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THESIS SUMMARY

(Post)Subject-Deconstruction:
Carnophallogocentric Hegemonic Masculinity
in the Oeuvre of El Kazovsky

Dissertation

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1. About the dissertation's topic and its research direction (in general)

The subject of the thesis is the (post)deconstructionist critique of the male subjectivity represented in the oeuvre of the Russian-born El Kazovsky, with special regard to the traditional transsexual (meta)narrative of the "wrong body" and the (hegemonic) masculinity that governs it. The "wrong body" paradigm is looked upon not only as a reconfiguration of the metaphysical subject structure that dualizes body and spirit (in favor of the latter), but also as a biopolitical apparatus that puts the body under the tyranny of the spirit (or soul), and from the point of view of the economy of death, I also interpret it as a liminal case of self-destruction of autoimmunity, which is paradoxically necessary and inevitable for identification, subjectivation, for a life that opens up to alterity (Vitale 2018a, 168-170). The limits of biopolitically governed embodiment and representation can open the horizon of death (Fraunhofer 2020, 283). In my interpretation, the logocentric oppositions assigned to gender dimorphism (sex), which have long and rightly been condemned by feminist criticism, ensuring the "conceptual consistency" (Vitale 2018b, xiv) of gender differences, control (unbeknownst to them) the other, "progressive" incarnations, so I evaluate their "celebration" as a gratuitous emancipatory act. Relying on poststructuralist theoretical foundations, I define the dominant scheme of saturated male (post)subjectivity examined in Kazovsky's oeuvre as *carnophallogocentric hegemonic masculinity*. I analyze the saturated (gay) masculinity of transsubjectivity in relation to two masculinity paradigms: one is Derrida's deconstructive carnophallogocentrism, i.e., the "concept" of the virile, predatory masculinity of the (male) subject; the other is R.W. Connell's theory of hegemonic masculinity. The bracketed "post-" prefix attached to male subjectivity certainly does not mean that I think masculinity as such has become obsolete. The prefix means transcendence in the spirit of posthumanist theories, a departure from anthropomorphic thought schemes; as Rosi Braidotti writes, it is a "navigational tool" (2017, 40). Since I consider the (Kazovskian) transsexual body narrative to be a transhumanist life project, it is important to distinguish it from posthumanism, which is anti-metaphysical and anti-Enlightenment, representing ontological humility.

My thesis is divided into two main parts. These are *The Carnophallogocentric Hegemonic (Male) Subjectivity and the Transsexual Paradigm of the "Wrong Body" in the Oeuvre of El Kazovsky: the (Post)Deconstructionist Feminist Critique of the Mixed Animal and the Perpendicular Approach*, as well as *Gay (Image-Text) Relations: Kazovsky, Bacon's Territory, and Kuzmin's Impact*. Both chapters contain two subsections, each of which is further divided into three chapters. I consider it important to point out that in the context of the deconstruction of Kazovsky's oeuvre, I was able to rehabilitate not only Derrida's philosophy but also "post-theories": I made it clear that the deconstructive approach in no way means falling into the trap of relativism. Trans theory and transfeminism are strongly identitarian; what's more, the transhumanist determinations that reconstruct and reproduce the fixity of the humanist subject in the metaphysical sense are in an antagonistic relationship with Derridean deconstruction and posthumanism, which preserve tradition in their own way. The most important, almost parabolic, epistemological lesson of Kazovsky's work is that a body, neither by textuality or discursivity nor by fictionalization, etc., can become a scene of utopia (Foucault 2014), in this case an embodiment of the opposite sex. Both Bacon's and Kuzmin's art became Kazovsky's hegemonic masculinity paradigm through the self-colonizing, occupying tendencies of the artist's territorial identity.

2. References

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- Fraunhofer, Hedwig. 2020. *Biopolitics, Materiality and Meaning in Modern European Drama*. Edinburgh: Edinburgh University Press.
- Vitale, Francesco. 2018a. *Biodeconstruction. Jacques Derrida and the Life Sciences*. Trans. Mauro Senatore. Albany: State University of New York Press.
- Vitale, Francesco. 2018b. *The Last Fortress of Metaphysics. Jacques Derrida and the Deconstruction of Architecture*. Trans. Mauro Senatore. Albany: State University of New York Press.

3. Publications

3.1. Publications in relation to the dissertation

1. Hajnal Zsolt. 2016. „A vérszívó Diplodocus. Adalék El Kazovszkij szubjektum-kép(zet)éhez.” *Irodalmi Szemle* 59 (12): 26-39.
2. Hajnal Zsolt. 2017. „'szívceMENTből monument' (Szilágyi Ákos Ká és Bá című kötetéről).” *Tiszatáj* 71 (2): 108-111.
3. Hajnal Zsolt. 2017. „Acélgolyó, raszter: kommentár El Kazovszkij szupersűrítményeihez.” *Tiszatáj* 71 (11): 72-96.
4. Hajnal Zsolt. 2018. „Horribile dictu! (Nádasdy Ádám: Nyírj a hajamba).” *Tiszatáj* 72 (3): 88-92.
5. Hajnal Zsolt. 2019. „Privát ökológia. Állat- és növénymetaforák mint szubjektum - és objektumkép(zet)ek lehetséges módozatai El Kazovszkij költészetében.” In Fogarasi György, Tóth Ákos (szerk.) *Szövegek között 21. A tudományos hálózatoktól a hálózatok tudományáig (OTDK-tanulmányok)*. Szeged: Szegedi Tudományegyetem Bölcsészettudományi Kar, Összehasonlító Irodalomtudományi Tanszék, 161-184.
6. Hajnal Zsolt. 2019. „Könyv, kultúra, természet: olvasásökológia.” In Kroó Katalin (szerk.) *The Book Phenomenon in Cultural Space / A könyvjelenség a kulturális térben*. Budapest - Tartu: Eötvös Loránd University: International Semiotics MA "Russian Literature and Literary Studies" Doctoral Programme; University Tartu: Transmedia Research Group (National Professorship of Cultural Semiotics), 56-74.
7. Hajnal Zsolt. 2021. „A merőlegesen viszonyuló vegyes állat: maszkulinitás, homoszexualitás és transzszexualitás metszéspontjai a kazovszkiji életműben.” *TNTeF, Társadalmi Nemek Tudománya Interdiszciplináris eFolyóirat* 11 (1): 36-60.

8. Hajnal Zsolt. 2023/2024. „Открытые глаза. Рецензия на сборник «Обман зрения - Разговоры с Элом Казовским».” In *Dissertationes Slavicae. Sectio Historiae Litterarum*, XXVI. (2023) Szeged. In press.

9. Hajnal Zsolt. 2023/2024. „Hegemonic Transmasculinity and the Objectifying Gay Male Gaze in the Oeuvre of El Kazovsky”. In *Dissertationes Slavicae. Sectio Historiae Litterarum*, XXVI. (2023) Szeged. In press.

3.2. Other publications

1. Hajnal Zsolt. 2019. „Levegős versek, avagy a kapkodó tüdőkről (Fekete Vince: Szárnyvonal).” *Tiszatáj* 73 (6): 108-111.

2. Hajnal Zsolt. 2019. „Többismeretlenes egyén(let)ek (Terézia Mora: Szerelmes ufók).” *Tiszatáj* 73 (3): 103-108.

3. Hajnal Zsolt. 2018. „Ulickaja (posta)galambja. Olvasásökológia: az irodalom mint gyűlöletretorikai stratégiák médiuma.” *IMÁGÓ Budapest* 7 (4): 6-31.

4. Hajnal Zsolt. 2020. „Az átírható múlt vágyának kudarcai (Tóth Krisztina: Fehér farkas).” *Tiszatáj* 74 (4): 92-97.

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