Abstract
The concept or phenomenon of performativity occurs in different forms or terms in many humanity studies, especially in the second half of the 20th century. It interferes with linguistics, philosophy of thought, narratology, gender and cultural studies and even with epistemology and ethics. The notion of performativity appeared in philosophy and linguistics for the first time along with J. L. Austin’s speech and performative acts. The first one describes the situation, the second one generates the situation. J. Derrida pointed out that the realization of speech acts and communication are not so obvious and depend on performance that maintains their status and identity. J. Derrida furthermore shows that performance does not only appear in the literary field; the law is for example performative in the sense that it sets itself up by a speech act. M. Foucault was interested of the role of performativity within a socially organized body and subjectivity. The performance of language and discourse is also essential in J. Butler’s work which follows M. Foucault or J. Derrida and describes mechanisms for establishing gender subjectivity and physicality. She claims that the body is created simultaneously by the linguistic naming which it describes. Butler writes up the process of gender differentiation as something with the nature of performative acts that constructs and interpellates the individual as gendered-differentiated body. The brooches worn by M. Albright at various diplomatic meetings as a supplement to verbal communication lead to a certain message. This message can be viewed from the standpoint of performativity as an act of pinching and wearing a brooch to cause an impact. An act of performance is an act which by doing creates a new situation.