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Shooting an Elephant

George Orwell

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Hello and welcome to the second lecture of George Orwell's 'A Shooting an Elephant' we started this in a previous lecture this particular essay by Orwell and we looked at how things like race identity politics of the state political location political conditions they all inform the genders identity gender behavior and to create or generate a certain economy of expectations around a certain kind of general identity.

So we talked about how the expectation from a white man and a non-white person in a colonial space it is quite different from the expectation of from a British person in Burma which is happened to be colonized, so we looked at how paradoxically the crisis of agency in always a same seems to be born out of being often and this is interesting to consider we talked about in the previous lecture how crisis or agency or agenda crisis of voiceless on is the fact that he cannot speak these are things do the conditions which we normally associate with Poland ethnic so somebody in the marginalized position you know somebody marginalized occurs with his or her gender race religion etc.

But the important thing about Orwell as a Orwell as says a reason why we study it so heavily in Gender Studies is the fact that it seems to suggest that the entire crisis or agents the faculty cannot do what you really wanted to do that happens because you are powerful right, so this

paradoxical production of a crisis it is something which we look at in Orwell's essay and something which was you know delve deep into as we move on.

Now we had seen the point of it stopped in the previous lecture was a point where there was description of an event and we looked at the definition of event in this particular context the theoretical definition of evil the philosophical definition of evil as something which changes which brings about ontological and epistemological change right it changes things at a level of materiality but equally it changes things on level of knowledge.

So your perception of life changes posed event your perspective on life changes posed by evil right and its perspective will change its epistemological change is something which happens in George was shooting an elephant, so pours the event pours the shooting of the elephant his idea of this identity this idea of his gendered identity changes dramatically and permanently and this is what the essay is all about and it realizes that you know the entire identity is a performative one in being a white man in colonial Burma is the performative conditions the performative experience is the performative state of being it is something that you have to do endlessly or infinitively right.

In the moment to stop it you cannot stop it the moment to stop it the entire machinery the entire directors of domination then time director of the white land supremacy entirely reticulate imperialism will collapse and that will not collapse that cannot collapse right and that something which must go on so that the possibility of human intervention is minimal in this kind of a condition as a human being you cannot intervene you cannot change, so you less a human being a law an identity more an image.

So in other words we talked about in the last lecture about two different orders of embodiment and what we're saying is how they be cool or direct embodiment the human or disembodiment the emotional human neural orders embodiment in suspension order embodiment that becomes secondary in comparison to the political extended obverse environment which takes privacy in this particular case okay, so we will continue with the essay and we will look at how this particular event shooting an elephant it brings about some dramatic changes in always perspective on power okay.

(Refer Slide Time: 04:18)

61 As I started forward practically the whole population of the quarter flocked out of the houses and followed me. They had seen the rifle and were all shouting excitedly that I was going to shoot the elephant. They had not shown much interest in the elephant when he was merely ravaging their homes, but it was different now that he was going to be shot. It was a bit of fun to them, as it would be to an English crowd; besides they wanted the meat. It made me vaguely uneasy. I had no intention of shooting the elephant – I had merely sent for the rifle to defend myself if necessary – and it is always unnerving to have a crowd following you. I marched down the hill, looking and feeling a fool, with the rifle over my shoulder and an ever-growing army of people jostling at my heels. At the bottom, when you got away from the huts, there was a metalled road and beyond that a miry waste of paddy fields a thousand yards across, not yet ploughed but soggy from the first rains and dotted with coarse grass. The elephant was standing eight yards from the road, his left side towards us. He took not the slightest notice of the crowd's approach. He was tearing up bunches of grass, beating them against his knees to clean them and stuffing them into his mouth.

So this is a state this is a section where he goes out so we saw the previous lecture the point at it stop is why he got out of the administration got on a horse to the little white room you know primarily to shoo away scaring the innocent it may be and then it could have found out what happened when anything had done so we get to know to the narrator that elephant is actually a train elephant but it had got momentarily mad because of seasonal amorous experience that that comes every elephant and as a result of which he had broken away from the chains he had escaped the chains and it has become a bit of like wild animal elephant at the moment and it will come to the bazaar and had done certain things which are worrying.

So you killed a cow eating up the food start from a food seller you know completely ravished a come in to pull ran trash van and obviously the run driver had to run away etc, in other words it is become a nuisance it is become a bit of a problem you know a grog elephant if we can use it a and like I said at the last lecture the moment that something non-normative happens the person some in to controller it is the embodiment of normatively the embodiment established normatively the embodiment of establishment and who is the person the white police officer in the colonial space who happens to be the man George always but the man George Orwell may not want to have anything to do with all this but I've completed beside the plane that is not something that he has the option to avail.

So you cannot say that I do not want to do this and that's what you get to know as we read this particular essay if you look at this slide the next slide which is on your screen, why it says as I

started forward practically the whole population of the quarter flocked out of the houses and followed me there in delightful and there all shouting excitedly that I was going and also excited that I was going to shoot the elephants they had not shown much interest in the elephant when he was merely ravaging their homes but it was not different but he was good to be shot it was a bit of a fun to them as it would be to an English crowd besides they wanted the meat.

Now the image would we have why here is a classic Pied Piper image you know the controller someone with a you know magic instrument which in this particular case happens to be the right film, so he gets on the funny walk right down the town and entire population town behind them in the Python community remember the Pied Piper of Hamelin during which we rid when the children so the Pied Piper is the controller of rats.

So it is the time town of Hamelin is infested with rats and the Pied Piper comes from somewhere and it is given responsibility to control that and he wants to control it so it goes on and all might go after that is how we control it but that kind of a graphic visual image is replicated in this particular section now the point near the point is making or where it is interesting if they said this is going to be a bit of a fun for the Burmese crowd as it would be an English crowd but the point is going to be more fun to the Burmese crowd because they are going to see the white man doing some kind of a miracle weapon killing the elephant with the gun and it is something that if they cannot do and it was mentioned earlier in the previous in slide which we play the previous lecture where it is clearly indicated that these are people this Burmese population they are unarmed they do not have weapons of any rate an exhaustion weapon with which they can control or address or shoot the elephant.

So they are completely dependent on the white man and his gun and the sufficiency with a gun to scare the elephant the way of shooting if may be now the entire population of this particular bam is done is running after Orwell with the expectation that a white man is about to do a performative act and this is interesting this is the point where I am going to do a little bit before I move on.

So the expectation which is building you know in this particular scene and throughout the rest of the essay as we will see is the expectation of the white hegemonic male to be performative in other words to perform this hegemony the performance gendered hegemony right to be the white man to do the act which becomes the white man to fulfill the text reality of what constitutes the

white man and this particular case the per-formative is shooting the elephant now it is going to be a spectacular act as you can see expected again into form already there is an audience which is eager to consume this act already it flocking after him.

It is running after him with the expectation that this is going to happen anything is going to be shock and you know with the shooting of the other firms they are going to have a bit of fun and of course there is a more pragmatic reason why they are flocking behind them they might want to have the meat of the other thing they might not it is going to take all the means and convenient it is edible to them.

So there are two different kinds of consumption being anticipated away one is the visual consumption the collective visual consumption where by the Burmese people want to see we you know the white man shot the elephant then that is going to visually you know be interesting for them because it is going to completely play out convey fit into the image of the right man that is what it is expected of the white man with this degree of performance of allegiance quality and performance will be if something's expected of the white man and that is something which they want to consume and equally at the moment a visceral embody that we want to consume the meat of the elephant.

So the two different orders of consumption at play over here okay so if this combatant slide which was in the screen itself says there was a bit of fun to them as it would be to an English crowd besides they wanted a meat it made me vaguely uneasy so obviously he is unconcerned and this is about to happen the people behind them they want to shot the elephant that is making him uneasy, I had no intention of shooting elephants I had merely stand for the right form to defend myself in accessory and it is always unnerving to have a crowd following you.

Now this is the beginning of the neurosis that in num is obviously as a human being uneasy is when he is scared is not something you know is not looking forward to shooting down ISM he did not intend to shoot the elephant in other words he says quite clearly I had no intention for shooting the elephant and this is the point where the question of agency comes in right what does it want to do does he want to shoot the elephant does not want to really kill the elephant it says quite clearly and unequivocally that it does not it does not want to shoot anything but what happens subsequently it was beginning to happen it already as the readers package a generation of a connected economy of expectation right which is coming out of the burning people.

Because they see the white man in the right down the street with the pony with the gun and the automatic assumption the expectation in the white man will be a performative thing and he was shot the elephant and that collective will that collective agency the collective desire of the way It is over right the personal will at agency the managers always the managers always less important away than a white mount George Orwell right in other words again look at the way how can you teach how race and gender are related at the beginning of this course we talk about our gender it is not an isolated phenomenon it is never an isolated phenomenon gender is something which never operate in isolation if something was just deeply embedded and invest with other factors that can raise cultural capital financial capital political condition etc.

So all these different material conditions and absurd conditions all come together to create the identity of gender or the ontology of gender which is obviously immutable it can change because the peloton surrounding the changes your location of gender your location engines up would also change. So in a we talked about this theoretically at the beginning of this course which remember and if you brush up your previous lecture notes now over here we find is his entire gender identity is deeply and immediately informed by the racial identities there is a white man not just a normal man is a white man and because of the white man in the colonial place automatically expected they shot the elephant and there is a collective will building up behind them which sort of pushes them to us doing that and he says quite clearly away here I do not want I had no intention of shooting the elephant my original intention of setting on a gun was to scare away a crowd or scare away and understand intercessory but I had not even contemplated shooting the elephant is something which is beginning to happen it is but it is making me uneasy.

So as people are expecting to the shoot the elephant because I do not want to in the beginning okay, so it is always unnerving to have a crowd following you so that the crowd following him and it is so realizing it and march down the hill looking and feeling a fool with a rifle over my shoulder and an ever growing army of people just laying at my heels at the bottom when he got away from the horse there was a metal road and beyond that and a miry waste of study fields a thousand yards across not yet cloud but soggy from the first rains and dotted with cold grass that elephant was standing 80 yards from the road his left side toward self it does not have sighted notice to the clouds approach he was tearing of bunches of grass beating them against of knees to clean them and stuffing them into his mouth.

So the word fool appears many times in the setting and it is the first time where it does, so he says I am feeling like a fool because you know on the one hand I know I am scared I know I have no intention of shooting the elephant I know that is something I don't want to do right by the same time I also know there is an ever growing army of people behind them and you know component to it associated with it as an ever growing economy of expectation which is growing behind me and that expectation that army of people the will of those people collectively will override my individual personal and associative agency despite the fact that I am notionally or theoretically the public personal area.

So you begin to get a paragraph in this essay right so he is technically the powerful person where you can see the white man in colonial Burma so you know politically technically culturally or financially in every word sense he is a powerful person but ironically it is this being the powerful person this state of being the powerful person which makes intolerance because of the Bahia start from certain acts respected of certain performances I acted expected of them and this is where the fact that he the white man must be in control of a mob must be in control of any potential and are keen and it is an attendance become an embodiment of an arcane since but natural but normal than a white man with the rifle would go down with credence to the other film back up back shot and will not miss the a and this is the collective expectation of the crowd behind him.

Which has nothing to do with his individual intention or agency that is something which we begin to get to this point the paradox is building up so this is the point where the paradox begins to happen the production of the paradox as I mentioned in the beginning of this lecture? Now what he is saying is I am feeling like a fool I know I do not want to do something but I am marching down the street with people marching behind me as if I am something of a hero or a savior but whereas in reality I am very much the fool.

Because I am being forced into doing something I do not want to do right and this is the crisis of agency the classic crisis of agency which comes up and shooting an elephant and so what we can see and say at this level at this point because you know we sort of you look here as a literary text and were trying to decode that we are trying to unpack the metaphors array of and we reading it as a literary text there is the elephant or the act of shooting the elephant they come to

metaphorical act and what does it matter price what to the stand for the metaphor it stands for oval form agency.

So shooting the elephant become symbolically shooting on and highlighting always on human agency so it becomes symbolically an ant halation of his agency and instantly this annihilation of agency is ironically reduced due to this gendered location the gender the racial gender location of the medicine because race and gender are completely related over here so if you have been a white woman in this particular situation no one respect a white woman to go up in the street and shoot the elephant may be what women could do it that would be an aberration that would be a break from the normative narrator.

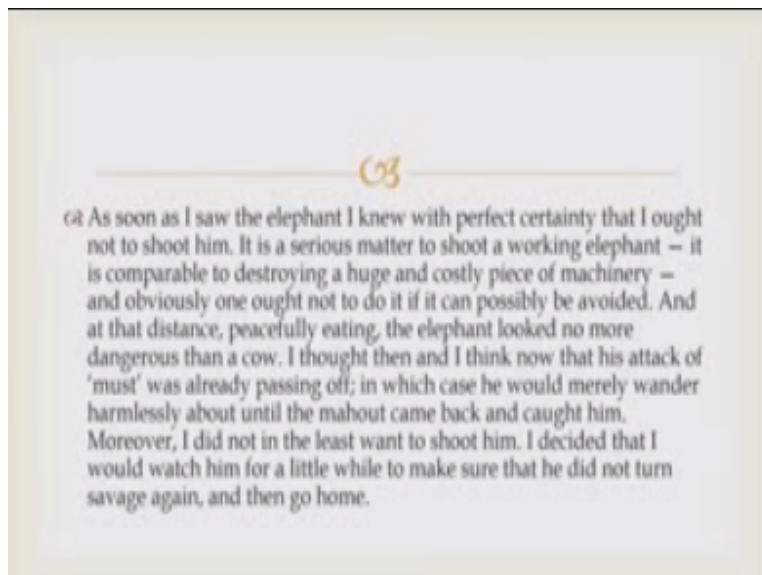
But for a white man who happened to be a colonial officer a police officer to boot that particular person is automatically expected to shoot an elephant or anything which can cause any disturbance in no native narrator, so Orwell over here is but enacting the role of a white person a white police officer right so the whiteness and the manliness are connected together in a way which becomes very complex category of identity which becomes so important and so powerful that is human with an agency become increasingly powerless and this is what the essay begins to dramatize way.

Now we looks at the elephant as you see in this particular passenger look for the innocent Jennifer seems to be completely isolated does not really you know pay any attention to the crowd of army and it does curl people come into it and he is just eating his grass great way in every defiant fashion so it does not look wild at all does not look as if in speaking ought to be short right it does not look as if he is someone you know benefit to someone who is potentially dangerous or damaging septum.

So it had a certain experience and a certain hormonal experience other Richard became wild temporarily and there is a pathogen in the beginning which I did not play where there is assertion of how the innocent had killed a cooling in also trampled on em perhaps accidentally we never know but the fact is the man died and I was way to attest kind of an image which is given in this particular essay which fools over to go back and get a bigger rifle which prompted him to shoot the elephant right.

But you know as a back-up plan but we never really intended primarily to shoot the elephant that particular intention was never done but now he realizes that expectations building behind them and he has no other option about shooting the elephant it will be good to see how that happens indeed course.

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This is a section where the entire the crisis of agencies beginning to happen and says as soon as I saw the elephant I knew with perfect certain games that are ought not to shoot him he knows it completely certain to him but he knows the elephant you know does not need to be shot it is a serious matter to shoot a walking elephant and it is comparable to destroying a huge and costly piece of machinery and obviously one ought not to-do it if it can possibly be avoided and in that distance peacefully he tamed the elephant looks normal dangerous than a cow I thought then and I think now that this attack of much what's already passing off in which case is merely wonder harmlessly about until the mammals came back and caught him.

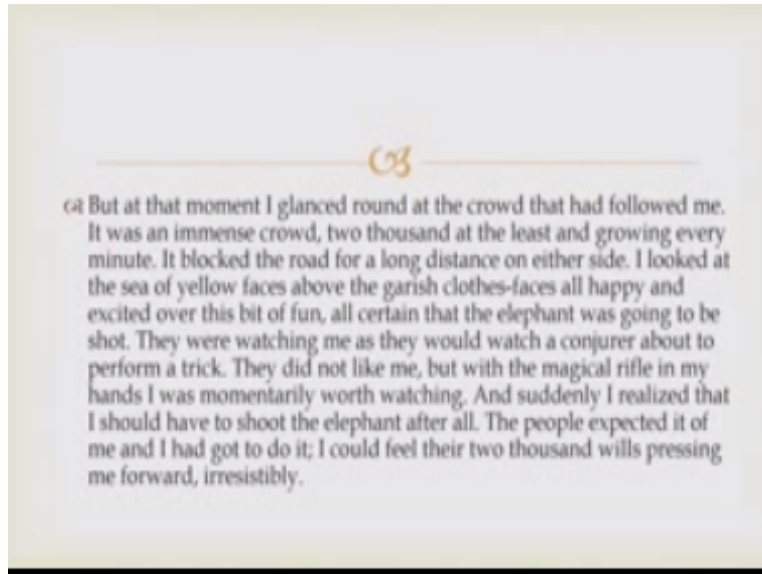
More over I did not in the least want to shot him I decided that I would watch him for a little while to make sure that is not turned garbage again and then go home, so this is the original intention so when you sees the elephant his original intention is corroborated is consolidated when you sees the elephant that realizes the desert is completely harmless now so this entire attack with hormonal attack we should come seized him as a gone away so now it does not look any more dangerous than a cow I do not see the metaphor the call it used to domesticate the elephant again this is the positron reading we should do we should be very careful to as reading metaphors.

Because remember metaphor the things which suggest certain things these are works which are there for a particular reason for the particular strategic semiotic reasons right it wants to tell you something and the word cow over here obviously indicates the elephant is quite common is not and is no point shooting the elephant. So it is a to think of the elephant as a wild animal at this stage.

So he knows he says that anyone and looked at elephant I realized at that moment and I do realize it norm that the entire attack of mustard going away and now it is completely harmless since waiting for the mogul to come back and as Susan Maude comes back it will just go away with the mogul, so he says I decided to stand them in await and watch for a little while to make sure it not done started again and then I will just go home. So this is original human intention that the man George Orwell has that understands that watch the elephant make sure it does not do not savage it again make sure it does not run wild again and then go back and go home right and this is what I want to do this is what my inattentive self wants to do when.

So this is the point where we bought and then we move on and see what she has to do instead right if you look at the next slide.

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This is the classic description of the lack of agency which comes out of being powerful right and I turn it again it is a classic example of a lack of agency or a crisis of agency which emerges from being powerful under some obstacles but it is a paradoxical production of crisis of agency okay and this what he says but at that moment I glanced around at the crowd that had followed me it was an immense crowd 2,000 and the lease can growing every minute is not the road for a long distance on either side and looked at a sea of yellow faces above the garish clothes faces all happy and excited over this bit of fun all certain that anything was going to be shot they are watching me as they would watch certain juror about to perform a track.

There not likely that was a magical rifle in my hands I was momentarily worth watching and suddenly I realized that I should have to shoot the elephant after all the people expected it of me and I had got to do it I just feel the two thousand wills pressing me forward he resisted me, so this is the point in the essay where the entire idea of agency changes the idea of who has agency begins to shift.

So regionally when the essay began you know the point at where they essay began we would have said of this is colonial mom this is where the British torture exploit the boarded people will take away all the natural resources they know is complete after financial exploitation, so obviously the British people have agency and abundant people don which is theoretically and historically politically correct but this particular event and it was again used what event very philosophically theoretically and even to changes the entire ontology of power away an entire understanding of power way em.

And this particular even completely problematizes the way the powerful and the powerless are located, so suddenly be notionally powerless people the notionally of powerless population they began to get powerful and a notion is powerful figure protagonists begin to get begins to get power next and then this is what happens in this particular section on this essay where it says I look back and study there are two thousand Burmese people behind me and when I look back and saw the yellow faces and the garish claws against traitors the metaphors is using but again it is politically very incorrect and hence the significant to us today as in the human being how will be looking at the people behind it is not trying to political explain what trying to be safe away it is absolutely not safe it is very unsafe.

But he looks back and just very unfazed unsavory description of the Burmese people and just you exactly how he felt at that point of time and he says that you know I could see they watching me and I can see the will rising every second the irreducible collective will of two thousand Burmese people behind me pushing me forward to shot the elephant and they watching me as if erotic endure up about to perform a trick this is so important a conjurer about to perform a train.

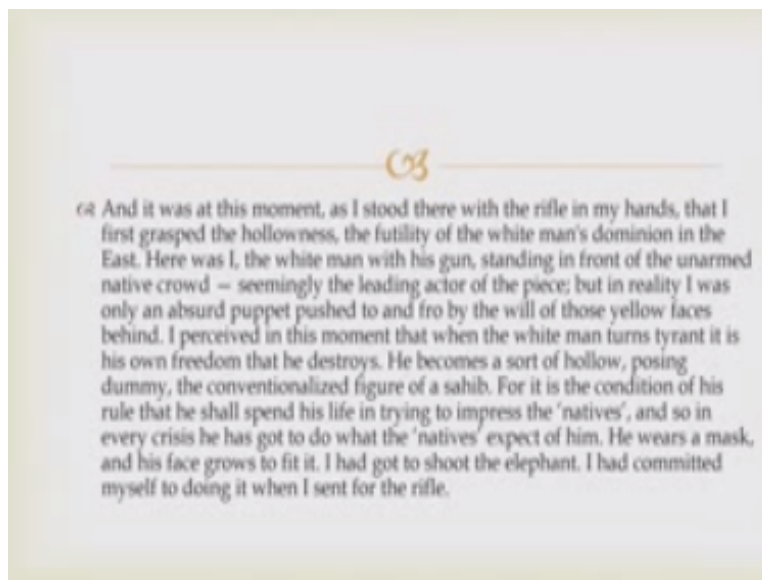
So we talk about performance in a team and this is something written by a man who knew nothing but per-formatively nothing about gender studies not about the theoretical intelligence which we use today in gender studies but look and observe how fascinatingly applicable intelligence misses in our understanding of gender today. So he is a white man with a gun and that makes them the hyper masculine persons in that particular space because he is the – masculine person in that particular space by dint of his race but Intimae gendered location within the vast machinery around them he is supposed to be the conjurer controlling any anarchy.

So his after shooting the elephants is a profoundly performance in fact is something he has to do per formative Lee it is meant to be a spectacle there is already an audience which has been prepared which is gather to consume the even too convenient per formative fact and the per formative Rithy with she must carry out at this point he must never he cannot go back and explain without shooting the elephant and that is the whole point that idea is making their despite his intention despite is will not he should develop in which he said unequivocally in several occasions that do not want to shot the elephant.

My original intention was not to shoot the elephant I am scared to shoot the elephant and then I want to watch the elephant I realized powerfully harmless and the completely criminal that shot the elephant useless to shoot them for unnecessary essays hold this but then it turns back and then realizes two thousand Burmese people are waiting with bated breath for him the white man the Sahib who shot the elephant and create a performative act and realizes this is all going back from here he has it shot the elephants against its own will.

So whole thing began get turned upside down and I think the notionally powerful white man becomes a powerless puppet over here you know at the hands of the notional power net Burmese people who are basically pushing him do it bring an act which he does not want to do okay right.

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So the next slide will show you this is the first the crucially event and now the philosophy which he realized the knowledge that realizes and that is exactly the why you got event philosophically because something changes happen gilded event to the level of knowledge it is not just about him with a gun shooting an animal beneath this materiality there is something epistemological was exchanging something will develop knowledge with exchanging and hence it is an even of change and if you a logical sense and this is what it says in a beautifully moving wage called the disturbing at the same time.

And he says it was at this moment as I stood there in the rifle in my hand that I first grasped the colonized the futility of the white man's domination of Dominion in the East here was I the white

man with his gun standing in front of the unarmed native crowd seemingly the leading actor of the peace but in reality I was only an absurd that push to and flaw but the will of these yellow faces behind a perceived in this moment that when the white man turn tyrant it is his own freedom that I destroyed it becomes a sort of a hollow posing dummy the conventionalized figure of a Sahib was the condition of his room that it shall spend its life I am trying to impress matters and so in every crisis he has got to do where the natives expected him he was a mask and face drawers to fit it I had got to shoot the elephant I had committed myself to doing it when I sent for the right foot okay.

So this is really important if you look at the metaphase in this passage does not event image of an actor first of all there is an image of a dummy right so there is a dummy as an actor there is also you know he says I am wearing a mask etc, so all these metaphase taken together you know really points to one thing the artificial performances Act which is supposed to carry out in this moment so he is a leading actor in the piece.

So he is a narrator right it is a plot which is already always there right and this is again this is the plot which is already always there and only has to do all you can do explain his little role in the plot and look at all that he has instead of a white man shooting the elephant and it is not so much about the real shooting delicate what a symbolic act and the act must be done that must be performed in order to preserve the plot the plot of power the plot of imperialism the plot of gendered directors the plot of gendered knowledge the plot of racial knowledge the plot of everything is this a huge mass of plot.

And he as a man cannot do anything the interveners it is a monstrous lot of power right and he is just a character in the plot and he must carry out what its desired them what is expected of me and what is expected of them is that it shoots the elephants because that is what the performance of fact that a white man must do in a situation like this. so you cannot turn this back and say I am number that should then open the door walk back and have my cup of tea and then it will go away because there is no need to shot the elephant this is something which goes beyond need.

So if you just go back to what we discussed about performativity you can see this classically constitutes performativity there is no need to shot the elephant so this is beyond me those except this one okay it is spectacular - is it a spectacle around them there are people that 2001 burmese people who are waiting with bated bread to see him shot the elephant see the Sahib shot the

elephant there is no consuming visually it would be a large of a life event so excessive is unnecessary it spectacular and also largely is dramatic diplomatic so we have the Kyoto metaphor way up so he says I were a mask he was a mark and the face go to fitted soothe mask metaphor way of obviously means he is an actor he is acting on something artificial he is going to flack right his own original organic space must grow to fit the mask.

So that itself surely that the organic alters embodiment the corporeal neural core of embodiment it is less important over here than the artificial extended object embodiment if you look at it marks as an extension of the face right so you know I have a face in then I wear a mask when I go out you know when a socialize so if you look at a symbol of the market of a symbolic extension of Who I am right in this particular case that symbolic expression becomes more powerful to see all powerful things and then no one really cares about the face no one is asking him from the crowd that you want to shot the elephant that is completely irrelevant it is what the mask should do that becomes the only relevant issue in this particular situation right.

So he says I am the Sahib becomes sort of an holler posing dummy he is opposed there is a pours of a power it loses power all the time so when a white man does try them to mate it is own freedom that it destroys right it becomes a dummy because then you have to keep repeating that code of violence the code of domination the code of exploitation the plot will be produced out of this code and he must go on preserving this plot at infinitum right there is no way out he must want to preserve this plot he must go on producing and preserving this plot right.;

So the entire act becomes an act of preservation, preservation of the plots of power in our area is more powerful than the powerful man so it is thoughtful gender identity it is completely redundant and pollinate compared to the macro directive of problem you know we have met already with power bill are generating a power that is more important, so he becomes a bit of a leading actor of a piece so the word actor the word dummy the word mass the word hollow pours and dummy the web the word in the title is severely must the only things come together and basically really hammer home the point that this is completely an artificially per formative act and this is a kind of culture just like at a political condition whereas this degree of artificiality is celebrated produced and promoted.

And the cost of human agency the human agency is irrelevant aware okay, so he says I am feeling like a dummy and what to not come before the what dummy comes down in other words

his only human agency it is completely liquidated and it is completely gone it does it is not bad so even if it is there I rest it do a level inside them he cannot extend it. So called neural mechanism of embodiment is the entire environment that is available to him at this point of time but that he cannot enact it right.

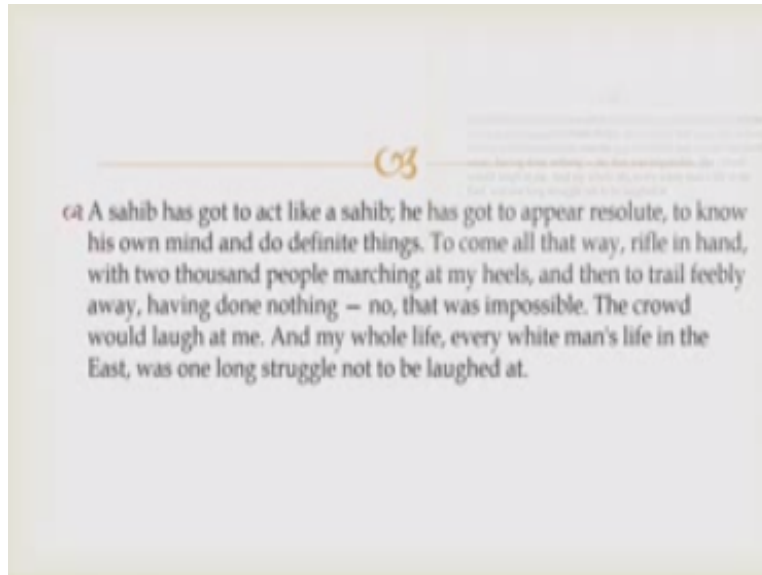
So the artificial order of embodiment is not something you want to do it is not something he can connect to but it has to do it and the artificial order of embodiment is the embodiment that he must enact as a white sahib not as a man George Orwell but as the whites Sahib you know it is nameless faceless any white man would do at this point right. So his agency is completely gone it is a complete invention of agency and paradoxically and its aid again but adopted me because this is this comes to the power this comes on a big powerful not because is powerless but because is politically and technically and theoretically powerful.

And this being collectively powerful is something which makes them paradoxically powerless in this condition this is what makes this entire essay a very companion piece if you are looking at gender agency identity and our ministry Springs releasing of inform each other but also you know deconstruct one another in certain social and political conditions okay. So and this is the second bad this is when you know when he goes with philosophizing when it so really tells you describes to you the per formative nature are being a Sahib.

So what constitutes society in the colonial place this endless mimicry of being a sign so the word mimicry is used in colonial studies and for spoilers today's largely and dominantly to talk about how the colonized subject one to expire aspires to become the economizer and produces an alternative image which is never the same image but an image of difference and this constitutes the process of mimicry when the economized subject once to mimic economizer and enter producing a different image in excessive image and inadequate image a different image but the military over here is different the mimicry is sort of more sort of less complicated or same time more complex because it is a white man who is trying to mimic the code of the white man she is known as if he is a Burmese person one tend to be a Sahib is the white man a biological white man a human being who one who is desperately trying to fit into the code of the white saw him going against his will.

So his own will is not corresponding is not in sync with the you know the performative quality of being a white man but he is putting it aside and then trying to subscribe to the larger narrative of being a white side.

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So he says a Sahib has got to act like a sahib he has got to appear resonate to know his own mind and do definite things so you know being read an image to know your mind to be rational to being controls everything that constitutes we construct of sahib then I use the word construct earlier and I hope they know well coming from when I use in the word constructed something which is sort of done through a material abstract logical and discursive economic process all these things come together and produced constructs to come all that way rifle in hand with two thousand people marching at my heels and then to trail feebly away having done nothing not was impossible.

The crowd would laugh at me and the whole life every white man's life in the East was one long struggle not to be laughed at, so if you look at this particular description what is tools to aspect clearly the big in white man in the East is an erotic experience this one long struggles not to be laughed at like so basically you are trying your best to appear backwards appear resolute and to appear in control rational and everything else which are manly especially for enlightenment in the this particular colonized setting but there are moments of hesitation or enormous of ambivalence or a moment to break down nervous right on and potential break down etc.

The point remains that your entire life in the East when you are situated in the colonies is one non-struggle not to be laughed at so in other words you should never be called or found out of the fool it must always be a hero now this compulsion today hero all the time you know disappear heroic all the time to be a revolute all the time the PR military and macho and manly and everything all the time that sound optically creates the opportunity crisis in all then because he does not want to be that manly he does not want to be the retinue it does not want to be that ruthless but in a mirthless person who goes to shoot elephants I know it in terms something.

But he has a soft side he is more passionate he said more empathy but these attributes are clinically curtailed in this kind of setting those visited are disallowed in this setting and what is encouraged and promoted and produced in other words it was a resolute sight the identity icon of the record inside the image of the revenue side in other words he has to be more of an image and less of a human being. So nobody cares it was what kind of human being is whether he liked the bad assault the kind a cruel no one's bothered the real important crassness what kind of an image what kind of an identity is introducing that becomes the all-important question right.

And the question of the human being becomes really less important in this kind of context okay so the every white man lively is one long struggle not to be laughed at that is quite depressing it is quite neurotic right because you know you are always nervous have been found right like so over this another something found out when we can say at some point that you know I do not want to shoot the elephant but I have to but one of the people find out that I do not want to shoot the elephant then you will laugh at me then you will say this white man is not resolute enough because it does not want to shoot the elephant he is hesitating is ambivalent and it I am living proof if allowed it is not it is forbidden in this kind of a gendered code right.

So if you are a white man in the east the ambivalences donatives you have to be merciless have to be ruthless and you know not ambivalent all the time, so he says this is one long struggle and not appear what they really are right this guy that we masquerade as a manly English man in this kind of a setting okay right.

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ca For at that moment, with the crowd watching me, I was not afraid in the ordinary sense, as I would have been if I had been alone. A white man mustn't be frightened in front of 'natives'; and so, in general, he isn't frightened. The sole thought in my mind was that if anything went wrong those two thousand Burmans would see me pursued, caught, trampled on and reduced to a grinning corpse like that Indian up the hill. And if that happened it was quite probable that some of them would laugh. That would never do.

So if you look at the section replace added movement with a crowd watching me I was not afraid in the ordinary sense as I would been if I had been alone a white man must not be frightened in the front of the mater's and so in general he is frightened the third thought in your mind was that if anything went wrong those two thousand moments would premiere Perused caught trampled on and reduced to a grinning corps like that Indian up the hill and if that happened it was quite probable that some of them would laugh that was never do.

So he says oh yeah that you know you must never appear a friend if you are a white man so again we could be requisite kind of behavior that are associated with certain kinds of gender so not only Indian man is the white man at the moment you say the word white man a certain set of codes come in and he has to abide by those codes it is very coded right, so there are certain codes of conduct which white man must follow must abide by you know does not matter what you really want it does not matter what it really wants the follow does not matter what it really desires as a human being what is agents here.

So this is where the crisis or agency comes in the course become more important that it even will so conforming to the course so he has to conform to the codes as a white man and that is very power listen to do right, then we have to conform to the codes all the time you do not have power not to do it or in other words if you want to make it more paradox because you do not have the power not to be powerful right it has to be talking all the time we have to enact power all the time we have to be perform in to be powerful all the time the entire idea of not being powerful

the entire idea of not appearing resolute is you know it is not existent and it does not get right in this map this code of conduct.

So he says I was not frightened because I had the killed I was frightened because you know they might see me perceive adenosine and then they would laugh just imagine a situation where while he's actually saying that his own life away up it is less important than the image of the manly English man that has to preserve in front of the natures. So this is where the entire idea of extended gender identity becomes far more important the for more perceivable than the interior human identity there are because his lack of loss of life could die shot an elephant that would not be such a big problem.

But if you miss this shooting the elephant and the elephant chase is an down the hill and everyone feels in running screaming and fear and everything that would be a really dangerous thing because then people will know this is a white man who is afraid of being killed by elephant that was more important that is something you want to avoid at any cost okay.

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So and you know this little section is just skip to it but you know this one thing I want you to see it shows the cartridges into the gun and he gets you know to get a better aim he is about to short the elephant but it is one sentence the crowd view very still and a deep no happy sigh as the

people who see the theatre curtain go up at last breathed from innumerable throats. So then the theatre metaphor is very much there now it is completely making divisible you know this is the matter of theatre so he is an actor of a massive theater and he has no other choice apart from enacting the role which is freedom right for him and completely sensible by the way any white man would do.

So the man George Orwell his idea his intention with agencies emotions the community relevant is the idea of the white man in this setting which is important and a white man must be have in just one way right and that code of conduct is very theatrical recently per formative in particular really larger-than-life deliberately designed that way that becomes very important and so all the Burmese people around them they begin they give out the site of a meet so the curtains are going up and the curtains are going up the act is about to happen the elephant is about to be killed open interestingly the elephant and always become like two actors of straights one is about to shoot the elephants the shoot the other another shot but ironically both are being killed as you can understand by now.

So the man George Orwell is so symbolically being kills of an agency so there is a bit of an agendic can dilation by the anti elation of agency so his agent is about to die in reactor shooting the elephant okay. So the elephant and Orwell become in a range of some way you know all three goes to one another you could do that some prey into some psychometric readings that range they always look for the elephant and seeing the projection of its own human selves and that is something which really moves them right.

So he shoots the elephant and if you read the essay you find the entire process which the elephant to shot is described and weighed decelerated way something slows down everything is magnified and it becomes very cinematic we have some so very close up details of the elephants breathing in order the image of their insane which is beginning to begin to the compact and obviously logically speaking in order you cannot see you know the elephants rain from that distance but the idea is to give you a more graphic image of the death of the elephant and in presently in that section you find elephant does not really die very very easily it dies very slowly and there is the Nile in kind of a way and that is what makes over even more you know uneasy because elephant dies quickly then would have been ordering people moved on inducted and it had just gone back.

But sees the elephant in front of him dying very very slowly and he wants to help there so he keeps shooting it in the shop of the shot in the gun and that does not affect the editor and it just keeps dying very gradually, so even there the lack of agency so inner you want to shoot the elephant very quickly not and get when done with and go late but it will just take the normal course that is not will die in a way it was a moment die so it does not really slow painful lingering death and all although can do is just and then watch it died and remember I just mentioned a little while ago that the debt to the elephant in front of his eyes in the projection in a certain way that is symbolically is the projection of a debt of his own agency and it is not a very happy fat for him to see it happening in front of them the fact of an inhalation.

So essentially shooting himself his own agent excels in the process of shooting the elephant and it seemed to happen and every lower down process in a very sort of decelerated process and it is even more painful for him just happened in front of them in that fashion, so and then he goes back to the colonial Club where so you know just before I come to that the little thing I wanted to see.

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The colonial Club I was example of the homo social space all-male space where the white men met in social lines and entertainment zones apropos of a non-white servants so the entire idea of the colonial Club where was initially a homo social space where women are not allowed to enter and is sort of big boys old boys club like saying for the whites they would gather and talk and get

drunk and basically converse with each other and preserve the Britishness and until only in this allows of clubs to be the waiters and bartenders and people who cook for them whether the people are wait of them the service they may know people are know later the change there are moments who are allowed entry to the clubs depending on the state or social status intellectual status etcetera.

But originally the criminal club was an all-male homo social space where a gendered can experience a woman were not allowed at all initially very recently and it is a bit of a digression but it is a helpful energies in valuation the colonial club began to allow woman to come in British people began to allow the consumer to come in the club because that was ensure that they stay protected because you know the British man there in the club drinking have in many time the world will be by themselves in the houses and the banglose fungus and there will be male servants from them and that could potentially be harmful or dangerous or even more complex.

So they were allowed they were brought into the male clubs and third became of those up you know both genders to allow it is not no longer homo social space but it became a more entertaining space initially in the promo social space homo-social being you know that that one male one gender space it could be a all male spaces to be a whole team of space etc the Turner's club over here because of important metaphor for the relationship between looking relationship in space and gender especially in the colonial setting. But just to come back and conclude this essay.

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(4) For at that moment, with the crowd watching me, I was not afraid in the ordinary sense, as I would have been if I had been alone. A white man mustn't be frightened in front of 'natives'; and so, in general, he isn't frightened. The sole thought in my mind was that if anything went wrong those two thousand Burmans would see me pursued, caught, trampled on and reduced to a grinning corpse like that Indian up the hill. And if that happened it was quite probable that some of them would laugh. That would never do.

So this is what he says when it comes back to the club and say among the European the opinion was divided the alderman said I was right the young German said with a damn shame to shoot relevant for killing a coolie because an elephant was worth more than any damn Coringhee Coolie and afterwards I was realized that it coolie had been killed it put it legally in the right and gave me a sufficient protect for shooting the elephant right, so you know you can see this in orders of commoditization over here everything is co modified in this culture right.

So there is not cost more than a coolie so you know the young people are saying that you know instead of damn shame for he shot the elephant no vividly you know raise a more costly machinery and more costly commodity for a less expensive commodity the coolies look about the elephant about the commodity, so this is how colonialism worked and again there is a very naked essay which tells you exactly how the religion walk in its own native group of machinery everything is a commodity royal right.

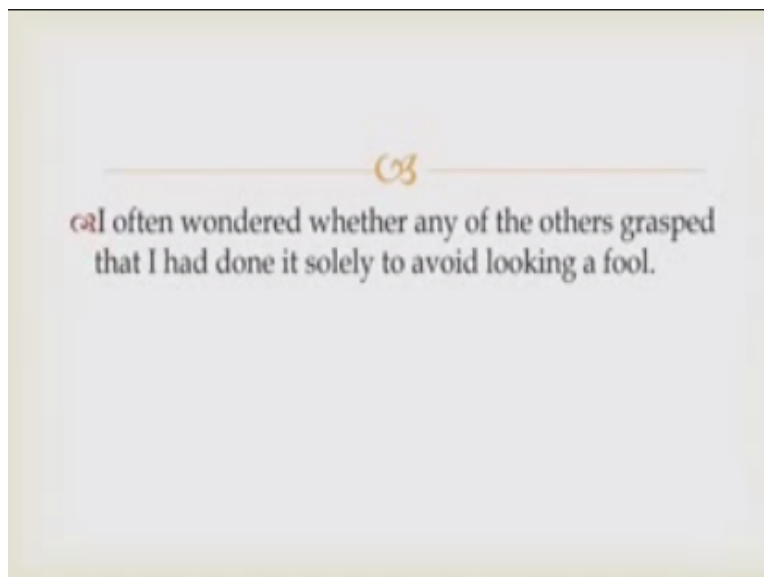
So from the coolies from the elephants from language from the riches from agriculture from tea everything is a commodity in grains the commodities animals the commodities culture the commodity etc, so the younger people are saying but you know you should not have wasted a more expensive commodity and more costly commodity involved in a net expensive one the only people however they are saying that he was he was like and instantly he can do a very interesting rich reading of it one way of looking at it was that he was not really shooting elephants to avenge

the coolie he was shooting the elephant to protect being directive of power that he embodying to the white man right.

And that is the older man you know the wiser older men know better that is the more costly commodity right I hope you got the point that he is actually protecting with more expensive narrative of power of supremacy of the no hierarchy of being the white man that was a residue of protecting right he was really concerned about the cooling when he was shooting the elephant he was concerned about his identity at the white man he was concerned about the directives of power that a white went embody in the colonial setting and he was concerned about not looking like a fool not being knocked out etcetera.

In other words he was concerned about looking in the period like a powerful athodomatic on genetic diversity right and that was in the reticule to protect him and all the mental way and say they were the right thing to do and an interesting and interesting reading of that would be the holy men of white job that spend more time the colonies they realized that a narrative of power is the most expensive commodity the priceless commodity that perhaps the only priceless commodity internally and that is must be protected at any cost okay.

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So that is what he says and the essay ends with this really magnificent sentence he says I often wondered whether any of the others grasped that I had done it only to avoid looking like a fool the only reason why we saw the elephant was because I do not want to look like a fool in other

words the normal to compromise my gender identity as a colonial white man a colonial Sahib in Burma and the only reason why I shot the elephant I could not really care less morally I could really care the elephant communicate for anything else the only thing I really care about absolutely unequivocally at that all the time was my location as a white man at the white sahib the white you know police officer in color or government and I do not want to appear like a fool and it is looking around in a club hoping no one caught that no one will grasp the real reason why saw the elephant.

So in other words the entire set it is an essay about the neurotic ability it is very neurotic practice of being performance everyone is performing something you know he is performing the white man someone's performing another kind of white person so you are involved in certain military masculinity in someone else embodying absolute stupid mask unity someone else is avoiding a different kind of femininity in other words it is very cool this culture so colonial the relationship with journalism and gender.

So highlight the very coded nature of gendered formations right especially how this play out in apolitical space or a discursive great ideological space where relationships with human beings are uneven and unequal right some see the Burmese and British they do not make them equal terms away it is a very unequal relationship and this unequal relationship it becomes even more call it right because these takes are higher right there is more hierarchy so no gendered location gender identity becomes even more you know this really becomes a really big deal to preserve and protect and promote certain kinds of general identities and it must do it we must protect it he was promoted than any cost.

So this concludes essay but just wind up what we have been talking about in the last couple lectures it is a continuation with theoretically speaking what we did in shooting an elephant moon ship chances the shuttle area Norfolk previously we looked at other texts like to a flight and we looked at a theoretical you know preamble which we began this particular course this is an essay which talked about the constructive quality of gender how does constructed a certain very heavily defined codes right and how is the human being if you ask to belong if you have to subscribe to a gender identity you must conform to the course right because if we don't conform to the code your entire general identity will collapse and then people are questioning people question your privilege people a question empower people to question your authority.

So if you have to preserve the privilege if you have to preserve your power you must conform to the codes so a very constructive quality of gender the reconstructed quality of the coded behavior the colonial coded behavior in shooting an elephants makes it a really rich text for us interested in gender studies today I hope you found it very interesting I hope you found this text interesting it is a very rich text very complex text which is studied indifferent kinds of courses is studied in colonialism courses both criminal courses it is studied in different kinds of markets writing courses but also it is one of the very very heavily ethnologist text in any study of gender special relationships of gender power and politics in colonial settings.

So please go through the essay in the society because we just studied some selected sections which are the most prominent sections in terms of looking at it from a gender perspective there are other sections too which are very very interesting so do go to the entire same and the some of the new text in the subsequent lecture thank you to attention and I see you very shortly thank you.

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