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Genders as genres

Understanding dynamic categories

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Summary **Genders as Genres: Understanding Dynamic Categories**

In this dissertation, I ask: what does it mean to be of a particular gender? In order to answer this question, I propose an account of genders as dynamic categories through an analogy with aesthetic genres. According to this approach, to be of a particular gender is to become enacted as a practical reinterpretation of other manifestations of this dynamic gender category. In this way, genders, like genres, are revealed as categories that (diachronically) develop.

Such development takes place in a dynamic between the following three elements: (1) there is at any given time a class of entities belonging to the category in question - I call this an *enactment class*; (2) these entities are, in an embodied way, enacted as practical reinterpretations of other members of that category; (3) this takes place in a matrix of relations that are both hermeneutic and material, and which loop with both the class and the enactment. Thereby, I show how *that* an entity is gendered, emerges in enaction between bodily people and the dynamic between them (in ‘intercorporeality’ or ‘participatory sense-making’). As *what* an entity is gendered, however, is constituted by its relations to other entities within and beyond the enactive dynamic. This focus helps us to understand that, like genres, genders belong to a sort of categories that transform *through* being realized differently, in responses between their manifestations, and in enaction.

Categories of genders change in the embodied, ambiguous and perspectival enactment of actions and people who participate in them, or who are supposed or conscripted to participate in them. Building on a dynamic understanding of sharing, such categories are shown to ‘do commonality’ among their members in a dynamic between three elements: association by resemblance, the ‘mêlée’ of intersubjective community, and identification with imaginaries and idealities. Members of such dynamic

categories, thus, do not have the same characteristics in common. I do, however, propose that gender categories have dynamic or procedural essences.

In my dissertation, I develop this account in two steps. The first three chapters outline the theory of genders as genres. First, I develop an understanding of the hermeneutic and material matrix. This is done on the basis of phenomenology, historical materialism, postcolonial approaches, and practice theory. In this section of my argument, gender categories are to be understood as elements of social practices in which we structure our existence. I then outline the account of the intersubjective, embodied enaction of gender. I show that the gender of someone – or something – can only be produced if it happens in an interaction between people and the dynamic in which they are involved, or, if the act in question is related to such an interaction in the right way. Finally, I show that gender categories *themselves* and ‘at large’ develop and transform through their various realizations.

In the last three chapters, my theory is substantiated in further detail. First, I elaborate my understanding of embodied (inter)subjectivity through a discussion with de Beauvoir's *The Second Sex*. Here, I start from a discussion of two discursive accidents: the struggle whether transracialism should exist if transgender persons exist; and the struggles of bodily autonomy around the slogan 'my body my choice'. I analyze the underlying structure of these discursive accidents as revealing what I call the Embodiment Trilemma. Consequently, I demonstrate an understanding of bodily understanding and agency that avoids the horns of the Embodiment Trilemma. In the next step, I then develop an explicit account of practical reinterpretation as a form of interpretation in enaction that can be driven (among other things) by material aspects. I look at several examples in particular, such as the coming-out story in the film *Laurence Anyways* or the possible reinterpretation of *Tristram Shandy* in the context of the Stream of Consciousness Novel. This leads to a model of resemblance classes as

threads spun by typicality. Finally, I demonstrate the genre approach to gender categories with an exemplary (partial) reconstruction of the systematicity by which the genders of the Global North are coordinated. For instance, I show the problematic coherence of (what I call) the *normative essence* of masculinity and femininity as it has developed in the Global North. I reveal that the normative essence of masculinity as 'beastness to be civilized' demands the enactment of crisis and bestiality for an entity to be enacted as masculine or as men, where the actual achievement of what counts as 'civilization' is not necessary in the same way. I show as well that this genderscape enacts people in a multitude of genders from 'benefitting' to 'failing'. Examples of genres that are enacted as 'failing' are the 'hysterical woman', 'Black* Man-Not', and 'trans*gender'. Beyond the static reconstruction of systematic gender relations, I also look at dynamics in the historical development of these gender categories, with a focus on selected exemplary developments in the context of the British Empire and of the present dialectical development of 'trans*'.

In this way, the thesis develops an account of gender categories as real shifting formations of sub- and interpersonal differences that transform through being realized in different ways and in a responsive manner. This theoretical picture offers an answer to the question 'What does it mean to be of a particular gender?'

Samenvatting Genders als genres: Het begrip van dynamische categorieën

In dit proefschrift stel ik de vraag wat het betekent om van een bepaald gender te zijn. Om hierop een antwoord te geven, stel ik een theorie op van genders als dynamische categorieën. Dit doe ik aan de hand van een analogie met esthetische genres. Volgens deze benadering behoort iemand – of iets – tot een bepaald gender als diegene een praktische herinterpretatie van andere manifestaties van deze dynamische gendercategorie is. Op deze manier worden genders, net als genres, zichtbaar als categorieën die zich (door de tijd heen) ontwikkelen.

Deze ontwikkeling vindt plaats in een dynamiek tussen de volgende drie elementen: (1) er is op elk gegeven moment een klasse van entiteiten die tot de categorie in kwestie behoren – ik noem dit een enactment class (oftewel een “uitoefeningsklasse”); (2) deze entiteiten worden voortgebracht als praktische herinterpretaties van eerdere leden van die categorie; (3) dit vindt plaats in een matrix van relaties die zowel een hermeneutisch als een materieel karakter hebben, en die zowel met de klasse als met de enactment een wisselwerking ingaan. Daardoor laat ik zien hoe de genderdimensie van een entiteit (ofwel ‘dat een entiteit tot een gender behoort’) voortkomt uit de dynamiek tussen lichamelijke personen. Als wat een entiteit geslachtelijk wordt voortgebracht, wordt echter bepaald door haar relaties tot andere entiteiten, binnen en buiten de concrete enactieve dynamiek. Deze uiteenzetting van elementen helpt ons te begrijpen dat genders, net als genres, tot een reeks categorieën behoren die veranderen doordat ze op verschillende manieren worden gerealiseerd door enaction (of “uitoefening”).

Categorieën van genders veranderen in de belichaamde, dubbelzinnige en perspectivische uitvoering van acties en mensen die eraan deelnemen, of die worden geacht of ingelijfd eraan deel te nemen. Leden van dergelijke dynamische categorieën delen echter geen essentiële

eigenschappen. Wel stel ik voor dat gender categorieën dynamische of procedurele essenties hebben.

In mijn dissertatie ontwikkel ik deze theorie in twee stappen. In de eerste drie hoofdstukken wordt in grote lijnen een beeld van de theorie van genders als genres geschetst. Eerst ontwikkel ik een begrip van de hermeneutische en materiële matrix. Dit gebeurt op grond van fenomenologie, historisch materialisme, postkoloniale benaderingen en praktijktheorie. In dit deel van mijn argumentatie moeten genders worden begrepen als elementen van sociale praktijken waarin we ons bestaan met elkaar structureren. Vervolgens schets ik een concept van de intersubjectieve, belichaamde manifestatie van gender. Ik laat zien dat het gender van iemand – of iets – alleen kan worden voortgebracht als dit in een intersubjectieve dynamiek gebeurt (of op de juiste manier met deze samenhangt). Tenslotte laat ik zien dat gendercategorieën zichzelf in het algemeen ontwikkelen en transformeren door hun verschillende realisaties.

In de laatste drie hoofdstukken wordt mijn theorie nader beargumenteerd. Eerst onderbouw ik mijn begrip van belichaamde (inter-)subjectiviteit door een discussie met de Beauvoir's *De Tweede Sekse*. Ik baseer me op een discussie van twee discursieve ongevallen: de discussie of er transracisme zou moeten bestaan als er transgender personen bestaan; en de discussies over lichamelijke autonomie rond de slogan 'mijn lichaam mijn keuze'. Uitgaand van een analyse van het deze discussies onderliggende Embodiment Trilemma ontwikkel ik een begrip van lichamen (verstaan) en agentschap. Vervolgens stel ik een expliciete theorie van praktische herinterpretatie als een begrijpen in enaction die (onder andere) kan worden gestuurd door materiële aspecten. Ik kijk naar een aantal voorbeelden, zoals het coming-out verhaal in de film *Laurence Anyways*, en de mogelijke herinterpretatie van *Tristram Shandy* in de context van *Stream of Consciousness Roman*. Dit leidt tot een beschrijving van *resemblance classes* (oftewel "klassen van gelijkenis") als door typicaliteit gesponnen draden. Tenslotte demonstreer ik de

genrebenadering van gendercategorieën met een exemplarische analyse van de systematiek waarmee de genders van het Globale Noorden zijn gecoördineerd. Bijvoorbeeld laat ik de problematische samenhang van de normatieve essentie van mannelijkheid en vrouwelijkheid zien zoals ze zich in het Globale Noorden ontwikkeld heeft. Rond een analyse van de normatieve essentie van mannelijkheid als ‘beestachtigheid die geciviliseerd moet worden’ laat ik zien hoe deze het enactment van crisis en beestachtigheid van zogenaamde mannen vraagt, evenals ook een veelheid van ‘profiterende’ en ‘falende’ genres voortbrengt. Voorbeelden van dergelijks marginaliseerde genres zijn de ‘hysterische vrouw’, ‘Zwarte Man-Niet’ (Black Man-Not), en ‘trans*’ of ‘transgender’. Naast deze statische aanpak kijk ik ook naar dynamieken in de historische ontwikkeling van deze gendercategorieën. Hier leg ik een focus op enkele geselecteerde voorbeelden van het Britse Rijk en van de tegenwoordige dialectische ontwikkeling van “trans*”.

Op deze manier ontwikkel ik in het proefschrift een beeld van gendercategorieën als reële veranderlijke formaties van sub- en interpersoonlijke verschillen die transformeren doordat ze op verschillende manieren worden gerealiseerd. Dit theoretische beeld biedt een antwoord op de vraag 'Wat betekent het om van een bepaald gender te zijn?’.

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What does it mean to be of a particular gender? I answer this question with an account of genders as dynamic categories, exploring the analogy between what genders are (e.g., men or women) and what genres are (e.g., Novels, Ballads, or Hip-Hop). For instance, due to its relation to other and earlier pieces, we recognize, e.g., a particular song as Hip-Hop. However, the piece will also develop that genre further. Likewise, e.g., the category of men emerges, persists and transforms through a specific sort of response of individuals to earlier supposed men, which emerges in social interactions.

Drawing on critical and (trans-)feminist theory, phenomenologist, enactivist, and systems theoretical approaches, I show that gender categories themselves develop in a dynamic between three elements: (1) at any given time, there is an enactment class of individuals ambiguously belonging to the category in question; (2) these individuals are, in an embodied and intersubjective way, enacted as practical reinterpretations of earlier members of that category; (3) this unfolds in a matrix of hermeneutic and material relations, which loop with both the class and the enaction.

Thereby, that an individual is gendered, emerges between two levels of enaction, that of bodily people and that of the dynamic between them. As what an individual is gendered in enaction, however, is constituted by relations within and beyond that situation. This responsive realization gives rise to feedbacking histories of acts, people, relations, and enactment classes, thus explaining how gender can be both solid and open to change.