

**INDIAN INSTITUTE OF TECHNOLOGY GUWAHATI**

**NPTEL**

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

**Gender and Literature**

**By**

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So hello and welcome to the final lecture of this particular course in gender and literature. So we come to a conclusion of this course and I am just now giving overview of what is done in this course and just I will give you some more ideas it can depend upon and then you know work on possibly those few notes in publishing you can take this ideas and then you receive some articles and essays and perhaps will also give you ideas for conference for the questions.

And times will come those few who have no academic experience of this particular course. So you see give you a little and just a copied or else summary version of this course so we will look at gender and literature or some of the encoded behavior and it shall illiterate inform in this course or reflections a weight conflict reflections those coded behavior and different kind of cooler climates and different kind of in logical climates and different kind of cultural climates.

So then tie up with the entire idea in this course you give an idea how this course are found in how this course quality and gender behavior are formed to in a complex combination of the physiology or biology economics cultural conditions physiological conditions ecological conditions irrational conditions rational conditions religious conditions so coming together to produce this and some kind of ideas in ideas of gender.

And gender behavior right now we see the combinations change the course change in depending on the other kind of external changes or economic changes you say example of that in shakil shecklarey the chess players where in that kind the gender identity the gender the dominant gender identity in false system which is stated with that what way we out you know when the britisher coming and bringing out the different kind of gender identity a different kind of muscular identity which loves to be so effect depend on identity when on times it come.

So in we saw that shakil shecklarey who was to saw how the beauty of the gender identify and the performer must be effective from it something which is obviously a cons tract so when we were suiting else from bajaj opal we saw particularly you know the entire idea to be a imperialism how was to abide a form to choose a certain course of contact the course of contact which are observed are full astonished politically ecologically irrationally culturally and you say in favor of the climate.

So the course of contact those we have established and how those are saved and the man individual those who will have absolute no agency in terms of reject in those course so he wanted to reject those course he wanted to ecological form the course so that option was unavailable to help right so once we have to conform naked the particular course in way perform different kind of the way. So in order to preserve this identity not to console it identity not to console it identity as compared lots.

So identity obviously is the rate know into same into ray intimate issue especially incomes in gender gives identity sometimes to work it to gender behavior identity sometimes confirmed rated to gender behavior ,identity sometimes distracted dogmatically to gender behavior so identity is very complex phenomenon is a combination has a send few times earlier is a combination of neural embodied in turn on mechanism students extra ROM ecological discussed mechanism so you know the two combine together and very.

So complex combination in order to give you an idea of embody identities, so identity of course is related to embodiment an embodiment of course is very complex category and off combination, recombination and inscription so you inscribe your embodiment to language to your body you know through your generated identity so all these terms are related to each other in very complex where in praise time even and very superficial levels they are connected and as we have seen in each of the electrostatic okay, we have studied or examine in this particular course.

So we know in shooting elephant by Orwell we saw how the code of gendered behavior is not just limited to gender it is also you know bring some consideration race, politics obviously it skin color in the same in this particular situation and obviously the imply go climates so it is have

been oppose similar Burma and no out of expected do you white officer the white police officer to enact his heretic you know execution of the elephant the mad elephant.

So why I reason why he was expected to annoy this Herrick per formative act was because he was you know he was in parallel officer occasion in Burma it was his job you know it was so pre-supposed to these job to perform this kind of a controlling of a particular potential case and elephant obviously that presented a potential case which have to a control and you know confirm and contain.

So all they see and know what to do it at an individual acetic level even want to do it but that his individual private agency was so complete able done it where in a face of this bigger ideological will, the bigger and a discursive will which have to confirm too, so again and something often saying for a while now the gender should not be studied as a separate isolated phenomenon it is something which is complexly and a very complexly influence by race, by ethnicity, language by political claim matter, political location, by rational location, by linguistic location etcetera.

You know also other factors, religion, food, dress code etcetera so in a case of Orwell shooting an elephant is very clear that in the identity of the impede white officer you know it is wholes because with whiteness, it is on this about its manliness process because this whiteness so the other Burmanies men but no one really thought of their shooting the elephant they only person who is expect in shoot the elephant was the white in patrol officer situation in Burma.

So you know these I mean it is out factor, it is a combinations which keep coming back in any varying and any understanding of gender right in so he cannot possibly diverse gender from his other vectors, from his other code nights such as race, such as ethnicity, such as politics, such as culture, such as language and norm and you can name many more factors as well, right. so you know we saw that in shooting an elephant but also when he came to when he rise that something like hard of darkness which is quite exclusively where show, exclusively divided rationally so you have this African people in a Congo and never speak their third people questions because they spoken about, they represented to the prison of the white man.

So no African, no non white person speaks in hard to darkness and notes about he speaks in hard to darkness which is again a very political thing the silence was about to him and hard to darkness is very political silence like more silence is harm in political situations, so in hard to

darkness we have seen the question representation becomes problematic, because the white man wants to represent which means the non white phrase but they fails to do it and why it is a fail to do it.

Because he use in the magnetism the rational narrative mechanism or the white man which does not work, which does not work in order to describe a situation which is nothing to do it why rational moralities so he is in a space again the question is space to comes important something which we spend a lot time with in the last lecture, you know he is in a space which where this rational mechanism, this white Christian rational mechanism will not work.

And again this is very clarification of the relative rest location of morality, of rationality, of gender identity and dependent on particular spaces so only in certain spaces will that mechanism will that apparatus be operated, so it will not be operated in certain other spaces right on what happens on Congo cannot be described use in a rational narrative network of the white man and so entire narrative of harder darkness is an anti narrative in that sense, is an anti novel in that sense, in time novel is about the failure to write novel the failure to tell.

The story, and what happen in the Congo okay, so this is what transpires and hard to darkness so again this is gender and hard of darkness is a very, very complex combination of race, spacial location, ideological locations you know mallow but the end of hard of darkness is moved to a way from looking an imprison unequally as a novel Christian and the space.

So he is more ambivalent to about imprison but the end of hard of darkness is more ambivalent about the goodness of imprison so he is not sure if an imprison has a good thing or a bad thing so he so tend he gravitating, he is shifting to of looking an imprison as a negative and depressed and that obviously effects his embodiment, but obviously effects his gender identities and no longer is he strong white man, he is now on the raw taking feverous white man because of this political ambivalence.

So again something liken political ambivalence, something like emotional ambivalence it affects your gendered embodiment, so Mallow is far from being the important clinical complete antique, masculine itself, so he is never this neurotic unreliable you know male narrator would be the cannot go on with the story, he cannot really complete this story and who is extremely you know give him into nervous experiences it.

So extremely given to nervous conditions and which affects his gender identity so he is really no where you know comparable to code on hegemonic male cell so there is no hegemonies heart of darkness is no dominate male suggest heart of darkness and women emporia documents and a women heart of darkness they appear has they represented has population so they are exotic presences are very passive presences you know who is a entire location enabled, is very problematic so they are you know they are negotiation with H rocky the negotiation with capitalism the negotiation with empower is very complex.

So we have the naval that the women in the begum office before model goes to Africa they set there like you know so mean is operations so he is very trended by the presence is very forms capricious to the by the presence is gain is in a way which makes him unsettled and then of course the other women who appears in heat of darkness sprit layers who is indented to who does not take but he excited systematic way for the main imagination so the entire European white man imagination exhaustive is stop.

And again looked at the way how the representation of gender is done to the primes of raise is done to the primes of a political conditions that is in terrorism so if man has gone there has a tourist and not to entire officer his representation of the women may have been completely different you know from that of what he actually does not have to talk.

So again the location of model has empire agent non officer has an empire agent rookies in a particular company in come a begum company in which obviously source ivory and is it completely next projected company evokes there and you know it is through the primes world kind and empire company that is seems the women and enough to tell and so these representation the women is so completely affected by his location a way is a an emotionally illogically and also existence.

So obviously the other women in have of darkness intended did not speak except in very model elegant morning goes so he is very in a very romantic she is very romantic morale so she mores for the death of romantic hero she thinks is romantic hero so curious dead to is a very gender phenomena's goods is preserved in the European imagination in the female white imagination the white female imagination has a romantic hero has someone who you know gives life for a very good cause but obviously we know different we know better we know that he died very sorry death having become something of our you know machine.

And automation you know consumed by great consume by you know the drive make more profile and who so became a log agent of imperialism and so he rather project that but of course he also died a death with a knowledge he also a, died death with a knowledge of his nothing ness right, so again knowledge has we mentioned heart of darkness something has abstract and something has abstract and something has in another code uncovering has knowledge to is deeply gendered in heart of darkness.

Right so you know is knowledge which is assessable only to men so of course has a firsthand knowledge of the power of empower module has a the second hand knowledge has the power of imperialism and modules male this nurse of a third hand knowledge of a hear of imperialism but of course they female and heart of darkness the European female and hear of darkness the model comes back to she is deliberately lie to you know in terms really knowing what transported or transpires in the economy.

So she is not told so she is still keeps consuming the notion of imperialism has a noble ground narrator of n resting machine simlized in machine etc where she is miss in farmer she is lied to and everyone's way in every sense of the term so again knowledge becomes a deeply problematic this gives a an gendered entity a captivate in heart of darkness so this is in keeping what I have been saying in throughout this course and you know we need to look gender beyond the human category.

You need to look at gender beyond the organics categories on just about man and women and animals and the organic animals life is also equally about the inanimate entries who are discussed who will be filled with gender you know identification with gender markets in market is some kind of genders and of course this market is beautiful has I mentioned you know everything over gender is mutable is so changeable mutable it changes coming to external traditions with external political cultural in logical conditions they all governed the change which informs you know gender identities.

So the main thing that I would like you to take in this course is, understanding of gender as a text right so gender is a textual category and like every text that is text to be produced to the variety of abstract and material appraises right and of course they merge of the material and abstract and

the case of is a very a symmetric model is commonly only required and calibrated is in entire team.

But a reproduction of gender is a text is something that we should be aware of this experience of gender right is that enable us to not consume gender on questioning right so this something we are aware of something that we are aware of this is something that we are very in which we should be sensitive to the textual production of gender has a category of knowledge and category of location has a category of location has a category of persiflage has category of loss right.

So prism of gender is something has I mentioned the very beginning of this course and sub processing primes is something that we enjoys in primes sis something that we have persiflage with sometimes okay so is a very textual mode of production is text laity of gender is something that we should be deeply aware of in the course of this study right so all that pre text that is studied they were looking at gender textual prospective and we read those text we read those short series you know the novel the drama and know in terms of a text in text which reflects is reflective of the gender condition of that particular time again this is something I have been said absolute now very so I just said the time gender as a text role production is deeply dependent on culture tradition which produces that any texts it produce all of us in certain culture tradition and gender right.

So entire production of the gender text is reliant on the culture tradition of times so you know when the culture tradition change to the coordinate the culture tradition change as an gender identity change along this is new something the center to the margin from margin to center so all this change their open this is active change categories of knowledge.

So the text the history the reflective of the culture conditioning of gender around some inferences in Maxwell apply the boss the production in the travel evaluates from the dominance male self who is in control historic remember of loss from that to someone who is completely liquidated as an someone is completing imperfection of the event someone is move to the possession of privilege.

So by coming to end of the story no longer is boss enjoying his particular gender suffering so he is afraid old man as well to death to come consume so no longer his he control of his life no longer he is control of time no longer he is control of membrane part have last line last center so

it is real so life perform he could not remember so you could not remember one self his old self his strong so now you just afraid whole figure bin Maxwell weighting for the loss it happen you consume.

So again entire story you know is the movement which is very popular from the precision of the privilege to the precision of poverty you know poverty of existed poverty really so you know even very short story like fly so loaded in terms of gender location and of course the women in the fly is a short story popular entirely by waiting for the decks to happen.

And the women are these are the absence presences is no mentioning of bosses wife and would you people they go out and that is we go to site of loss to realistic the place where the loss is preserved in coded Belgium and see the graveyard of the boss's son and the comeback give it to reports to the husbands who do not view who do not unable to move up.

Again they try up gender map of power privilege and poverty so lots of divergence and into fly so we have this old man go otherwise so enjoying power precision the privilege or instead we see them mourning grieving not able to remember we see themselves on his amazing then become an member what happened to them and obviously it affects the environmental compromise this embodiment of great extent.

To the point that you know the entire gender identity it changes and of course of this short so fly very important despite which is movement of gender from position of privilege to position of flaws right so how this identities are configure and reconfigure and coded and encoded and recoded to raise the social existed empirical conditions right.

So by the timing comes to harder blocker which is the final text we should cover with this particular course you find you know again is classic example of the gender identity so the firm which analyses the power in the drams so he use to enjoying a precision of privilege and in terms of gender identity he was impaired officers station in India so he was near in the maharaja swami as we have told you know he was some of the very use being which to the pound and ugly the political coded exchange India becoming an independent.

And it comes to an end he back to written in an England this is recognized where he is not really the hero and mom where he is really not someone looked up to an mom he is no body and cannot



comes turn with them so again his gender location like the boss mutual precision and privilege to precision of powerlessness.

So it is completely confuse instead of politically you know emotionally confuse in this particular play now we come to Jimmy porter in heart of darkness you find clearly embodiment and exhibiting a form of gender exhausted so his masculinity exhausted masculinity it is requires no how to preserve conservatism very, very ineffective way so he is someone who does not know you know his location life so again heart of darkness is very classify example how gender identities are informative and you know affected by class identity so jimmy porter identity has a work in place is really you know interesting in one hand comes from education background is been to university.

And thanks to the education act which you know enable the free education and of course that we will be measured of so you finds the sweet stall despite the education so he is somewhere located between classes so really eliminable position talk about eliminability in an earlier lecture so again his entire eliminable position in terms of gender identity something that is really to be aware of overlooking of the heart of darkness.

And of course all the characteristics about the heart of darkness who embodied different kind of gender identity with different models allocates you know Allison jimmy wife she always turn to privilege in background but now like a father she founds self precision and know where she found herself in a position in a way she is confused why she does not know how to fit in and she is married to this person who is working class person but in the same time a universally educated person and she quiet know how to deal with that situation. And so she suffers a loss in every sense or her loss is bio logical, her loss is physical, her loss is tragic. She is truly tragic and looked back in anger, so she will become recipient of violence.

Male violence abuse from her husband neglect from her family, so she emerges as someone who can see the symptom of the tradition time, so it is not really a male center place there is the dominant way of angel and looking at as a male centered place, I will look back in anger as perhaps the most complicated character and look back in anger because she moves into apposition a privilege to loss by the same time, her entire identity is made by the male presence surround us.

Her is a truly tragic character, her is a truly tragic condition and of course by the time play hence we get to know that she is suffered a loss in terms of losing a child and she comes back to her husband claiming that she as suffered enough to the compatible with him, which is obviously a huge a very regressive chance to take, because it does it really give up the independence at agency to stand out on her own.

She is unable to do it and the context of this times and there is the culture political context in this time where she comes back and returns to have suffered the loss of the child which will not allow her, now become make her compatible in terms, which is a very male centered position to take one which must be protect and decoded and obviously text relies in the context of play.

Now these are literal text which we studied and these are text as I mentioned they look to as a textural category, something that is produced reproduced and obviously which is float between with different other categories and knowledge location and identification. Now when we came to last segment of this course we looked at the advertisement the popular advertisements the popular media, the representation gender, so we find memes to the media.

Even the media consume code and code liberal in educated people and we will find a huge amount of sexes boundaries where we talk about men behaving in a particular way, men desiring certain thing, women is having a certain other things to never mix with each other, and desire shocking when we see other advertisement such as fair and handsome advertisement we saw and the entire is to consolidate the division between the men and the women, male and the female.

And look at the desire as the gender category as well, so desire effect association and effect of affiliation you know but that is to become quiet gender you know in certain advertisement which we saw in the course of this particular the teaching plan that we have in last couple of lectures. So when you remember the entire disclosed and yorkie advertisement which is very as I mentioned yorkie as chocolate, they want rebrand itself as a male chocolate.

One would imagine that will be valid thing but it counter essentialism the chocolate as male, so on one hand it is critiquing but it is breaking way from the essence on the understanding for female but on the other hand it ends of the essentially as essentializing male consumption which must be earned and not purchased. So at the end of the yorkie advertisement what is shown to us clearly is that this particular chocolate becomes a form of commodity.

It cannot be really purchased it must be acquire, deserve, earned and if you do not have this and you know you do not get the chocolate at all, which is obviously problematic of a commodity and branding and so heavy handily. so this particular advertisement we saw was quiet complex and of course we will see advertisement which was the deodorant advertisement that we saw, we found that how the transgender the other desire that we see in this particular advertisement.

Some looking at these the desirable white male body but how interestingly black gay is how that quickly converted into a female gay, because that is the convenient way to do, then we have this in the operation that is preserved in other ways. We do not have a third gays, that possible is forced in this particular advertisement and we see how instant the 3 quickly converted into a gays and added to the count that is so quantified in a very numerical understanding of gays.

Which we see in the particular advertisement and of course the commodity at the end of the advertisement it appears as an intervention of this kind of fantasy, it appears as the interventions of this kind of gays because now what we see at the end of the advertisement is are the person who is you know in favorably embodied you know.

It is not very superior embody first favorably important person in terms of this physical exercise and terms of the focus and terms of objective you know embody induction of a cultural location it is also body it is objective in as much as you know well event in that particular cultural location in that particular cultural desire is now generally speaking that particular cultural desire he is someone who is inferior in terms of somebody.

But however that inferiority can be by passed by consuming that particular commodity of that particular due ant that seem at the end of the explicit of in that elevator as a compositor think in the license the access through way privilege position desire is have been desired you know at so he is so looked at against that is quantified off course you know by his figure as well right and finally the last lecture which we almost entirely spend on looking at you know relationship in gender and space we found out how interestingly this spatial production of gender actually collaborates.

The lecture boxes the fact that we just said the gender in lecture production that is collaborated actually very specialty of the production very spatial lecture of the production how that is related super space if designees from space and put it in the different space different kind of a lecture a

enjoy from the internet in that particular scene of the god father he very muscular and personal perhaps in the different kind of space because in Morpheus space clinically cold manner who are basically contractor discussed this kind of details in a very cold perception and he serve in additionally masculine.

And that kind of despite of a biological names so you know he becomes an insufficient embodies when in sufficient gender identity in that particular space only in that particular space and somewhere else in might be a half a male in somewhere else it might be dominate male in somewhere else it might be algebraic male because it defines and serve that conserve for setting he is obviously the non allergenic masculine circle.

If you laugh that whose is along tune in a very good kind of way and a eventually send of you know at this females phase where you know eating habits you know because of things sufficient masculinity so again the idea of insufficient musicality the idea of dominate musicality is very space based right.

And there is no objective understanding of this the entire ideas relatively produced is relatively production of masculinity familiarity and the coded quality of this reproductions right so each be aware of the coded quality of this reproduction city you know do a full and faithful study of serials like this just to pollute my reading this absolute imperative for us those students of gender who are heaps in gender specially the way genders is perfects and represented in different culture media in literacy media in cinematic media.

And visual media is absolutely implicative for us to be aware to be sensitive to look out for the textual encoded quality of such in representation right and it is also equally important for us to be aware and sensitive to the cultural condition which produces those course in the first place so what would be a certain kind of a coded production in a western liberal world coded and western while liberal world could be quite different only codes of production which go into the making of gender identities in a non western world right say for instance what would be a particular gender identity in luminance could be quite different from the same kind of gender identity in London.

So London and laminate would have very different codes of the gender identities for men for women for children for in animal matters you know because you know the entire idea that I want you to take in this particular course at this context sensitivity of this course is very, very

important so in a very coded quality is because of the context sensitivity so you cannot study the course but they looking on the context so if you looking at the Liberians kind of musicality and London kind of musicality is absolute imperative that to do a cultural study of that particular context only then we will able to find out or decode one of the process to which the identities are formed and reformed.

And you know and move on become dominate or marginalized and so on so this brings us to conclusion of this course I hope you enjoyed you know studying I hope you enjoyed looking at the text that we did hope you take away something permanent from this course and off course you know hopefully this gives some ideas that the idea of gender the text, the idea of gender of code the idea of gender as performance the idea of gender as embodiment the ideal gender as a process to which you attain an identity and then off course you introduce it and we conceived to different kinds of cultural effects.

So all this ideas will hopefully help you in times of in terms of looking at gender from more complex perspectives not just in academics circles not just in interaction circles but also in a very daily Monday reality around us we consume a different life's everyday and internal lives everyday right to the pointers to crush him the conception to interact with consumption.

You know to sort of deconstruct the consumption and answers for the questions about why we consume in a way we do consume and that was one thing I would like take in this particular course so I hope you enjoyed during this course and I will seeing again thank you very much.

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