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GENDER FORUM

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Gender Roomours II: Gender and Space

Edited by
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abstracts (October 1),

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abstracts (January 1),

completed papers (April 1)

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abstracts (April 1),

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

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Editorial

1 **Gender Roomours II** continues the discussion of the first **gender forum** issue on [gender and space](#) by presenting four articles which investigate the nexus of various (fictional) spaces - comprising a room in Paris, a brothel, the Wyoming mountains, and outer space - and (postmodern) gender identity in 20th-century fiction and film.

2 In "Astronautic Subjects: Postmodern Identity and the Embodiment of Space in American Science Fiction," Stefan Brandt explores how the figure of the astronaut functions in hegemonic and minority discourses as a means of stabilizing gender hierarchies and as a chronotope of boundary transgression and detachment from restrictive gender norms respectively. Drawing on Rosi Braidotti's model of the nomadic subject and Winfried Fluck's concept of expressive individualism, Brandt proposes the "astronautic subject" as a figuration which despite its utilization by hegemonic discourse allows for the production of subversive agency and self-empowerment.

3 Focusing on the development of the novel's protagonist, Luminita Dragulescu's "Into the Room and Out of the Closet: (Homo)Sexuality and Commodification in James Baldwin's *Giovanni's Room*" traces the linkage of space and (homo)sexual identity in Baldwin's text. In her reading, Dragulescu emphasizes that while Giovanni's room may well be regarded as the place of David's "coming out," it does not serve as a sanctuary for a settled identity, but rather as a threshold introducing a "new" state of equilibrium.

4 Christian Lassen's contribution "'In the dark camp,' Or: Straight with a (Pastoral) Twist. American Western Masculinity in 'Brokeback Mountain'" argues for a critical reconsideration of the alleged "queering of the cowboy" in both the short story and the Hollywood movie. While most critical and public reactions seem to agree on the subversive potential of the story with regard to the Western genre, the article foregrounds how the debate which has accompanied the narrative's reception might profit from reading the story in terms of pastoral elegy.

5 Drawing on Hannah Arendt's concept of agonal and narrative action, Hedwig Wagner's "Places and Spaces: The Public Sphere and Privacy in Lina Wertmüller's *Love and Anarchy*" shows how the film's representation of public and private spaces challenges the patriarchal and totalitarian separation of these spheres. Wagner's analysis illustrates how *Love and Anarchy* stages the brothel, a place both public and private, as an alternative public sphere of empowerment.

6 This issue is completed by reviews of Liz Conor's *The Spectacular Modern Woman* and Nancy Copeland's *Staging Gender in Behn and Centlivre*.