Abstract

The dissertation connects areas of critical-animal studies and feminist studies over the question of picturing bodies of animals and women including visual violence. In particular it addresses the use of mentioned picturing methods by an animal rights movement. I understand women and animals to be marginalised groups in patriarchal society on which is represented the power of hegemonic masculinity by denigrating, violent and sexual representation, even though each group has its specifics. The method of representation serves as means of confirmation and embedding of hegemonic masculinity, anthropocentric system built on binary oppositions man/woman, human/animal, and with them related discourse of difference. The aim of the dissertation is to point out common characteristics of denigrating representation including violence (with sexual meaning) on animals and women who are reduced to objects, on which visualisation of violence is socially accepted. The initial point comes from feminist theories of Carol J. Adams and her concept of absent referent. Further it works with concept of intersectionality and fluid identity according to Rosi Braidotti, which enables consideration of assigning a claim of personal identity also to animals. From the methodological position, the dissertation is based on qualitative content and discourse analysis of materials from advertising and communications campaigns accessible on the internet and public space including campaigns of animal rights organisations.

Keywords: