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2. What does it mean that gender is performative? Who or what is the agent of the performance? What is the relationship between materiality and language here, and between sex, gender and sexuality? Does gender performativity end up re-inscribing the body as passive?

It means that gender is not an “expression” of an inner essence, but instead the constitution of an illusion of interior continuity and essence through the sustained repetition of acts by imitation of previously existing social normative models in order to avoid the harsh punitive consequences of not doing so. The agent of the performance is not a pre-constituted self, but one that is constituted as such, and as a gendered one, in the very repeated act of the performance. In Butler’s words, it is not a “cause” of the gender performance, but instead an “effect” of it and of the coercive system that compels them to engage in it.

Here, language along with other types of acts is constitutive of the materiality, that is never taken to be previous to discourse or politics. Because of this, sex is not taken as a stable “ground” to gender, and neither is a continuity of these two presented as coherent with a particular sexuality. Despite the normative cisheteropatriarchal ideal of consistence between these three categories (e.g., “biological” man-gendered man-heterosexual man), here this is shown as entirely contingent and as a norm that can never be fully accomplished due to the amount of discontinuities and irregularities in the human experience of them.

Gender performativity does not re-inscribe the body as passive, but as a field whose very “nature”, as well as its relations to gender identity and to its public externalization, can be disputed through bodily, performative and discursive practices that expose its contingency and the ways in which real experience diverts from the regulative ideals that intend to shape it.

3. How does drag performance reveal the ‘nature’ and structure of the concept of gender? Is drag subversive?

Drag, as an imitative practice, shows that the very structure of gender is itself imitative, and that every gendered person participates on it through imitation and repetition. It also points out at how the supposed continuum between sex, gender and gender performance is often broken in several different and plural ways. Therefore, drag *can* be subversive, but that does not mean it always is. It will be subversive to the degree that it can appeal to people in moving ways so as to make them re-think their own relation to gender and the very sex-gender system as a whole; it will not be subversive if the main function it plays is that of serving as empty, un-affecting entertainment, or as a mere portrayal of stereotypes.

4. How and where is fear produced according to Ahmed? How can fear move between objects and signs and becomes conducive to labeling some bodies “fearsome” and not others? How does this relate to Stryker’s concept of monstrosity?

Fear is produced by the approaching of an object that may pass by, and by doing this intensify the fear leaving it without something to be contained in. The consideration of an object as fearsome relies on previous sets of associated representations or signs. Fear is activated when the person is before an object that possesses a set of characteristics that have been previously linked as composing a fearsome object. In that moment, fear travels through these associations, displaced from one to another to spark a reaction that according to those social meanings would be justified. The displacement may also cause a change in the object that is feared, travelling from a feared one to another that was linked to that one, and so on.

The proximity of the feared object is read as a proximity of death, of absolute otherness and dispossession of the “own”. Because of this, it causes a movement of the subject towards a home, a place that in radical opposition to the feared implies a preservation of life (i.e. the mother of the child in Fanon’s story, the nation in the U.S. after 9/11). The blaming of the 9/11 attacks not just on Muslim or non-white people in general, but also on “the feminists, and the gays and the lesbians who are actively trying to make that an alternative lifestyle” as Jerry Falwell says, indicates a common characteristic of all those groups of people. For him, as for many conservatives, they are all associated as objects of fear for being *monstrous*, for being absolute Others who not only radically diverted but even supposed a threat for his “home”, his “life”: whiteness, patriarchy, heterosexuality, Christianity, tradition, ethnic nation.

5. What are spatial dynamics of an affective politics of fear? Taking the example of women’s fear of violence, how is a sense of vulnerability established and how does fear change patterns of mobility?

An affective politics of fear causes (or attempts to cause) an alignment of the bodily, physical space to the social one. Given that particular experiences of fear rely on previously circulating representations and associations, it is easy for hegemonic actors (who already dominate the production of those social significations) to operate on the way in which fear is lived by the subjects (by *certain* subjects, and before certain objects or situations). The subaltern position of those subjects is reinforced by creating a sense of insecurity for them in a wide range of situations -notably, public ones. In the case of women, these politics of fear are used to force them to accept and embody traditional ideals of femininity, namely those who stated that her place was fundamentally the home. A statement that, said as such, may today be perceived as unacceptable, is presented through this mechanism as a necessity and a matter of safety, something which is reasonable to accept in order to protect your own (and your woman friend or relative’s) life. Not doing so would be leaving them exposed to the threat of injury or death. As a result of it, the bodies of women are shrunk, leaving in that way more space for other masculine subjects to expand and occupy public space.