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Performative identities in Niviaq Korneliussen's novel "HOMO sapienne"

Bachelor thesis

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Vilnius

2021

Abstract

This bachelor thesis analyses how gender identities are constructed in contemporary Greenlandic author Niviaq Korneliussen's novel „HOMO sapienne" (2014) by employing Judith Butler's theory of performativity. The analysis seeks to show how gender identities are constructed on a thematical and discursive levels of the novel. The analysis also incorporates Gérard Genette's paratextuality and Irina O. Rajewsky's concept of intermedial references in order to explore different modalities (photographs, songs) within the text and their role in the identity formation of the characters. The analysis showed that the novel seeks to subvert the binary understandings of gender and to transpose the heteronormative matrix, thus introducing a new identity that is not marked with gender.

Keywords: *Niviaq Korneliussen, Judith Butler, gender performativity, heterosexual matrix, abject, intertext, intermedial reference.*

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Introduction: Troubling gender

"We're all born naked, and the rest is drag."

(*Born Naked* by RuPaul Charles)

Niviaq Korneliussen (b. 1990) is undoubtedly a new voice in Greenland's literary field. Author first came to prominence in 2012 when her short story "San Francisco" won a competition for young writers "Allata!" (trans. "Let Us Write") and was published in the anthology "Innusuttut nunatsinni nunarsuarmilu" (2013, trans. "Young in Greenland – Young in the World"). Following her win, Korneliussen received a grant from the Greenlandic government in 2014, which has been used to write and publish her debut novel "HOMO sapienne". HOMO sapienne" was first written in Greenlandic (in the main variety Kalaallisut) and rewritten to Danish by the author herself. The novel discusses such topics as gender, sexuality, and national identity through the narratives of the protagonists.

The exploration of queer lifestyles in Nuuk jolted Greenland's literary scene (Gee 2017) and marked a shift in modern Greenlandic literature (Brunton 2019). "HOMO sapienne" garnered success in Greenland as well as in Denmark (Ditum 2018) and subsequently was nominated for the Nordic Council Literature Prize and the Politiken Literature Award in 2015. Author has also been awarded by the Danish Arts Foundation's literature committee that selected "HOMO sapienne" as one of five books from the fall of 2014. The novel has been translated to several languages. The English translation, which will be referenced throughout this thesis, was published under name "Crimson", and came out in 2018. Korneliussen's second novel "Blomsterdalen" (trans. "Flower Valley")[1] was published in 2020.

"HOMO sapienne" follows the lives of five young Greenlanders living in the capital Nuuk. The novel comprises of five chapters, each of them is dedicated to one of the main characters – Fia, Inuk, Arnaq, Ivik and Sara, respectively. Chapters comprise different modalities - photographs and various modes of verbal language such as diary entries, letters, text exchanges and blog entries, etc., which help to illustrate the formation and changes of identities of the characters. All characters represent non-binary gender identities that cannot be defined through the binary opposition of a man and a woman. According to the author, "HOMO sapienne" is "coming-out novel" (Brunton 2019) because each chapter depicts the

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[1] The novel is not yet translated to English. It is a literal translation of the Danish demonym. Translated by the author of the thesis.

formation of characters' gender identities. The formulations of traditional gender are called into question by setting queer identities into focus. In this way the novel highlights the nature vs culture dichotomy as well as an urge to subvert it. Moreover, it also raises questions of how gender identities are constructed as well as how a society treats those individuals who do not fit the mould of binary gender.

For this reason, I argue that gender identities portrayed in the novel are performative, meaning that gender is not a natural category but rather a discursively constructed one. To analyse the performativity of gender I employ the formulations of American scholar Judith Butler who overthrows the essence versus culture dichotomy and argues that gender is performative, meaning that it is a 'doing', rather than a 'being' (Butler 1990: 25). Gender thus is not an inner essence of a person but a set of discursive practices that are ascribed to an individual. Consequently, the purpose of this bachelor thesis is to explore how gender identities can be understood as performative and how performativity is expressed in the novel through the means of intermedial references and intertexts. The problem question of this thesis is:

How are *performative identities* expressed in the novel? What means of *intertextuality* and *intermediality* help to construct identities within the text?

However, performativity does not offer a methodology to analyse a work of literature because it is more an approach to read and understand literature. Since different modalities are utilised within the novel tools of intermediality and intertextuality are also employed. Intertextuality, with a focus on Gérard Genette's transtextuality, provides me with the tools to analyse the novel as a conceptual unity as well as to understand what role do intertexts play in the text. These approaches aid the analysis by providing the tools to explore how gender performativity is constructed by using different modalities Therefore, the method employed in this thesis is a close reading through the lens of gender performativity which is also combined with tools of intertextuality and intermediality.

This bachelor thesis is separated into four sections – overview of previous research and introduction of the author, theoretical framework, analysis of the material and conclusions. Firstly, the introductory part of the thesis presents the role of the novel within the realm of Nordic literature. Secondly, the theory chapter discusses key concepts and tools used to analyse the novel and also establishes certain limitations of the theoretical framework. Theory of performativity is based on Judith Butler's theorisations of gender and draws mostly from her two works – "Gender Trouble: Subversion of Feminism and Gender Identity" (1999) and "Bodies that Matter" (1993). Due to the complex nature of Butler's writing and intricacy of

the subject matter, secondary sources are employed throughout the thesis in order to flesh out and present theory. Whereas the phenomenon of intertextuality in the novel is based on of Gérard Gennete's notion of transtextuality with focus on paratextuality. The concept of intermediality is used in the narrow sense (Rajewsky 2005: 50) and is based on Irina O. Rajewsky's typology of intermedial relations. Theoretical part references primary sources, namely those of Gérard Genette and Irina O. Rajewsky, however it is also based on a comprehensive work of Irina Melnikova's "Literatūros (inter)medialumo strofos, arba žodis ir vaizdas"[2] (2016).

The object of the analysis is Danish version of the novel "HOMO sapienne", however the citations in the analysis part are presented in English. Due to content limitations, Danish citations are presented in footnotes. The analysis part of the thesis is divided into three smaller chapters. The first one analyses the novel as a whole and focusses primarily on the structure and organization of the paratexts in the novel. The second part seeks to demonstrate how the translation of the novel from Danish to English can also be understood as performative; meaning that the translation not only places the text into another language system but also creates new meanings. The last part of the analysis takes a deeper look into how gender performativity is expressed throughout text. It underlines the importance of the language in the novel. The conclusions of the analysis are presented in the end of the thesis.

1. Overview of Previous Research

This chapter will discuss the previous research on Niviaq Korneliussen's novel "HOMO sapienne" and will seek to provide an overview as well as to position this novel in the context of Nordic literature. It is worth noting that there are few critical analyses of the novel – there are couple of works analysing the novel through the lens of postcolonialism (see Lubowicka 2018) and in the context of LGBTQ+ movement in Greenland and Denmark (see Jensen Nielsen 2015). In order to present Greenlandic literature and its conventions and how "HOMO sapienne" The overview will discuss two academic articles in a greater detail: Kristin Lorentsen's and Jakob Stougaard-Nielsen's "North Atlantic Drift: Contemporary Greenlandic and Sami Literatures" (in Lindskog and Stougaard-Nielsen (ed.) "Introduction to Nordic Cultures" 2020) which analyses novel in the context of contemporary Nordic literature as well as Kirsten Thisted's "The Hate in Body. Language, Gender and National Affiliation in

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[2] Trans. "*Strophes of Literary (Inter)mediality, or Word and Image*".

New Greenlandic Literature" (2016) in which the unconventional use of language and its representation is set to focus.

1.2. North Atlantic Drift

Kristin Lorensten and Jakob Stougaard-Nielsen in the article "North Atlantic Drift: Contemporary Greenlandic and Sami Literatures" present the novel within a frame of a revised Nordic literary map, one that does not perceive Sami, Greenlandic, Ålandic and Faroese literatures as peripheral (2020: 131). "HOMO sapienne", according to the authors, is one of the examples of "North Atlantic Drift" in contemporary Nordic literature (ibid.: 132). The term is borrowed from oceanography and refers to the north-eastward extension of Gulf Stream, which brings warmer waters of the Atlantic to seas between Greenland and Norway. In the context of literature, the term is employed to signify a shift in the traditional centre vs periphery paradigm in the Nordic region and signifies the strong impact of global literary currents at the peripheries of Nordic region (ibid.). Moreover, authors state that the modern Nordic literatures cannot be merely separated to those of the "mainland" and those of "periphery" since its literatures are in regional contact zone (ibid.: 131). Literatures travel across geographical and cultural boundaries and appear in spaces where various languages, cultures, ethnicities meet and clash (ibid.). "HOMO sapienne" embodies the idea of the concept by simultaneously exploring the life of young Greenlanders from within and also looking out into the wider world beyond the Nordic region. The novel etches Greenland's name on the literary map by presenting a modern Greenlandic identity – the one which is closely tied to Denmark but at the same is unique and autonomous. The text thus effaces a distinction between the primary and secondary language - both Greenlandic and Danish are used interchangeably by the author. This particular use of two languages helps to expresses the hybridity of a modern Greenlandic identity. However, the prioritization of Greenlandic over Danish, ensures that the native language is not marginalized. Therefore, according to Lorentsen and Stougaard-Nielsen, Niviaq Korneliussen provides a distinct accent to Nordic literature (ibid.: 136) and contributes to the progress of Greenland's literary independence (ibid.: 139).

1.3. Creative Use of Language

Kristin Thisted in the article focusses further on the way how Niviaq Korneliussen uses languages. Author states that Korneliussen proposes an entirely new approach to the literary work (2016). Greenlandic literature traditionally has been strongly related to the national project and marked by

patriotic sentiment and ancestral pride (ibid.). It had a didactic goal – to educate young people and serve as an introduction to the history and the cultural heritage of the country. The national literature had also been closely associated with Greenlandic language (ibid.), so works were usually written in pure and unadulterated Greenlandic form. Thisted argues, that Niviaq Korneliussen subverts this by weaving everyday language, code switch, and text messages into the text as well as blending Greenlandic, Danish, and English languages (ibid.). This exposes the "postmonolingual condition" of Greenland (Yildiz in Thisted 2016). Moreover, "HOMO sapienne" breaks all the conventional tropes associated with Greenlandic literature (Thisted 2016). The novel transgresses the Greenlandic social conventions by putting five young queer Greenlanders into focus and consequently sheds light onto new identity positions beyond that of being a Greenlander. The social issues often associated with Greenlandic society are bravely discussed within the novel. For instance, it sheds light on to such issues as abuse and alcoholism – topics which are marked by national shame and had been viewed as literary taboos. Thisted states that exposure of the most vulnerable parts of national identity, supposes a deconstruction of post-colonial identity (ibid.).

2. Theory of Performativity

Judith Butler's book "Gender Trouble: Feminism and the Subversion of Identity" (1990) is widely regarded as one of the foundational texts for contemporary Queer Theory (Rivkin and Ryan, 2004: 900). Butler has revoked three areas of research – **subject**, **power**, and **gender identity** and has replaced the category of representation (which was popular among 2nd wave feminists) with the concept of performativity (Meržvinskaitė 2013: 47). Butler's works draw heavily from different theories – psychoanalysis, feminism, and post-structuralism amongst others. These theoretical frameworks play an important role in her formulations of subject and identity, however, it is worth noting that Judith Butler's work cannot be reduced to one school of thought or academic field (Salih 2002: 14). Since Butler is a theoretically syncretic writer, this chapter will not offer a detailed introduction of all the thinkers and theories which have influenced her works, but instead, it will focus on several key theoretical formulations. This kind of reductive reading will help to flesh out the central ideas of performativity.

2.1. Notions of Gender

Gender, in the most traditional sense, refers to the way a person expresses their identity either as a male or a female, based on clothing choices, behaviours, and certain linguistic structures (e. g. he/she). It is

perceived as an ontological given and operates through binary oppositions – male/man or female/woman. Gender is often seen as a natural extension of sex - someone who is biologically a male will be assigned male gender, whereas someone who is biologically a female will be assigned female gender. For this reason, concepts sex and gender are often used interchangeably (Mikkola 2008) without paying too much attention to the implications it entails. People tend to understand gender as their internal reality; something that is true about them and is an integral part of their identity (Upstone 2017: 158). Butler on the other hand argues that these configurations of sex, gender, and sexual desire are the only "intelligible" genders in our culture (Morgenroth et al. 2018: 4). Therefore, associations of sex and gender are only a matter of how we are taught to think about gender (ibid.), since there is no fundamental reason why gender expressions should be limited to certain biological sexes. According to Butler, what is considered to be a natural and physical understanding of one's inner essence is actually a refined mythical construction (1999: 34). Butler's project is primarily concerned with desolidifying and deconstructing the notions of sex/gender as an ontological given (Salih 2002:). For Judith Butler, gender and sexuality are performative. They are not fixed or determined nature; gender identity is constituted by the reiteration acts (Bennett and Royle 2004: 194).

2.2. Subjectivity and Power

Furthermore, Butler extrapolates French philosopher Michel Foucault's idea that modern subjectivity is created by discourses that are produced by networks of power within a social order (Jagose 1996: 80). According to Foucault, power and knowledge are joined together in discourse (1978: 100). However, discourse is not uniform or stable, it is "a series of discontinuous segments" (ibid.). The world of discourse is "a multiplicity of discursive elements that can come into play in various strategies" (ibid.). Discourse can be an instrument and an effect of power; however, it can also be a point of resistance or a beginning of an opposing strategy (ibid.: 101). Hence discourse is not only a brute and repressive force – it not only represses but also produces and enables new discourses (Jagose 1996: 80). Foucault notes that "where there is power, there is resistance" (1978: 95), meaning that there is always a possibility for an emergence of reverse discourse.

Therefore, subjects are produced by the juridical systems of power which subsequently comes to represent them (Butler 1999: 4). She posits that it raises certain issues in the case of feminism, because the juridical formation that represents women as the subject of is in "itself a discursive formation and effect of a given version of representational politics" (ibid.). The subject of feminism consequently

appears to be discursively created by the same political unit that is supposed to emancipate them (ibid.). Judith Butler therefore calls the entire category of *the subject* into question by stating that there is no subject beyond language and discourse (Salih 2004: 46) and follows the poststructuralist[3] notion of human subjectivity. She argues that what one is a single instantiation of an almost infinitely narrow set of cultural and historical parameters that dictates not only everything one does or thinks but also narrows the limits of what one can do. Moreover, there is no ephemeral knowledge that explains the abjective reality, meaning that knowledge is always knowledge from a particular perspective. Butler extrapolates the idea that one's perception of reality is built upon an extremely narrow culturally and historically determined method of perceiving. So, the subject is created and recreated in discourse by the acts it performs, meaning that the subject is "an *effect* of discursive practices" (Butler 1999: 24). This leads her to argue that there is no essence prior to the subject, meaning that the subject is created through a set of cultural biases that are used to make sense of things and not be separated from one's experience. Butler changes the locus of the subject by subverting it. There is no "doer" behind the deed" (ibid.:181), since the "doer" is constructed in and through the deed" (ibid.).

2.3. Body

It is worth highlighting that Judith Butler operates on the assumption that there is no body before discourse (Salih 2002: 61). Physical or biological bodies subsequently do not exist if they are not expressed by discourse. Here Butler draws from French materialist lesbian theorist Monique Wittig that the form of the body is the product of the heterosexual matrix that creates the shape of the body (ibid.: 61). Judith Butler does recognise the physical body as such – one that feels the pain or bleeds (1993: 30); however, she doubts the corporeality of the gendered body. For her body is a "mute facticity" (ibid.: 48); it is a fact of nature but similarly to gender it is also produced by discourses.

2.4. Sex/Gender Distinction

Even though Judith Butler is primarily concerned with questions of gender, her work also discusses desire[4]. She treats desire is culturally produced; thus, the association of natural sex with a certain gender and with natural attraction to the opposing sex/gender is "unnatural conjunction of cultural constructs in

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[3] Poststructuralism is not a homogenous theory. Poststructuralism as a movement rejects labels and immutable definitions. Yet for the sake of brevity, the term is used in its most liberal sense throughout this thesis.
[4] Following Judith Butler's terminology, sexual identity or sexuality is replaced by desire. For this reason, this term is employed throughout the thesis.

the service of reproductive interest" (Butler 1988: 524). Thus, homosexuality can be considered as one of those constructs. We tend to automatically connect the term "homosexuality" with a homosexual desire. But as Michel Foucault points out, homosexuality or rather discourse of homosexuality emerged when "the practice of sodomy was transposed onto a kind of interior androgyny" (1978: 43). This deployment of "new" form of sexuality forged a sexual identity which stands in opposition to the normative heterosexuality and subsequently creates new "species" (ibid.). Consequently, heterosexuality as well homosexuality both are the product of social practices which intentionally are constructed in opposition to one another.

Butler consequently argues that a heterosexual culture establishes a certain unity between the categories of sex and gender in order to perpetuate and maintain what a lesbian critic Adrienne Rich named "compulsory heterosexuality" (Salih 2002: 49). What scholar means by this, is that there is the dominant order of things which asserts that both men and women are heterosexual. Gender policing under normative heterosexuality is used as a way to ensure heterosexuality (Butler 1999: xii). The order however is non-voluntaristic, so people are not only required but even to some extent forced to be heterosexual (ibid.: 10). This sort of gender institutionalisation constitutes the "limit of gendered possibilities within an oppositional, binary gender system" (ibid.: 30). It supposes a causal link between sex, gender, and sexuality, moreover, it implies that sexuality reflects one's gender as well as gender sexuality.

Therefore, if we view gender as a construct, which has no natural or inevitable connection to sex, then the distinction between sex and gender becomes increasingly unstable. It seems only logical to assume that sex is also as culturally constructed as gender. As Judith Butler puts it:

> "If the immutable character of sex is contested perhaps this construct called "sex" is as culturally constructed as gender; indeed, perhaps it was always already gender, with the consequence that the distinction between sex and gender turns out to be no distinction at all." (1999: 10-11)

Thus, by dismissing the sex/gender distinction, Butler shows that there is no sex that is not already gender. It leads to a notion that gender is not something one is, but rather something one does; gender is a process that is established through "a set of repeated acts within a highly rigid regulatory frame" (Butler 1999: 43). Yet, gender is a particular type of process and is not upon the individual to choose (Salih

2002:). On the other hand, those gender identities that do not fit the frame of "compulsory and naturalized heterosexuality" (ibid.: 30) help to expose how gender norms are issued and maintained. Gender identities that are not categorizable within gender binarism, posit a certain "sexual impossibility of an identity" (ibid.: 31). The exposure of the fictitious production of gender, therefore, unveils the instability of gender binarism as well as the artificiality of the gender ontologies. The construction of gender always includes some form of erasure and exclusion since it decides what falls into the category of "the human" (ibid.: 8). Hence the individuals who are viewed as improperly gendered become abject (ibid.). Abject, according to French philosopher Julia Kristeva, refers to "what does not respect the borders or rules" (Kristeva in Felluga 2011). It is usually positioned in-between the object and the subject, since it implies one's lack of established identity which is crucial in order to enter the symbolic order. (ibid.). Gender expressions that do not fit or fail to fit the societal mould are often abjected by discursive power.

2.5. Performativity

Judith Butler's concept of performativity has its roots in linguistics. It stems from a theory of performative utterances developed by the British philosopher of language J. L. Austin in the 1950s. Here Austin argued against the positivist philosophical claim that different utterances always are used to describe or to proclaim something and therefore are either true or false (Culler 2011: 95). He proposed a distinction between two kinds of utterances - constative and performative ones. Constative utterances, e.g. "He promised to pay me back", make a statement and "designate some state of affairs" (Austin 1962: 1), and in their nature are true or false, whereas performative utterances (also called performatives), e. g. "I promise you", are neither true or false and perform the very action they refer to. Therefore, performative utterances are not descriptive because they perform the actions they designate.

Similarly, gender is an act that brings what it names into existence, i.e., a man or a woman (Salih 2002: 64). Butler states that "gender proves to be performative, that is constituting the identity it is purported to be" (1999: 33). Since gender identities are constructed by language and discourse, it can be said that there is no gender identity that precedes language. Moreover, gender is a performative since it enacts what it names (Felluga 2011). For instance, "I'm queer" or "I'm straight" are not simply descriptive statements. They are performatives in a sense that they not only state but also affirm and create the identity they refer to (Bennett and Royle 2004: 194). This leads Butler to postulate that:

> "Gender is not a noun, but neither is it a set of free-floating attributes, for we have seen that the substantive effect of gender is performatively produced and compelled by the regulatory practices of gender coherence. Hence, within the inherited discourse of the metaphysics of substance, gender proves to be performative- that is, constituting the identity it is purported to be." (1999: 33)

Gender thus is a "corporeal style" (Butler 1999: 177) and exists in the stylized repetition of acts – clothes, speech, and body language – which, over a period of time, come to define a particular gender (Upstone 2011: 158). It is constantly produced and reproduced by the "doers" of gender through repetitive acts; it is created by performing it. Nonetheless, performativity should not be understood as a mere performance. Performance bears an implication that there is a pre-existing subject, while performativity contests the existence of the subject (Salih 2002: 63). The subject is not a just "an actor" that deliberately chooses a gender role to play - one cannot simply choose a role from an unlimited array of gender expressions, because gender norms are controlled by discourse, thus one must choose a socially approved gender role. Moreover, one can does not exist as a genderless agent (Butler 1999: 12) since subject is created by those very gender expressions. As Butler describes it:

> "There is no gender identity behind the expressions of gender; that identity is performatively constituted by the very "expressions" that are said to be its results." (ibid.: 33)

Therefore, gender is created by repeated stylised acts, i. e. body language, appearance and linguistic structures. Gender does not possess an essence, since its essence lies in the acts that are usually used to distinguish between genders. Gender is performative in a sense that it brings into existence those things that it denotes.

2.6. Citationality

Performative gender consequently entails that bodies are not only described but they are always established in the act of description (Salih 2002: 88). In other words, gendered body is always constituted by language. The gendered existence begins with a performative utterance "It's a girl!" or "It's a boy!", by which gender is assigned to a body that does not exist outside discourse (ibid.). Therefore, the subject only emerges within the matrix of gender relations (Butler 1993: 7). The proclamation of gender marks the body with a certain gender and begins the process of "gendering". Gendering is not a wilful act since the subject cannot choose one's gender identity. The gendering is made possible through the matrix of gender and its enabling of cultural condition (ibid.).

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Moreover, Judith Butler points to the fact that the matrix of gender relations emerges before the human (1993: 7). This can be exemplified by, for instance, with a sonogram that changes the linguistic structure of foetus from an "it" to "she/he" or with the act of naming an infant (ibid.). According to Butler, these instances begin the project of gendering, e. g. when a girl is named, she is marked with female gender and entered "into the domain of language and kinship through the interpellation of gender" (ibid.). This consequently begins a process of "girling"[5] (ibid.) which reiterates the gender identity as the time passes and creates the illusion of naturalness. The name not only assigns a certain gender identity to a girl (or a boy for that matter) but also reproduces gender norms. The girl is consequently obliged to cite the sexual and gendered norms to gain subjecthood within the heterosexual matrix (Salih 2002: 89). However, Butler also highlights that even those assigned with a naturalised gender identity never carry it out the assignment of repetition according to expectation (Culler 2011: 105). For this reason, people fail to inhabit the gender norms or ideals they are obliged to resemble. Considering the fact that the subject is always in process of formation, it is viable to reassume or repeat subjecthood in different ways (Salih 2002: 2). This consequently unveils certain fractures where opportunities for resistance and change lie (Culler 2011: 105).

Therefore, this unending chain of citationality or reiteration suggests that gendered identities of men or women are not only discourse effects but also copies without the originals. When Butler says that gender is a citation of gender norms, she appropriates French philosopher Jacques Derrida's notion of citational language (Salih 2002: 90). Derrida in response to J. L. Austin's distinction between serious performative utterances and non-serious ones, argued that the possibility of being repeated in new contexts is essential to the nature of language (Culler 2011: 99). He posits that "general iterability" is a key part of the language since anything that could not be repeated would not be language.

However, Butler notes that there is an opportunity to break the chain of citationality because the force of the performative utterance comes not from a repetition itself but from the fact that it is recognised as conforming to a norm and is linked with the history of exclusion (Culler 2011: 105). It can be exemplified with the word "queer", which have been previously used as a term of abuse but was reclaimed by LGBTQ+ community in the late 1980s and early 1990s (Bennett and Royle 2004: 188). The linguistic reappropriation reversed the meaning of the word - "queer" became a term of pride and self-assertion (ibid.: 188). Additionally, "Queer" also denoted singularity and binarism associated with the

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[5] Judith Butler only mentions the process of "girling".

homosexuality. Considering this, Butler's rereading of performativity from the Derridean perspective not only understands gender as a construct but also underlines certain frictions that can help to break the citational chain and unveil the factiousness of naturalised gender identities.

3. Intertextuality and Intermediality

The theory part of this thesis now segues to the introduction of key concepts of *intermediality* and *intertextuality*. The novel comprises *intertexts* to other media texts (popular music songs as well as references to other works of the author), thus the theory of intertextuality helps me to analyse what role do these references play within the text. Meanwhile, tools of intermediality are employed to analyse different intermedial references to other media texts, since the novel comprises passages that imitate the style and elements of different medial systems, for instance, photographs, songs, etc. To analyse the novel conceptionally I also utilise Gérard Genette's notions of transtextuality with focus on *paratextuality* in order to support the argument that the novel in its physical form dictates its own reading strategy. However, it is crucial to highlight that this part of the theory combines – structuralist as well as poststructuralist approaches to the text. This decision is based on a premise that structuralist as well as poststructuralist thought applies the term "text" not only to the verbal texts (Melnikova 2016: 28); it comes to signify various semiotic systems (paintings, films, pieces of music, etc.) (ibid.: 24). For this reason, I apply both structuralist and post-structuralist ideas within this thesis.

3.1. Concept of Intertextuality

Intertextuality is a concept outlined by poststructuralist theorists that describes the dialogical relationship between a text and a culture in which it is born and exists (Melnikova n.d.). Irina Melnikova describes intertextuality as a dialogue between the word of *one's own* and the word of *another* (2003: 5). The term itself arose from French philosopher Julia Kristeva's exploration of Mikhail Bakhtin's concept of "polyphonic novel", which perceives word of literature as a dialogue between different types of writing – the writer, the perceiver (or character) and the writing created by current and previous cultural environments (ibid.: 5). Every text can be understood as a product of the transformation of other texts, or as an intertext, written while reading other discourses (ibid.). Therefore, according to Kristeva, intertextuality is a method by which text reads history and is written into it (Kristeva in Melnikova n.d.).

However, intertextuality is not an unambiguous theory. The focus of the intertextuality is always determined by the perception of a specific text, i.e., how the meaning of the text is formed, what structures have determined its formation or how the citations from other works affect the text and who creates a meaning of the text – the author or the reader (Melnikova 2006: 305). Text for structuralists is a rigid and closed system which provides reader with certain reding codes that needs to be unlocked. The poststructuralists, on the other hand, view text as an open structure where user engages in an active play with the text and this interplay between a text and a reader creates meaning (Melnikova 2016: 14). Thus, the theory of intertextuality is described as poststructuralist since there is no single entity-author which would serve as a source of meaning and authority. Intertextuality "is not interested in the process of restoration, decoding, but in the creation of meaning" (ibid.: 22).

The model of intertextual relationships formulated by French literary scholar Gérard Genette also structures perceptions of intertextuality and intermediality (Melnikova 2016: 42). In Genette's concept, intertextual relations here signify a connection between two or more texts, which is formed not by the associations invoked by a reader, but by references supported by the text itself (ibid.), or in other words, references that are not denied by the text. Genette uses the term "transtextually" to call all the types of intertextual relationships. He distinguishes five subcategories of transtextuality – intertextuality, paratextuality, achitextuality, metatextuality and hypertextuality. However, in this thesis the core terms will be paratextuality and intertextuality. Term "intertextuality" is used to describe all specific relationships between texts, which encompasses traditional citations, allusions, and references (Genette 1997a: 2). It entails explicit references to other texts. Paratextuality defines those things in a published work that surrounds the text i. e. the name of the author, the title, preface, or introduction as well as illustrations (Melnikova 2016: 43). From the perspective of placement, paratexts can be in the beginning of the text (cover of the book, epigraph, etc.), in the ending of the text (epilogue), in the text (names of the chapters, illustrations) as well as outside the physical texts (letters, diaries, interviews) (ibid.: 374). The collection of those elements that ensures the contextualisation, reception, and use of text as a whole (Genette 1997b: 1). Consequently, paratexts are all the elements that constitute a book in the traditional sense.

3.3. Concept of Intermediality

Intermediality is often articulated in parallel to intertextuality (Melnikova 2016: 27). The term "intermediality" in the broadest sense is seen as an open or implicit functioning of media boundaries,

which creates a wide variety of connections between media and its texts (ibid.) and is primarily concerned with all the transgressions of boundaries between different mediums. The theory of intermediality, in the broadest sense, tries to grasp the underlying mechanisms or procedures of identification and analysis (Melnikova 2016: 33). Whereas, in the narrowest sense, it is perceived as a connection between the different media which is created by the texts themselves and affects the processes of expression. Intermediality thus is understood as an open or implicit functioning of media boundaries that creates diverse and classifiable relations between different types of media (Rajewsky 2005: 50). Irina O. Rajewsky characterizes intermediality as "a generic term for all those phenomena that (as indicated by the prefix *inter*) in some way take place *between* media" (2005: 46).[6] She focuses on distinguishing the groups of phenomena that exhibit a certain intermedial quality (ibid.: 50). Her model of intermediality is based on distinct medial configurations and their specific intermedial qualities, however, these qualities differ from one group to another and, thus, invokes narrower conceptions of intermediality (ibid.: 51).

Rajewsky categorises media interrelations to "medial transpositions", "medial compositions" and "intermedial references" (Rajewsky 2005: 51). Medial transpositions signify the production of one media object out of the qualities of another "first" medium (Petersson et al. 2018: 5), it has to do with the transformation of one media product to another medium (e. g. film adaptations, novelisations, etc.). Media combination incorporates such phenomena as opera, film, theatre, which can be generally called mixed media, multimedia, or intermedia (Rajewsky 2005: 51). This category is constituted by the combination of two or more conventionally distinct medial forms. The third group, intermedial references, signifies a process by which a distinct media product uses its own media-specific tools to reference a specific work created in another medium, to refer to a medial subsystem (for instance genre) or to another medium (ibid.: 52-53). The media-product not only combines "different medial forms of articulation" (ibid.: 52) but rather thematises, evokes, or imitates certain elements or structures of another medium. Intermedial references can be filmic techniques, for instance zoom shots, fades, or montage, employed in a literary work. However, it not necessarily entails a mimetic process of imitation, since in Rajewsky's terms "imitation" connotes a simulation in the literal sense (ibid.). Intermedial references evoke additional layers of meaning which appear in the collision of two media texts (ibid.).

Even though, Gérard Genette's notion of intertextuality is similar to Irina O. Rajewski's formulations of intermedial references as explicit or implicit links that refers to another medium (Melnikova 2016: 42),

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[6] Italics in the original.

it is crucal to highlight that intertextuality only refers to a certain other text, whereas intermediality also imitates the elements and structures of the text. Intermedial refences arise in "as if" form, for instance, when a narrator in the novel tells a story as if using filmic techniques (Rajewsky 2005: 55). The narrator does not have the distinct means of cinematographic techniques, therefore the invocation of them does not imply the transgression of media boarders. This inability to move across media boarders or as Rajewsky calls it "intermedial gap" reveals that the employment of the techniques of another medium can only exist is an "as if" mode (ibid.: 55). Intermedial references thus can be distinguished from intertextual ones by highlighting that a given media product cannot directly reproduce elements of a different media through its own means, since it can only imitate them (ibid.). For this reason, intertextuality and intermediality are both employed within this thesis, since they help me to analyse intertexts to other media texts as well as different modalities used in the novel.

4. (Un)gendering the Text

4.1. The Act of Naming

The name of the novel "HOMO sapienne" (see picture 1.) is a neologism that is not found in Greenlandic or in Danish language. It is a combination of the Latin term for genus of human species (*homo sapiens*) and Danish plural suffix. In this, the first element gets assigned a supplementary meaning: *homo* not only signifies a man but also connotes queer identity. The title of the novel instantly highlights the two core elements of the story – identity and sexual desire, by doing so text dictates its own reading strategy. The supplementation of the meaning indicates a paradigmatic shift in the understanding of gender since it embroiders queer identity onto the very name of human species. Under this assumption, *HOMO* in "HOMO sapienne" not only connotes queer gender identity but also transposes the matrix of heteronormativity.
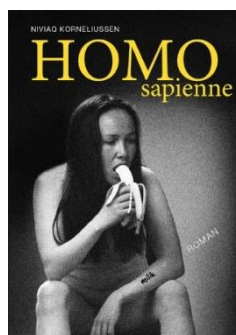
Picture 1. Cover of Danish Version.

Moreover, the act of naming assigns the text with a new identity, in this way, text is established as a queer text: one that not only explores the topics of what is perceived as non-natural gender identities but also one that does it in an atypical way. Novel combines Greenlandic, Danish, and English languages; however, it willingly declines to give explanations to words used throughout the text, for instance, words such as *iggu* (trans. sweetie), *angaju* (trans. term of affection for an older same-sex sibling) or *inuuneq* (trans. life) appear untranslated. It can be said that by doing this, it draws attention to the plurality and indeterminacy of identities. From the very beginning, novel overthrows clear-cut and stable definitions: homo sapiens becomes *HOMO sapiens* – a polyphonous and plural identity, or rather identities.

4.2. Genderless Body

This notion of gender indeterminacy is further expressed by the cover art of the novel. The cover of the Danish (as well as Greenlandic) version portrays photograph of a person of an undefinable gender eating a banana (see picture 1.). By staging the body in an obscure way, the composition draws attention from gendered identity and puts of physicality of the body into focus. Following Judith Butler's idea of performative gender, we can argue that this depiction illustrates the pre-discursive body, which is not yet gendered. Paratext draws our attention from gendered physical body to the ungendered physical body and raises "gender trouble". The cover art makes trouble in two ways. First, it overthrows male/female dichotomy, since the certain behaviours or expressions associated with a particular naturalised gender, in this case, slouched sitting position and long hair, cannot be linked to their respective gender identity. Secondly, it can be argued, that the photograph helps to highlight the idea that gender is performative, since it portrays an ungendered body, whose physicality is undeniable, and yet, still undefinable. Here we only see the body – a blank canvas on which gender is inscribed. It erases the boundaries of gendered identities and points to the constructedness of sex/gender identity.

The combination of the title and the photograph, thus, puts the human in the spotlight. Instead of basing identity between two binary opposition of man and woman, *homo sapiens* here marks a shared human identity as the founding category. The staging of the photograph plays with the expectations, on the one hand it foregrounds the aspect of homosexual desire, on the other – the identity as a human. The banana in the picture can be interpreted to be as a symbol of evolution pointing not to the shared gender experience, but rather to a shared human experience. In other words, cover traces back not to the ontology of the gender itself, but to the ontology of human. However, the paratexts, in the broader sense, also engage in a creative game between the author and the text. In fact, the person photographed by

Greenlandic visual artist Jørgen Chemnitz for the cover is actually the author herself. So, the paratexts not only establish the central themes within the novel but also inscribe the author in her own text. In this sense the body of the author (who openly identifies herself as queer) becomes a direct representation of *HOMO sapiens*. We can go insofar as to claim that it emphasizes the corporeality of gendered identity or rather lack thereof. The visual representation brings reader even closer to the reality but at the same time actively resonates with idea of fictionality of gender.

All in all, paratexts help to not only establish a reading strategy that accentuates body as a blank canvas before the act of gendering, but also expresses the idea of performativity. All that is traditionally associated with certain gender identities and gender roles is a direct product of discursive practices and is socially constructed. Moreover, it deconstructs the binarity of gender expressions by weaving queer identity into the very notion of a human.

4.3. Following Along the Gender Narrative

The main characters are the titular *HOMO sapienne* - firstly, Fia and Inuk both struggle with their homosexual desire, Ivik deals with her body dysmorphic disorder whereas her girlfriend Sara is struggling to accept her gender identity. Meanwhile, the chapter dedicated to Arnaq mostly conveys her inner conflict with overcoming post-colonial condition; she is the representation inability to move past the colonial past of Greenland. It is worth noting that, each chapter represents the formation of one's gender identity not only through the narrative but also with the use of photographs and titles of chapters. Each chapter begins with a black and white photograph by Greenlandic visual artist Jørgen Chemnitz that metonymically represents the main ideas of the chapter. By keeping the style and form the same, the photographs create a rhythm; they all come to represent a certain aspect of the gender identity of the character. Moreover, they all can be understood as a direct extension of the ideas conveyed by cover art. The titles of chapters, on the other hand, are named after English popular music songs that also serve as leitmotifs in each chapter. Characters often sing or listen to these pieces of music in the novel; hence the songs serve as soundtracks that incapsulate their experiences. Thus, the intertexts can also be treated as intermedial references since they evoke the notion of the soundtrack of the story and novel imitates the filmic attribute of intradiegetic music. It can be said that the ideas of gender identity in each chapter are

further solidified by the combination of these two paratexts, since they connect all the stories into the conceptual unity.

Pictures 2-6. *(from left to right)* Photographs Before Chapters

For instance, the first a close-up of a person eating a banana (see picture 2.). Here the banana motif can be argued to be a representation of Fia's heterosexual relationship with Peter. This somewhat phallic imagery serves as a motif within the chapter. Men are often referred to as those "with a sausage" and are often portrayed with that sort of imagery: "What's his name? Albert? Johannes? […] Sausage? Sausage!"[7] (Korneliussen 2018: 20) or "He's just human. Just a man. A man with a sausage in his pants"[8] (Korneliussen 2018: 21). It all ties together when after meeting Sara Fia proclaims: "no more sausage"[9] (Korneliussen 2018: 26) and denounces men. This opposition between heterosexuality and homosexuality is further established by the soundtrack of the chapter "Crimson & Clover" by Joan Jett & The Blackhearts. The intertext is seemingly a cover of a popular love song, however, here it plays an additional role. Even though the song was performed by the female artist, the pronoun "her" in the lyrics, e. g. "But I think I can love her", (James and Lucia 1968) was not changed to "him" in order to align with a naturalised sexual identity. Consequently, the combination of title and photograph marks Fia's realisation of her homosexual desire and move from Peter to Fia.

Similarly, the photograph of the second chapter (see picture 3.) also portrays a banana which can be assumed to be a hint to Inuk's homosexual desire, whereas the song "Home" by Foo Fighters solidifies the notion of angst and feeling of abjection. A clear parallel can be drawn between the quoted lyrics of

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[7] "What's his name? Albert? Johannes? <…> Pølse! Pølse?" (Korneliussen 2014: 8)
[8] "He's just human. Just a man. A man with a sausage in his pants." (Korneliussen 2014: 8)
[9] "No more sausage." (Korneliussen 2014: 10)

the song "All I want is to be home" (Grohl et al. 2007) and Inuk leaving for Denmark. However, the song here has a double meaning: it not only signifies a physical leave of the homeland and yearning to come back home but also metaphorical one - being at home with oneself. Once Inuk proclaims his true gender identity to others, he can finally accept himself and his gender identity. This is made clear by the paraphrase of the lyrics at the end of the chapter: "Finally, I'm home" (Korneliussen 2018: 75). The paratexts, thus, expresses Inuk's anger and feeling of an abject morphing into those as acceptance.

Moreover, similar parallel can be drawn with the photograph of the fourth chapter (see picture 5), which also depicts a banana motif. Here it signifies Ivinnguaq's transition to Ivik which marks a shift from the female Ivinnguaq to the male Ivik. The soundtrack of the chapter - "Stay" by Rihanna - however, underlines the struggle to come to terms with gender identity that is perceived as natural by the society - "It's not something you take, it's given" (Parker et al. 2012). Moreover, it encompasses Ivik's inner struggle to accept Sara's inability to stay with him following his transition. Sara, who is attracted to women, cannot be with Ivik, who now identifies himself as a male. However, Ivik still loves Sara and cannot seem to let her go, this is encompassed by the lyrics "I want you to stay" (Parker et al. 2012). Therefore, the combination of the soundtrack and the picture in the chapter here illustrates not only the act of admitting Ivik's gender identity but also the acceptance of Sara's choice not to be with him.

On the other hand, the photographs before the chapter dedicated to Arnaq and the one dedicated to Sara tell a different story. They do not employ the recurring banana motif, but they still tie the plotlines into one cohesive unity. The picture (see picture 4.) in Arnaq's story portrays a figure which we can only assume to be a woman with her face shrouded in cigarette smoke. This photograph is directly connected to the cover art of the novel, since it employs the same body, moreover, it also utilises the same tactics – a body is in a slouched position, the features that are naturally connected to certain genders are intentionally obscured. Correspondingly to the person in picture, Arnaq's reality is also often doused in fog – either one caused by intoxication or by her poor judgement. So, it can be said that the picture illustrates Arnaq's lifestyle – the eternal limbo of partying, drinking, and engaging into relationships with different people: "I'm partying again. Oh, eternal weekend. Repetitive weekend. Walking in partying circles"[10] (Korneliussen 2018: 108). Arnaq as a character is rather different because she is openly bisexual woman who incapsulates Greenland's colonial past. She can be called a catalyst of the story

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[10] "Jeg fester igen. Oh, uendelige weekend. Gentagende weekend. Går i cirkel. Kommer altid tilbage." (Korneliussen 2014: 36).

since she is the one who sets the deconstruction of Fia's, Inuk's and Ivik's gender realities into motion. The soundtrack of this chapter – "Walk of Shame" by Pink – further solidifies the notion of Arnaq moving in circles and her refusal to take responsibility for her own life and actions: "It's not my fault, and that's why/ I'm doing the walk of shame" (Kursten and Moore 2012). However, Arnaq is the only character that does not change – her identity remains the same. It can be said that the intertexts here, help to establish Arnaq's position as stable and immutable subject since she is only sets the changes of the realities of the others into motion but her remains the same.

Comparably, the photograph (see picture 6.) before the last chapter, which is dedicated to Sara, also represents a different story. The photograph is a close-up of the hands holding a coffee mug with the illustration of Golden Gate Bridge and San Francisco written on it. Firstly, it is an obvious reference to San Francisco - a city with one of the largest and most prominent LGBTQ+ communities in the world. However, it also ties with the lyrics of the chapter's soundtrack – "What A Day" by Greg Laswell: "What a Day to San Francisco" (Laswell 2014). These intertexts subsequently come to represent the finale of Sara and Fia's relationship – their narrative which begins in the first chapter is concluded in the last one. Moreover, it marks new beginnings – new identities, new life, and new relationships. However, intertext not only points to San Franciso as a city but also to another story of Niviaq Korneliussen – "San Francisco". The short story serves as a prequel to the novel; it is also focused on Sara and Fia's relationship after the events that take place in the novel. It can be said that San Francisco here and in the short story comes to signify Sara and Fia's relationship. It can be argued that the last photograph thus even further engages in the play between the text and the author. The cover art uses the physicality of the author's body, whereas the last one concludes the story by referring to another work in author's oeuvre.

All things considered, the intertexts and intermedial references not only help to express the ideas of exploration of gender identities but also connect all the different parts of texts into contextual unity. By employing intermedial references text brings the notions of film art into focus, thus creating a dynamic image of identity formation. It resonates with the performative aspect of the gender. Gender is not static; it is always in motion – shifting and coming to life through various acts.

5. Performative Translation

5.1. Transitioning from "HOMO sapienne" to "Crimson"

First of all, the novel gains a new name – "HOMO sapienne" is changed to "Crimson" (see picture 7.). As I have mentioned previously "Crimson and Clover" is a theme song of the first chapter of the novel and comes to signify the relationship between Sara and Fia. It can be argued that the translation puts the relationship of Sara and Fia into limelight, and subsequently, Sara and Fia become the protagonists of the novel. Moreover, renaming marks a shift from the shared queer existence to a singularity of existence. It still is predominantly concerned with identity that is seen as being outside the frame of heteronormativity; however, it elucidates the homosexual vs heterosexual dichotomy. The vocal point becomes the homosexual desire – one that is secretive and outside the boundaries of naturalness. The shared queer identity between the characters become a secondary factor, something that happens in the background of the budding lesbian love story.

We can go insofar as to argue that the new name rebrands the novel into a love story. "Crimson" with the colour connotation come to signify lust, sexuality, and desire and draws attention to a homosexual desire more than to anything else. For instance, the cover art of the English novel dictates a different reading strategy for a reader. The photograph on the cover represents two people talking, a reader can only assume the genders of the two people. In this sense, it resonates with the Danish version since it raises questions about the genders of the subjects. The nature of the picture suggests secretiveness and intrigue. If we think about the cover in retrospect with the text, we can assume, that the Crimson in the title represents Fia and her journey of finding her gender identity. However, the changed picture deconstructs the rhythm created in the Danish version, since swapping the picture, the focus shifts from the plurality of queer identities to the singularity of lesbian identity. It can be said, that Fia and Sara's story becomes a frame within which other stories are told.
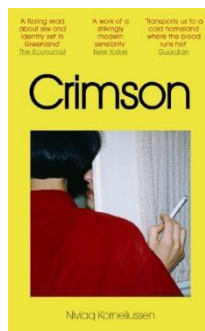
Picture 7. The Cover of English Translation

5.2. (Re)gendering the Text

The process of "gendering" of the text is further established by renaming the chapters. Each chapter is now named after the character it represents – Fia, Inuk, Arnaq, Ivik and Sara. By doing so, it draws attention to the subjectivity of each character. Naming the characters in the paratext level establishes them as already gendered subjects, since certain names come to signify certain genders, for instance Fia and Sara are commonly perceived as female names. The traditional Greenlandic names, on the other hand, do cause "gender trouble". Being represented in a new cultural context, they still raise certain uncertainties where to place them in the traditional binary understanding of gender. This would resonate with the logic in the Danish version that suggests placing the physicality of a body before the already gendered body, however this notion is rejected by introducing "Cast of Characters" in the beginning of the novel. The *dramatis personae* is an intermedial reference that alludes to the theatrical play. This implies a performance rather than performativity, since it implies that characters as wilfully performing one or the other gender. Also, it introduces all the protagonists through the gender constitutive words, such as pronouns "she/her" or "he/him" as well as familial terms "brother" or "sister" and places the traditional Greenlandic names within the binary gender identities – Inuk is established as a male name, whereas Arnaq and Ivinnguaq as female ones. Therefore, the reiteration of the novel in the new cultural context marks the text with gender, however, it can be argued that all the characters are entered into the field of normalised gender identities and are perceived through it.

This causes a friction between the idea of fictionality of corporeal reality of gender and gender actions as a free choice. All in all, the paratexts of the English translation place different gender identities in opposition to naturalised ones, and as a result subscribes to the dichotomy between the binary and the queer.

6. Dichotomies of Desire

6.1. "Over and Over": Living in Heterosexual Matrix

Sexual identities in the novel are built in a juxtaposition to those configurations that are perceived as natural and given, so a clear opposition is created between heterosexual and homosexual desire, and respectively between the notions that represent them. This is done by the juxtaposing Fia and Peter's heterosexual relationship and Inuk and Sara's homosexual relationship.

The depiction of the relationship of Fia and Peter comes to serve as the epitome of the naturalised gender identities, since the arrangement of their gender and desire conforms to heterosexual norms. Fia and Peter are presented through the lens of binarism – they are direct representations of a heterosexual man and a heterosexual woman. Moreover, their gendered subjectivities are constructed within the repetitions and reiterations of the normalised behaviours. This is done on two layers - thematical and discursive one. Thematical layer invokes the stylised acts of heteronormative behaviours, for instance, "[…] my boyfriend, future husband, love him till death do us part, *iggu*, the food's just about ready…"[11] (Korneliussen 2018: 8) or "Thousands of plans. Millions of dinner invitations."[12] (Korneliussen 2018: 1). Whereas the textual layer is formed by employing a Greenlandic term of endearment "*iggu*" (trans. sweetie) which creates rhythm and further highlights the repetitiveness of their routine: "<…> *iggu*, I'll take care of you, <…> *iggu*, you seem tired, <…> *iggu*, yeah, been ever so busy"[13] (Korneliussen 2018: 7). This instantly signifies that their relationship is a direct representation of culturally defined gender roles.

Furthermore, following Judith Butler's argument that gendered subjects become recognisable in accord to standards of gender intelligibility (Butler 1999: 22), we can see that the decisions and actions of the characters are driven by the inertia of social norms. For instance, the first chapter begins with a list plans that embodies universality of certain acts:

> "Our plans: 1. When I've finished my education and have the money, we'll buy a house with lots of rooms and a balcony. 2. We'll get married. 3. We'll have three or four kids. 4. Every day we'll go shopping after work and drive home in our car. 4. We'll get old and die." (Korneliussen 2018: 1).[14]

It can be argued that the implied repetitiveness of behaviours - such as buying a house, getting married, having kids, or making long-term plans – unveils the performative nature of sexual and gender identities. It is the acts themselves that create the reality of what, in Fia and Peter's case, is perceived as normal –

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[11] "og kæresten her, kommende mand her, elsker til døden os skiller, iggu, maden er ved at være klar" (Korneliussen 2014: 5)

[12] "Tusinde planer. Millioner af middagsinvitationer." (Korneliussen 2014: 3).

[13] "iggu, du virker træt, havde I travlt i dag <...>iggu, ja, har haft så travlt" (ibid.: 4)

[14] Vores planer:
 1. Når jeg er færdig med min uddannelse og pengene er på plads, køber vi et hus med mange værelser og en altan.
 2. Vi gifter os.
 3. Vi får tre/fire børn.
 4. Dag efter dag efter dag køber vi ind efter arbejde og kører hjem i vores bil.
 5. Vi bliver gamle og dør. (ibid.: 3)

meaning that they both are existing within the heterosexual matrix. All of their "plans" have already been made for them, since these are just the citations of the actions that are societally perceived as natural. Consequently, Fia and Peter's actions are influenced by none other but social conventions.

Likewise, the gender identities of Fia and Peter are not only congealed into binary ones, but they are also morphed into a shared one. The couple is defined through the representation of "we" - the pronoun is used to represent both of them as a shared identity. Subsequently, it marks the non-voluntaristic nature of the gender identities because it is not something Fia or Peter can assume, this is something that is pre-decided for them as a man and a woman. However, the pronoun here comes not only to signify Fia and Peter as a couple, but it also underlines the aim of the heterosexual matrix – to maintain a stability of heterosexuality. So, "we" here becomes a metaphor for a totality of naturalised gender expressions of men and women. Consequently, Fia and Peter as subjects can be easily replaced by other couple, which would also be described in the exact same fashion and would have all the same plans. All in all, Fia and Peter are direct representations of congealed binary identities that are in subordination to the naturalised notions of gender.

6.2. Transposing the Heterosexual Matrix

Sara and Inuk, on the other hand, make what Judith Butler calls "gender trouble". Their relationship is also portrayed during the dinner scene which mirrors Fia and Peter's. The segment is also depicted through actions that generally are tied to affectionate relations: "I've made food and the kitchen smells good. I've lit coloured candles. I've bought flowers for her <…>" [15](Korneliussen 2018: 115). Therefore, it raises questions about the normality of the heterosexuality, since Sara and Inuk's relationship seems to also be constituted by the actions that are societally acceptable. So, their gender and sexual identities that do not fit into the heterosexual matrix also unveils that heterosexuality vs homosexuality dichotomy is culturally constructed. The actions of affection do not change; however, it is the perception of the society that changes.

Furthermore, the normalized gender identities are juxtaposed to queer ones by underlining a clear opposition through us vs they conflict. For example, once Fia comes out to her brother Inuk, his instant reaction is to blame Arnaq, who is an openly bisexual, and consequently he states: "All of this proves

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[15] "Jeg har lavet mad, og køkkenet dufter godt, mens maden står klar. Jeg har tændt de farverige stearinlys. Jeg har købt blomster til hende." (ibid.: 42)

that queers are evil."[16] (Korneliusssen 2018: 49). This unveils the internalised abjection not only for those gender identities are not in subordination to naturalized ones, but also points to the hate directed at oneself. Inuk goes on to ponder that "<…> QUEERS ARE SUBHUMAN"[17] (Korneliusssen 2018: 53), however, this notion promulgates the idea that gender identity establishes person as a human being, or in other words that gendered identity comes before human. It is worth noting that this inner dialogue of Inuk is none other but the vocalisation of the discursively constructed hate towards queer people. Therefore, it can be said that those who are not in subordination to societally accepted gender norms become abject.

It is worth noting that internalised abjection forces characters to deny their sexual identities. The decision to move against the grain of the perceived normality is met with doubt in oneself, moreover it often begins the process of internalised abjection. Even when Fia feels like the odd one in the relationship and cannot find the reasons to stay with Peter, she does not perceive the idea of leaving this cycle. The reluctance to break the pattern of normalised behaviours is portrayed as something almost engrained into one's mind, something that is done almost automatically: "Life? What life? My heart? It's a machine." (Korneliussen 2018: 1). Although, the subversion of the naturalised gender reality is unavoidable due to Fia's sexual identity, she is still reluctant to accept it because it would mean moving against the societally approved norms of living: "The comfort zone, which I've been trying to flee for three years, has just vanished. I'm not comfortable and at ease with Peter. I want to find peace with Peter." (Korneliussen 2018: 16). This illustrates how the perception of normalised behaviours shapes the characters' understanding of themselves, moreover, it uncovers the fact that everyone engages in the process of reproducing gender narratives.

However, the transposing of the matrix slowly begins when Fia's personal subjectivity is reclaimed "I want to take care of myself, want to find myself, me, me, *me* and never *you*."[18] (Korneliussen 2018: 11). These words uttered by Fia mark a shift in her own gender identity and she admits her attraction to Sara. This can be paralleled with Ivinnguaq's transition to Ivik since the establishment of new identities mark a shift in heterosexual matrix. The matrix is transposed, since Fia begins to identify herself as queer and enters a relationship with Sara, whereas Ivinnguaq becomes a male Ivik who is attracted to women. There

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[16] "Min fortælling er et bevis på, at homoer er onde." (ibid.: 17)
[17] "HOMOER ER IKKE MENNESKER!" (ibid.: 18)
[18] "Jeg vil sørge for mig selv, vil finde mig selv, mig mig mig and never you, it's not you." (Korneliussen 2014: 5)

can we see a clear subversion in the naturalised gender identities since even Ivik's gender is aligned to his sexual desire, it still cannot be maintained within the frame of heterosexuality. This leads to a conclusion that the narrative not only unveils how heterosexual vs homosexual opposition is a social construction but also subverts the hegemonic notions of it.

7. Becoming A Gendered Subject
7.1. "It's That Taboo": The Process of Gendering

The gender of characters is established through identification of others. It is not only the discursive powers that assigns characters with gender, but also the characters themselves as members of society actively engage in the process of gendering. Characters usually identify each other within the binary understandings of gender, for example, when Fia sees Ivinnguaq for the first time, she describes her in a way that presents her as a stereotypical butch: "Apart from her beautiful face, she has the body of a man. Without the sausage."[19] (Korneliussen 2018: 27). The act of gendering thus will always entail certain limitations since gender is established through the repetition of stylised acts such as certain behaviours, clothing choices or appearance. For instance, the process of "boying" or "girling" in the novel is expressed through passages about the childhood memories of the characters. Fia remembers how Inku was not allowed to have long hair: "[…] but Mum would cut it every time because you were a boy." (Korneliussen 2018: 42), whereas Ivinnguaq reminisces how she was abjected by her playmates because she did not partake in girly games: "You always play with cars." (Korneliussen 2018: 111).

In addition, it shows that the notions of binary gender identities are engrained into social narrative by reiterating certain behaviours generation after generation. These actions – playing with dolls or cars, having long or short hair – thus comes to represent the fictitiousness of gender identities. These are the stylised acts that come to determine their social reality; however, they are just forged onto them. So, it can be argued that due to the performative nature of gender, the act of gendering will always be limited to these gender expressions that are perceived as natural and are made discursively possible. Or to be more precise to those that have been defined through certain stereotyped acts as masculine lesbians become *butch* whereas the feminine come to be described ones as *femme*. However, even if the gendered

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[19] Hvis man ser bort fra hendes smukke ansigt, ligner alt andet en mandekrop. Hun har bare ikke en pølse. (Korneliussen 2014: 11)

bodies posit certain constraints of corporeal expressions, those gender expressions that do not concord to binary ones can be evoked by the means of language.

7.2. "I am home": Proclaiming One's Identity

The crucial aspect is that characters only become subjects when they are prescribed a certain identity. Moreover, it is through the identification of others that they assume a gendered identity. The identities of the characters are often unveiled by Arnaq since she somewhat inadvertently instigates the frictions of characters' gender identities, for instance, she is the one who tells others about Inuk's relationship with a male parliament member or points out Fia's attraction to Sara. Since her identity is stable or to be more precise immobile, she becomes the crucial element in the unveiling of gender identities. Therefore, it can be argued that gender or sexual identity is assigned in a three-act way within the novel. First, the character is "labelled" by Arnaq. After their identity is assigned to them, a process of gendering begins. This marks a body with gender and consequently with a desire which either aligns naturalised gender identity or not. The second step is coming to terms with oneself, assuming one's gender identity and accepting it, and lastly one's identity needs to be voiced to others. By doing this gender identity becomes discursively established. The process of discursive construction of the gender identity can be exemplified by Inuk. First of all, Arnaq tells party participants about Inuk's relationship with a male parliament member, which inflicts reaction of anger in Inuk and encourages him to flee the country: "I *have* to escape now. If not, they'll humiliate me"[20] (Korneliussen 2018: 38). This serves as an impetus for a shift in Inuk's self-identification; he starts to accept his own sexual identity as his reality: "Home is me. I am home."[21] (Korneliussen 2018: 72) and he admits to himself that he is attracted to men. He then proclaims his sexual identity to his sister, Fia: "I am to men"[22]. The act of proclaiming initiates a construction or rather an exploration of Inuk's new sexual identity since the utterance instigates the change of his social reality into motion. Parallel to that is Ivinnguaq's transition into Ivik, however his gender identity is first pointed out by Sara: "I can't be with you because you're a man."[23] (Korneliussen 2018: 143). This marks the transition from a she to a he, thus his gender is discursively established by the change of the pronoun almost mid-sentence. This shift marks the acception of the new gender identity and brings a new subject

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[20] "Jeg er simpelthen nødt til at flygte nu. Hvis ikke, vil de nedgøre mig." (Korneliussen 2014: 14)
[21] "Home is in me. Home is me. I am home." (ibid.: 22)
[22] "Jeg er til mænd." (ibid.: 22).
[23] "Jeg kan ikke være sammen med dig, fordi du er en mand." (ibid.: 53)

into existence: "I was born again when I was twenty-three years old. I was born as Ivik."[24] (Korneliussen 2018: 144). Consequently, gender identities are brought to life by language. The proclamation of one's gender identity first and foremost needs to be established discursively and only after the identity is proclaimed to the others, the change of one's gender reality comes into motion.

7.3. Breaking the Citational Chain

The language thus offers an opportunity to break the citational chain – queer identities in the novel are direct products of language. It can be said that language helps to establish new gender identities by first identifying it and then accepting the new gender reality. For instance, Ivinnguaq becomes male by attaining a male name Ivik and a male pronoun "he". Even though, the change does not imply a physical transition to a man, his social reality is shifted since from that moment he becomes male in the eyes of the society. Therefore, if we operate on an assumption that gender is not only constituted by the stylised acts but also by the discursive practices, we can realise that the gender identities can be subverted through language.

The ability to reiterate certain things in other contexts accordingly provides characters with opportunities to subvert the notions of a man or a woman. By changing the pronouns and names characters become established as subjects even if those gender expressions are not understood as conventional. They nonetheless become established subjects in the society since there is no gender essence before the language. Therefore, it can be argued that characters in the novel through the acceptance and proclamation of gender identities break the citational chain. They set their new gender realities into motion and thus become not the citations of certain established gender or sexual identities but rather create new and original gender identities. Moreover, it posits the possibility of the future without the binary understandings of gender, for instance, the last chapter depicts a birth of the baby of Sara's sister. The central notion is the passage is that the process of gendering of the baby is delayed. The birth is depicted in a way that baby is first born as a genderless individual: "The midwife hands me a sterilised pair of scissors and I sever the child's link to its mother. I separate them. The child is now a human being. An individual."[25] (Korneliussen 2018: 150). However, the sex of the baby is not disclosed nor noticed by Sara or her sister and it is only after a while that a nurse assigns a new-born baby with a gender: "A

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[24] "Jeg blev født igen da jeg var 23 år gammel. Jeg blev født som Ivik." (ibid.: 54)
[25] "Jordemoderen giver mig en sølvfarvet saks, og jeg klipper barnets forbindelse til sin mor over. Jeg skiller dem ad. Barnet er blevet til et menneske. Et individ." (Korneliussen 2014: 57)

little girl, she says."[26] (Korneliussen 2018: 151). It can be argued that this delayed act of gendering implies the break in a citational chain and puts focus on the body as a facticity. The notion is further supported by the fact that the name of the new-born encompasses both gender identities – male and female. "Ivinnguaq, or Ivik (if she feels more like a boy)"[27]. (Korneliussen 2018: 161). Therefore, the notion of binarity is shifted since it no longer represents "either…or" situation but rather implies the plurality of identities.

Conclusions

This bachelor thesis unveiled the gender identities as performative, which constitutes that gender is not an inner essence but rather a discursive practice. Gender identities are constructed through the reiteration of certain stylised gender acts such as clothing, appearance, or behaviours. However, the acts are of non-voluntaristic nature – it is not the individual that chooses gender but is the society that assigns one with a gender. These notions of gender expressions are exemplified by the characters of the novel – the titular *HOMO sapiens*. "HOMO sapienne" not only explores the gender performativity but also highlights the fictitiousness of the naturalised gender identities. Moreover, the novel subverts traditional understanding of gender identities by juxtaposing heterosexual and homosexual relationship. The opposition of the two couples – Fia and Peter and Sara and Ivinnguaq – shows how sexual identities are also constituted by the society. Thus, it shows that the causal alignment of one's gender and sexual identity are nothing else, but a societal hoax employed to serve the reproductive interest. The matrix of heterosexuality is transposed in the novel when certain behaviours and roles that are traditionally seen as either male or female become assigned to those gender identities that are not is subordination to naturalised ideas of gender.

The novel engages in an active interaction with a reader by employing paratexts and intermedial references, therefore the meaning is created by combining different elements of the text into a conceptual unity. The structure and style of the novel follows the exploration of the character's gender identities. Beginning with a cover art, it directs the attention of the reader from a gendered existence to a physicality of the body which echoes the ideas of gender expressed in the novel. By employing the paratexts the text establishes its own reading strategy that puts corporeality of the body before the gender. As a result, it illustrates the fact that gender is created by the discursive practices and is socially constructed. So, the novel deconstructs the binarity of gender expressions and seeks to relocate the queer identity from being

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[26] "En lille pige," siger hun." (ibid.: 57)
[27] Ivinnquaq. Eller Ivik (hvis hun nu skulle føle sig som en dreng). (ibid.: 60).

perceived as an abject to being seen as a human. Furthermore, the intertexts and intermedial references not only help to express the exploration of gender identities but also connect all the different parts of text into a conceptual unity. By employing intermedial references text brings the notion of film art into focus which creates the impression of the vigorous process of the formation or rather reformation of the gender identities. The combination of the photographs before the chapters also highlights the certain aspects of the characters' identities. The paratexts in Danish version underlines the polyphonous aspect of gender, whereas the translation to English draws attention to the singular gender identity. By placing Fia and Sara in the centre, the translation executes a performative act - one that assigns novel with a certain gender identity.

In addition to analysis has shown that gender identities in the novel are constituted by performative language. The gender identities of the characters are assumed in the three-act process. Firstly, the certain gender expression is identified by others, then follows the inner acceptance of the individual's gender identity and lastly the gender identity need to be proclaimed to others. This performative aspect of language illustrates that gender reality is constituted by none other than discursive practices. Following Michel Foucault's idea that there is no bad or good discourse, it signifies that language not only creates the understandings of gender based of binary oppositions of a man and a woman, but also provide individuals with means to construe alternative gender identities. Consequently, the culmination of the story depicts a birth of new-born child who marks break in a citational chain. This marks a shift in the paradigm of binary oppositions since a baby in the act of naming becomes assigned with plurality of genders. The friction in the citationality resonates with the structure as well as stylistic elements of the novel and ties it into an indivisible unity.

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Santrauka

Performatyvios tapatybės Niviaq Korneliussen romane "HOMO sapienne"

Šiame bakalauro darbe analizuojamas grenlandų autorės Niviaq Korneliussen romanas „Homo Sapienne" (2014). Darbe nagrinėjama, kaip lyties tapatybės yra kuriamos tekste. Analizėje pasitelkiama Judith Butler suformuota lyties performatyvumo teorija, kuri teigia, jog moters ir vyro tabatybė yra diskurso efektas. Tad pagrindinis šios analizės uždavinys yra ištirti kaip performatyvios tapatybės yra sukonstruojamos tekste, atkreipiant dėmesį į tematinį ir tekstinį romano lygmenis. Taip pat yra atkreipiamas dėmesys į romano vaidmenį Grenlandijos kontekste bei bendrame Šiaurės šalių literatūros kontekste.

Tyrime taikomas atidaus skaitymo iš performatyvumo rakurso metodas. Tačiau, siekiant ištirti skirtingus teksto modalumus (fotografijas, dainas) ir jų vaidmenį formuojant personažų tapatybes, taip pat pasitelkiami intertekstinės ir intermedialiosios analizės įrankiai. Ypatingas dėmesys atkrepimas į romano paratekstus – knygos viršelio elementus, skyrių pavadinimus bei fotografijas. Jų kuriamoms reikšmės pristatyti naudojamos Gérard Genette paratekstualumo ir Irinos O. Rajewsky intermedialiųjų nuorodų sąvokos. Pagrindinis analizės objektas yra daniškas romano variantas „HOMO sapienne", tačiau analizėje taip pat nušviečiamas romano vertimas į anglų kalbą „Crimson" (vert. Anna Halager, 2018) ir jo kuriamos reikšmės. Analizėje argumentuojama, jog romano vertimas į anglų kalbą gali būti traktuojamas kaip performatyvus veiksmas, nes tokiu būtų kūrinys ne tik išverčiamas į kitą kalbinę sistemą, tačiau ir įrašo romaną į kitą kontekstą bei tokiu būdu yra sukuriamos naujos teksto reikšmės.

Analizė atskleidžia, kad lyčių tapatybės konstruojamos teminiu ir tekstiniu romano lygmenimis. Tiek romano išraiškos priemonės, tiek forma iškelia fizinį belytį kūną prieš lyties tapatybę turintį kūną. Taip pat argumentuojama, kad romane siekiama sugriauti binarinį lyties supratimą ir apversti heteronormatyvinę matricą bei tokiu būdu pristatyti naują lyties ženklu nepažymėtą tapatybę. Analizė siekia pristatyti lietuvių akademiniame diskurse dar nedaug tyrinėtą Grenlandų literatūrą.

Sammendrag

Performative identiteter i Niviaq Korneliussens roman "Homo Sapienne"

I denne bacheloropgave analyserer jeg hvordan kønsidentiteter er skabt i den grønlandske forfatter Niviaq Korneliussens roman "Homo Sapienne" (2014). Analysen bygger på teori om kønnets performativitet, som er udviklet af Judith Butler. Teorien hævder, at kønsidentiteter, som kvinde eller mand, er skabt af diskurs. Hovedfokus af denne undersøgelse således er at kigge på, hvordan performative identiteter er konstrueret i teksten på romanens tematiske og tekstlige niveauer. Opmærksomhed henledes også på romanens rolle i både – den grøndlanske litteraturs og den nordiske litteraturs kontekster.

Undersøgelsen anvender metoden af nærlæsning fra performativitets vinkel. Imidlertid bruges værktøjer af den intertekstuele og den intermediale analyse til at udforske forskellige modaliteter i teksten (billeder, sange) og deres rolle i karakterernes identitetsdannelse. Analysen også fokusserer på romanens partekster - elementer i bogomslaget, kapiteltitler og billeder. Gérard Genettes paratekstualitet og Irina O. Rajewskys intermediale referencer bruges til at præsentere deres betydninger. Hovedformålet med analysen er den danske version af romanen "HOMO sapienne", men analysen kaster også lys over den engelske oversættelse af romanen "Crimson" (oversat af Anna Halager, 2018) og de betydninger, den skaber. Analysen hævder, at oversættelsen af en roman til engelsk kan behandles som en performativ handling, da den ikke kun oversætte værket til et andet sprog, men også sætte romanen i en anden kontekst og således skaber nye betydninger af teksten.

Analysen afslører, at kønsidentiteter er konstrueret på romanens tematiske og tekstlige niveauer. Både udtryksmidlerne og romanens form sætter den fysiske kønsløse krop mod den kønnede krop. Romanen søger at forstyrre den binære forståelse af køn og vende den heteronormative matrix og således indføre en ny kønsløs identitet. Analysen søger også at præsentere den grønlandske litteratur, som ikke er blevet undersøgt meget i det litauiske akademiske diskurs.