

Doctoral (PhD) dissertation thesis booklet

Depiction of othering in the representation of women

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A) Aim of the Dissertation and Delimitation of the Topic

My dissertation is centred on the complexity of feminine identity, focusing on the narrative representations of repression, concealment, disguise, pretence, role-playing, and masking – mechanisms I collectively term as “othering-depiction” within the context of late modernism. The theoretical texts of 19th-century male authors selected for analysis — specifically, the theories of Arthur Schopenhauer, Søren Kierkegaard, and Sigmund Freud concerning femininity, women's intellectual capacities, educational and upbringing opportunities, and sexuality — are examined in relation to the portrayal of female characters and roles in the literary works and essays of 20th-century female authors Virginia Woolf, Elfriede Jelinek, and Mary Gaitskill, as well as in Steven Shainberg’s film adaptation of Gaitskill's work. These connections are explored through analogies that arise from the aesthetic questions posed in these works. To those qualities, traits, and patterns of behaviour that appear as characteristically feminine — especially the phenomenon at the centre of my dissertation, where women often reveal something in order to conceal something else — I have added interpretations of the relationship between the female and male sexes, their complementary or even contradictory nature, as well as the phenomenon and motif of androgyny. My starting point was the so-called traditional conceptions of women, which defined late modernism, and from there I progressed through modernist ideas to the end of the 20th century. In this process, I conducted a case study to analyse how the image of women and the representation of female identity evolved in certain works, and how specific female authors grappled with this intellectual heritage. My objective was not to examine entire periods or complete oeuvres but rather to investigate how the motifs of “otherness” manifest across various authors and works.

B) Research Design and Methods

Given that the focus of my dissertation was on women and femininity, it naturally intersected with themes of emancipation and feminism. However, my research was neither political nor ethical nor gender-theoretical in nature; instead, it was explicitly aesthetic. This does not imply, however, that I did not occasionally draw on certain methodologies from related disciplines during my analyses. I utilized auxiliary disciplines and considered the social and historical contexts of philosophical and literary works, but these were not the central orientations of my dissertation.

While issues relating to women's identity, narratives, and the perception and representation of women are increasingly receiving attention today, it has always been clear to

me that I must not approach the problems I am examining from a contemporary standpoint or my present context. Doing so might cause me to overlook one of the most compelling and intricate dimensions of these issues: the contrast, tension, and conflict between the intellectual history of male authors' theories and the works of the women writers who succeeded them. The influence of the history of philosophy on the works of the women authors I have chosen to study exists not in spite of its problematic nature, but in conjunction with it, and this has not diminished the value of the analysis; on the contrary, it has enhanced it. I have situated female identity, the ever-shifting and evolving female role, and the dynamic journey toward authenticity within the broader context of the tension between the sexes, examining these aspects through literary representations.

In my dissertation, I approached the subject using a broadly understood hermeneutic method, viewing temporal distance as a positive and productive avenue for understanding. Following the intentions of Gadamerian hermeneutics, I sought to uncover the meaning of the analysed works and theories while consistently keeping in mind that both the interpreter and the work possess distinct horizons, and that understanding can only emerge within this intermediate space. At times, I also employed poststructuralist and psychoanalytic variations of this hermeneutic interpretive strategy. Since my dissertation focused on representations of femininity, the issue of representation proved to be particularly significant. In this regard, I followed Louis Marin's approach, initially applying it in a transitive sense — examining how male authors represent women — and then increasingly in a reflexive sense — as the focus shifted more toward female self-presentation.

The theoretical investigations and case studies in my dissertation are not sharply distinguishable from one another. With this in mind, when structuring my thesis, rather than treating the philosophical and literary texts as separate entities or strictly adhering to a chronological order, I aimed to highlight the connections between them, thereby reflecting the complexity of the themes involved. The relationship of women to space, their use of space, and the spaces associated with femininity — whether in the masculine domains of education, learning, professionalism, and work, such as university buildings, or in the private sphere of the home, including the concept of the "own room" — served as an organizational principle in structuring the chapters. The thematic blocks were arranged spatially. The analyses, which closely follow the texts while adopting an essayistic style and focusing on motifs, allow for movement akin to transitioning from building to building or from room to room within a house.

By employing a montage technique affiliated to Walter Benjamin's, I created short transitions and interwoven interpretations. This methodological approach allowed me not only

to describe but also to illustrate my arguments. Within the structure of the "passages", adjacent sections address specific sub-problems as independent interpretations. However, the integration of these diffuse elements reveals a cohesive overarching concept — namely, the phenomenon of “othering” in the representation of women within my dissertation. Drawing on Jacques Derrida's concepts of spatiality, the structure I developed prioritizes interpretive flexibility over a rigid, linear reading order, thereby offering a broader scope for exploring the texts. The effectiveness of the reading thus depends on the perspective and the reference points, as well as the framework imposed. Similarly, in architecture, our observation does not necessarily follow the chronological order of construction. However, it is important to emphasize that I was not concerned with space itself or with specific theories of space. Instead, I used spatial concepts to introduce and develop my subject, to organize the individual sections of the text, and to navigate within the unique structure of my dissertation. This approach aligns with the idea of “aesthetic space” as conceptualized in Ernst Cassirer's theory.

Friedrich Nietzsche was a pivotal author in my dissertation, engaging in dialogue with the texts I examined at several points. The concept of "othering" in the title is inspired by Nietzsche's essay *On Truth and Lies in a Nonmoral Sense*, which is preserved in his collected works. This concept served as the foundation for introducing and developing my core idea. Nietzsche identifies the source of human reason in the act of dissimulation (*Verstellung*) — including deception, pretense, and wearing a mask — a trait inseparable from human nature and essence, and fundamental to social interactions. Nietzsche's view of women was significantly shaped by this concept. For example, he perceived their cleverness as a form of cunning or craftiness and believed that feminine truth manifests through wearing a mask and deception. In my dissertation, I did not specifically aim to reconstruct this definition and interpretation in relation to the individual texts. Instead, Nietzsche's concept of "othering" served as a guiding framework for me. While one might associate this concept with ironic pretense or role-playing, in my dissertation it is not presented as playful deception but as a dynamic process involving the continuous disappearance, search, and formation of identity. When employing the notion of the representation of “othering”, I focused on the relationship between men and women, emphasizing aspects of concealment, camouflage, and pretense over irony. It can be seen as a form of deception aimed at creating an effect, devoid of the reflective nature of irony. Unlike ironic role-playing, where the individual maintains a distance from the role, here the person seeks to identify with what they are not. Irony presupposes a stable identity and, relative to that, portrays itself as something else, moving from a solid identity towards uncertainty with a high level of reflexivity. In my interpretation, however, the individual

portrays themselves as different in order to become so — either because they expect it of themselves or believe others expect it of them; they present themselves in a more favourable light than their current reality, with the hope of eventually becoming that ideal. In this scenario, there is no fixed identity; rather, the person adopts a certain identity, deceiving themselves with an affirmative intent.

C) A Thesis-Style Summary of Results

In the chapter titled *The Principle of Femininity in the 19th Century*, I examined the issue of gender differentiation, focusing specifically on the principle of femininity, using Schopenhauer's *The Metaphysics of Love* as a basis. My choice of this work was influenced by its representational significance; it provides a fairly accurate depiction of the image of women in 19th-century Europe, including contemporary views on the upbringing and education of women, the relationship between the sexes, love, and the institution of marriage. However, the text also harbours a particularly intriguing contradiction, as some of Schopenhauer's views are surprisingly innovative and progressively permissive from the perspective of women's rights. For example, he advocates for women's freedom to choose their partners — not primarily for the sake of individual happiness, and certainly not out of respect for romantic feelings, but because in such cases, the interests of the species take precedence over those of the individual. Additionally, he casts the role and significance of women's education and training in a somewhat different light by associating the inheritance of mental faculties with the mother. The purpose of love, understood as an individualized sexual instinct — an instinct that transcends the will of the individual — is to ensure the existence and proper composition of the next generation. Schopenhauer's theory identifies the man, the father, as the reproductive principle, who provides the foundation for new life by transmitting will or character, while the woman, the mother, is the receptive principle, responsible for transmitting intellect. Women are regarded as secondary to men in all aspects, seen as inferior and weak, with feminine qualities being negatively valued. The female perspective and emotional world are largely disregarded. Schopenhauer “proves” women's inferiority by pointing to the biological coding of gender: according to him, women are more instinctual beings, more closely connected to physicality than men, and more subjective than objective. He uses this biological “explanation” to justify men's propensity for adultery while condemning female infidelity, thus linking social phenomena to supposed biological traits. For Schopenhauer, women's education and training are not ends in themselves or values in their own right. Mothers educate their daughters —

albeit in a limited way — primarily to help them secure advantageous marriages. A perspective that views women according to their destined roles as obedient wives and devoted mothers, whose purpose in the world is the reproduction of the human race, has no interest in developing their intellectual faculties or nurturing their talents. It suffices for women to be seen as mere potential. Although Schopenhauer acknowledges the under-representation of women, he makes only minimal suggestions, in his own peculiar way, to address the disadvantages they face due to the patriarchal social order — in his view of women, this is not even in their interest. He treats the mechanisms of deception, pretense, and dissimulation as inherent aspects of female nature, suggesting that women, being inferior to men in terms of strength, can compensate through cunning and deceit. In the chapter, I related this phenomenon to the previously mentioned fact that, in his theory, mental faculties were inherited from women, even though he did not hold a favourable opinion of the “weaker sex”.

I dedicated the chapter titled *The Interior as the Scene of Seduction of the self* to exploring the image of women as depicted in Kierkegaard's *The Seducer's Diary*. It examines the philosopher's views on women's intellectual abilities, what he perceived as their strengths and virtues, their weaknesses and potential for downfall, and how he ideologically distinguished women from men. Additionally, it considers how he envisioned their education and upbringing, and how he implemented these ideas in “practice” through the act of Johannes's intellectual seduction of Cordelia. Johannes, the seductive character, represents the aesthetic stage, where key concepts include desire, pleasure, enjoyment, the moment, freedom, and poeticism. However, rather than physical eroticism, Johannes is concerned with spiritual eroticism. He is not a seducer in the traditional sense; his goal is the artistic enjoyment of a girl selected and cultivated according to specific criteria, such as innocence and originality, in line with his unique aesthetic program. I interpreted the unconventional concept of female education, driven by ulterior motives, through Johannes's act of seduction. Similar to Schopenhauer's ideas, women are portrayed here in a subordinate position, destined to be the companion of men, existing as a potential for men, like malleable material or cultivable soil. Kierkegaard associates women with the concepts of beauty and substance, while men are associated with curiosity and reflection; women use their imagination and heart, whereas men employ their reasoning. The male plays a significant role in the development of the feminine. The process of seduction intertwined with the education of women is closely linked to two modes of communication: direct and indirect, along with the irony emphasized in Kierkegaard's philosophy. From Cordelia's perspective, it is highly questionable whether this “aesthetic treatment” truly serves her interests, whether it genuinely develops her, or whether she can actually benefit from what

she has learned through Johannes. It might be more accurate to say that Johannes is moulding her into his dream image, adapting her to his desires. Johannes believes that in a relationship, either the woman deceives the man, or the man deceives the woman — this belongs to the realm of the aesthetic. Intrigue, cunning, and deception are fundamental aspects of his seductive-educational program. Unlike the image of women in Schopenhauer's works, here it is Johannes, as a man, who employs the mechanisms of “dissimulation”, playing a role, pretending, and wearing a mask.

In the chapter on the *flâneuse in the city*, Virginia Woolf's novel *Mrs. Dalloway*, which portrays a day in the life of a middle-aged woman, served as an ideal case study for examining how a female author from the period I studied depicted a female protagonist. It also provided a lens through which to explore Woolf's treatment of themes such as identity, friendship, love, marriage, gender, aging, and mortality. After focusing on male authors' theories about women's inner lives in the previous chapters, I shifted the focus in this chapter, allowing the voices of women themselves to be heard. Woolf achieved the free flow of her characters' thoughts through the stream-of-consciousness technique, thereby shaping both the narrative and character development. Beyond Clarissa Dalloway, the other female characters, the narrative threads associated with them, their values, attitudes, and life paths — such as Sally Seton and the exploration of same-sex attraction, Miss Kilman's emphasis on access to knowledge and material wealth, and the opportunities available to women of Elizabeth Dalloway's generation — all contribute to a diverse analysis of female identity and roles. The men who play pivotal roles in Clarissa's life could not be overlooked: Peter Walsh, who embodies a love affair tinged with the threat of repression; Richard Dalloway, who represents a “permissive” marriage; and Septimus Warren Smith, who serves as a counterpoint to Clarissa's character, while his wife Lucrezia conforms to traditional female roles yet remains an outsider. Through Woolf's use of the stream-of-consciousness technique, not only are the boundaries between characters blurred, but so too are the distinctions between masculine and feminine qualities. Woolf portrays female identity as fluid, resisting clear categorization and labelling, and embraces ambivalence rather than shying away from it. I approached the question of space and its usage through the female alternate of the Benjaminian flâneur, the flâneuse, whose traits are reflected in Clarissa and Elizabeth's urban wanderings, shedding light on the identity, position, and ambitions of these female characters. Meanwhile, I identified mechanisms of *self-presentation as other* in both Clarissa's public “appearances” and her private life, including her repressed attraction to women.

The chapter titled *The Cosmopolitan World, Travel, and Exoticism* examines another of Woolf's novels, *Orlando*, focusing on its treatment of gender, the protagonist's gender transformation from Orlando to Lady Orlando, and the phenomenon of androgyny. In discussing the three romantic threads — Sasha, the Grand Duke[ess], and Shel — I expanded the analysis beyond the mechanisms of “othering” and androgyny to explore the prominent theories of bisexuality during Woolf's era, including the perspectives of Freud and Otto Weininger. In this work, Woolf managed to weave in “non-conventional” homosexual and bisexual attractions, emotions, and eroticism in a way that made them recognizable yet sufficiently concealed to avoid censorship — she herself engaged in a form of veiling or camouflaging act through her writing. Although Orlando is the only character who physically changes gender, there is, in a figurative sense, a form of gender transformation in each of the three love stories. As in *Mrs. Dalloway*, the fluidity of the characters' personalities is also evident in *Orlando*, where Woolf avoids the use of binary categories. A key point is that the phenomenon and motif of androgyny is not limited to the physical realm but also manifests at the level of the spirit. In discussing Orlando, who continues to write poetry across centuries and through a gender change, I explored the relationship between the androgynous spirit and the creative process. I have connected Woolf's prose to her theoretical writings at several points, such as the layers of meaning related to clothing and dress in *Orlando* with the essay *Three Guineas*. I interpreted women's dressing as a relationship to the other, specifically to the representative of the opposite sex, where mechanisms of “othering”, concealment, covering, hinting, and disguise come into play. This led to the thesis of my dissertation that female decorativeness becomes seductive precisely through concealment; a certain degree of deception is inseparable from the appearance and attractiveness of women. Just as in Nietzsche's philosophy, appearance, illusion, and deception are inseparable from life, and it is particularly the feminine truth that takes form through dissimulation. Furthermore, clothing and dress are intertwined with identity, gender, and sexuality, and also, through functional differences, with certain social constructs, and even with the exoticism of Eastern landscapes.

Two of Woolf's essays were particularly relevant to my dissertation: *A Room of One's Own*, which focuses on the figure of the woman writer, and *Three Guineas*, which argues both against war and for women's equality. These two works, similar in significance, subject matter, genre, style, and length, were found to parallel each other and also Woolf's literary works that I analysed. Therefore, I discussed them together in the chapter titled *Masculine and Feminine Spaces*. I also touched upon the abridged version of Woolf's speech on women's employment, titled *Professions for Women*. In examining *A Room of One's Own*, the specific emancipatory

nature of the spatial structure presented in the work — the way in which the "room of one's own" is depicted as a site of creative work and a space for autonomy, independence, and self-determination, where women can embrace interests and values different from those of men — became a central theme that influenced the structure of my dissertation. The essay's key idea is that for women to achieve emancipation, to become independent from their families, to freely engage in intellectual activities and express opinions, to write, they must have their own income and their own room. The differing ways men and women use space, the distinction between masculine and feminine spaces, correlates with access to material goods and knowledge, the social positions they occupy, and the rights, duties, and opportunities available to them. In *Three Guineas*, Woolf approaches the issues of war and women not from a political standpoint, but through the lens of society, culture, and gender dynamics. The essay focuses on social and gender hierarchies, traditions, customs and rituals, education and upbringing, and, as I have already mentioned, the unequal access to material goods, positions, and opportunities between the sexes. Women's vulnerability stemmed largely from the disadvantageous discrimination they faced, as, unlike their male relatives, they were not required to pay for their education, and their obligatory roles — marriage and motherhood — did not guarantee financial security or autonomy, not to mention the even more precarious situation of widows and unmarried women. In *A Room of One's Own* and *Three Guineas*, Woolf addresses the issues of the distribution and accessibility of power, influence, status, and wealth in both literary and historical contexts. These issues are inseparably linked to the problems of valued and remunerated work, authorship, visibility, and recognition, as well as to art and the creative process itself. Woolf advocates for the elevation of previously marginalized female creators and the uncovering of silenced women's stories. She posits that distancing from the male perspective and moving closer to the female perspective — by creating female role models and nurturing female traditions — would bring about change on both a literary and societal level. The essays, as representations of the progressive feminine spirit of the time and as concrete concepts of emancipation, offered an intriguing counterpoint to the male-centered theories and women's education programs discussed in the previous chapters. I identified the presence of "othering" mechanisms at various points in the texts, such as in the cases of female authors who concealed their gender and marital status through pseudonyms, and women who hid their knowledge from men.

In the chapter titled *The Office and the Private Sphere*, my investigations led me to the site of psychoanalysis — the psychologist's couch — as well as to the spaces of the office and the private sphere, namely the workplace (the office) and the home (the bedroom). I discovered

numerous parallels between Jelinek's novel *The Piano Teacher* and Gaitskill's short story *Secretary*, such as the title characters' complicated relationships with their parents, their prolonged childlike status, and their tendencies toward self-harm. Both female characters become entangled in illicit, secretive relationships with men characterized by unequal power dynamics, where sadomasochistic sexuality plays a pivotal role. In analysing these literary works and researching their intellectual and historical backgrounds and possible influences, I engaged with Freud's writings, including *The Psychopathology of Everyday Life*, *Femininity*, *The Ego and the Id*, *Three Essays on the Theory of Sexuality*, and *Totem and Taboo*. Although Freud's psychoanalytic approach does not seek to define the concept of "woman", it does imply a certain image of femininity, despite his work not constituting a homogenous body of thought. I chose Freud among the major figures of psychoanalysis because his work is so prevalent in the public consciousness that it seemed plausible to me that fiction writers might have read and been influenced by his theories, potentially impacting the creation of literary works — a hypothesis that my research confirmed. The works I considered range from 1901 to 1933, meaning I did not limit myself to the intellectual output of a single period, nor was it my goal to cover Freud's entire body of work. Instead, I focused on specific recurring motifs that were relevant to my dissertation. The phenomena of sadism, masochism, self-harm, sublimation, shame, and repression were brought into dialogue with the literary texts in question; I employed psychoanalysis as an interpretative strategy. I examined how the writings of the selected authors and their portrayals of women related to Freudian theories. I concluded that in depicting female characters and defining female attributes, they implicitly borrowed certain approaches, ideas, and emphases from Freud. Even if unwittingly or unconsciously, they relied on insights from Freudian psychoanalysis. I also included the film adaptation of *Secretary*, directed by Steven Shainberg, which made such substantial and qualitative changes to the source material that it might be more accurate to describe it as an independent work inspired by the short story. I therefore dedicated a section to discussing the significance of these changes and how Gaitskill herself viewed them.

In summary, even in the works of theoretically inclined authors like Schopenhauer and Kierkegaard, who fundamentally belong to and reinforce the traditional narrative, I observed some uncertainties regarding female identity and roles. Subsequently, in my interpretation, Woolf — an indispensable figure of twentieth-century literature and a central female author — illustrated in various ways the mechanisms of "othering" and the shifts within identity, inspired by Nietzsche's concept of *Verstellung*. Then, with a leap forward in time to the second half of the century, I analyzed works such as Jelinek's *The Piano Teacher* and Gaitskill's *Secretary*,

along with its film adaptation by Shainberg. These works uniquely present various aspects of “othering”, closely intertwined with the considerations of Freudian psychoanalysis.



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List of publications related to the dissertation

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