

VILNIUS UNIVERSITY

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**Women's Identities in Contemporary British and
French Women's Writing**

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VILNIAUS UNIVERSITETAS

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moterų literatūroje**

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This thesis focuses on how identity in contemporary British and French women's writing has developed since the times of second wave feminism, when identity in women's literature was almost limited to gender identity and women's identities, more often than not, were portrayed as discriminated against, alien and *other* in a world dominated by patriarchy. The thesis addresses different aspects of identity explored in the work of four contemporary female authors: British Trezza Azzopardi and A.L. Kennedy, French Marie NDiaye and Marie Darrieussecq. It also articulates the structure of identity as it appears in the work of each author. The study suggests that Azzopardi, NDiaye, Kennedy and Darrieussecq address a wide range of aspects and types of identity in their work, such as self identity, narrative, melancholic, race, gender, sexual, erotic, national, age identity, identity as a mother. Nevertheless, gender identity remains a significant preoccupation in their writing and is often explored together with other discriminated identities and their combinations (i.e. gender/race/class or gender/age/national identities). It is argued that self identity in the work of all four authors takes the form of the *other* in different guises.

It is argued that a prominent concern with the exploration of *self* as *other* is the distinguishing mark of the latest generation of women writers compared to previous ones. It is the contention of this thesis that the change in the female speaking position has inevitably transformed the way the female speaking subject perceives herself and functions in discourse and culture. The concept of the other in feminist discourse has developed in relation to the subject/object opposition, in which the *other* has been associated with alterity and inaccessibility. Considering that feminist discourse has now disrupted this opposition, the issue of selfhood and otherness has been transposed into the domain of the complex and multiple self. Therefore, the female speaking subject is now facing a new discursive situation, which brings into focus a new perspective on the self. Despite having gained equal access to participation in cultural forms and creativity, women remain sensitive to mechanisms of inclusion and exclusion at work in social and cultural domains that are not necessarily specific to women, but can be so. The insistence of many female authors that they do not consciously write from a female position (the three authors Azzopardi, Kennedy and Darrieussecq interviewed for this thesis have confirmed this) and that they explore the identity of the self as a part of a wider

community, or as a daring venture into the realm of the private and intimate, clearly signals their sense of belonging in the discursive community and exercising the freedoms that come with it. It is this sense of belonging, it is argued, that leads towards the logic of an inclusive and multiple *self* and a collective responsibility for the *other* as much as the *self*.

The thesis has been written and defended in Lithuanian at Vilnius University under the supervision of Dr. Genovaitė Dručkutė. With the help of two scholarships (the French government scholarship and UNESCO fellowship) it was researched at the Paris III–Sorbonne Nouvelle and the French National Library in Paris (under M. Stéphane Michaud), Cambridge University (under Dr. Emma Wilson), and independently at the public university libraries in Strasbourg and Geneva.

This thesis is divided into *Preface*, *Introduction* and five chapters. *Chapter 1* discusses theoretical and methodological provisions. The subsequent chapters are devoted to problems of identity in the work of the four respective authors. The *Conclusion* provides a brief comparison of identity in the work of Azzopardi, NDiaye, Kennedy and Darrieussecq and sums up the main points of contention.

Preface

This thesis is a rare example of a wide scale professional, detailed, consistent and lengthy analysis of contemporary European women's literature in Lithuanian. With the exception of one paper on Darrieussecq and one article in the cultural press on NDiaye, both by Prof. Vytautas Bikulčius, the work of Azzopardi, NDiaye, Kennedy and Darrieussecq has previously been explored only by the author of this thesis in Lithuania. This thesis is original in that it not only explores identity in the work of four different authors, but offers a larger perspective on contemporary women's writing in the UK and France that is indicative of the main trends in contemporary women's writing in Western Europe. It also provides a substantial background of women's writing in the 1970s and 1980s. Methodologically and theoretically, feminist theories of the constitutive outside, performativity and melancholia of gender among others have recently and timidly entered the Lithuanian academic discourse of sociology, film and visual arts studies. However, it is the first time they have been used in literary studies.

Internationally contemporary women's writing studies is a well developed field of academic research. However, in both the UK and France, where the body of critical work (both articles and books) in English and French on contemporary British and French women's writing is large, this thesis brings British and French women authors together. As of the emergence of women's writing as an academic field in the 1970s and 1980s, identity in women's writing has been mostly explored as gender identity. This thesis discusses the wide range of identity aspects featuring in Azzopardi's, NDiaye's, Kennedy's and Darrieussecq's work and considers different points of their intersection and interplay.

Chapter One. Introductory Remarks

Women writers are now firmly part of French and British culture as subjects of writing rather than simply objects of representation. Representations of women offered in women's fiction of the previous generation, to a large extent, tackled issues related to the specificity of the female body, which came across as marked by gender. Feminist theory as well as women's writing of the last twenty years has taken quite a different direction. They move away from corporeal definitions of gender roles and bring to the forefront the idea of gender identity and identity on the whole based on multiplicity, plurality, diversity, and performativity.

During the several decades of their existence women's writing studies have become a complex area of literary studies. The feminist movement, women's literature and feminist criticism of the last generation won important liberties for women in their respective existing societies. It has become hard to talk about women's writing as a separate category because of the diversity in genre, style and subject matter, women writers' rootedness in different cultural and ethnic experiences, the spectrum of political (feminist) orientations it incorporates and last but not least, the authors' own rejection of the classification as women writers. Therefore, it is important to make the distinction between feminist and women's writing. Feminist writing is consciously ideological writing of dissent, whereas feminist reading is an ideologically driven reading that is attentive to difference and engage with feminist issues in literature. Although this thesis does not directly engage in any specific discussions on the feminist movement, it touches

upon issues related to or directly resulting from the complicated field of feminism and the acknowledgement that it has had a big impact on French and British societies and cultures, women's (and not only women's) creativity, their creative output and criticism. In this thesis, contemporary British and French women's writing of the last twenty years is called *post-feminist* and, following Gill Rye, is perceived as fiction that is not necessarily explicitly feminist but is both written and read at a cultural moment which implicitly includes feminist thinking.

Identity has always been a central theme in women's fiction and theory. In *Le deuxième sexe* (1949, *The Second Sex*, 1986), Simone de Beauvoir introduced the idea of otherness into the emerging feminist philosophical discourse, arguing that in the patriarchal French society of the time, women were not granted the status of subjects and were thus relegated to the position of objects, the inaccessible but disturbing *other* of men. Many women theorists and writers of the generation of the 1970s and 1980s in France and the UK worked to privilege the suppressed part of the gender binary, thus aiming towards the dissolution of its hierarchy. Second wave feminist thinkers opened up the *other* to a wider range of manifestations of alterity outside the gender binary and emphasised the inevitable response to as well as dependency on the *other*, thus initiating the enormous interest in this issue today.

Both feminist theory and women's writing of the last twenty years in France and the UK feature multiple, diverse, performative, unpredictable, unprecedented and indefinable identities in which *self* and *other* merge into a complex and conflicting process of identity formation. Judith Butler is one of the most influential feminist philosophers of the turn of the century. Her account of gender identity formation undermines any binarism and, by portraying the subject as unaware of anything that is either outside or not her/him, implies that there is no such thing as inaccessible otherness. Thus, the *other* has now been configured as an inherent part of the *self* system and the *self* is seen as enriched and empowered by the *other*. It is argued that this pattern is now the prevalent way of thinking about the issues of selfhood and alterity in women's writing.

The main criteria for the literary works explored in this thesis were the time of publication, their engagement with issues of identity and the quality as well as topicality

of these works. The year 1990 marks a new era of ideological, artistic and political change in women's writing that is still at work today. With few exceptions this thesis explores works published after 1990. All the four authors whose work is considered in the thesis, Trezza Azzopardi (b. 1961), Marie NDiaye (b. 1967), A. L. Kennedy (b. 1965) and Marie Darrieussecq (b. 1969), came to the fore in the 1990s or at the turn of the century. Identity is central to all of their work and they have been awarded important national literary prizes or have stood out in the national and international publishing scenes. Azzopardi's novel *The Hiding Place* was shortlisted for the *The Man Booker Prize* in 2000. NDiaye was awarded the *Femina* award for the novel *Rosie Carpe* in 2001 and 2003 saw the staging of her play *Papa doit manger (Daddy Deserves to Eat)* at the Comédie-Française. She then went on to win the *Goncourt Prize* in 2009 for the novel *Trois femmes puissantes (Three Powerful Women)*. Kennedy was listed in the 1993 and 2003 lists of *Granta Best of Young British Novelists* and her novel *Day* won the 2007 *Costa Book of the Year* award. Darrieussecq's novel *Truismes (Pig Tales)*, published in 1996, reached record sales of more than 30000 copies and has been translated into more than 30 languages.

Chapter Two. Theoretical Provisions

The Constitutive Outside and Identification Incorporations

The thesis draws mainly on the work of Judith Butler and Diana Fuss. Butler believes that a subject becomes a subject by absorbing the *other* as oneself. Diana Fuss also claims that the *self* only becomes oneself by way of identifying with the *other*, which places the *other* at the centre of the subject. According to her subjectivity is the place where *self* becomes *other*. Both theories elaborate the concept that Butler calls the *constitutive outside* and which is the underlining idea of all of her theories of identity and performativity. It states that the knowable and unperceivable outside constitutes the essence of the subject without it consciously realising it. Although Butler's theory provides for external regulative powers that represent the order or law, she suggests that they are radically transformed within the subject to consequently become powers of the subject. The most radical suggestion of such identity formation theory is that the essence of the subject appears to be entirely fictional due to the impossibility to differentiate

between the workings of the external and social outside within the psychic interiority of the subject and its own individuality.

Both Butler and Fuss draw on Freud's articulation of melancholia, which provides the basis for their theses of indivisibility of the *self* and *other*, their interdependence and inter-sustenance. Freud's theory of melancholic identification constructs the situation whereby a subject who is involved with an object in a libidinous relationship, suffers an interruption or disturbance of this relation. Thus, according to Freud, in a "normal" development of the loss of the object of desire, the subject withdraws his libidinal energy and attaches it to a different object. In case of melancholia, the subject fails to withdraw his libidinal energy from the object and attach it to a different one, directing it towards itself instead. The libidinal energy within the subject is used to help it identify with the hallucinatory object of love and/or desire from then on set up inside the subject. The aspect of Freud's account that both theorists take up for their own purposes is its implication that in some cases of identity formation the subject denounces a part of itself for the sake of the *other* and by symbolically interiorising that *other* develops the identity of self.

Fuss also looks into another aspect of identification, which is identification not as an opposite of desire, but as an alternative. In order to cope with the loss, the subject integrates or "devours" the object and this is how the psychic change from desiring an object to and being an object happens. If the subject cannot have the object it saves itself by becoming one. One cannot help but conclude that is a double edged matter. On the one hand subjectivity based on identification saves the subject from the murderous desire and thus enacts the subject. On the other hand, having taken the wrong turn, the identification with the *other* kills the subject and those around it.

The concept of the *constitutive outside* is useful in interpreting identity in Azzopardi's work. It helps explain the importance of storytelling, narrative and language in the identity it portrays. NDiaye's characters' identities are shaped by unhappy identifications. They are all victims of unhappy identifications with objects of their desire which themselves are defined by negative features only. Fuss' negative reading of identification helps interpret many scenes of unmotivated violence between one family member against another including scenes of near cannibalistic devouring in

NDiaye's work. Kennedy's characters also develop their identities through identifications. They are often portrayed as losing their partners, literally objects of their desire, who, unlike NDiaye's characters, although suffering from human flaws, are not definitively negative. Kennedy's characters' identifications often bring them to moral and spiritual transformations and certain stability. Butler's *constitutive outside* also helps elucidate the nature of those lost objects of desire that function in her texts as both products of the main characters' imagination and separate entities, their partners clearly situated in the outside and thus representing others. The *constitutive outside* also helps interpret Darrieussecq's pig woman in the novel *Truismes (Pig Tales)* who having been humiliated by the *other* so much grows into the embodiment of that humiliation and disdain.

Turning back on oneself

Butler argues that in order to emerge as a subject, to develop a coherent social and psychic identity, the subject is forced to both follow and thwart its own desire and a failure in either would constitute a threat to its integrity. In order to perform this impossible task the subject ends up turning back upon itself, thus shadowing part of its desire and letting the remaining part of it fulfil itself. This turning back upon itself is closely associated with the concept of law, which is always the law prohibiting a certain type of desire and imposed from the outside. It is the conflict between this law and the subject's desire that causes the inevitable turning back upon oneself. The internalising of that law passes through the subject's interiority, undermining one part of the self, forbidding it one part of its own desire. Thus, instead of transfiguring the outside law in the inside, the subject fabricates her/his own law, which involves working against itself, working towards self destruction. The intensity of that inner law, that is, the force of its punishment is comparative to the strength of one's own aggression. Butler then specifies that the inner violence of the subject turned back on itself is proportional to the pain caused by the unconscious at the scene of the subject's engendering.

This aspect of Butler's theory is especially productive in reading NDiaye's work that is peopled with creatures "turned back upon themselves". Most of her characters

strive to be accepted in the community of their family, but this bid, instead of being a positive and constructive force in their identity formation, turns out to be destructive. The turning back upon oneself is important in Kennedy's work, too. The couple at the centre of Kennedy's romance stories is interpreted as the textual dual self, the violence following their separation is read as the turning back of that self upon itself and the happy reunion as its positive outcome.

Performing oneself

The underlying schema of performative gender formation lies in the self-forming principle based on the imaginary outside. Gender identity (and, by extension, other identities too) is never finalised or fixed, it is never what the subject is, it is what the subject is intending to become, what it anticipates. The normative aspect of gender formation is determined by the incorporated imaginary aspect of the outside. Following the psychoanalytic tradition and especially Jacques Lacan, Butler associates the outside with the norm, rule, and the law, thus implying that the subject expects the right type of identity to be outside and therefore anticipates its authoritative manifestation, the manifestation of the right identity for it to identify with and thus develop into. However, contrary to the psychoanalytic tradition, she suggests that there is no normative outside of the subject or even if there is, the subject has no way of knowing it. In order to develop this idea Butler uses Freud's notion of melancholy, previously elucidated, that is a state of grief over a lost loved object resulting in the internalisation or incorporation of that object and thus becoming a constitutive part of the subject.

Performative identity is important when interpreting the main character in Azzopardi's novel *Remember Me*, Winnie. In some ways Winnie's character embodies Butler's idea of the flexible subject who acts rather than is her/himself. Conversely, NDiaye's characters, that also follow imaginary laws imposed from the outside, grow more and more intolerable to themselves and those around them. The conditions of their laws become harder and harder to fulfil and eventually so painful that those laws destroy the subjects they engendered, while the subjects perish under the pressure of their own

dictatorship. NDiaye's characters embody the limits of performativity. In Kennedy's prose, while waiting for the authoritative discloser of the true law, the subject develops her/his own law and gradually becomes more and more comfortable with her or himself. Darrieussecq's novel *Truismes (Pig Tales)* is an original interpretation of gender performativity. The narrator performs the gender role ascribed to her by others and thus develops a sexually daring, unusual, but coherent, strong and arguably positive gender identity.

Unessential essences

Fuss's main argument in her book *Essentially Speaking* is that every deconstructionist, that is anti-essentialist, line of thinking is based on essentialist notions. Fuss believes that there may be something essential about gender, or any other aspect of identity, that does not contradict its social constructedness. Fuss liberates the notion of essence (male or female) from the confines of singularity and opens it up to the diversity of experience. Essences based on experience come to surface and are identifiable only as a result of certain situations an individual happens to be going through in her/his life.

The idea of multiple and conflicting selves is fruitful in reading NDiaye's fictional autobiography *Autoportrait en vert (Self Portrait in Green)* in which the figure of the narrator multiplies into an array of different female characters, women in green, that can be interpreted as different aspects of the narrator's identity.

Identities of Discrimination

Next to other forms of unmotivated hatred, such as homophobia, Butler also analyses the production of racism and claims that all of these systems of marginalisation are based on the repudiation of the same that is artificially transformed into the *other*. She launches the argument by discussing the discourse that establishes the boundaries of the body and claims that the primary function of such discourse is to instate and naturalise certain taboos regarding bodily limits and modes of exchange. This suggests that bodily limits are not merely material, but belong to the social order and constitute the limits of the social. The production of ethnic identity can and often does pass through the same machinery. Butler argues that repudiating subjects on the basis of their

bodily marks, such as race, for example, symbolically compares to expulsion followed by repulsion. It means situating them on the margin, outside the social/bodily demarcation line, which miraculously renders the same into *other*, the identifiable figure foregrounding the self into a menacing unfamiliar presence threatening to dissolve that self.

Barbara Johnson offers an interesting analysis of the ethnic identity occupying the space in between the races, that is, a mulatto. She argues that such an identity figure represents both a taboo and a violation of that taboo operative on the personal and social levels. A person of a “double” race is a living evidence of the violation of racial taboos in the society. Johnson’s comments are based on the American society and rise from the controversies to do with slavery. However, with only a slight mitigation, it is applicable in the French context too, especially considering France’s own relatively recent imperialistic past.

NDiaye’s work explores racial identity with particular minuteness. It scrupulously documents the way *self* (part of the same family, race) can be symbolically constructed as unknowable and dangerous *other* and vice versa, the way the *other* suddenly and miraculously appears to be the *self*. Cleverly alternating and confusing *self* and *other*, portraying them as different, but similar or sometimes the same, NDiaye represents characters of all genders, social, ethnic and racial backgrounds as similar, arguably even identical, thus suggesting that these differences are merely superficial, artificial, and fictional.

Darrieussec’s novel *Truismes (Pig Tales)* is a story of a girl who is rejected and repudiated because of her body marks. The narrator of the novel oscillates between two embodiments, that of a woman and a pig. She is desired whilst she carries the body of a woman slightly touched by the qualities of a pig and yet the minute she fully transforms into a sow, she is violently repudiated.

Chapter Three: Identity of Self, Identity of Other **Trezza Azzopardi**

Azzopardi creates an identity that is fragmented, unstable and painfully influenced by loss, but always positively transformed by the harmonising effects of memory and performativity. The idea of memory as a structuring force in identity formation is rendered problematic in Azzopardi's work by its unreliability. It is argued that unreliable memory in Azzopardi's prose is compensated by an unusually influential *other* and that memory functions not only as an identity (re)constructing force, but also as an inexhaustible source of nostalgia for the *self* that used to be *other* and is therefore lost forever.

The identities of Azzopardi's characters are based on other people's stories and fictions about their past. Being mentally unstable or too young to have developed their personal identity narratives themselves, they rely on other people's stories in order to develop their own sense of identity. Not only do their identities depend entirely on the *other*, but they are also fictional and performative. The most conspicuous example of a positively performative identity in Azzopardi's prose is the character Winnie from the novel *Remember Me*. With every new set of identifications, the most important of which are a name and a set of rules, Winnie turns into a different self. Despite her extreme flexibility, the text suggests that Azzopardi's characters do find the process of identification and identity formation painful enough and the strong feature of nostalgia, both restorative and reflective, is the best proof of it. The strong attachment to some manifestation of the lost self is read as the effect of the essence as defined by Fuss, which, fictional or not, is an external constricting power, in the case of Azzopardi's characters, situated outside language, that restricts the subject's desires and sets limits to her/his free will.

Azzopardi's prose focuses on the intimate inner worlds of marginalised or rarely represented social groups such as the homeless, very young children and lower working class people. She thus establishes the importance of the other not only in the context of a single identity, but the whole of the society. By giving voices and complicated personalities to marginalised characters she develops a certain type of identity, which is unstable, intangible, fictional, and flexible, but lifelike and convincing. This type of

identity is elaborated using a particular narrative structure that has political-ideological implications.

Narrators of both novels considered in this thesis, *The Hiding Place* and *Remember Me*, are seemingly weak, powerless, abused characters from the margins of the society. Their unreliable first person narrative is imperceptibly alternated with an authoritative third person narrative, a strategy that puts these weakest and most silenced of female characters in a position of a subject rather than that of an object. It is important that such a positioning should be married in Azzopardi's work with the narrative position of someone who is weak, passive and supposedly voiceless. It breaks the stereotype of the underprivileged not having any access to power positions, but enacts a different type of power position, which undermines the uneven distribution of power and allows for an inclusive and non-aggressive location and use of authority, the power to bring together and harmonise. This strategy is interpreted as Azzopardi's aspiration to criticise the existing stereotypes of narrative practices, avoid the authoritative narrative voice and a narrative hierarchy resulting from it, in order to look for ways in which all characters might be given equal significance. It is important that Azzopardi denies consciously writing from a position of a woman or with a voice of a woman. This suggests that stories from the margins do not require any declared ideological justification; they are naturally part of the universal literary process.

Chapter Four: Collective Familial/r Selves **Marie NDiaye**

NDiaye's work focuses obsessively on the inefficiency but also on the indivisibility of a nuclear family. She treats the family as a metaphor for a conflicting and incoherent but indivisible self, some aspects of which are undermined or even rejected, which is precisely what makes hers such a disturbing and problematic exploration of selfhood. Issues of identity in her writing are handled through those of estrangement, difference and exclusion, consisting of never-ending transference of the *self* onto others, who often if not always, turn out to be other members of the same family. The *self* and *other* are members of the same family trapped in a conflict ridden circle of mutual attraction and repulsion. They are incapable of either living together or

separating for good, because the *self* and *other* turn out to be parts of the same *self*. NDiaye's characters move in circles. They live in a small magnetic field often disguised as a provincial French town, which they all try to escape by constantly abandoning their families or being abandoned by them, but always failing to get away and returning to them. NDiaye skillfully portrays the mechanism by which the *self* is transformed into the *other* and vice versa, thus, suggesting that the distinction is arbitrary in the first place.

NDiaye's characters' identities are shaped by unhappy identifications. The outside that constitutes them seems to infect them with difficult aspects of identity that they suffer from all their lives and further transmit them to their children and loved ones. The main feature of character absorbed through the process of identification is repudiation, which becomes the characters' inner law that they abide by against their own will and that destroys them from within. It seems all they need to do to escape their fatal unhappiness is undermine that law, that part of their desire that pushes them into the arms of the unwelcoming family. However, their passionate attachment to dependence on the family is stronger than their ability to look for and find emotional investments. NDiaye's fiction opens up the gruesome possibility of there being grotesque identification objects and unimaginably painful identifications to go through. The subject might be flexible enough to transform her/himself according to the other, but might not be strong enough to cope with the awkwardness of such an existence.

None of the many of NDiaye's characters who seek to eradicate their family members in order to be free of them forever succeed in doing so. What is even more important is that all of the fatalities not only do not die, but always come back and never leave again. Murderers and their victims are doomed to live together for the rest of their lives. As has been shown before, all these victims have once been loved and desired, thus constituting a part of the *self*, and have become the imaginary *other*. The implications are that irrespective of what the nature of alterity is, real or imaginary, the inevitability of it is excruciating. Originating the *other* in the *self* makes matters even worse in the sense that there is no way of getting away from her/him. The *other* is there to haunt us from within. By the same token, such a powerful representation of alterity within the *self* implies the necessity and inescapability of looking the *other* in the eye and taking her/him on board. Although NDiaye does not offer any solutions, her

powerful representations of the indivisible self are in themselves an important ethical statement.

One of the most intriguing current debates on NDiaye's work is over the gender issue. NDiaye's fictional autobiography *Autoportrait en vert (Self Portrait in Green)* best lends itself to the exploration of gender in her work, not least because it is based on her own identity, which, among other things, is that of a woman. The figure of the narrator multiplies into an array of different female characters, women in green, who can be interpreted as different aspects of the narrator's identity. The women in green are interpreted as the narrator's multiple and contradictory essences or aspects of identity that she often defies but cannot escape. They include childhood fears that relate to her fears as a mother, living womanhood in a couple, living womanhood in the face of infidelity, especially being abandoned by a long term partner for another woman, dealing with one's parents' new sexual partners, who are a lot younger than them, being forsaken by both one's partner/husband and children. Interestingly, the fluidity of identity, one character inhabiting more than one identity at a time, is always shown in process, as a natural part of the narrative and therefore, as a part of the totality of the whole fictional identity it creates.

One of the strengths of NDiaye's fiction is exploring female identity within a complex structure of multiple identities, avoiding feminist, anti-patriarchal attitudes and articulating gender related issues in wide and flexible terms, thus launching a debate with set feminist ways of representing and reading identities and raising certain ethical issues. The gender issue in NDiaye's work is situated ambiguously. On the one hand, it comes across as pervasive and omnipresent; on the other hand, it escapes such categorisation because it overlaps with other problems such as racial identity or alienation among others. Such ambiguity is effective in several ways. Firstly, NDiaye's voice as that of a woman writer reflects an ambiguous position of women in the post-feminist society, in that theoretically and superficially women are equal members of it, but practically equality is hard to implement, especially, for women who have children. Secondly, NDiaye tackles other problems of contemporary society of which patriarchy is only one. Thus, the problem of gender equality is extended to a universal level and is articulated in a way that makes it topical for all members of the society, not only women.

Chapter Five: Identity that Transcends Itself

A. L. Kennedy

Identity in Kennedy's work is established through the mechanism by which the subject strives for symbolically lost plenitude by looking to find the *other* that would complement the *self*, and such mechanism functions by way of identifications with the symbolically lost objects of desire. Thus, it is generated by the *other*, which, preceding the subject, is always already there and a part of that subject as well as an independent entity. It is argued that such a structure of identity has ethical implications as it indirectly echoes the Christian teaching saying that one should always do to others whatever she/he would like them to do her/him. In the context of Kennedy's prose, this can be paraphrased as: "do to others whatever you would like them to do you as you are both part of the same entity."

The same ethical message is also inscribed in the plots of Kennedy's romance stories, in which the main characters meet, fall in love, dramatically fall out, separate or lose one another. Their separation is marked by violence against one of the partners and their reunion is always associated with one of the healthy partners nursing the injured one, which results in the physical healing of the injured and the psychological and emotional transformation of the other partner. The couple at the centre of Kennedy's romances is interpreted as the textual dual *self*, the violence following their separation is read as the turning back of that self upon itself and the happy reunion as its positive outcome. Having said that, the trajectory of the subject turned back upon itself takes a different turn in Kennedy's shorter fiction, for example, the short story *Indelible Acts*, in which physical damage caused by the sexual violence of the nameless lover of the female protagonist and narrator rests untreated and unhealed. The ultimate indelible act inscribed on her body remains the eternal reminder of the ambiguity of their relationship. They will always be together and yet forever apart, as he has a wife to whom the protagonist writes letters which will never be sent.

One of the declared objectives of Kennedy's prose is witnessing the humanity of "those who do wrong", always reminding the reader of the common nature they share with the wrong-doers, of the fact that inner alienation and aggression is always also alienation from and aggression towards the other, which quickly transforms into physical

violence. It is lurking and can (and to different degrees does) manifest itself within each one of us. Therefore, who are we to judge? On the other hand, Kennedy's work also suggests that those who do wrong can be cured by the magic of the act of nursing, looking after, being loved.

Kennedy's prose is notoriously difficult to interpret from the gender point of view. It is peopled with hapless characters including a whole array of abandoned, betrayed, abused and otherwise humiliated (mostly by men) female characters. Her romance stories are full of scenes of untraditional to the point of being perverted sex in which passion and pleasure coincide with sadism and violence; often, but not always, sexual violence against women. The heated debate about whether such portrayals of women merely represent women oppressed by patriarchy has recently moved towards more positive readings, suggesting that those unorthodox female characters and their patterns of behaviour offer a mouthpiece for unexpressed desires. This thesis offers an opinion that besides it being a general statement against violence, and abuse, it is also a way to challenge some feminist contentions (those that argue for unconditional equal rights for men and women and overlook possible personal preferences based on the uniqueness of each individual) comparing to falocentrism. Not all the seemingly discriminated against women are victims of patriarchy, some are possibly choosing such relationships themselves. Kennedy also opposes the dominant discourse in contemporary society that promotes a certain type of character driven by success, power, money, public visibility, youth, strength, and so on.

Kennedy's prose thus suggests that she stands for something else and that is being true to one's nature rather than succumbing to the dictatorship of the dominant values. Therefore, the many seemingly weak and repressed characters in her prose can be interpreted as people who consciously opt out of power and domination positions, but in contemporary society are short-sightedly seen as losers rather than people adhering to a different set of values, for example, choosing to be invisible and poor or even abused. Conversely, Kennedy's, as well as NDiaye's prose also implies that every choice, even if it is conscious and free, brings painful consequences. Imposed or preferred, identity always has aspects difficult to embrace.

Chapter Six: Stranger to Oneself Marie Darrieussecq

Darrieussecq's work constructs a self identity that has developed under the unlimited influence of the *other* and as such is alien to itself, but has already liberated itself from that foreign influence and stepped into an undefined, often socially unacceptable, but clearly individual self.

Darrieussecq's first novel *Truismes (Pig Tales)* is an exploration in the performativity of gender. Initially the main character and narrator pig woman sees her body the way others do, as a sex object and as a means for others to satisfy their desire. She is sexually abused, but is oblivious of it and does not question such an order. Things change when she develops a capacity for sexual pleasure independent of that of her partners'. Paradoxically, she learns how to enjoy her gendered sexualised body and develops a coherent if a little unusual gender identity. Conversely, the novel is a remarkable example of identity formation through rejection based on the narrator's and protagonist's body marks. She is abused as a woman and ostracised as a pig, but in the process develops a voice, an identity and a critical agency of her own which leads her to choose an identity of a stranger in the society that she despises. She consciously opts for an existence as a sow and undertakes creative activity as a testimony of her essential humanity and a strong subject position.

Subjectivity in Darrieussecq's subsequent prose is established not by the other, but by breaking away from the other. In most cases, the other, its identity and particularities are insignificant. Only the productive emptiness generating the development of the subject's identity is significant. Instead of identifying with others (including men) and internalising their features the female subjects in the novels *Naissance des fantômes (My Phantom Husband)* and *Le mal de mer (Breathing Underwater)* fervently avoid them. Having completed several circles of repudiation and having liberated themselves from several negative influences of others, the protagonists step into a new and indeterminate, but positively individual and unique identity of their own. A similar structure of identity formation based on liberation is observed in the narrative *Le Bébé (The Baby)* which is an account of an emergence of a mother's

identity. The identity of the mother develops in relation to her former identity as a woman and individual, in relation to the new baby as well as an array of others: doctors, nurses, passersby, and others. The narrator, who more often than not in the text stands for her own interests rather than those of the baby, clearly sees the baby as a subject and an individual, and sees it as her prime responsibility to defend his interests against the rest of the world.

Conclusions

1. Contemporary woman writers do not feel dominated by their gender identity and care to discuss many aspects of identity, which, on the other hand, are still often discriminated against. This suggests that women authors, who for centuries have been and sometimes still are victims of discrimination, remain sensitive to discriminatory practices still rife in contemporary society.
2. The dominant way of thinking about the self in Azzopardi's, NDiaye's, Kennedy's and Darrieussecq's work is through the other, which generates identity formation and is clearly situated within the self. This symbolises the fact that women writers do feel legitimate and confident members of the discursive community, which they see not as a cultural realm dominated by the *other*, but as a creative scene in which their talent and creative individuality thrives in relation to others, their texts, ideas and creative achievements.
3. Identity represented in the work of all four authors is based on psychoanalytical dialects of the self and other, in which the other is constructed as integrated in the system of the self. Identity is constructed according to the mechanism of identification theorised by Freud, Lacan and Butler, whereby the subject is fundamentally marked by the lack, which drives him/her to search for the possibility of wholeness and reunification with the *other*, in the process of which the subject identifies with the characteristics of the lost other(s).
4. Identities portrayed in the work of the four authors are performative. All four writers explore the subject's ability to integrate and interpret aspects of otherness and to not differentiate between the *self* and *other*.

5. Violence featuring strongly in NDiaye's and Kennedy's work, portrayed as violence against the other, the different, the stranger always emerges as the textual subject's turning back upon itself and symbolises violence against the *self*.
6. Gender identity occupies an important, sensitive, problematic part of the totality of identity aspects explored by the authors. It is always explored in the context of other identities, which reflects the ambiguous position of women in contemporary society. On the one hand, gender identity is central to Azzopardi's, NDiaye's, Kennedy's and Darrieussecq's work, on the other hand, it is far from being the only problem and is closely related to other problems of identity. Gender identity is explored in the context of multiple identities, together with other problems of identity and discrimination, as one among many aspects of identity they are interested in and thus articulated as a universal problem.

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Moterų tapatumai šiuolaikinėje britų ir prancūzų moterų literatūroje

Reziumė

Disertacijoje siekiama atskleisti, kaip moterų tapatumo problema naujausioje prancūzų ir britų moterų literatūroje pakito nuo antrosios feminizmo bangos laikų, kai moterų literatūroje ji buvo tapati lyties tapatumui, o moters tapatumas vaizduojamas kaip diskriminuojamas, svetimas, *kitas* vyrų pasaulyje. Lyties tapatumas šiuolaikinėje moterų kūryboje išsirutuliojo į sudėtingą ir platų tapatumų tinklą. Todėl disertacijos objektas – įvairūs tapatumo aspektai ir jų raiška keturių šiuolaikinių rašytojų – prancūzių Marie NDiaye ir Marie Darrieussecq bei bričių velsietės Trezzos Azzopardi ir škotės Alison Louise Kennedy (pasirašinėjančios A. L. Kennedy) – kūryboje. Darbo tikslas – per minėtų autorių kūrybą aptarti XX–XXI amžių sandūros britų ir prancūzų moterų literatūroje aktualizuojamus tapatumo aspektus ir jų konstravimo principus. Darbo uždaviniai: a) atsekti, kokie tapatumo aspektai aktualizuojami keturių šiuolaikinių britų ir prancūzų moterų rašytojų kūryboje; b) suformuluoti tapatumo kūrimo struktūrą kiekvienos autorės kūryboje; c) ieškoti bendro vardiklio, panašumų ir skirtumų Azzopardi, NDiaye, Kennedy ir Darrieussecq kuriamų tapatumų struktūroje; d) pasirinktų autorių kūryboje atsiskleidžiančią tapatumų struktūrą palyginti su tapatumo kūrimo struktūra ankstesnės kartos moterų literatūroje; e) formuluoti moterų literatūros raidos tendencijas. Disertacijoje ginami teiginiai:

1. Azzopardi, NDiaye, Kennedy ir Darrieussecq kūryboje nagrinėjama daug tapatumo aspektų – savasties, naratyvinis, rasės, motinystės, lyties, seksualinis, nacionalinis ir amžiaus tapatumai.
2. Lyties tapatumas sudaro jautrią, probleminę ir didelę tapatumų visumos dalį.
3. Pasirinktų autorių kūryboje vyrauja diskriminuojami tapatumų aspektai ir jų konsteliacijos.
4. Visų pasirinktų autorių kūryboje kuriami tapatumai grindžiami svetimumo sąvoka, kuri įgauna įvairius *kito* pavidalus:
 - a) Azzopardi kūryboje formuojamo tapatumo struktūra apibrėžiama taip: subjektas arba subjekto savastis yra prarastasis ir susigrąžintasis *kitas*.

- b) NDiaye kūryboje vaizduojamoje tapatumo struktūroje savasis *aš* ir *kitas* yra vienos šeimos nariai, kurie sukasi konfliktiniame savitarpio traukos ir atstūmimo rate. Jie negali nei gyventi kartu, nei atsikratyti vienas kito, nes savasis subjekto *aš* ir *kitas* yra tas pats.
- c) Kennedy kūryboje konstruojamas dvilypis tapatumas. Viena vertus, subjektą kuria jau visuomet esantis, į jį įsiterpantis *kitas*, kuris yra daugiau savęs. Kita vertus, Kennedy kuriamas tapatumas nuolat perauga savo ribas ir tampa nepažinūs ir neapibrėžiamas.
- d) Darrieussecq kūryboje formuojamas keliasluoksnis tapatumas. Jis sukurtas *kito*, todėl svetimas sau pačiam, tačiau jau išsilaisvinęs nuo to sau svetimo tapatumo ir įžengęs į neapibrėžtą, dažnai socialiai nepriimtą tapatumą.

Darbo apimtis – 185 puslapiai. Disertaciją sudaro įvadas, penki skyriai, išvados, 3 priedai ir literatūros sąrašas (156 pozicijos). Įvade nušviečiamas šios disertacijos kontekstas, pagrindžiamas temos ir autorių pasirinkimas. Pirmame skyriuje aptariama taikoma metodologija, apibrėžiamos svarbiausios sąvokos. Antrame, trečiame, ketvirtame ir penktame skyriuose atitinkamai nagrinėjama tapatumo tema Trezzos Azzopardi, Marie NDiaye, A. L. Kennedy ir Marie Darrieussecq kūryboje. Išvadose trumpai palyginama tapatumo kūrimo struktūra visų keturių autorių kūryboje ir apibendrinami tyrimų rezultatai.

Teorinį darbo pagrindą sudaro psichoanalitinė lyčių politikos, kurią galima laikyti feminizmo teorijos dalimi, teorija, ypač Judith Butler ir Dianos Fuss tapatumo kūrimo arba identifikacijos interpretacijos.

Ši disertacija svarbi tuo, kad yra retas profesionalios, detalios ir nuoseklios naujausios užsienio rašytojų kūrybos kritikos lietuvių kalba pavyzdys. Apie Azzopardi, NDiaye, Kennedy ir Darrieussecq kūrybą, be disertacijos autorės, mažai kas lietuviškai yra rašęs. Ši disertacija nauja tuo, kad ne tik apibūdina tapatumo konstravimo principus ne viename šiuolaikinės britų ar prancūzų rašytojos arba rašytojo kūrinyje ar kūryboje, bet ir nubrėžia plačią perspektyvą, pagal kurią galima svarstyti apie bendrą tapatumo diskursą šiuolaikinėje Vakarų Europos moterų literatūroje. Be to, disertacijoje nušviečiamas šiuolaikinių autorių tapatumo diskurso pobūdis ankstesnių moterų rašytojų kartų literatūros kontekste. Metodologijos ir teorijos atžvilgiu pagrindinės disertacijoje

vartojamos Butler sąvokos jau gana dažnai aptinkamos akademiniam Lietuvos filosofijos, vizualiųjų menų ir sociologijos, tačiau retai literatūriniame diskurse.

Tarptautiniu mastu šiuolaikinių britų ir prancūzų moterų literatūros studijos yra plačiai išvystytas tyrimų laukas. Tačiau šis darbas išsiskiria keletu aspektų. Užsienyje gausu atskirų skirtingomis kalbomis (anglų ir prancūzų) parašytų šiuolaikinių moterų autorių kūrybą nagrinėjančių studijų, tačiau lyginamųjų studijų pasitaiko itin retai ir jos yra straipsnių formato. Nuo pat moterų literatūros sąvokos susiformavimo septintajame dešimtmetyje tapatumas yra svarbiausia moterų literatūroje nagrinėjama tema, todėl kritinių darbų taip pat yra daug. Tačiau dauguma jų nagrinėja išskirtinai lyties (angl. *gender*, pranc. *genre*), t. y. moteriškos lyties, tapatumą moterų kūryboje ir atskirus tapatumo aspektus. Šioje studijoje apimamas platus tapatumų spektras Azzopardi, NDiaye, Kennedy ir Darrieussecq kūryboje, apibūdinant svarbiausią tapatumo konstravimo struktūrą kiekvienos autorės kūryboje, išskiriant visus aktualizuojamus tapatumo aspektus ir aptariant tai, kaip jie susiję tarpusavyje.

Pirmame skyriuje, *Įžanginėse pastabose*, teigiama, kad svarbiausias naujausios prancūzių ir bričių literatūros bruožas yra tai, jog moterys joje veikia ne kaip reprezentacijos objektai, o kaip visaverčiai subjektai autorystės ir vaizduojamo objekto prasme. Toliau apibrėžiama moterų literatūros sąvoka ir nupasakojama jos raida, apibūdinama feministinė literatūra ir kritika ir teigiama, kad moterų literatūra bei jos kritika yra kur kas platesnė sąvoka nei feministinė literatūra ir kritika. Nors moterų literatūra ir jos kritika apima ir feministinį požiūrį, tačiau juo neapsiriboja. Teigiama, kad formuluotė *aš kaip kitas* nusako šiuo metu britų ir prancūzų moterų literatūroje vyraujančią mąstymo apie savastį ir kitoniškumą struktūrą; savojo *aš* ir *kito* santykis aptiriamas platesniame istoriniame filosofiniame moterų literatūros kontekste. Aptiriamas svarbiausi britų ir prancūzų moterų kūrybos nuo 1990 metų bruožai, pagrindžiamas keturių autorių pasirinkimas.

Antrame skyriuje, pavadintame *Teorinės nuostatos*, teigiama, kad pastaruosius dvidešimt metų feministinėje psichoanalitinėje teorijoje išivyravo daugialypės, nestabilios ir performatyvios tapatybės samprata. Butler subjektą suvokia kaip nepažįstantį nieko, kas yra už jo arba nėra jis pats, ir tokiu būdu netiesiogiai teigia, kad neprieinamas *svetimumas* (*otherness*) apskritai neegzistuoja. Feminizmo teoretikė Diana

Fuss teigia, kad *aš* tampa savimi tapatindamasis su *kitu*, ir tai reiškia, kad *kitas* tampa svarbiausia subjekto dalimi. Iš esmės abi šios teorijos savaip plėtoja koncepciją, kurią Butler vadina *sudarandžia išore* (*the constitutive outside*).

Trečias skyrius *Savas svetimas tapatumas* skirtas Trezzos Azzopardi kūrybai. Jos prozoje nagrinėjamas tapatumo radimasis, konstravimas ir (arba) rekonstrukcija. Tai skaudžiai netekties paveiktas, fragmentiškas ir nestabilus tapatumas, visuomet patiriantis pozityvią transformaciją, kurioje atmintis atlieka organizuojančią ir harmonizuojančią funkciją. Pagrindinės abiejų romanų veikėjos – moterys, per painius atminties labirintus grįžtančios į savo praeitį (vaikystę) ir mėginančios ją atkurti. Kiti du svarbūs, neatsiejami vienas su kitu susiję Azzopardi kuriamo tapatumo aspektai – pasakojimas arba naratyvumas ir tapatumo skleidimosi aplinka, t. y. jį supantys kiti ir jų įtaka tapatumo radimuisi. Skyriuje aptariami atminties, melancholinis, performatyvus ir marginalizuoto subjekto tapatumai.

Ketvirtame skyriuje *Daugialypės šeiminės savastys* nagrinėjami tapatumai Marie NDiaye kūryboje. Pagrindinis NDiaye kūrybos siužeto objektas – šeima, kuri yra nedarni, opresyvi, tačiau nedaloma. Šiuo požiūriu NDiaye prozoje kuriamas paradoksalus tradicinės šeimos nedarnumo ir nedalomumo įvaidis gali būti suvokiamas kaip daugialypės, prieštaringos, tačiau nedalomos tapatybės metafora. Skyriuje nagrinėjama grįžimo paradigma NDiaye kūryboje, *savęs* kaip *kito* suvokimas, tėvų ir vaikų, rasės ir lyties tapatumai.

Penktas skyrius *Save peraugantis tapatumas* skirtas A. L. Kennedy kūrybai. Vienas svarbiausių Kennedy kūrybos objektų – žmogaus gyvenimas amžinybės, t. y. neišvengiamos mirties, akivaizdoje, kurį valdo sykiu skaudžiausi ir juokingiausi paradoksai. Viena vertus, Kennedy kuriamas tapatumas yra išcentruotas, nestabilus, neapčiuopiamas, tačiau kita vertus, jis naratyvus, vientisas ir nuoseklus. Aptariami svarbiausi Kennedy prozoje aktualizuojami tapatumo aspektai: savasties, tautinis, lyties ir kuriančio subjekto.

Šeštame skyriuje *Svetimumas sau* nagrinėjama Marie Darrieussecq kūryba. 1996 metais išėjo pirmasis autorės romanas *Truizmai*. Šis kontroversiškas romanai jai suteikė didžiulę finansinę ir kartu kūrybinę laisvę, atvėrė duris į viso pasaulio leidyklas. Kita Darrieussecq kūryba yra savotiškai vientisa tematikos atžvilgiu, autorė skrupulingai ir

nuosekliai tyrinėja netekties temą. Skyriuje aptariami tokie autorės keliami tapatumo aspektai: pirmajame romane kuriamas *moters-kiaulės* įvaizdis ir jo siūlomos moteriško tapatumo interpretacijos, netekties kuriamas tapatumas ir daugelyje Darrieussecq kūrinių nagrinėjama motinystės problema.

Išvados

1. Šiuolaikinių rašytojų nebeslegia lyties identifikacijos, joms rūpi aktualizuoti ne vieną, bet daugelį tapatumo aspektų, kurie vis dėlto dažniausiai yra diskriminuojami. Tai savo ruožtu liudija Vakarų visuomenėje dar paveikius diskriminacijos mechanizmus, į kuriuos moterys rašytojos, istoriškai pačios buvusios ir neretai tebesančios diskriminacijos aukomis, ypač atkreipia dėmesį.
2. Vyraujantis mąstymo apie tapatumą būdas Azzopardi, NDiaye, Kennedy ir Darrieussecq kūryboje yra *kito* neišvengiamumo deklaravimas. Jų kūryboje vaizduojama tapatumo struktūra, kurioje *kitas* yra pačioje savojo *aš* užuomazgoje. Tai simbolizuoja visavertį moterų rašytojų dalyvavimą diskursyvinėje erdvėje, tai, kad kūrybą jos suvokia ne kaip *kito* dominuojamą erdvę, bet kaip areną, kurioje jų talentas, jų kūrybinė savastis gali skleistis ir skleidžiasi per santykį su *kitu*, *kitais*, jų tekstais, kūrybiniais ir meniniais ieškojimais.
3. Visų disertacijoje aptartų autorių kūryboje konstruojamas tapatumas paremtas psichoanalitine *savęs* ir *kito* dialektika, kurioje *kitas* vaizduojamas integruotas į savasties sistemą. Tapatumas kuriamas pagal Freudo, Lacano ir Butler teoretizuotą mechanizmą, pagal kurį subjektas gyvena nuolat kankinamas netekties ir nepaliaujamai mėgina simboliškai susigrąžinti netekties objektą (*kitą*), su juo susitapatindamas ir nejučia perimdamas jo savybes.
4. Visų aptariamų autorių kūryboje vaizduojami tapatumai yra performatyvūs. Visos rašytojos netiesiogiai svarsto subjekto gebėjimą integruoti ir savaip interpretuoti svetimumo aspektus, nesuvokiant, kur baigiasi subjekto *aš* ir prasideda *kitas*.
5. NDiaye ir Kennedy kūryboje gausiai vaizduojamas smurtas, kuris (ypač NDiaye) siužetuose dažnai išskyla kaip smurtas prieš *kitą*, *kitokį*, *sveimą*, visuomet simbolizuoja subjekto *atsigręžimą prieš patį save*. Taigi smurtas prieš *kitą* aptariamų autorių kūryboje simbolizuoja smurtą prieš patį save. Literatūrinio

balso suteikimas visuomenės paribiuose atsidūrusiems subjektams ir jų tapatumams taip pat yra šios etinės nuostatos dalis.

6. Lyties tapatumas sudaro jautrią, probleminę ir didelę tapatumų visumos dalį. Visos autorės moteriškos lyties tapatumą nagrinėja kitų tapatumų kontekste. Tai atspindi dvilypę moterų padėtį pofeministinėje visuomenėje. Viena vertus, disertacijoje nagrinėjamų autorių kūryboje moteriškos lyties problematika akivaizdi ir visa apimanti, tačiau ne išskirtinė, ne vienintelė, turinti tiesioginių sąsajų ir panašumų su kitomis tapatumo problemomis. Moteriškos lyties tapatybė nagrinėjama daugialypės tapatybės kontekste, atsiribojant tiek nuo feministinio, tiek nuo antipatriarchalinio požiūrio ir formuluojant moteriškos lyties ir lyties tapatumo problemas universaliai, kaip vieną ar kelis daugelio autorėms rūpimų tapatumo aspektų. Be to, jų kūryboje vyrauja diskriminuojamų tapatumų aspektai ir jų konsteliacijos.

Darbo teiginių patvirtinimas

Mokslinėse konferencijose skaityti pranešimai disertacijos tema:

1. „The *Self* and Being With *The Other* in Contemporary French Women’s Writing“. Tarptautinė mokslinė konferencija *Conference on Contemporary European Women Writers: Gender and Generation*. Europos studijų katedra, Modernųjų kalbų centras, Moterų studijų centras, Bato universitetas, Didžioji Britanija, 2005.
2. „Women’s Literary Tradition in France and the UK?“ Tarptautinė mokslinė konferencija *Kultūros intertekstai*, Lietuvos lyginamosios literatūros asociacija, Vilniaus pedagoginis universitetas, Lietuvių literatūros ir tautosakos institutas, 2005.
3. „Gender Identity in Marie NDiaye’s *Autoportrait en Vert*“. Tarptautinės akademinės grupės *Contemporary Women’s Writing in French* seminaras, Germanų ir romanų studijų institutas, Senato rūmai, Londono universitetas, koordinatore dr. Gill Rye, 2005.

4. „La métaphore de la famille chez Marie NDiaye“. Tarptautinė mokslinė konferencija *Relations familiales dans les littératures française et francophone des XXe et XXIe siècles*, Amsterdamo universitetas, 2006.
5. „Subjectivity in A. L. Kennedy’s Fiction“. Tarptautinė mokslinė konferencija *Beyond Postmodernism: Literatura, Theory, Culture*, Vilniaus universitetas, Literatūros istorijos ir teorijos katedra, LAUTE, 2006.
6. „Problems of Cultural Belonging in the Fiction of M. NDiaye and Kennedy“. Lietuvos lyginamosios literatūros asociacija Europos lyginamųjų literatūros studijų tinklas (reelc-encls). Tarptautinis kongresas „Europos kraštovaizdžio transformacijos: Savo ir svetimo susitikimai“, Vilniaus pedagoginis universitetas, Vilnius, 2009.

Mokslo straipsniai disertacijos tema:

1. „Tapatumo problema Marie NDiaye romanuose“, *Literatūra*, 2004, 46 (4), p. 95–103.
2. „Ar tebeaktualus ir ar tebemoteriškas moterų rašymas“, *Literatūra*, 2005, 47 (4), p. 79–92.
3. „Women’s Literary Tradition in France and the UK?“, *Acta litteraria comparativa. Kultūros intertekstai. Cultural intertexts*. Mokslo darbai 1/2. Vilnius: Vilniaus pedagoginio universiteto leidykla, 2006, p. 7–16.
4. „The Self as Other in French and British Contemporary Women’s Writing“, Adalgisa Giorgio ir Julia Waters (eds.), *Women’s Writing in Western Europe: Gender, Generation and Legacy*, Cambridge Scholars Press, 2007, p. 375–389.
5. „Identity in A. L. Kennedy’s Novel *So I am Glad* and Short Story *Original Bliss*“, *Literatūra*, 2007, 48 (4), p. 76–82.
6. „La Métaphore de la famille chez Marie NDiaye“, Murielle Lucie Clément ir Sabine van Wedemael (eds.), *Relations familiales*, Paris: L’Harmattan, 2008, p. 273–283.
7. „Subjectivity in Kennedy’s Writing“, Regina Rudaitytė, *Postmodernism and After*, Cambridge: Cambridge Scholars Publishing, 2008, p. 79–89.

8. „Šave paraugantis tapatumas Alison Louise Kennedy kūrinuose *Tai aš džiaugiuosi ir Pirminė palaima*“, *Literatūra*, 2009 51 (4), pp. 84–100.

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