

Indian Institute of Technology Guwahati

NPTEL

NPTEL ONLINE CERTIFICATION COURSE

An initiative of MHRD

Gender and Literature

By

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Hello and welcome to the fourth lecture of this course agenda and the lecture so as you know the previous lecture the third lecture we started off with the moon ship prints on short story called the Chess players which is translated English the name of MV is shut in speak Slovak and we're looking at the short story and we also mention the film which is made out of it adapted out of a partial tear drive we look at the short story as a classic case of gender studies.

And the destroy definition so as you know as I mentioned in the previous lecture but a short story belongs to the pen is between 1847 to 1856 which is why the saw with boy rebellion and when the company taking over the kingdoms the company is becoming increasingly powerful and there was a great resentment against the company's rule against the complete sort of dominance across India as a result of which there will be the supply regret in 1857 this is a short story music before that.

And the setting is nothing on the settlements award and which is the kingdom ruled by the ruler was the early shop and we looked at how different kinds from napkin see are in conflict with each other we have a Eurabie feudal identity explosion loving masculinity which is contrasted compared and contrasted with be more pragmatic for doctor capitalist company masculinity embodied by the British.

And British people working for the east India company who are more military more pragmatic more rational more productive and less Hellenistic more clinical submerge mostly mercenary right so they are complete capitalist as opposed to the more lyrical exploit a metaphoric Hellenistic masculinity embodied by the Nawab now more importantly there is a condition of the woman we touched upon in the previous lecture where we said how the female gender.

So in a you know the location the female the location of the woman in this kind of cultural context was quite tragic was quite depressing because the female work they were located essentially so if you're a married woman and marry to someone like me or men's are the two professionals in the short story you are located in the confines of the house the interior of the house in other words in one house one building would have several sub spaces.

So they would be that completely and purely private place which the woman would inhabit from where she would make food give out palm he would give up on 12 instructions and send from the outside and there will be the Devon tunnel or the semi urban space between the public space and the private space that the Devon Cana where the men's it needs place yet discussed different things which are quote unquote outside the purview of the woman but the fact of the matter is the fully made quite clear and sort of the film iconic lay as well as visually as well as in terms of content.

The woman are much more pragmatically the woman a much more intelligent and then men in this list shop story and the narrative and it's a tragedy that I don't have in real political financial or cultural agency they're completely imprisoned in the interior logy of the house as a result of which they conduct a resentful and they can just be manipulative they can just you know be manipulated for very little petty and we do not really have in a real political agency so mid that's why for instance the character played by Shabana Azmi in the film is an extremely intelligent character she is resentful she know she can see through things she's intuitive she obviously has much better of atmospheric quality than her husband or husband's friend I mean.

But then because of a biological birth as a woman because of biological location of the woman she cannot really connect any agent and she cannot really enact any religion Housing Authority in this kind of a cultural context so we just thought at the end of the lecture of the previous lecture in that particular scene where mid as wife she know resentful of a husband and expending enormous amount of time playing chess games of jets which go on which in a husband.

And husband friend mean so whenever milk comes to the place that the one car is set up the chessboard is set up and the two men indulge in an endless activity of playing check which the entire activity of playing chess is as a note becomes the rate it becomes very quickly a very

convenient and complex metaphor for inaction inertia of an indulgence absorption disconnect from reality these are men who were constantly thinking of the maneuvers.

And the different battle tactics on the chessboard with little knowledge with little idea of the real battle tactics with little idea of the real maneuvers they required to enact in a changing political climate around them they don't have no idea of the changing political climate they have no idea for the fact that a company is consuming the kingdom you have no idea for the fact that the company's so fled to normal some other money and now the midrib is in great debt and bankrupt and can't pay back the loans as a result additional company graduates.

And seamlessly will take over the kingdom in very imminently they have absolutely no knowledge of this real situation because it completely absorbed in this game of chess and that it was defined their gender identity that is what defines but the sole determinant of their gender identity the endless games of chess able to play with each other and the conditional woman at the death mentioned is extremely tragic they are sort of imprisoned in the interior disease they are resentful of the claim of chess but I don't have in real action they don't have a real agency as a result of which the contact become active Beranger except in very futile words.

And the taluk and range only in one occasion this ruthless life actually come or enter the one con on its place was she not supposed to enter because of our biological identity her gendered identity but she does enter because she can't take it anymore the husband so completing is absorbed in the game of chess and she comes in and unsettled the chessboard and then goes away.

And that becomes an active rebellion that's almost an act of sacrilege you know giving the gender condition all the time the woman was not allowed to enter the divan column but it does enter the on delicious completely absolutely extremely resentful of a husband endless activity engaging while playing chess to that particular screen will see reading from details that seen what she entered with Iran cannot unsettled the chess pieces in gold like in a math theory and that becomes an accurate value but the point is this is all the rebellion that a woman can do.

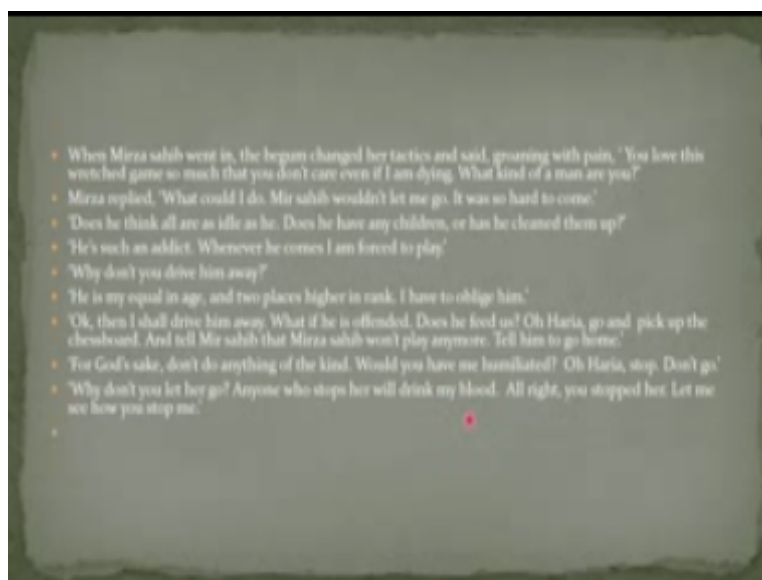
And this is so tragic that the woman someone so intelligent and intuitive and someone so rational and pragmatic as midgets wife the only rebellion the biggest rebellion that she can do is enter the divan Cana of her own house and unsettled from chess pieces and that goes to show the crisis the

agency faced by the woman that a woman suffered from that did not have in real agency it could not step out of the house they could not have any money they could not own any property it could not have any real political privilege despite the intelligence to acquire the intuitive knowledge despite their abilities they were completely in prison.

And change in the gender location so the previous slide in the last slides which are played you know and in the last lecture you know really emphasize the point really underlying the point Desmond is less wife is completely unhappy with entire situation the fact that she was completely imprisoned in her own inferiority of a house whereas a husband played ended up games of chess with another man on in the divan Cara where she's not allowed to enter and all that you could do is express the resentment in rhetoric to a husband because when she couldn't really doing anything didn't really have any real agency she has no money no political power no coaching privilege my entire identity was of a midwife.

And I was it really so she was just called Begum we don't even know her name right and never got to know the names to any other woman in the short story and that is a very clear indication of the agency next mess they don't have mains there someone's wife and that someone's Begum and all they can do is be resentful rhetorically they didn't say they can express the revenge in Word and all of that all they can do they can't act out the country act how the will the country act all the intentions we can't really act out the emotions except for very few dial words register husband which I found very convenient to brush aside okay.

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So if you look at I'm going to play a slide now it appears in the screen now so this is a section where the Begum the wife of Midgard is complaining of a massive headache so she's saying that we know I'm suffering from this massive headache and she sent a servant to midgrade asking him to go to the doctor you know it Hakeem and get some medicine for her because she's suffering from this massive headache and she's in pain she's suffering but of course the husband is completely oblivious trip he couldn't care less about wife and all the reasons often in a game of chess with another man called need.

So he sent the servants back saying that you know he can't be bothered to go out and get medicine for his wife because he is in the race a sort of tactical situation is a very sensitive situation now not an in a real situation not in real situation not in the unreal battlefield of this chess game to the entire idea that preemption wants to communicate to us or they want to communicate to us conveyed to us to the film the medium of the film is the fact that we the men were completely observed in unreal activity for pleasure.

So they have no idea of the reality of the situation but a political reality of the economic reality and what the domestic reality they don't even know the wives you don't even connect to the wives the kill even would bother to the wife your wife suggests commodities who produce food for them and serve them as the plane is endless games of chess this is indeed a great tragic situation for the woman he's indeed a very sad situation for the woman where although she's reduced to as a machine producing food she has no agency she has no presence I mean forget about female agency she has no human presence apart from being somewhere inside the house someone instead of house something inside the house preparing food and farm for mitzvah and me and that goes to show again and the good work time the last lecture talking the relationship and gender.

And faith to her location and the entire section of the house is quite telling because that is reflective of the situation of the woman wasn't allowed to step out we're not allowed to sort of step out of the interior to the house and take up a public position or even a semi-public position because remember I have mentioned the scene already and I was played up I will talk about in great details when it comes to it really in the short story the moment when Winslet's wife actually entered the vivanco knob she is for all the rage so all her anger.

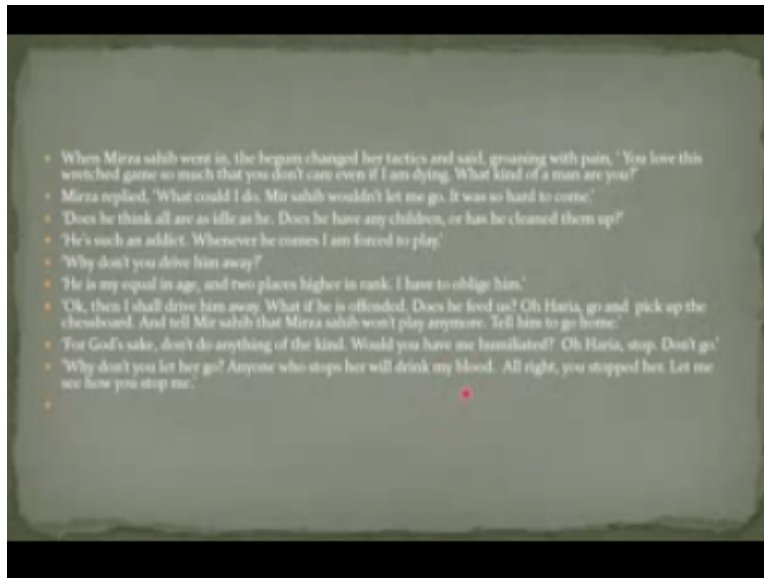
And resentment against the husband and his friends and came up of chess of the play she is hesitant she suffered from a moment of hesitancy in a you know ambivalence but she is someone in or loose very adverted and someone is very intelligent and someone obviously who wants to make a prison cells but the kill she's forbidden from entering the divan khans and she's grown up in that kind of value system which for this woman from entering the divan camera on a semi public space she suffers from some kind of crisis for a movement when she's about to enter the wrong column.

And unsettled the chessboard for her husband right so despite the rage energy is still hesitant she is still someone who doesn't quite know what it is inviting the dealer from not like you do but she ends up doing it she ends up I'm setting the ball chance of destroying the chess game for them and then she runs like in theory now this new section where she's asking her husband to go out and get some medicine for a headache and she had turned servant to the husband who very conveniently sent him back saying he's busy now.

And come gone you know he's asking her to wait essentially which goes to show obviously that this gravity mom inclined to his unreality with indulgent towards indolence and he's much happier playing chess with another man than taking care of his domestic duties forget about let alone political duties the financial duties because another worry about those things these are jagged odds as a mention these are in a land owners and a very futile economy were who get will get money from someone money comes in from where some poor farmer produces something.

And a certain percentage of that we come to them by default so they don't really have to worry about earnings for a living working for a living right so this is what makes them certain deulim's and lazy and had anything.

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So this section which will appear on the screen in a second and it does now right so when Mr. Saied went in so this is after a lot of requests and he finally get in and talked since why because the wife is obviously enraged and tells them that as I'm still the servant with the not such that if midst that doesn't go out to get to get the medicine for she will go out to serve and it's unthinkable the wife of the house stepping out in the roads together on medicine will be a psychologist spectacular technology.

So mister has to go in at that point when business I went in the begum changed our tactics and said groaning with pain we love this wretched game so much that he don't even care if I'm dying what kind of a man are you so this question is obviously a very telling question what kind of a man are you so you know this question which appears on the screen now and I'm highlighting it and it says all the way up what kind of a man are you obviously is a question about in activity of these people.

So they don't really have any enough symmetry they don't really have literary map unity rational masculinity all this indulgence is a very hedonistic kind of lifestyle which is completely oblivious to the domestic duties to the financial duties to the political duties and these are courteous they are supposed to be responsible to the kingdom to the well-being of the kingdom but of course this is situation who's competing decadent the no one's responsible for anything and everyone absorbed absolutely allegedly activity.

So the question what kind of a man are you which comes from a woman is a really tragic question because you know she is someone who's suffering not just from an envious headache

but from a lack from a complete a crisis of agency and lack of care and she's not really cared about other people think she's a commodity she's a machine that is in food and selling the food and farm to the men who played chess endlessly.

In the pending public space in my house right the midst have replied could I do my side wouldn't let me go it was so hard to come which is an obvious absolute lie if you read entire short story you find that need actually ask them to go. And take care of the tribe middle-earth a so let us and this is the tactic for her to ask me to come in and destroy her game so I might as well carry on with the game and he went in much later when the servant came and told others in us.

If we do not come in the Bayesian will step out of the house and go to Devon come out the hakim itself and at this point that's when he was forced to go but obviously is lying away so he says what could I do miss I wouldn't let me go it's so hard to come do these things all are as idle as it is having a children or has we clean them up he's such an addict whenever he comes on force to play now the reference to children is very interesting.

Because both these men are childless man there's no mention of any child infant in the end of story and there was a child who appeared in the film the end of them would does not appear in the end of a short story but there's a little boy who appears in the end of the film and it is a very symbolic presence and talk about that towards the end of this lecture but interestingly as appropriately enough and symbolically these two men meet and mid job they don't happen to have any children.

So even that is a symbol of their you know and it's a continuation of the unproductively we talked about so even as biological men even biological males they are unproductive we don't have any children so that their decadent inductance they haven't adopted any children they don't have any children they don't there's no reference there's no mention of a subsequent generation of the line.

So this is literally aligned a lenient culture of a narrative which is coming to an end which will die with each term and I and I do die at the end of the short story and the do symbolically die at the end of the film I will discuss the end and some details as we move on in this lecture when I reference the question that business wife has from you know for him that doesn't have any children or how to clean them up and the reference and the response of Meteorology is a real manipulative response what'd he say oh he's put an addict.

And I am forced to play with him which is again a complete life because we know very well women are very happily they play chess with each other very happily with one who wants to do but they transfer the blame to each other to make themselves look cleaner to make you know you know himself more clean and less guilty of it but obviously this has been manipulated this is manipulated masculinity this is not really assertive powerful agenda clutter you know it's manipulated masculinity.

So this is this is reflective of the fact that even though a genetic majority of this time so these are rich wealthy landowners so they are supposedly or technically originated right because of the financial location because of the cultural location these are Pines high-class people with the people with money with property with well with simply of agency but even they even then these people they are forced to be manipulated they are manipulated they're lying they'll have to lie there which goes to show if there is no real genetic map left in this kind of a cultural situation.

And you know is this waiting to be taken over its waiting to be replaced this kind of a Dominican opportunity is decadent is dying and waiting to be replaced by a more capitalist a more pragmatic a more you to tertian along mercilessly mercenary kind of masculinity which is embodied by the east India accompany the white people working for the east India company who come in and take over the kingdom as if it's a piece of cake you know it's really a cakewalk for them there's much in an take of the kingdom in resistance on the part of the nawab or the military right.

So and the question then she arc subsequently to miss out is why don't you drive him away and the response is he is my equal in age and two places higher in rank I have to oblige you so again this goes to show it's a very feudal culture but the culture of this completely hierarchical right it's a culture which tried some hierarchy so you know someone above you and Ryan someone is below you in rank and - he says two places higher in rank so you know the references to two places higher in rank and this is interesting because it's completely quantifiable the hierarchy is not something which is an abstract our case the completely material quantifiable hierarchy they know exactly who belong to which place.

So I know two places we need someone I'm competitive above someone so I can quantify it it's really define fixed quantify those kind of hierarchy which is it's very feudal system right and that's the kind of feudal system which produces this kind of max energy this leisurely hedonistic

lazy indolent kind of maximal team and which makes the condition the woman even worse because the woman I don't really have my agency and all they can do is be someone's wife and even there I know as someone's wife they hardly have any agencies inside our own house.

The content of certain sections of the house they're confined to certain section to the house and all they can do it they would then form or be manipulative in order to get some kind of agent they don't really have a real agent they don't have any financial culture political agency and you know just to get a little bit of agency inside their own house they need to be resentful and manipulative and nagging and all the rest of it but which obviously goes to show the very sad condition of the woman at the time the men with agency uncle doctor they're biologically unproductive but economically unproductive they're culturally.

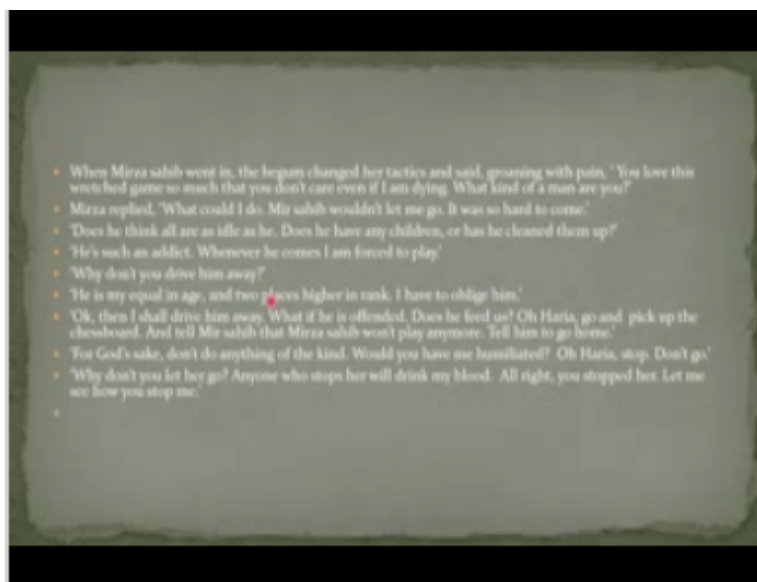
And productive so they are decaying away it is a dying man the old man so these are these are men who are decaying away with time by playing endless games of chess by completely visiting themselves with complicated maneuvers on an unreal battleground with no knowledge whatsoever of in a real battleground of a real economic situation of a real political situation that knowledge is and they don't need to have acknowledged they don't bother the bottom knowledge whereas this is a time which is a very sort of very sensitive complex time.

And everything is changing the economy is changing the army is changing the language is changing the political agency is changing there will be a very quick change a very imminent change coming up when the Nawab is going to disappear and again take over and rule a lot but everyone knows about it and this is about to happen it's evident absolutely unavoidable but these are men who live in denial who live in ignorance.

So the ignorance becomes something up you know hedonistic strategy the strategy which they use to beat me cocoon themselves from the reality of the situation right so they all they can do I mean they typically absorbed in curbs completely and absolutely in a game objet which they play endlessly obviously the woman away up the computer deprives of agency the price of care the price of an in love deprives to any kind of human concern so they are to give commodity right their commodities out there to please amend as and went in once pleasure right it could be guts money pleasure it could be sexual pleasure it could be any kind of a job the women have no choice in terms of whether wants to be what they want to do.

And this particular short story makes the completely clear of this agency life situation of the woman and like I said the beginning of this short story in the first lecture we need to be mindful absolutely mindful and sensitive to the situation to the context that produces the short story this is 1847 somewhere between 1847 and 1856 possibly around 1856 because the mineral rule is about to come to an end and historical what Alicia as a no-rules from 1847 to 1856 so this might be 1856 the last year of the rule of the Nawab because the company is about to come in and take over the kingdom like a cakewalk right.

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So if you come back to this slide so when we say that Mead is his equal in age and two clicks higher in rank or how to apply them the wife's responses okay that I'll show driving away what disease offended there's a speeder Oh hurry up go and pick up the chessboard and tell me to him the Midlands I won't play anymore tell them to go home God said don't do anything of that kind we have accumulated Oh Harriet stop don't go why don't you let her go anyone who stops her will drink my blood all right he stopped us.

Let me see how you stop me now the point is what is completely clear if you look at this section over here I know Mesa is completely emasculated now the two readings that he can do with it obviously want the chess game to continue now he's lying to its why I'm telling us that I am obliged to play with me because mirrors my superior.

And he wants to play chess so I played chess against my Ridge which is a complete lie he is very happy to play chess pages he wants features as much as needed but he's scared to tell that his wife again because the white defenders and she'll be angry and will probably learn bath tub rhetorically except from now that this entire situation is obviously funny in a dark humorous kind of a way but does it quite sad at various levels the most immediate level obviously is a very stark situation the woman now all that she wants all that she claims and look at a stake away what does she want it away what does the woman want to lay him the woman wants a husband not to play chess anymore.

And spend some time with her now she doesn't dare want any financial agency she doesn't dare want any political agent those are completely fantastic desires and those will never come will never happen I said she wouldn't dream of dreaming those things the owner she does want although she does desire it's some kind of a domestic congenial relationship with a husband that's all she wants and she has to fight for it she has to still struggle for it she actually manipulator she has to be resentful she has to be rhetorical she has to bamas on the point.

And again always together points at the very helpless situation of the woman now a woman like you know the Begum of my job a woman apply intelligent Authority of presence of mind orientations the half commonsense of our personality would normally should morally not marry someone like me but of course this is a time when the only profession available for women were either to become someone's wife or to become courtesies and some of code or costumes are working very menial collisions so marrying someone becomes an option of life for this woman there's no job.

And forget about jobs there's nothing that a woman has at this point of time ministry is a completing food of hierarchical patriarchal systems as a system which perpetuates itself and this government and it's a patriarchy which perpetuates itself completely through hierarchy through its cultural codes through its rituals the women had absolutely no agency whatsoever outside a house so all that means that's why once to do it's really modest desire that she wants some kind of a congenial closeness with a husband.

And even that is denied to her even that is something she doesn't have so she has to be in a manipulative resentful tactical and ought to have some kind of a congenial closeness with us legally marriage husband right now she says at this point if we come to the slide which will

appear in the screen in a second it does now so she says if you can't do it I shall go and driving away.

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So again if we go back to the previous slide that I showed him so again this seems to suggest that she has more masculinity than a husband despite being biologically female so she is more assertive she's more authoritative she is someone with more presence of mind she's someone who can speak her mind she's someone who can be authoritative who can be assertive in her own right now that is something who's completely lacking in the husband that's been very happy to be you know personality less.

As he was very happy to be indolent and indulgent and lazy and futile and all the rest of it he's completely disconnected from any reality of any responsibilities whatsoever but she wants to take up responsibilities she want to make a presence felt for action forward etc so she threatens the husband away I'm saying that you know if you don't do it I shall Drive him away what if he's offended does it feed us.

So the question this is obviously a very interesting question because it seems to break away from the feudal mindset the just occurs somewhere higher than us in rank doesn't mean we have to satisfy the person endlessly and we don't we don't get fed by them right we don't we don't owe them anything with an old man any money so we are what we are so there seems to be a some kind of rejection of individuality which is completely lacking in the husband right the husband's

a habit with kudos the husband's authorities really are if his imagination is a student that was viewed through them he will not dare offend someone who was higher than him in rank by two steps right again.

And say it's completely quantifiable in terms of the steps it comes to hard-working he will not do it but the wife is very happy to do it please actually say they don't owe hi many thing they don't own me anything right to me despite being higher than them in rank by two steps it doesn't all and does not you know it's not the law he doesn't give them money it doesn't really take care of them so she says but she thinks that she's perfectly within her rights to go and ask me to go away and the reason why I played this section.

And some details for you is to again sort of map out the difference between the different gender identity the way of so the woman the biological woman seems to be more authoritative consuming more assertive since its peak in mind suton more intelligent and she's clearly more intelligent she clearly got more admin sort of duties and skills than a husband but a husband has a real agency because of its biological third because of its biological location but despite that his gendered location is the quiet compromised name it quite unimpressive.

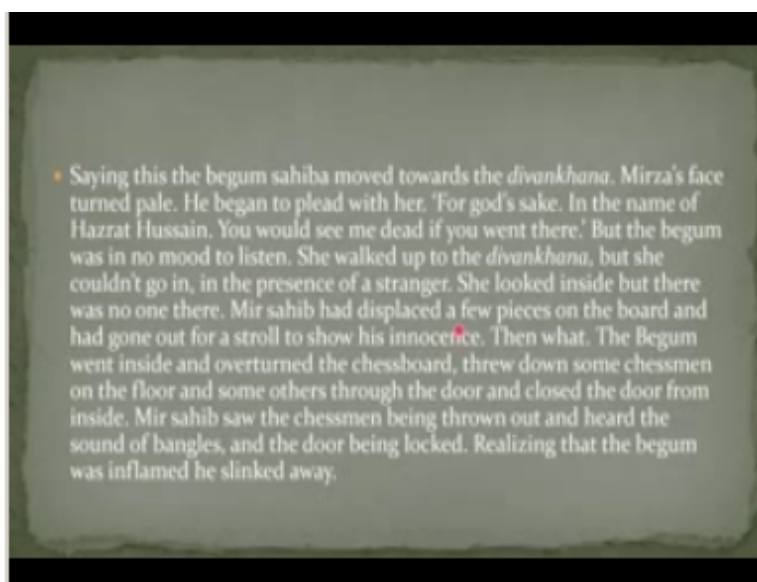
And that is reflective of the gendered location in the kingdom of our Lord as a confine the kingdoms in the city of Luck now it is completely emasculated right this politically emasculated it's militarily inoculated it's economically emasculated and this macro action is something which is caused by indulgence not absorption in a committed option and he donistic pleasure and a certain degree of intoxication as well intoxication with pleasure right so this is an emasculation which happens in various levels and obviously the finishes come in the company comes in with the three capitalist mercenary pragmatic productive goal-oriented kind of firm masculinity. And takes over the kingdom without any resistance whatsoever but the point that I'm trying to make an appointment is for you to suggest the various sections is that a woman they seem to have more administrative power the women that seem to have more intuitive intelligence more pragmatic intelligence they don't want to be wasted they don't wants to be decadent right and this refuse goes to be decadent it's something which makes them more assertive sometimes makes them more impressive right but of course as I keep saying and if we have to be aware of the gendered condition of the times the conditional gender the role of the woman at a time the

condition of the woman of the time it was absolutely impossible for the woman to actually enact any kind of agency in any real situation in any political situation.

And in a social situation so all that she can do in this life is to connect some kind of an agency food or agency can call it inside her own domestic space so in order to playing a role in or to claim her location in order to claim a situated ness inside her own house she is four three minute elected she supposed to be resentful she supposed to be you know absolutely neurotic right when she's completely neurotic with rage she's shivering with rage she wants conjugal relationship with her husband who denied to her right and all because of this absolute absorption.

And of the game of chess and then if two men play with each other right okay now this is a section that is quite possibly a really important session short story and again this is the act of a quote/unquote sacrilege that a woman does right it's something of one's like a gender blasphemy and she does something she don't allow to do the woman.

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And what is she saying that the Begum Sahiba moved to us the divankhana so this is a very symbolic move moving towards the divankhana remember the divankhana is an all-male space it is what we call in mythology study and we will come to the term later especially when we look at George Orwell at the shooting elephants often sexuality's an example of a homo social space right it's a homo social space for many right it's a kind of social space where you meet other men enact different rituals as a man in spawn smoke cigarette smoke and play games such as a discuss politics well it's a space which is completely homogeneously male.

And hence is homosocial email is asocial space which is homogeneous there is no presence of the other gender there is no presence of the woman in this kind of space or divankhana come out when she's moving to a divan kana is symbolic act of subversion with aversion is rebellion right so she is entering a gendered space phase which belong to the other gender so as a woman this is an act of rebellion was an act of subversion she is challenging the normative categories or specialty right.

So keep talking about the relationship and phase and gender so we are given divankhana is obviously a very male space so homosocial in male space and she's about to enter that space and that becomes symbolically and really an act of subversion okay so we need to be careful we need to be aware of the significance of this particular section and the shrubbery the emotional significance the existential significance and most importantly that subversive significance it's.

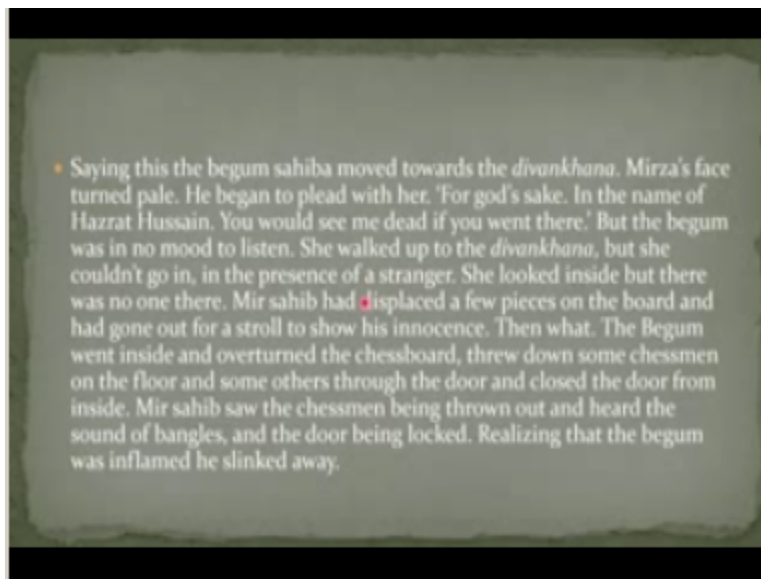
So significantly subversive as an act as a movement right so coming back to the section so you know we just saw how she moves into divankhana what happened subsequently so midget space turns pale he began to plead with up for God's sake in the name of results saying if you see me dead it went there but the bacon was normal- listen she walked up the divankhana she couldn't get go in the presence of a stranger again I wanted with no protection she couldn't go in the presence of a stranger right though because she is it logically ingrained in that culture.

So she grew up in that value system which forbid them into going into a male space in the presence of another male apart from her husband that's something which you should not do something which is forbidden to us and they were just so not allowed to the woman and something which will be completely an act of not just the version but not sacrilege it she does it but she is hesitant she doesn't know whether or not that she should go in she looked inside but

there was no one there Reese I've had displays a few pieces on the board and had gone out for a stroll to show his innocence then what the big event inside.

And overturned the chessboard cue down some chess men on the floor and some others to the door and close the door from inside we saw he saw the chess men being thrown out and heard the sound of bangles and soundings and a door be locked realizing that a bacon was inflamed he blinked away this is a really it sort of pregnant with reading some there's so many readings you can do from a perspective gender studies the first part let us look at the movements away out she walked up to the divankhana again look notice the language they're dressing up she's Manning up she's becoming more masculine she's becoming someone she's not as an act of elevation she walked up the divan kana.

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Now what happens instead of the one come if we look at his passage again so she walked up the divankhana but then she has a most hesitation because there was a stranger she thinks there was a stranger but what has me dummy in the mean while the Messiah had displaced a few piece son the board so she he had cheated so these are men who was very petty these are men who changed these are men who lied leave the men who are manipulated in other words being manipulated

lying cheating so these are not becoming of dominant Marshall military the very stereo typical idea of dominant masculinity we don't fit in into that kind of a frame.

So these are men who are petty men who are other men who are weak men who are unproductive men here displays a few pieces in a book listen make his position stronger and in order to prove his innocence it walked away this will admit that came back he would not see media and so he could no possible suspect him of doing anything underhand but he had done something under amp already he had displaced a few chess pieces on the board and gone away now interestingly what I want you to see is when me when the discussions of mean the reference that suggests pieces on the board.

And then the Begum went inside and overturned the chessboard this is symbolically an active situation it's a female entering the mango space and turning everything upside down overturning the chessboard but just brought obviously is a metaphor for this male activity of indulgence pleasure and homosexuality except from that's it symbolically overturned by the woman which is obviously an act of symbolic subversion can also an act of real subversion she really does that now instantly if you look at the subsequent description threw you down some Jeff's men on the floor mind you it doesn't say just pieces let's say just men and this is a very good example of literally reading a good training.

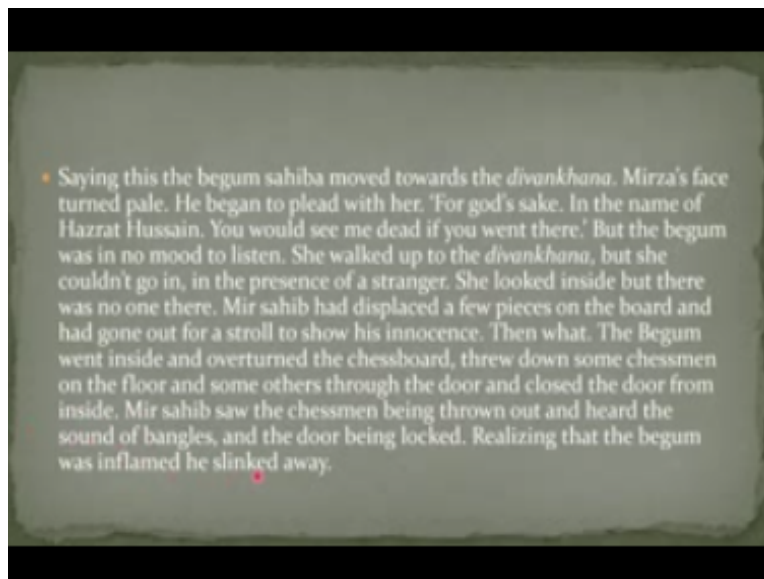
And literature reading so they know what it seems to suggest and obviously a good work of literature went tell you everything it'll show you something and you it's a job but you interpret it to unpack what is between the line what is between the lines away quite clear she has got in she walked up to the divankhana sort of act of Manning up she went in when there was no one inside and she overturned the chessboard which is obviously a symbolic act of subversion more broadly to Trod on the chess men on the floor.

So the men are on the floor she is also much as men on and some others through the door and closed the door from inside now me saw the chessmen been thrown out so symbolically the men are being thrown out the chess men being thrown out of chess board is symbolic of the men been though out to divankhana by the woman and heard the sounds of bangles and a door being locked if we look at the sounds away it's the female found the female sound dominating the entire acoustic system in that room are that one the moment a time.

So she walks them in a flinging suggest board overturns the chest broad claims such as men on the floor and mean here's the chess men being flung on the floor and additionally he hears the sound of bangles which is obviously symbolic no indicating the fact that a woman had come in a woman had come in and done this so the woman walked into the male space overturns everything and the sound of bangles is representative or indicator or suggestive of our presence the powerful presence in the room.

And she walks to him again notice the use of verbs away up means no she walks through a closed door from inside which died so the chest men bent wrong and heard the sound of bangles on a door being locked again very clinical movement doors lock the judgment off lung the chessboards overturned it was a clinical decision and it's all been done right there's no half measures about it it's all being done when a very assertive apologetic kind of way now the last bit of being trusted is important.

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So if you go back to it realizing that a baker was inflamed he blinked away again look at the movement slink away now who claims the way or what brings the way so blinking away is indicated of a spineless movement this is a reptilian quality to it like a snake's limbs the way are ptile has longer insane right so someone's blinking away is indicators of you know someone being spineless someone being scared someone being you know obviously without an authority

someone essentially running away and fear like the contrast clinking away with the Begum to walking off at the beginning you'd notice a difference.

And again this will go back to the slide that I played it to while earlier so the real masculine gender the real math community is enacted by the woman who unfortunately has no real agency so she can't really do anything upwards at the point so all that you can do is enter her own house enter a room inside their own house and a maxim after subversion which is throwing away the chessboard up turning the chessboard and throwing all the chess pieces and going away she doesn't know she doesn't have a real political agency but the fact remains she has more of an opportunity present than the real biological men who are essentially useless you know unproductive.

And was actually colored that's linked away in fear whenever they hear any kind of situation coming at them so this particular passage and reason why it faded is obviously you know I wanted to give you a flavor of the way language can be used space and language can be used together to indicate certain kind of gendered activities so House paid to language can canoes together can come together you represent certain kind of gendered activity to represent certain kind of gendered roles so the gendered role enacted by the woman who am is that of someone very masculine and authoritative and assertive she comes and walks up to the divankhana the column up turns the chessboard prints away the chess men on the floor again these are what chess men as I mentioned is very suggestive.

And symbolic it's not chess pieces such as men because the chess men throwing away the chess men on the floor is no symbolically it accentuates the actress aversion which underlying the perversion that she is doing as a woman to these men right and obviously that makes a little more complex you know from our gender studies perspective so this is quite possibly the most dramatic section in the whole story on tape it's very useful for us looking at a story from our perspective of gender studies how movement language space all this stuff seemingly innocuous seemingly non-political things can actually be I really in these are quite is cursive and political so walking up to divankhana blinking away from the divankhana.

So essentially you know the men are immaculately the biological men are completely emasculated for the presence of this exerted authoritative woman who comes them resentful an academic reservations because of the ranger and she's angry because she hanging with the men

because they did completely deny us any kind of agency and she doesn't want political agency she doesn't want financial agency all she wants is some kind of a normal consumer relationship with a husband even that is my talk but the presence of these men the other men me who comes in.

And because of this ritual of game playing the game of chess endlessly this section is something I wanted to read carefully reread carefully of having you know hopefully how quiet a good idea for the agendas politics and performativity an embodiment and agency which are operated in this entire section because the dissection in or can be read as an excellent example of embodiment change in involvement so there's a there's a very clear impossible change and visible change in women.

And the woman the biological woman she man off to a great extent she walks up to a place where she's not allowed to go in she overturns the chessboard she flings the chess man on the floor and then she walks away locking the door the entire movement as a movement of precision authority assertion and movement of a powerful presence now contrast that degree we meet and inoculated presence of the man who essentially swings away the one man taught them their pleas are not to go right tells them hope that in unity go who got that you see my Dead face again that conservatory is Co typically acquired to woman and if you some what you see my dead friend screams.

And go I'm greedy enough to go that kind of please rhetoric is given to the man I am whereas the woman actually marches up to the divankhana goes in the very assertively alternative chess board flings the chess man away and walked away locking the door the movement the embodied movement away up is extremely involved so again look at the way in which all the things we've been talking about those last two and a half three lectures now the relationship in space embodiment agency performance abilities how it's come together.

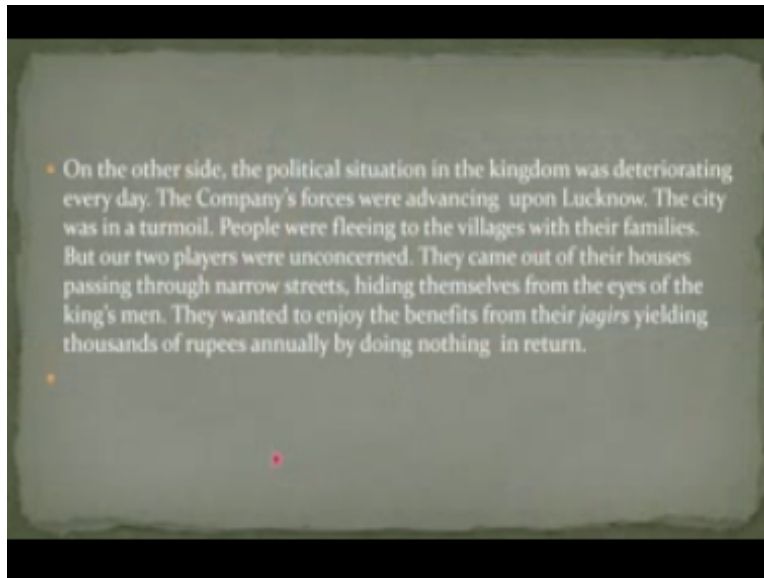
So this is quite performances because what she does midgets quiet - the act of rebellion good artists diversion by marching in the room overturning the chessboard playing the chess minimal clock she does a per formative act which arouses an effect an effect at all and obviously and immediately an effect of fear so much so that means demand the biological man has to slink away in fear he can face up he can't go up to her become confronted we see this happening from

a distance and he runs away at spineless lead slinking away in fear terrified completely terrified right.

So again this is performativity this is embodiment this is agency and his face how a space is remapped initially originally an ontological this is a male space this is space inhabited by men alone right this is viscera space when men come discuss smoked hookah heat farm cheap and in a discuss politics discussed with some kinds of quorum called serious things and in this case they end up playing chess all the time in this room but importantly a distance print discursive is making distance paint the women are not allowed to enter right this is a divankhana but an act of rebellion happens the spaces remapped the woman enters in space.

And essentially castrated for men essentially macular in cement the men are essentially emasculated so this idea of slinking away that the reptilian quality is not walking away in a manly way it's a very limb reptilian emasculated deflated kind of a movement which is caused by the very powerful presence of the woman in this particular setting so this is quite possibly the most important section of Jacque theory in terms the relationship and embodiment agency space especially looking at the short three from the perspective of gender studies okay so hopefully you know you know the importance of significance of this situation right okay so we move on and we also skip to the end very quickly we find the political situation on the kingdom.

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So the two men you know they are kicked out of the house as miniature house so for period of time they go to miniature house and stop playing chess there but various complications happen even in miniature house so a soldier comes and arced for me and minutes terrified and the two men who decide to run away they decide to you know slink away again and play chess and the margins of picking them beside a river but before we come to that this is an example you see the situation with happening and independent in the political situation the political condition the kingdom.

So on the other side the political situation of the kingdom was deteriorating every day the companies forces were advancing upon Luck now the city was in a turmoil people were fleeing to the villages with the families but our two players were unconcerned again this completes disconnected reality they came out of the houses passing through narrow streets hiding themselves in the eyes of the king's men they wanted to enjoy the benefits in the juggling yielding thousand could repeat annually by drink nothing in return.

Now what I find I'm going to read this description I mean it's almost like they are - they're in some kind of a illicit relationship the way they are hiding the way they sort of hide and slink away and past you little lanes and by lanes but covering their faces because they want to go somewhere and spend time each other playing chess.

So it becomes begins to take a certain kind of up I wouldn't say homoerotic but it's definitely more than just social at something which has a forbidden enlisted quality to it some is like a

rendezvous of lovers who are otherwise not allowed to meet who are otherwise frowned upon you know the look down upon the kind of relationship to how but accompanied to have the relationship the decides click on tend to have the relationship by moving out of the houses and going into the interiors of the kingdom the margins of the kingdom by playing chess and now what happens is if you look at this slide from the film.

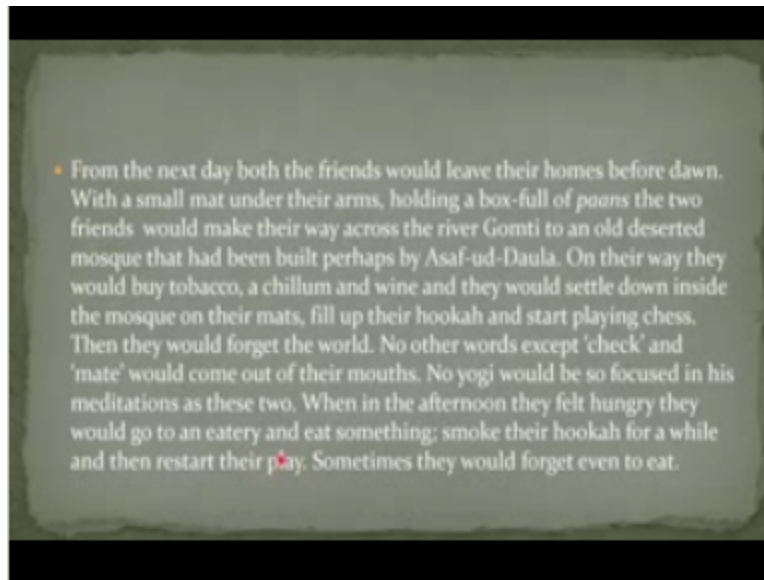
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Yeah to the onscreen now so this idea of moving out of the kingdom in order to play a chess push it from him to do so you can find you can see the kingdom is behind them with symbolic towers of power authority privilege that political agency are behind them and they have no place in it anymore so the two men essentially are moving out of the pen top right and they move into a the margin in order to continue playing chess right and that tells you something that is a very good indication a very symbolic indication of the change the imminent change in the order of mass community which is you know it was going to happen very soon that's why it is what imminent.

So men like these their brand amassing take their kind of masculinity their kind of gender mapping it's going to come to an end very soon that feels heavy mistakes you know very you know leisurely luxurious kind of masculinity is about to come to an end and hence they removing out of a send-off right they're not in the center anymore they're becoming increasingly marginalized of what the change in political situation okay.

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So if you read this section now safe on the next day both friends would leave their homes before dawn with a small map under their arms holding a box for the pawns the two friends would make their way across the river Gomati it's an old deserted mall that had been built perhaps where other foods would dole out on the way there by to be co a Chilean and wine and they will settle down inside the mosque on their mats fill up their hookah and start playing chess then you'll forget the world no other word except check.

And mate would come out of the mouth no yogi but we will be so focused in its meditation as these dreams when in afternoon with different hungry they would go to eat something smoother hook up for a while and then we start the play sometimes they would forget even to eat so again this example of absolute absorption they have continued absorbed in the Unreal game of chess and what is interesting is how this becomes more provisions now there used to be a very centered activity you know something and practice hegemony CLE everyone will play chess but now with a change in political condition if two men a chess for the whole day a day up to date that is becoming almost illegal because everything is changing around them.

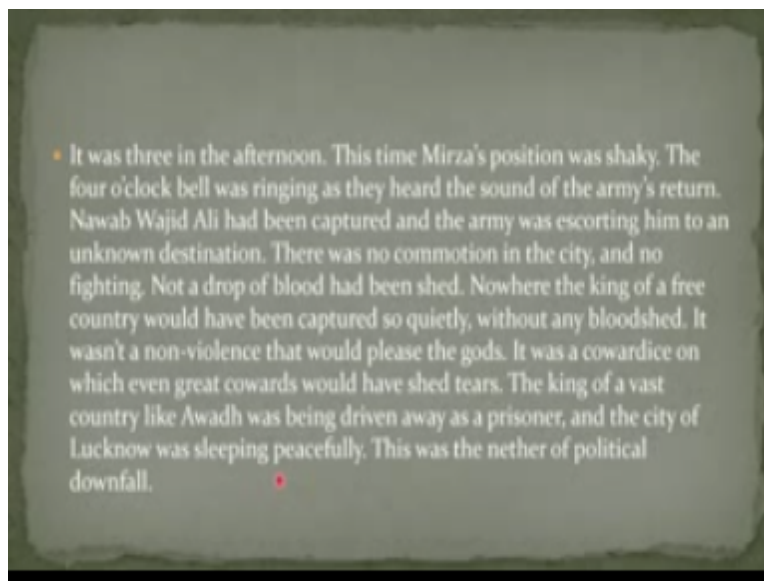
And again this is a good example of how embodiment changes depending on material of political economic condition the materials political economy conditions are about to change but so the shift there will be very quickly very soon a paradigm shift from a feudal order into a capitalist order the feudal kind a masculinity to capture this kind of opportunity from a feudal kind of

economy to capitalist kind of economy now when this change is happening we always order the old world view the world rituals should make way to for the new one.

So the you know the game of chess the reason and plays would each about endlessly at some point of time which was complete acceptable and perhaps even in on you know glamorized by the value system of the time is not coming to an end that that is now not such a good thing it's not look done upon which looked at the present escapees activity right and what literally escaped from the activity the center of activity and the move towards an old mosque which obviously built by author for Zola profit you know and they settle there and play chess outside defender in other words they quite literally become marginalized men literally.

And it's not as a symbolic movement so they're trying to map to negate become marginalized so no longer are they allowed to play chess in the center of the kingdom they have to move out they have to walk to the margins only at the margins will they feel comfortable playing chess okay so you know that that shift is very way stunning it's very symbolic it's very telling right.

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So this section this is one day when I play chess beside the mosque and three in the afternoon this time with that position was shaking the four o'clock Bell was ringing as I heard the sound of the armies return now the point is that the British Army had come in the British Army have come

in into the kingdom and you know nothing happened there was no resistance or said normally resistance nothing anomalous locked in captured in a robe and walk back right it's almost like a procession a piece.

And possession rather than a battle there's no battle and it was the film his peers in the world explicitly instruct the courtiers to tell the army to let go of the weapons and there's a lovely scene of them when the weapons are dropped there are close-ups of rifles swords being dropped you know so the soldiers are dropping their weapons they are letting go of the weapons in other words that becomes again a straight symbolic spectacular act of emasculation right so these instructions of nawab it's a let go of your weapons.

So letting go of the weapons which happens in the film if you watch the film and replay certain sections of the film at the end of this course where we look at representation from opportunity in media and films in popular culture we look at advertisements in firmness in that infection webbing in a place that is frightened of film and studied in some detail but a certain lecture now what happens in that thing one poses to drop their weapons is very symbolic act of emasculation there is no political non-military with no manly for manly resistance from the nawab soldiers the army just walks in them captured the new album goes away like to this section is to come to this section if you see this it's very evident.

So there was no commotion in the city and no fighting not a drop of blood has been shed nowhere the king of a free country would have been captured for quietly without any bloodshed it wasn't a non-violence that would please the God it was a code is on which even great colors have shed tears the king of a vast country like ours was been driven away that a prison arm and the city of Luck now was sleeping peacefully this was the nadir of political downfall.

So this is the reasonably be the measure of decadence as I mentioned three decadence kind of civilization very decadent kind of a culture and this is a very dramatic description of that decadence when the opposition the enemy comes then take to the King and nothing happens there's no blood spilled anywhere no one Christ everyone see completely under two men the two courtiers the completely played chess it almost becomes absurd to a certain extent that I continue to play yet without really doing bothered about what's happening at the real political level okay and.

So this last section of the short story is quite interesting so the two men start getting more hostile with each other because you know the game of chess begins to become quite competitive and they start accusing each other of cheating and then it becomes more personal so as we watch the film will take place that applies in the film at the end of the course but right now is the leadership theory which is what we're focusing on the moment we find that medium is that they start insulting one another right they start you know calling into the names they start insulting each of lineage before insulting each other's wife to mix up something salting Reed's wife tells suggest to me that he has been cheated by his wife which is a very unmanly thing quote-unquote to say 2 to 2 here and a 2 men get up from the chessboard.

And start fighting with each other you do what happened both the friends use a sword from the head it was the age of chivalry everyone was equipped with a sword or a dagger would friends were Pleasant loving but no colors they had become devoid of political will to fight for the King why should they die for the King but they were not deficient in personal courage more than went down fighting and fatally wounded died ridden in pain they who could not spare a single drop of the fear of tear for the King dies defending the Queen's on the chessboard it was getting dark the pieces still lay on the chess board It was as if both the King sitting on the throne were shedding tears at a depth of the various means variants silence reigned all around the broken archers the runes walls.

And the dust-laden fillers the runes thought were watching these courses in cursing the fate is very gloomy kind of amending that a short story offers so suddenly the residual masculinity or whatever that was there flares up the warrior Matthew G return they start attacking each other ensued and a kill each other fighting in order to protect their king on the chessboard now investing Lee was the story still see that they could not be bothered to spare a single drop of fear for the king the real king was captured monologist the company came in captivating.

And went away they could not bother less about that situation but they actually did not died of mind defending the queens of the chessboard again the focus be the priority as true as the unreality the priority is to unreal and unreal Queen on the chessboard and they don't minded fending it you know to the extent of becoming violent and kind of being wounded and killing each other so don't think of it does have a comical quality to it if you read it carefully so these are men who are caught here these are men who carries the words to them.

So obviously and presumably they are you know some kind of an important Coty of semi wary of kind landlord you know they belong to that kind of map community but when the British army came in the company army came in to capture the king instead of joining forces and obviously the forces are instructed to let go of the weapons but instead of being concerned about the king they're not concerned accompany to play the game of chess but they were men are overly concerned when the chess pieces enter the criminal complications and they got up.

And died defending the Queen's on the chess board as efficiently the last section of the short story tells you that the Queen the kings and queens stood in the chessboard and they were lamenting the loss of the various the lamenting the death of the various so it became almost an absurd condition whereas the king of the Queen are not really the king of the Queen the real world anymore it's an unreal king and a queen who are basically just four Prince's who were lamenting.

The death of these two men who died defending their proceed without defending their status and the last image of the short story is that of silence reigning all around the broken arches the ruined walls of a dust-laden village they look at this Krishna layer on the on the passage the broken arches the ruined was in a deflating possessed the ruins mark the word ruin the first white which is indicated with the fact that it's the Rays decadent kind of naca texture right the decadence is very evident in architecture it's something coming to an end and they were all lamenting and watching this corses and cursing their fate.

So a some kind of error had come in to an end the what is indicated quite clearly is the fact that this kind of map community has come to an end this kind of a worldview has come to an end and a new map using a new gendered location a new gendered worldview will begin now with the arrival of the company it is more capitalist more mysterious more merciless less special loving less legislate and more productive now we'll end here today because this is the end of the short story but we'll see suppose the end of the course where the component there is a component on service in popular culture we look at the ending on a film or certainly advise certain.

And not very significant differences between the ending of the film and any of the short story no one dies in a family but in a very symbolic way that do die in a worse way in the film and we'll talk about that in great details and look at of them but this is the top three certain circulated by

served by the moon ship friends arm so hopefully you have an idea of the way gender plays out in the shop 3 our gendered locations saying our general identity to change how they're enough formulated.

And reformulate the depending on certain material conditions like economy politics military conditions etc and it's very compelling text a very complex and containing text about the location of gender especially in its relationship with space agency embodiment and performance routines to thank you for listening and hopefully you will have gained something from this lecture and I'll see you in the next lecture we'll move on to next sex witches George overshooting elephants and before that we'll spend some time looking at Georgia corner of heart of darkness thank you for listening and I'll see you again very shortly thank you.

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