

**INDIAN INSTITUTE OF TECHNOLOGY GUWAHATI**

**NPTEL**

**NPTEL ONLINE CERTIFICATION COURSE**

**An initiative of MHRD**

**Gender and Literature**

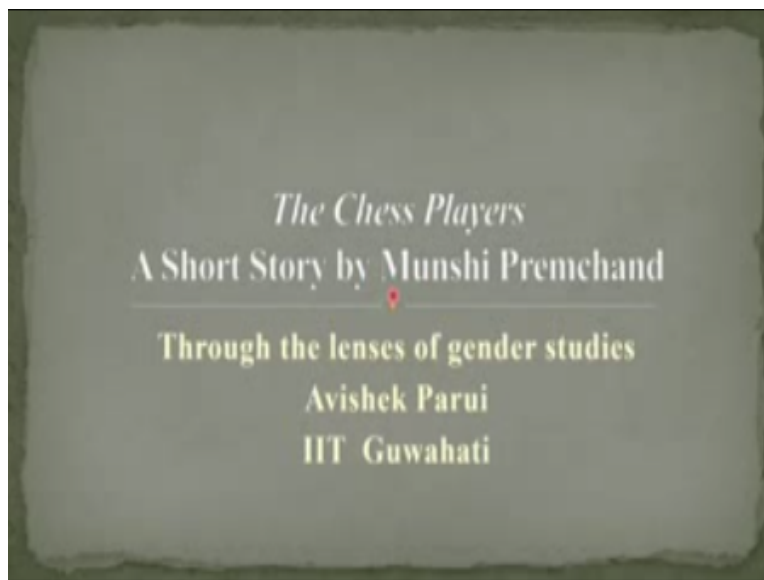
**By**

**Dr. Avishek Parui**

**Department of Humanities and Social Sciences**

**Indian Institute of Technology Guwahati**

(Refer Slide Time: 00:32)



Hello and welcome to the third lecture on this goes gender and literature so the first two lectures were spent introducing the subject the first lecture I talked about what is in this course the content of this course then I briefly touched on some of the theoretical components of the skills and a second lecture was spend more specifically on looking at two theoretical concepts performativity than agency and of course in other related topics which came off no longer these returns and then of course.

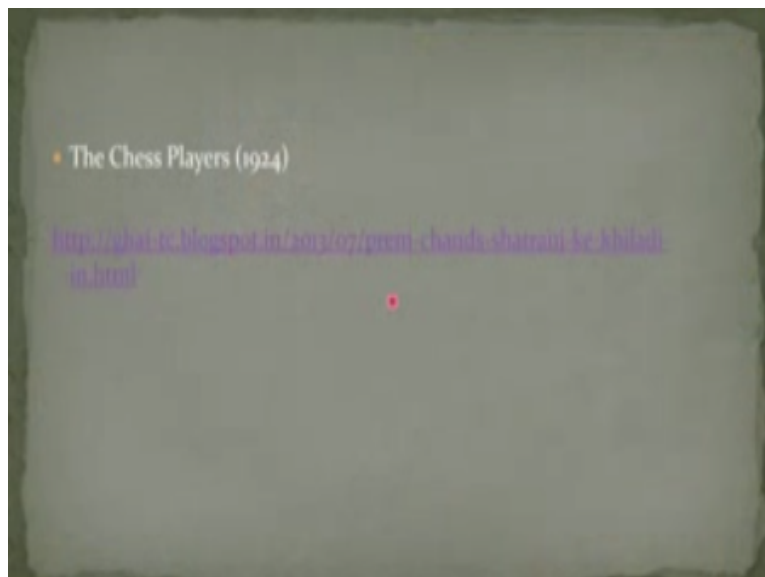
We looked at Shakespeare texts to of where we sell our performativity embodiment agency these play out in certain cultural conditions as represented in other three texts, so today what we will do we will move on to the first real text of this particular course detective it is a short story by

Mucha French art it is called the chess players which was subsequently made into a film by opiate right called Sur particularly, now we will look at the story as well as the film of different takes because there are some differences that we will explore in terms of what happens in story.

And tells what happens to make in the film because there are somethings which happened the which did not appear in the short story, but the main the main the main point the real content in this lecture today will be to look at a short story in details to look at it of the text we look at it through enough I mean great details especially in the way it plays out the gender norms the gender roles the gender performances to looking orders of embodiments, so having said that the other important thing to look at obviously the historical context which produces text.

Now this short story was written in 1924 by frame job and this is the website from which we will.

(Refer Slide Time: 02:22)



Read the short story we can download that players and it is very nice translation from the main original in the short stories and transmitted in English and translation think, so we look at it and this is the translation really follow, so as you can see the chess played the short story was written in Matthew 24 but the setting of the short story is much earlier it was repeated of logic Alicia when he was really Lucknow, so he drew looking for nine years as you know from 1847 to 1856

so just before the Sepoy for value so this was a time when the British were really making inroads into India.

And on save and released in the company was getting one more password it had a military base it had a strong economy base, so it was you know basically the economic phase of imperialism where they were obviously lending money to different kingdoms and the kingdoms becoming bankrupt because they could not return the money and in that process the company was taking over one kingdom of another Kingdom ,so the short three of French John it is set in that kind of historical hipoke.

That point in history where the company was about to take a world not known or a lot which was a kingdom that was Aleshia ruled now what is important, in the short story and really why I selected it as part of the course is the way in which certain kinds of gender roles are played out a performed embodied the more importantly for certain kinds of generals change what was a gigantic mass community at the beginning of the short story becomes it completely shifts away and becomes marginalized by the time the story ends the ballot that time the story ends.

We have a different kind of opportunity coming in different kind of general rules coming in so slowly begins to the very feudal kind of masculinity femininity where the men are supposed to be the bread owners they are supposed to be out there doing the jobs where the women are you know sort of cornered away in little you know the interior section of the house and they are not allowed they do not in other words do not have an agency an economy agency any cultural agency number observer.

So they are basically imprisoned they have a great repressed kind of an embodiment whereby they are completely at the mercy of the men, but importantly what this particular short story does it shows the inadequacy of the men so the men could not control the kingdom and we have a we have ruled up who is potentially emasculated by the British because he cannot control the kingdom and he is more of a boy's ruler rather than a warrior ruler and again that is the kind of map community will look at you know how that shifts.

So you know when the story opens when we see was it Alisha when we see will be the description of a rather not know we find it is more concerned it is more bothered with arts and culture and poetry and all those of the lyrical stories of life rather than looking at the economy or

the kingdom or the military releasing the sidelines right, so the economy is in complete turmoil you know there is absolutely you know the entire kingdom is bankrupt it has evolved enormous amount of money from this internet company.

And now it finds itself in a position where it cannot payback the debt and so as a result the company is going to have a need to takeover just going to come in and take it over and importantly there is no real battle no battle is fought, so the rule of as you see in the story instructive Koteas instructors army not to have any resistance not keep creating resistance to the British so basically just come in and take over the kingdom right so we have different kinds of absolutely different kinds off femininity at conflict with each other.

You know they really just close with one another and we are supposed to compare and contrast the different kinds of general performance the general embodiment and the way embodiments pays off in this short story and more importantly in the film, and we look at certain images from the film as long in this lecture there may be a couple of lectures on this I will take two lectures to finish this short story but if you look at the film the way ray makes people get up right to the certain kind of sartorial culture.

The certain kind of dressing culture which is followed by the Rob and caught there and not known in a world and that kind of dressing culture is excessive is very automated very embellished still the dressing up in you know and norm amount of just reason for put on wherea if we compare and contrast that to the way the British dress up the company officials result it is very cut and dried very you should airy and very pragmatic, so even in the kind of the sartorial difference in either way but there are two orders of embodiment that is reflected or the two different orders of masculinity which is in portraits in this particular short story and good you know what is also interesting and we will look at it as we move on in this particular lecture is the rate complex relationship between a gender and spice.

So the woman in the story they inhabit a certain kind of space the impious space of the house so the house the one house the one building it is subdivided with different kinds of spaces, so there is a small space which is a public space where people sit plays chess meet one another that is a semi public space so people come from the outside in other words in that space and that is where the meetings happened that is where the discussions happened that is where the chess playing happens in this particular short story.

Where is the woman unfortunately and this is a tragedy this is if you look at go and some perspectives it is a very tragic situation for the woman, so the story clearly shows and sort of a film that a woman are far more intelligent for you than the men the men are just buried in the real legedly pursuits which includes you know which include playing chess and the spend virtually the entire day playing chess and doing nothing they are unproductive they are completely unintelligent.

So they kind of all day playing chess and are having other kinds of allegedly search things like flying kites writing poetry and of having a cockfights gambling taking opium, so in other words the very, very indulgent sorry does not kind of culture as the very hedonistic kind of culture which is completely unproductive whereas the woman who could have been I mean there are there are very, very specific references woman and there are very clear indication that a woman had the agency.

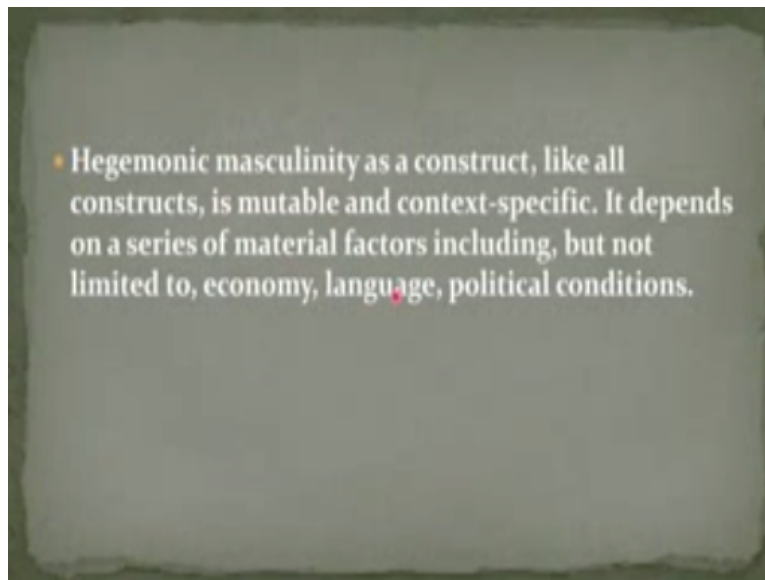
There would have been much better administrators in the had the agency there have been much better rulers much better controllers of the kingdom, but I do not have any agency is that historical period of time where there is absolutely, no agency given to the woman and if we compare if you remember our previous lecture when we read the Shakespeare play - of life and we sort of talked about how the reason one of the reasons why into until tonight after she suffered shipwreck and losses when shipping to Lucia's lots of problems and she finds himself in a completely different Kingdom in order to attain agency through embodiment she dressed up as a man right because that would give us a certain degree of protection of the degree of agency financial cultural social.

You know mobility as everything would become different in other words you know we talked about and we spent a lot of time in last lecture talking about the relationship and embodiment and agencies especially as it fades out these two terms play out in general stories, so the question of agency keeps coming back in this particular short three men have all the agency that we do nothing the display chest in a wider way all the time you know being un productive allegedly had mistakes nothing to take.

Intoxicated right where is the woman who would have been much better rulers who the much better administrators Primus is completely imprisoned in the entire space of the house, so again

space comes you know keeps coming back as a very interesting short in the short story especially in the way it defined gender you know, it helps him head up today looking at the relationship in embodiment and gender as music categories play out in this particular short story now the other thing that I would like to spend some time with in this particular lecture is the idea of a.

(Refer Slide Time: 10:45)



Hegemonic masculinity specifically important on general stories is dominant so the dominant masculinity you know as we know by now hopefully, you know we agree on it by now because you spend the quite amount of time talking about this algebra opportunity as a construct like all constructors mutable and context specific, it depends on the reason material factors including but not limited to economy language and political conditions, so again we spend a lot of time in the last couple lectures introductory lectures in the schools looking at the relationship between abstraction and materiality.

Right so on a different as we have talked about as discussed it is not always very, very defined it is not a very defined difference the difference between abstraction and materiality and oftentimes these two categories collide especially, when we look at embodiment gender and all these related categories of being so hegemony mask unity is a construct it is constructed to certain rituals practices cultural codes and also some very specific materials imperatives including but not limited to as I just showed you in the slide economy language and political conditions.

In other words political conditions define the genetic masculinity right, so what kind the political conditions as a place what kind of political condition is really the subtext that defines to a great extent what was the common generic interms of masculinity between femininity and other gender rules like was economy, so in this particular short story we have a very interesting and very clear and complex economic shift a shift which is being indicated for where it is a shift from a very few just kind of an economic system till more capitalist kind of an economy system so in other words in the robbed and the entire new economy.

Which was prevalent before the British payment in award and luck norm was very few so we had land owners we had what we call jagged art so they do two diagonals in the plate in the shops territory are jagged does their land Honan they do not have to work for a living they have some land and which ensures they have some money coming in from those lands because a certain farmers walking on the plan to whatever the produce a certain percentage of that comes to these two people the protagonist a major and mean in other words.

Does not really have to work for a living do not really have to worry about working for a living and they completely feudal in they are not just in the in the economy system which is prevalent also and the order of embodiment was the way they dress up the lifestyle need they are all very reputed and what changes in the short story in the course of a short story is a shift from the feudal economy from the feudal system of economy to a capitalist system economy where the British East India Company takes over.

The mind you as I mentioned this in the story set between 1847 and 1856 in other words just a year before the great into the greater rebellion or when a British called the mutiny in 1857 right now interestingly as we all know, so we talk about the British surely in India for 200 years but that is that statement is a bit a bit complex the British did not rule India for 200 years, it was a company who for the first 100 years right it was not a sovereign rule right.

And as you know of the Queen to go along only after the 1857 rebellion right it is only after rebellion was crashed and crushed and quench that the Queen decided to take over from the company and prior to that it was a company room, so this particular short story the chess players is about the East India Company coming and taking over the kingdom of ours right a lot known which is a capital now the moment I say Easton the company we all know those periods the history of the economy in history of you know company it was one of the first multinational companies in history of Europe from the matter, so it was a company which went out branched out had different offices across the globe and it was the beginning of Imperial to look at a little bit of a digression but hopefully it will help you understand the context of this particular short story.

If you look at any history of imperialism you find in most occasions we have the tree eminence which follow a chronological order M, so the first M is a merchant the merchant comes to work other merchants to come over the mercantile system which comes over and takes along gradually the economic system so to begin to invest in the market they begin to buy into the market they begin to lend money in the market in the process they begin to have certain kind of presence which quickly becomes a dominance.

We need to know because lending money to all those kingdoms and for lending money to the other local people and cannot pay you back and that is a very easy way to dominate because you essentially buying off their shares essentially buying off their land etc. So the first M is the mercantile system and works in an order the military in order to be merchants the second M is the military right, so the second M which comes over not to protect the inverse entire economic system.

Because a certain kind of economy is introduced and the moment we have US economy produced and except commonly produced in the moment someone starts making a profit the profit is to be protected right, so the protection for the protection we have the second and which is a military the military order comes them right and so in other military comes in with a certain culture of question a certain culture of control a certain culture of in a dominant physical corporeal dominant.



Now the 3<sup>rd</sup> M which comes over as a missionary because you know a missionary comes in with another order of control which does not require military so much which does not require coercion, so much its starts producing an order of control which is the control by convened right so the missionary just you know this economy of consent with people are happy to be control where people are happy to be ruled by what they think in superior order of civilization superior orbital Asian the superior order of faith, so you know the 3m is whole room and almost any history of imperialism the merchants are the militaries and the missionary okay, now what we have this particular short story is the first time is the first time which is you know bringing in the second M so it is more of a more is tile kind of a system whereby we have our company lending.

Out money to various kingdoms and of course when a kingdoms cannot pay back the money because they are too busy allegedly perceived too busy in he deistic activities and because they are too busy with those things you know the entire economy system is completely corrupt and crushing, so they cannot pay back the normal some of the money they had borrowed from the company so the company comes and takes over in other words the kingdom and of course the process of taking over involves the military.

In a minute military second M is also present in the short story especially if you watch the film and we look at the slides in the film maybe you know from the images from the film and we will see how clearly, we have an army marching in at the end of the sermon with the purpose of taking over the kingdom ok ay, so having given you this you know the context having hopefully given as an idea of the context it is produced a short story let us dive in and see what really happens in the short story so what is in the story about now I have a few slides.

(Refer Slide Time: 18:25)

## Sartorial and embodied representations of masculinity



I have a few images which I would like to keep layout and it is obviously an image from the film and this example of what it is mentioned of the sartorial and embodied representations an opportunity, if you look at the contrast and a way to do two kinds of sartorial cultures a Pierrot area so on your on your left I am not sure which way you are looking, so we have a group of courtiers who obviously represent the embodied kind of mass communities and the what we kind of gender politics.

And if you look at the way they are dressing up is excessive evanished it is not something which will make the mobile it was something which will make you quick or slipped it is something more leisurely and laid-back, and you know essentially augmentative it is quite expected you know if there is more dresses than I need to do and obviously if look at the navab we have been played by I am Jeff Con away in the film he is dressed up in jewels decked up with jewels is running crown.

And all that comes together and making this into a very embellished excessive kind of sartorial culture, now this other reason why I am spending some time looking at this kind of culture looking at this kind of representation is you know this reflects this is reflective of the economy this is reflective of the gender politics is reflective I will be the kind of lifestyle they were living at that point of time excessive embellished ornament a term and essentially you know not really productive or pragmatic or quake, now if we compare that to the way the British address drops if

you look at the other end the other side of your of the screen we have three business often sitting down.

And what ray shuttles rate does raise you know definitely it is written in maker obviously is the fact that you know the contrast and the two sartorial cultures was, so evident so the British dressed up in a much more pragmatic way it is more cuts it is more tailored cotton you know it is more kind of lean quick not excessive in other words it is kind of dressing cultures the kind of sartorial culture which will make you normal by which you are making more productive and shift and quick and mobile.

And this reason why I am playing this on screen is to give you an idea of the two different orders of masculinity in dialogue with each other away up, and obviously as you see in the short story and also in the film another video order of mask unity the capitalist company order masculinity is essentially taking over will take or work in the course the short story of the other kind of masculine is more fuddle more head earnest take more pleasure loving more excessive augmentative etc. Embellished so you know this is the kind of culture which is at play and the chess players a certain circular you know as a film install.

So we have two different all different activity in conflict with each other we have a city of you know we have a woman condition aware which is way tragic, but because the woman appears in the film is where the shot three as more assertive more vocal more intelligent they have much better control over the entire system, so it is there what administrators that can be much better off but obviously they have no political agency they have no financial agency the continent you know this is the time where women could not own any property a woman could not have any kind of agency or any kind of liberty to move up.

So no mobility is given to the woman the woman is confined in other words to the interiority of the house to the interior space of the house it cannot really come out and forget about public space the carnival come up in a semi public space inside the house the divan kana the people come we discuss women are not allowed to enter that space, so all the spaces allowed to them is the interior space the under mark so this insight where you know they are lots of essentially without any kind of agency whatsoever okay now I am just giving you these slides this would be emphasize the point that I am making these.

(Refer Slide Time: 22:24)



Be contrasting images of masculinity, so we have on one side we have been evolved and if you look at the way he is dressed up it is sent mental excessive it is something we are very embellished and augmentative in other words not really something or someone is associated with productivity or quickness a military strength or pragmatic reasons and when these things are not really portrayed in the way he dressed up, so what the way he is dressed up in a way is looking obviously this is very good acting and raise all constructively actors to know how to wear that kind of a look there is not.

Only the wearing a certain kind of dress the writing a certain kind of right and the sentiment is obviously, very, very hedonistic no it is lyrical bulging sentimental not really very productive or pragmatic in other words not really what we would now consider 0 typically masculinity right if you contrast that to the other person in the in the in the screen over here on screen we find this rest job in a much more of this like position, so he is wearing up a code and on the table we have equivalent which Is probably been used to presumably used to write the letters there is a real cannon which you can see on a screen as well and everything on the table has certain kind of perfect and even if it is automated by the cannon it has a certain kind of military significance.

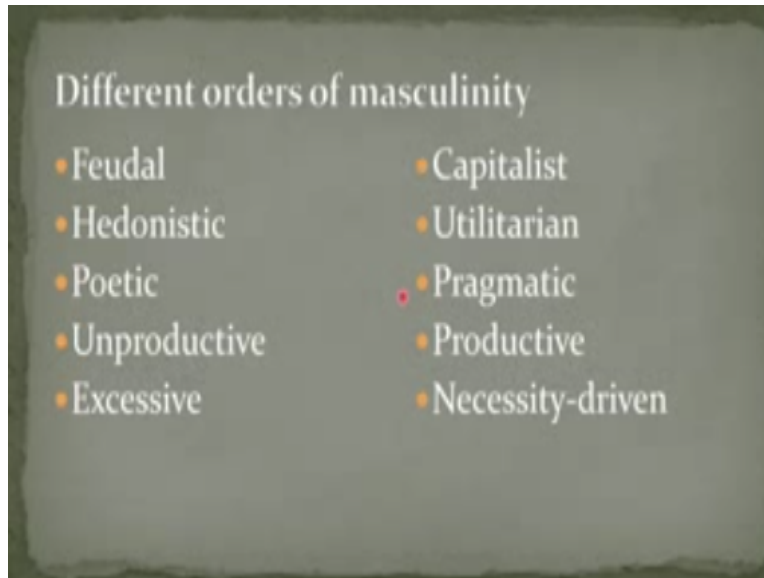
In other words it is more what we had now sought a quote unquote masculinity in that sense right, so the kids again this brings us back to the point that we have been discussing for the last 10 minutes or so the different cultures the max unity has played with one another away on that is

very, very evident that was particularly evident but and Ray in the film makes it even more clear were in the way he makes people dress up, so we have the Navabi feudal kind of dressing up which is excessive and augmentative and not very pragmatic and serve and.

We have the company way of dressing up which is more pragmatic military's it will it will appear more mascus active in it and if you look at the desk aware that the things of the objects on the desk obviously, you know they are used to write letters they are used to signify sometimes whispering they are used to confide productivity expansion whereas the other kind of breakfast room that the person is wearing the new hobby kind of their system is not really related to expand Janice it is more.

You know sentimental and excessive and not really something which will you know associate of productivity manual conductivity, so you know this is a very fine shots to me which through the different kind of a characters the material the characters is the cultural analysis absurd apologies the only the characters combined together that you very clearly to defy the difference within these two kinds of cultures, so these two times your sartorial culture mister kinds of administrative cultures these two kind of gender cultures etc right.

So this is a short story which is the really fertile text to look at especially to look in relationship in literature and gender and of course it is been made into a film as well which makes it even more complex because it translates into another medium of representation which is cinema, now just to give you a sort of lowdown of.  
(Refer Slide Time: 25:45)



What we have been talking about the last ten minutes we have the two different kinds of audio some activity a player way up, so on one side we have the feudal hedonistic ploy take unproductive and excessive order of masculinity, so which is it will quite clearly represented the way the people are dressing on the play where the people are talking in the film the way the people are embodying themselves in the short stories all the during the short stories the plays chess with one another and the right letter is the right lyrics with the same songs.

They have kite flies they have another gamble they take different kinds of opium so it is very hedonistic two three pledged and loving so the word head mistake comes from hedonism which is pleasure the lack of pleasure as very feudal, no one had to work the rich people is just get money because the poor farmers working for the mand against certain percentage of the dues they get a certain percentage of the money so they do not really have to worry about earning a living or doing something really I know.

I was wise in order to you know sustaining so the money comes in from somewhere but obviously that is drying up that is coming to an end because it is a very corrupt kind of culture it is a very pleasure loving kind of culture which doesn't really have a reasonable idea of its own necessities it is excessive and unproductive and if it contrast that to the other side which is tit is in the company kind of masculinity and that it is more capitalist more utilitarian more pragmatic more productive and more essentially necessity driven it is very goal-oriented it is out there to

produce something it is out there to gain something to acquire something in certain objects and Kingdom certain kinds of money.

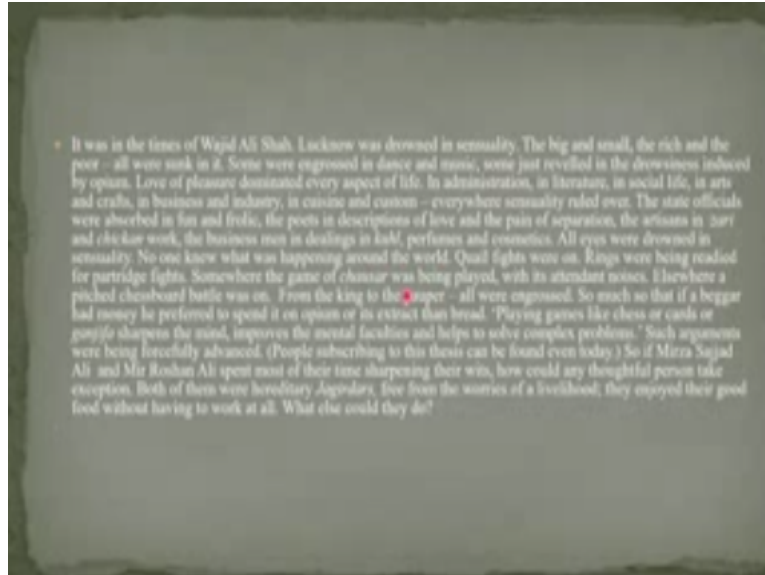
Certain kinds of economy in other words it is something which is sort of designed to be productive designed to be pragmatic to be huge Italians with Captain Lew is oh no it is and what is interesting to see over here look at it even take a closer look at this particular slide it is how apiece like economy, language, dress these come together right these piece of material characters come together to produce the abstract idea of masculinity, so we are feudal capitalist which is the economic or the very real material economic bottom.

We have politics pragmatic which is the object language again a very real enemy something we use all the time we have the excessive and necessity driven which is the order of the dress the sartorial order the difference between the two kinds of thought of your culture so again so all these a very material real things like dress language economy, all this combined together to produce this abstract the characters an opportunity this absolute idea of masculinity right and this is something.

I will keep saying through all the schools I have said it already many times and I will keep saying as you move on and I take each day as it comes, and this very interesting interface between the abstract and the materials because gender inhabits this interface between, what really is there what you can touch and feel and what is objectified and identifiable and what is sort of abstract and happened to the level of ideas right, so the notion of gender the idea of gender is a combination of these two categories of knowledge.

The abstract category of knowledge and the material category of knowledge we object the object file category of knowledge and the non objective file category of knowledge in the world culture as I mentioned at some point previously is a very loaded term it is a very dual kind of thing it sort of mix that this entire idea of economy language dress food accessory which are very real things which are things which we know and objectified cetera but also illegally it is also the habit component which is quite ideational there is an idea component to culture which you cannot really put a finger on but you cannot really objectified so the combination of the instant categories of knowledge categories of being need to space something in other words, now so what I will do is.

(Refer Slide Time: 29:46)



I will now look at this particular short story in some detail and you know you do not have to read it entirely I am just giving you the opening or the short story other the peers, but what is very evident in the opening clearly I mean the moment you start with the short story is this in the kingdom which is absolutely absorbed in hedonism and pleasure and not for pleasure right this is absolutely absorbed, in a pursuit of pleasure so it is not really a productive Kingdom either economically or culturally I mean it is culturally productive in as much as a producer 2.3 and lyrics and as different kinds of pleasure activities.

But is not really a strong military masculinity kind of culture right it does not have a strong military base it does not have a strong economic base which makes me, so easy for the British to come and take it over that piece of really, so if you watch the film at the end of the film you find the British Army is coming in it is marching in and taking in the wall away without any resistance what is favor the part of the world this is a kingdom which is known really masculine as in an imperial sense.

It is the Kingdom which is first absorbed if the Kingdom which is narcissistic at the kingdom is pleasure-loving and had not mistake and something you know everyone has a certain kind of idea of pleasure up and there is a section in the opening where included describe if a beggar gets certain kind of money by begging he would spend it not by on buying bread, but on by opium so



in other words it is very decadent kind of culture it is a culture of civilization which is reached is and now the only way forward is downward right.

So it is something for instance when we talk about when we have this rate after the food mythical or semi mythical descriptions are Rome when Rome was becoming decadent remember we had ready to fight the people of coming and paying money to see men be line by lines and you know the culture sleeps and pleasure and clothes huge and all the rest of it and then this very iconic image of Nero playing the fiddle when Rome was burning no one knows how to that is but you know even if it is not true that is reflective of the kind of culture.

Which Rome had become the three decadence as absorbed you know not really productive anymore not with the expansionist and involved not really much to newness anymore whereas if you look at the British a way of reason company is ruthlessly and mercilessly mercenary right it is completely clinically capitalist it is sort of marching in its could buy everything and it is just gone not it is not going to stop anyway until adviser it is really you know goal-oriented as you just showed you in the previous slide and very productive it is something which is completely designed to produce.

So it is more like a machine really and obviously this is the time this is a kind of culture which produces racism or in other words this very quote-unquote a pseudo-scientific, systematic study or the difference between races, so you know imperialism obviously the birth of intelligent birth of racism are almost simultaneous to a great extent so when we have the white man behaving in a particular way, so all this lovely attributes that is reason logic pragmatics productivity these are ascribed to the white man and obviously, the contrast to that the cultural contrast to that is the oriental manor the African man who is just the opposite of that and also you know obviously does not really read colonialism important ism which may have read advertised Orientalism why it argued brilliantly, how the Orient was a fantasy it have created by Europe or Western civilization just to mean that make them feel area and compared to the other kinds of culture right.

But this particular short story is very real short story which tells you the economy division the cultural division the pragmatic be sartorial division the gender division between these two kinds of cultures, so these the hours kind of maternity there was kind of gender and on mapping I was kind of start oral culture I was kind of an online regimen with the culture it could be a different

discursive a different computers and fundamentally different from the company kind of masculinity the company kind of culture.

The company kind of economy the company kind of dressing up system sartorial system right, so the opening of the short story, if you read it and this is from the blog this is from the website I mentioned the beginning of this course so if you just go back to this yeah, so this is the link you need to look at in order to follow the different sections which I am playing out on the screen for you now, so if you look at the opening of the short story and I just read out certain sections you know I think between two lectures and later on.

So Lucknow was drowned in sensuality the big and small the rich and the poor always sunk in it somewhere engrossed and down to music, some just reveled in the drowsiness and used by opium lover pleasure dominated every aspect of life in administration and literature in socializing arts and crafts in business and industry and cuisines and customers, everywhere sensuality ruled over, so the state officials were absorbed in fun and frolic the poetry descriptions of love the pain of separation.

The artisan some very and check in world the business men in dealing with in khun perfumes and cosmetics all eyes are drowned in sensuality no one needs what is happening around the world and go on and then in a little cushion where it is mentioned that, so much shown that for the beggar has money he prefer to spend it on opium or extract than done right, okay so playing games like chess or cards or Reaper sharpens the mind mental faculties and helps you solve complex problems such arguments have been forcibly advanced.

So in this culture which plays games and again this is a culture which is drowned in opium this is a culture which is intoxicated in a completely opposite state in a completely disconnected from the realities of life and what is very evidently described by the author a way of that this is a culture this completely self-absorbed it is between the need to look out it does not see the need to connect to what is outside, it which is a complete opposite the ontological opposite of imperialism.

We are going to entire idea of intelligence is to go out reach out and connect to other cultures would obviously the purpose of venom and of getting into those cultures and dominating with cultures economically and then subsequently it is quite in those cultures, so imperialism as an

enterprise it is an expansionist enterprise it wants to expand it wants to move out they want to get into other kinds of cultures and get into those cultures and then subsequently dominate and exploit those cultures.

Whereas the kind of culture described here in Lucknow is the completely self-absorbed inward looking culture which is more bothered with poetry and gambling and different kinds of drugs different kinds of games including the chess, so in other words it is not connected to anything outside of itself right, so this is a branding opportunity this is a kind of activity which appears in the chess players in certain special area right and this obviously produces its own demise this obviously gives his own regeneration.

That is why a usual decadence a short while ago when mentioning this kind of culture it is a really decadent kind of culture it is completely self-absorbed, now obviously as you can understand the condition of the world and this kind of culture would be quite project right, so as I mentioned this is a historical time the woman has no financial agency no political agency none whatsoever so you know everything was quite a tragic and bleak and they were confined to the interiors of the house and worse the men folk were supposed to go down good rule that look after the public things and produce wonderful things and be productive they are the most decadent they are themselves completely non-productive non-realistic hedonistic and you know just could not be bothered less it was what is happening around them.

So this is kind of a very easy picking for the company they just come in is not a company and take it over without any resistance there is zero resistance in a pop in the world nobody resistance whatsoever they had borrowed enormous amounts of money from the company there is no effort made to pay the money back, so all the money that has involved as being spent wasted on different kinds go ahead in at stake first years and that is what sorcery is all about this entire idea of federalism the hedonistic masculinity.

And what does it do to the gender of definition what does it do to the gender map so that kind of sort of hegemony hedonistic masculinity will very quickly be replaced by the company capitalist masculinity right, so the gender markers change very, very quickly in the short story and we find in a short story as in the film the woman coming over they want to take over agency by the committee helpless they do not really have an agency that is what makes it such a sad shot straight.

If you look at it from another feminist perspective or just a general gender perspective because men are useless in the short story, they just spend all the time writing lyrics and think chess and you know it is smoking opium and not really been productive or pragmatic or useful in any sense of the world and the contrary take care that one family, let know the Kingdom the woman has raised this satisfy the woman it really saddens they are depressed they want to come out of the interior to the house.

But they cannot come out because in that agency not given to them that this exploit the point of time right.

(Refer Slide Time: 39:38)



So the second image the next images that are played to use and this is again from the film is to look at and this is very, very crucial to picture attention to this the difference between biology and gender, so we talked a great deal in the previous lecture especially when you talk about personal s a funny example of the difference between biological identity and gender identity and we talked about how gender in all it is sort of designed by biologic to a great extent, but not completely so your gender identity may be different from a biological identity it does not have to be completely aligned to the biological identity.

And the biology informs gender to a certain extent but it does not over do the mind gender it is not completely control your gender identity, so the gender identity can be potentially different from your biological identity and of course tonight is all about that is not it the dress tonight has a woman dressing up as a man performing amounts role embodying a man's tools and in the process becoming you know a different kind of gender identity which is completely different from biological identity the woman and she becomes a man called Cesario.

And then complications follow as we have discussed in a previous lecture, if we look at this particular image the way out we have two different kinds of images we have this man very, very non-intuitive redirect excessively dressed as you can see sitting on his bed in order for the chess board in front of them and there is a thorn box in front of them as well and then of course these is overweight it looks quite shabby it does not look impressive at all it does not look like what you would now into day's world in today's parlance tempted up as a rational productive man.

It does not look like it at all it does not give you that image at all or does that appearance at all the appearance, we are is completely unproductive and lazy and indolent and had a mistake and pleasure-loving right, so he is a man who sits on his bed you know and this is obviously the one column where men from outside comes is web and meetings happened but it is the only thing that happens is between two men who were out there to play chess and then all the dudes for the day.

As we contrast that to the other immature layer which is the map woman smoking took up right this is Shivaraj and Sanjay Kumar and these are images sort of a firm particularly by opiates right, now again if you look at the woman away our she looks much more masculine does not she so the gender identity at the moment more masculine much more purposeful much more goal-oriented she looks someone who has more intelligence someone who is more reasonable some others more calculating someone is more ambitious.

And pragmatic and the dissident section of the certainty of symmetry about some, so the pipe the hookah pipe that is smoking is very, very phallic right it is like the male symbolic object to a great extent and if you look at it contrast that to the very shabby spread out you know objects in front of the man away the biological manually that is not masculine at all it is very sharply dressed an overweight is excessive everything in bottom is accepted with the dress is excessive

the objects are effective and his company is completed story its completing an economy of excess.

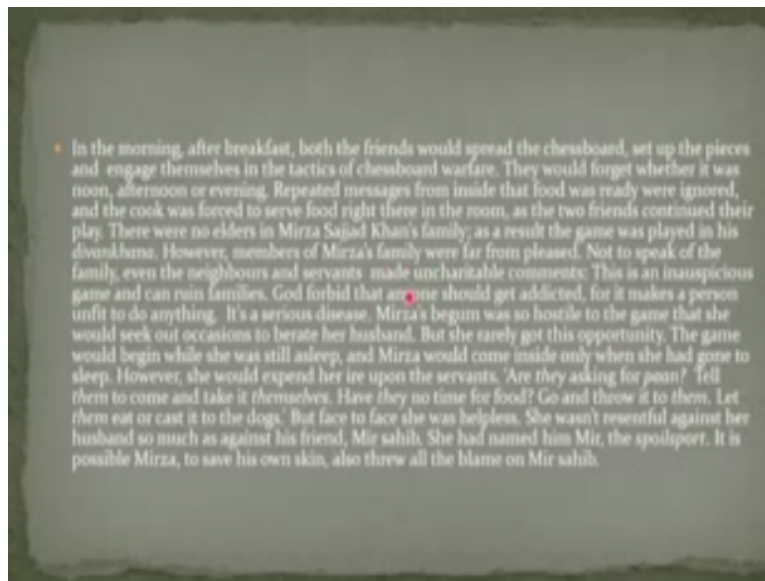
That is why you is what excessive so frequently but if you look at a woman away of she is not accepted despite being a woman she is wearing some ornaments but then those do not really drown her completely so hard embodiments her organic environment is clearly more strong than that of the man is organic embodiment and obviously, as I mentioned just a little while ago the hookah the very phallic object that she is convening makes the look makes it appear more masculine than the biological males in this particular section, so again this particular slide and hopefully you probably an idea what I am talking about and this is something I have been talking about for a great while now, so this is something which we have you know discussed earlier it is live the difference between biology and gender.

In other words biological identity and gender identity and of course as you know by now gender identity is produced to performativity it is produced through embodiment right to talk about performativity and embodiment still great extent in the last two lectures, especially in the last lecture we discussed with knife and then of course other examples as well now embodiment is the process performativity is a process to which you produce your gendered identity which may be completely different.

From your biological identity that is the whole point right your biological identity is determined by a birth from your world but your gender identity can be culturally produced can be materially produce can be etiological produce and we start to really produce, when it come into these progresses as viola does into of life she becomes Cesario by dressing up as a man right, so she produced a gender identity to a performance a performative process of competing materials right so this slide which is just showed before you.

Again is a very clear example of the two different kinds of gender identities so the male is non-match blind where the females is more masculine but it is clearly shown in this particular slide, so hopefully this gives you an idea of what happens in certain schedule area.

(Refer Slide Time: 45:00)



Now so again this is along section of from the short story and I am just to read out a certain section of it and you can read it in the universe, I did not linger I just showed you a little while ago open which is the main from which we are following good short story so this particular section gives a very graphic description of the endless chess-playing of the men these come and play chess all the time right and the chess playing becomes a metaphor metaphor for non productivity a metaphor for indolence a metaphor for indulgence.

It is almost like a lifestyle while you come in the morning you wake up in the morning take your fun box go to go to someone is house and suckling chest and you end up playing chess or the whole day after day it is like a ritual which repeats itself all the time right, so because you know these are men as I mentioned they belong to an economic order where which does not require them to work we does not reproductive, financially, economically or otherwise right, so you know in the morning after breakfast as is mentioned in there and the description.

OAM both the friends would spread the chessboard set up the pieces and engage themselves and the tactics of chessboard warfare in the word chessboard warfare on the screen which should appear to you very softly the chest would warfare is very important there is not really a real warfare the chessboard warfare it's a virtual warfare there is a virtual battlefield so all we can think about of battle tactics on the chessboard the chessboard becomes the metaphor for several

things it becomes the multimode metaphor for reality for disconnected reality for being forces absorption for indulgence and a whole host of the pace right.

So it is the chessboard which really takes them away and they could really absorb in the chessboard the completely absorbed in that unreal activity right and that completely compromises their genetics gender identity because you know it is non-productive right and all the men do our play in the place chairs they want opium that you on they have different kinds of other allegedly activities so in other words is the complete opposite it is an ontological opposite of productive map community of military masculinity right.

Which is something which is represented or embodied by the British at this point of time they eat from the company and an array in the film makes it very, very clear that a British brand of masculinity which comes in the company branding opportunity which comes in great capitalist goal-oriented productive author of masculinity which is based on reason logic purposefulness and of course productivity right which is a complete opposite to these two men who wake up every morning and play chess.

And all they can think about are the battle tactics on the chessboard that is all it will make it work they cannot think about then they could not bother the exciter what is happening in the real world because they don't need to accrue such extent, so they are kind of masculinity that kind of gendered location is very, very feudal and again notice how something so real as economy something so material as economy is basically informing and influences of the kind of life size which we can consider to be abstract.

So again this interface with an abstract materiality abstraction and materiality is a dialogue which runs throughout this particular story and it is an interface which will keep examining in this particular course as I keep mention in right, so as this description shows me if you look at it again so they get up in the morning places they would forget whether it was new afternoon or evening repeated messages from inside but food was ready were ignored and I cook what schools reserved food right there in the room and the two friends continued their plates, now I wanted to emphasize on the words inside away up repeated messages from inside that food was ready this is a section I wanted you to take a look at Nicole's inspection which I will keep coming back as we move on in the Photoshop three, but this is the first example the first instance in the short story where we look at the relationship between gender and space right.



So inside is a face of the woman that is why the woman has located or rather imprisoned and what does she do in that place, but she prepares food for the men in my new the slide which has played early up the image which appeared earlier where we had the image of smoking a hookah so that image makes this very, very clear that way makes it very clear in the film the diesel woman who are far more intelligent than in men who have far better administrative qualities than the men even only if only they had the real agency.

But do not have that agency right so they are imprisoned in the entire space the inside strings making food for the man calling the man whenever the food is ready and the men of course were happily ignoring those messages and I continued a check, so this is obviously a very decadent demography a red decadent design of gender the men who have the agency political financial administrative agency they completely wasted it is a complete culture of waste its complete culture of decadence.

And just mentioning where the woman who could have been much better who could have been better administrators better rulers better controllers are confined in an interiors pace where all the do is prepare food for the men and wait for them to come in it is indeed a tragedy a tragedy from a female perspective a tragedy from a human perspective and obviously this kind of system this kind of culture is not attainable because the men are completely unproductive and unqualified to be there.

The help and economically is a decadent customers where it is drying up economically so the British just come in and take it over and we have a different kind of activity which sort of literally marches them, if you look at a film or the ending on the film of which I will say up still from the film hopefully at the end where the race clear iconic image or the British army marching in right marching it with the purpose of taking over taking over the kingdom and there is zero resistance as I mentioned in the in from the side of the move up, so this kind of masculine is very feudal hedonistic pleasure loving you know such absorbed kind of activity is coming to an end as a swim instructor he makes it very clear and so does the film now if you continue reading this passage.

So you know I just mentioned you know the relationship and gender and the inside space and then of course there were no elders in Middle earth such as Khan's family as a result the game

was played in a divan kana again this is an interesting space into the divan kana in the house is a semi-public space it is a space which is the interface between the private house and the public road so it is somewhere in between that is why I used what interface it is the public space and a private space.

And hence it is a semi public space so the divan canal it is phase where the games of stress happen all the time this is where the two men meet remind me the women are not allowed to enter the divan color right, so again look at the way in which gender and space are related to each other in other words your gender, identity, embodiment agency, performativity, so all these terms we have been talking about the last two lectures to a half lectures, now these are so closely and complex the dependent on space.

Where you are you situated ness your location to your location in a certain space did not mind your gender identity did not mind your performativity with mind your agency right, so Devon cannot becomes a metaphor for the semi-public space or the game such as takes place within the two men who are completely self-absorbed and completely penitent completed in denial that they do not the committee ignore the woman inside they have no idea what is happening in the world outside.

So all their absorption in the semi public space was expend in on enormous amount of science playing chess with one another and again as I keep mentioning the entire symbol the entire metaphor of playing chess because the very interesting metaphor it is a metaphor for unproductivity is the medical for unproductive masculinity is the metaphor for hedonistic masculinity it is a metaphor for a kind of maps engine just decadent right it is not productive it is not systematic it is not pragmatic it is not caring it is something that completely self-absorbed and its own idea of gender, now coming back to this particular description, so we have members amid that family were far from pleased not to speak of the family even the neighbors and servant made uncharitable command this is an inauspicious game and can ruin families god forbid that anyone should get addicted.

But it makes a person unfit to do anything the word unfit is interesting aware because the 100 obviously relates to the mass media crisis the inadequate masculinity these people have they are not really fit for anything else the bottom plane is just which is very unreal perfect job indolent activity which they indulge in all the time it is serious disease and obviously it is almost

pathological because it is pathological image ignorant of reality it is pathological in disconnect from reality it is pathological in unproductivity.

It is pathological in it in a complete in a lotus eater lifestyle where we are intoxicated and a certain kind of an old system and, we completely know disconnected from anything else which is more pragmatic and you to iterant mixes begum, but his first mention of the woman and the family with this Begum was, so hostile to the game that she would speak all occasions to berate her husband but she rarely got this opportunity the game would begin when she was seriously and would come inside only.

And she had gone to sleep however should extend her eyes upon the servants are the other people fun tell them to come and take cells have the no time to food go on joy to them let them eat of costly to the dogs face to face she was helpless she was not resentful against the husband so much as against his friend mean sort it she had named them means the spoil sport as possible skinny also true all the blame on my side, so what is immediately evident an entire section and the first word I would wanted to focus on was is helpless.

She is helpless she is completely agency less she is resentful of what is happening as any reasonable person would be because all she sees her husband do his pay check endlessly endogenous endless activity of playing chess with another person, who is equally useless and unproductive but essentially she is helpless she does not have any real agency to change anything you know if you remember my definition of agency the beginning of the school is agency is the ability of a cell to express his or her own will with the possibility of enacting of bringing about the change.

But that possibility is completely absent away there is no possibility of change she cannot for the life of fault for all the resentment she has, but she cannot really change anything and this is something happening inside her own house where she is supposed to be the rise and I know the heart of mitzvah whatever, so forget about Kingdom forget about the political scene forget about the public space she cannot even have any agency inside the private space which is houses as the wife of my job right.

She is helpless she is resentful I mean she is again if you look at the description she keeps saying this Mr. Tennyson that other asking for food other option for just noted the voice comes from

inside she is located in sight right, she is someone who was imprisoned inside as a woman the femininity over here the female condition in this particular short story has indeed a tragic collision because a woman are essentially imprisoned inside the interiority of the house and that absurd leave no agency what sort to come.

And canoes there is one instance in a short story where something out of the ordinary happens she does not break the protocol to a certain extent but that's just a one-off incident she is essentially expected right and imprisoned to be inside the interior space of the house and she has no agents to work, so a lot to enact him change to come in the public to come in a semi-public space forget about the public the semi public space, but she is resentful of her husband is activities but she cannot do anything to change it and therein lies the helplessness of a female relation.

And if it contrast that to the male condition the math community in the short story the masculinity is obviously as a key mentioning and very graphically described to here is unproductive indolent indulgent activity and all it does is in on getting absorbed essentially and absolutely and endlessly in a game of playing chess which becomes the metaphor for active activity which becomes a metaphor for decadence for ways for a logic and obviously a disconnect from reality right , so this is where the short story really begins to become interesting and will continue in flexure up I will continue with the shock 3 in a subsequent lecture but as of now I just want you to go through what we have just said go to the slide I have shown you and obviously and hopefully you will have some idea and a good idea robust idea about the relationship will engender up history agency.

And Springs who is again mind you this is a kind of gender identity or gender identity and performances which is produced of the historical conditions and absolutely imperative but it they are re logical conditions in mind this is a historical period between 1847 and 1856 a year before the sepoy value so this is the kind of decadent feudal kind of culture which is producing this kind of gender identities and absolute essential for us looking at the shop story as a you know text and gender studies.

To be sensitive to this cultural condition so this concludes the lecture, now today and we will continue with this lecture we will continue this short story in subsequent lecture, so thank you for

listening and we go to the slides and hopefully we will continue the connection as the move on with a short story thank you.

**Centre For Educational Technology  
IIT Guwahati  
Production**

**HEAD CET**

Prof. Sunil K. Khijwania

**Officer- in- Charge, CET**

Dr. Subhajit Choudhury

**CET Production Team**

Bikash Jyoti Nath

CS Bhaskar Bora

Dibyajyoti Lahkar

Kallal Barua

Kaushik Kr. Sarma

Queen Barman

Rekha Hazarika

**CET Administrative staff**

Arabinda Dewry

Swapam Debnath