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Gender Roomours I: Gender and Space

Edited by
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abstracts (October 1),

completed papers (January 1)

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abstracts (January 1),

completed papers (April 1)

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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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Detailed Table Of Contents

Editorial	1
Rob Baum: Navigating the Narrative Space of Women: Gender and Sick Humour	3
Lori A. Brown: Texans, War Fever, and the Absence of the Female	20
Michael Egan: Wrestling Teddy Bears: Wilderness Masculinity as Invented Tradition in the Pacific Northwest	32
Katja Kanzler: “To Tell the Kitchen Version”: Architectural Figurations of Race and Gender in Harriet Jacobs's <i>Incidents in the Life of a Slave Girl</i> and Harriet Wilson's <i>Our Nig</i>	50
Mar Schreiber: Bedbound Beauty Queens: Negotiating Space and Gender in Contemporary Irish Drama	68
Astrid Recker and Christina Wald: "Every choice we make takes us on a different journey...": Helen Cooper in Conversation	84
Valeria Palmer-Metha (Review): Michael S. Kimmel, Jeff Hearn and R. W. Connell, eds.: <i>Handbook of Studies on Men and Masculinities</i>	93
Kai Merten (Review): Ina Habermann: <i>Staging Slander and Gender in Early Modern England</i>	97
Elahe Haschemi Yekani (Review): Martina Tißberger, Gabriele Dietze, Daniela Hrzán, and Jana Husmann-Kastein, eds.: <i>Weiß - Weißsein – Whiteness: Kritische Studien zu Gender und Rassismus?</i>	103
List of Contributors	107

Editorial

1 **Gender Roomours I** is the first of two consecutive issues of **gender forum** to examine the intersection of gender and space. The five contributions featured in **Gender Roomours I** explore various spaces from a gendered perspective, engaging with the narrative space granted women in sick humour, the feminine spaces of the own childhood home, the frontier and wilderness masculinity in the Pacific Northwest, fictional representations of domestic architecture, as well as settings of confinement discernible within contemporary Irish Drama.

2 Taking its cue from the sick jokes cropping up after civilian Christa McAuliffe's death in the Challenger tragedy, Rob Baum's "Navigating the Narrative Space of Women: Gender and Sick Humour" is an assessment of the narrative space granted women in public discourse. In her analysis of the humorous public appropriation of the private tragedies of Lorena Bobbitt, and Cathleen Crowell Webb, Baum exposes how in both cases female sexuality appeared as "violable territory" and argues that as spectacles these private tragedies became public sites to be explored and traveled like theme parks, yet which the women were barred from navigating themselves.

3 In answer to Luce Irigaray's call for an altered perception and re-conception of space-time as a means of thinking through sexual difference, Lori A. Brown's art project "my mother's spaces transformed" explores the changes that her childhood home underwent after the death of her mother. Documenting these changes with the help of photographs, Brown seeks to recover some of the feminine spaces of her home that were erased and distorted after her mother's death in a series of large-scale collage drawings. These drawings synthesize the observed changes at the same time that they reclaim some of the effaced feminine spaces by creating new spatiotemporal configurations.

4 Michael Egan's contribution, "Wrestling Teddy Bears: Wilderness Masculinity as Invented Tradition in the Pacific Northwest," makes a case for the integration of natural space as a critical concept within gender studies. Recounting various narratives of bear wrestling, the article not only foregrounds how our notions of nature as either wilderness or "Mother Nature" are gendered differently, but also how the perpetuated anecdotes of men's fight against "wild beasts" helps to ensure an image of "superior" frontier masculinity that differs from but also complements its urban counterpart.

5 Katja Kanzler's "'To Tell the Kitchen Version': Architectural Figurations of Race and Gender in Harriet Jacob's *Incidents in the Life of a Slave Girl* and Harriet Wilson's *Our Nig*"

explores the spatial dimensions of two antebellum texts by African American women authors, thus decoding and interrogating antebellum domestic architecture as a spatial system of cultural signification. Placing particular emphasis on the kitchen as a gendered as well as - in the context of Southern U.S. slaveholding culture - racialized space, Kanzler illustrates how the kitchen features in the two texts as a site of both oppression and resistance as well as authorial empowerment.

6 In "Bedbound Beauty Queens: Negotiating Space and Gender in Contemporary Irish Drama" Mark Schreiber investigates how the confined spatial settings of two contemporary Irish plays provide an apt room for their theatrical problematisation of conflicts between social expectations and personal development. Drawing on Jameson's influential concept of "cognitive mapping," the analysis purports that the plays become representative of dramatisations testifying to the constructedness of identity in general and Ireland's national identity in particular.

7 In addition, **Gender Roomours I** presents an interview with the British playwright Helen Cooper as well as reviews of recent publications by Michael S. Kimmel, Jeff Hearn and R. W. Connell (eds.), Ina Habermann, as well as Martina Tißberger, Gabriele Dietze, Daniela Hrzán, and Jana Husmann-Kastein (eds.).