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GENDER FORUM

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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.

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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Editorial

Laura-Marie von Czarnowsky, University of Cologne, Germany

1 With this issue, *gender forum*'s Early Career Researchers issue celebrates its third birthday. When we released the call for the first special issue three years ago, we were both excited and unsure of what to expect. Designed to be as inclusive as possible, the call featured no thematic focal point: all topics, as long as they had gender at their core, were of potential interest. We also did not prescribe a concise definition of what 'early career' actually means. This resulted in submissions ranging from BA students to postgrads, from PhD candidates to those who had already completed their doctorate. We have maintained this inclusive approach, and the third issue is therefore as thematically and compositionally diverse as the two that preceded it, unified by its intelligent discussion of the facets of gender in cultural studies, media studies, and literature.

2 The issue opens with Sarah E. Jones and Lisa K. Hartley's "Conferences, cultures and cutting: A review of Girl Summit 2014 and its approach to female genital cutting", which feeds into the lively academic debate on FGC that has been ongoing for more than thirty-five years. Despite decades of impassioned interventions by feminist, health and human rights activists seeking to eliminate the practice, FGC continues in a variety of forms around the world. In July 2014, Girl Summit sought to raise awareness around girls' and women's rights, launching a new campaign against Female Genital Mutilation (FGM) and Child, Early and Forced Marriage (CEFM). Jones and Hartley argue that Girl Summit 2014 presented an oversimplified conceptualisation of FGC, characterised by sensational language, questionable claims and minimal cultural analysis and reflexivity, as evident on United Kingdom Government web publications. A review of feminist, health and human rights literature instead suggests that effective work around girls' and women's rights requires cultural sensitivity and community-led action, wherein local agents are empowered to pursue agendas and objectives reflecting grass-roots concerns.

3 Daniela Miranda's contribution focuses on "The Queer Temporality of Gertrude Stein's Continuous Present", highlighting that Stein's work, like that of other Modernists, exhibits a powerful desire to innovate and to break with tradition. Miranda's essay argues, however, that Stein chose to do this not simply by exploiting or inventing 'new' poetic forms but by attempting to endow repetition, ordinariness, and habit with a certain disruptiveness. Through a close reading of two of her most experimental texts, *Tender Buttons* (1913) and

“Lifting Belly” (1915), and two of her best-known lectures, “Composition as Explanation” (1926) and “Portraits and Repetition” (1935), Miranda attempts to show how Stein locates her compositions in a continuous present that eschews linear views of temporality predicated on a progression from past to present to future. Drawing on queer temporality theory, Miranda finds that Stein’s commitment to re-imagining repetition as insistence in her compositions constitutes a decidedly queer endeavour. The recursiveness of her poetry forces the reader to inhabit a queer time that opposes the regulatory, ‘straight’ temporality of chrononormativity in favor of an ‘other’ time. This ‘other’ time, in turn, defamiliarizes us with traditional modes of signification and closure, asking us to question not only the naturalization of hegemonic temporalities but also the fixity of ontological categories.

4 In “‘Come Out, Come Out, Wherever You Are’: Queering *American Horror Story*”, Robert Sevenich posits that television is becoming an increasingly more inclusive space for the representations of marginalized communities. Yet many queer characters are sequestered to supporting roles, storylines dealing with queer themes are subordinate within the greater diegeses, and shows emphatically committed to foregrounding queer experiences are predominantly compartmentalized to the peripheries of television on identity-specific or niche cable networks. Thus, queer spectators have become accustomed to constructing secondary or alternative texts within predominant ones in order to derive pleasure from and solidarity with televisual narratives. As queer persons are discriminated against, violated, and coded with fear and contempt in society, FX’s anthology series *American Horror Story* (2011—present) is a unique and challenging text that confronts issues of queer visibility, provides queer performers and creators a vehicle to contribute to cultural conversations, and gives audiences a lens to glean meaning. Sevenich’s paper positions each of the four seasons as case studies to interrogate the show’s formal and textual approaches for illuminating queer subjectivities. Sevenich concludes that *American Horror Story*, as a horror anthology series, not only provides sustainable viewing pleasures for queer spectators but also a platform for contemporary discourse and televisual activism.

5 Brittany Barron, in “‘For What Crime Was I Driven from Society?’ Material Bodies in Mary Hays’s *The Victim of Prejudice* and Mary Shelley’s *Frankenstein*” undertakes a reading of two novels that have not previously been considered together. Barron proposes that jointly, these novels dramatize the double bind that women face as material objects and thinking subjects during the nineteenth century. Applying Julia Kristeva’s psychoanalytic theories of the *chora* and the abject, in addition to Jacques Lacan’s theory of the law of the father, she argues that when Hays’s central character Mary Raymond and Shelley’s creature, whom

Shelley uses to provide a voice for the otherwise voiceless female characters, enter the symbolic order, they come to understand the significance of their material bodies and their lack of power. Acquiring knowledge and language only constricts and fragments Mary's and the creature's identities. When Mary and the creature become aware of their bodies, they attempt to reject society's confinements and transcend its boundaries. While they find transcendence when they escape in their imaginations, a place that transcends the symbolic, they are unable to transcend society's verbal reactions to their material bodies.

6 For the first time, the annual ECR issue also features a review, thus offering one more means of early publishing experience to young academics. The issue is thus completed by Eleanor Huntington's review of Claire Jenkins' *Home Movies: The American Family in Contemporary Hollywood*. We would like to thank our authors and reviewers for their contributions and already look forward to the fourth ECR, out next fall.