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# GENDER FORUM

An Internet Journal for Gender Studies



## Special Issue: Early Career Researchers I

Edited by  
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## Editorial Deadlines

Spring Issue:

abstracts (October 1),

completed papers (January 1)

Summer Issue:

abstracts (January 1),

completed papers (April 1)

Fall Issue:

abstracts (April 1),

completed papers (July 1)

Early Career Researchers Special Issue:

abstracts (May 1),

completed papers (August 1)

Winter Issue:

abstracts (July 1),

completed papers (October 1)

## About

*Gender forum* is an online, peer reviewed academic journal dedicated to the discussion of gender issues. As an electronic journal, *gender forum* offers a free-of-charge platform for the discussion of gender-related topics in the fields of literary and cultural production, media and the arts as well as politics, the natural sciences, medicine, the law, religion and philosophy. Inaugurated by Prof. Dr. Beate Neumeier in 2002, the quarterly issues of the journal have focused on a multitude of questions from different theoretical perspectives of feminist criticism, queer theory, and masculinity studies. *gender forum* also includes reviews and occasionally interviews, fictional pieces and poetry with a gender studies angle.

Opinions expressed in articles published in *gender forum* are those of individual authors and not necessarily endorsed by the editors of *gender forum*.

## Submissions

Target articles should conform to current MLA Style (8th edition) and should be between 5,000 and 8,000 words in length. Please make sure to number your paragraphs and include a bio-blurb and an abstract of roughly 300 words. Files should be sent as email attachments in Word format. Please send your manuscripts to [gender-forum@uni-koeln.de](mailto:gender-forum@uni-koeln.de).

We always welcome reviews on recent releases in Gender Studies! Submitted reviews should conform to current MLA Style (8th edition), have numbered paragraphs, and should be between 750 and 1,000 words in length. Please note that the reviewed releases ought to be no older than 24 months. In most cases, we are able to secure a review copy for contributors.

## Article Publishing

The journal aims to provide rapid publication of research through a continuous publication model. All submissions are subject to peer review. Articles should not be under review by any other journal when submitted to *Gender forum*.

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There are no submission or page charges, and no colour charges.

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## Editorial

By Laura-Marie von Czarnowsky, University of Cologne, Germany

1 The Early Career Researchers Issue of Gender Forum provides a platform for emerging scholars who wish to critically engage with questions of gender in their respective areas of research. In order to present a wide spectrum, we selected papers by students who are still working on their first degrees (BA and MA) as well as by those who are already pursuing a PhD project. The articles are arranged according to the contributors' current position in their academic career starting with papers by students working towards their first and second degrees, and ending with essays by PhD candidates. What they all share is a keen interest in gender issues and in exploring and developing gender studies as an interdisciplinary field of necessary global importance and impact.

2 Because of its open call policy, the Early Career Researchers Issue negotiates topics as diverse as feminist authorship in contemporary commercial American television, an interrogation of the gendered nature of the preppers and survivors movement, Australasian ideals of femininity, genocidal trauma in Turkish-Armenian life writing, feminist undertones in early 20th century writing, holistic feminist health practices today, as well as negotiations of madness in Shakespearean and constructions of Black British identity in contemporary drama.

3 The issue opens with Esther Dolas, who examines the effects and after-effects of the Armenian genocide in the early twentieth century, which has been denied by the Turkish government and excluded from Turkey's official historiography. The essay takes up the issue of the so-called "leftovers of the sword", mostly female survivors of the genocide, who have been assimilated into Turkish society. Among the descendants of these survivors is human-rights activist and lawyer Fethiye Çetin. Dolas's article "Female Trauma and the Pursuit of Self in Fethiye Çetin's *My Grandmother*" examines cross-generational, post-genocidal transmission of trauma in life writing focussing on the construction and pursuit of self in the aftermath of traumatic experience.

4 The pursuit of self is also addressed in Sara Tewelde-Negassi's essay, "The Denotation of Room and its Impact on the Construction of Female Identity in Kate Chopin's *The Awakening*". She critically engages with Virginia Woolf's plea for 'a room of one's own' (1929) to facilitate not only female independence and self-reliance, but also the opportunity

to write fiction. The article applies Woolf's thesis to the protagonist of Kate Chopin's novel *The Awakening* to show how exactly the notion of the room interacts with notions of identity.

5 In "Black British Women's Search for Identity: An Analysis of Jackie Kay's *Chiaroscuro* and Winsome Pinnock's *Talking in Tongues*", Eva-Maria Cersovsky analyses the dominant production patterns of British theatre and argues that black British women playwrights have not profited from the 'revolution' within British theatre – a development which Heidi Stephenson and Natasha Langridge have attributed to the last decade. Cersovsky takes up the issue of black women's marginalization in British cultural and political discourses and regimes of representation, and links it to the continuous concern of black female playwrights about issues of identity.

6 "Love and Madness in Renaissance Tragicomedies – *The Two Noble Kinsmen* and *The Winter's Tale*" by Daniela Kellermann addresses the complex interrelation of gender, love and madness on the Renaissance stage. The paper traces the representations of as well as the reasons for and treatments of madness enacted in the plays in connection to questions about gender and versions of a tragicomic love plot.

7 The second half of the Early Career Researchers Issue presents works from PhD students. In her article, "Who will survive? On Bodies and Boundaries after the Apocalypse", Lina Rahm explores the subculture of preppers and survivalists, who actively and practically prepare for the threat of a supposedly imminent apocalypse. Rahm's paper examines how corporeality structures survivalism using a theoretical framework that combines the notion of trans-corporeality with the performance of gender, sexuality and embodiment in virtual digital space.

8 Hanh Nguyen's article, "The Vietnamese Concept of a Feminine Ideal and the Images of Australian Women in Olga Masters' Stories", traces traditional Vietnamese ideals of femininity in Olga Masters' 20th century fiction. Identifying four decisive Vietnamese ideals of femininity (*Industriousness*, *Appropriate Self-presentation*, *Communication Skills*, and *Virtue*) in Masters' writing, Nguyen claims commonalities in Australian and Vietnamese women's struggles despite geographical and cultural differences.

9 Kate Hendricks and Sarah Plummer engage with the issue of fitness in feminist and post-feminist discourse. In "Re-thinking Wellness: A Feminist Approach to Health and Fitness", they critically discuss the often decidedly non-feminist approaches to fitness and wellness, with popular culture's emphasis on beauty and size detracting from the core benefit of any personal wellness practice – empowerment. The article thus questions feminist

critiques of sexist beauty norms and thinness mandates and analyses how these provide barriers to notions of holistic wellness in society at large, and within the feminist community.

10 The final contribution explores “Lena Dunham and the Imperfect Body of HBO’s *Girls*”. The authors, Stefania Marghitu and Conrad Ng, address the ways in which Lena Dunham, the creator, head writer, producer, sometimes director, and star of the television series *Girls*, defies notions of traditional femininity, subverts representations of what Angela McRobbie named the 21st century “postfeminist masquerade”, and establishes a new form of authorship in television.