preached as spend in time with the family so again part of the maculate factors it is not being violate you can be the work done or very contracted if it also spread in time with family being faithful to the family.

So you can now faithful to the family you now considered to be a real matter this is what the god father tells delivery in order to you know could her elder son who is ugly wrong in the house so this is something masculine figure you know in order to real man you need also along with killing people along with being clinical with them we also be this confirmed family we do not do it we cannot really be a man so again the entire muscularity or look at the way.

How thinks at religion language address who would embodiment all this come together to create or generate a certain kind of identity which describe the particular space and also space is interesting even more complex because we talk about one house this is why I began this lecture with reference with certain of the chess players because even there the prince have one house right.

But inside the one house we were sub division of spaces this is male spaces this is free no space women must not enter because almost entirely happens to the man etc right so the whole idea is to mark out the division of spaces and generate identity this related with space a very gender identities okay so that is the whole idea of this particular scene and the region where we studied it so look at the way as the space is changed where the space is shift between each other but the things are remains different right it is they postponed different kinds of involvement this

masculine involvement this famine involvement you know how the tune company mix with each other.

So how insufficient masculine in spite of biological male it is sent off to the women with the women the kitchen space and again the oppromity of two spaces very, very interesting we are talking about this morphine this office space of nominal in means together and think of the concrete killing in businesses that legal businesses.

But you know just across the door cross the threshold very limited threshold and you enter different kind of space women a think how to kitchen going to family etc right so again if the two spaces very, very prophetic this is so different of logically and discussing right so they belong to two different all this gender activity gender embodiment and this is what the particular scene we need show cases and dramatics.

So just to compute this particular lecture this is very complex relationship in space and gender identity right so you cannot be really have a gender identity when a wish is not related certain kind of space certain kind of specialty or kind of spatial politics so politics of production of identity is relative to the politics of the spatiality as well so what kind of space you are looking at so what is space so to what extend is the space exclusive so discursive quality of space will produces a certain kind of identity which is deeply gender immediately.

So space becomes gender then again it brings us back to some of things we should talked about a last lectures specially to look at the advertisements now in advertisements we find often times commodities which have been not biological males or females as very quickly become this discursively gender commodities gender entities right and the entire process of conversion from entity to commodity his for gender process on medication in motor bikes in gender you know certain drinks certain beverages certain male of or female you know chose the gender address a gender.

So different kinds of in animal objects which will also do in biological determines not biological man at all so they become very quickly gendered very discursive process right so likewise space which is you know which you imagine to be a neutral category in gender studies is on neutron around so it repeats it is deeply pointed and it is deeply problematic in clear that in becoming a certain kind of a gender capsule where men comment and women comment and different kinds

of behavior takes place now around contributors if you remember the York advertisement basically in the couple lectures ahead in order to go where we started looking advertisement and looking at how advertisements gives with the identity.

And eventually the advertisement it is not just enough that the women address as man you know the big come a man it is also essential that she will know that all the markets up knowledge which increase the outside football which induce a acknowledge of vulgar that smiling which is man talks about whom which Implies a fearlessness specially going to inspire of strong which implies specially when opening a serves this all is manly markets so these things also important now I mentioned habitual situation where suppose a biological male are entered the space and that is request it for chocolate if he was suggested it seems if he was suggested in sense afraid of spiders if he did not have a control in job.

And if he did not know dirty who is still been given in chocolate probably none because no it is not just about being a man in a biological sense of word because jenny in this particular scene from the god father is very much biologically man so you have no appliance about it this is the man etc but again he has you know male not really masculinity in this particular space and it is very, very relative who is masculine who is not masculine is dependent on my last way by the particular in space this particular space demands kind of masculinity merely with the god father and I am send off to the kitchen where you can have it to the women you know the suggestion is that second of body is more comfortable in taking back.

So he is does not belong to masculine space in spite his name is biological name is certain of you know it asserts well this is punishment of insufficient masculine right so I have established into this lecture the very complex relation between gender gendered identity and space and how spatial identity and spatial production of gender identity is very complex discursive process this to be transgressive and trans sense by the any kind of biological terms right so biological terms is unpopular is not biological it is actually bothered this case is discussed tragedy discussion through which you achieved required as kind of masculism.

As if kind of femininity which become dominate you know in certain kind of spatial you know spatial location or spatial production is every spatial production it a dominate masculinity dominate gender identity which will be the identity which you required to conform to cannot confirm to it you become a midst with that by default and then you send off because in sufficient

identification right and off course the entire idea of identification the entire idea of becoming identity is for the process through identification you can over identify you can over appropriate or you can under indentify what happens in this case in example of in sufficient propagation so jenny does not really he is not pretty manually.

Now to be consider masculine in this particular space so it is insufficient propagation in order of not a masculinity so you know this is a really, really interestingly series in terms of looking at perspective embodiment gender identity spatial production of identity and off course a very fundamental mapping of spaces in terms of gender location so please play this video again please look at it again and think of the way which you can find out more readings.

From this particular series in the whole film is a very term kind of culture which is very devised for male and female manly behavior from the more men behavior and you know it is almost the essential dividing you know essential by the church it is sanctioned by the language it is sanctioned by the different kinds of embodiment in that film right I hope you enjoy this lecture at I look for this last lecture in this particular course thank you very much for the lecture.

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