

Issue
2007

18

GENDER FORUM

An Internet Journal for Gender Studies



Gender Disgussed: Gender and the Abject

Edited by
Prof. Dr. Beate Neumeier

ISSN 1613-1878

Universität
zu Köln



Editor

Prof. Dr. Beate Neumeier

University of Cologne
English Department
Albertus-Magnus-Platz
D-50923 Köln/Cologne
Germany

Tel +49-(0)221-470 2284

Fax +49-(0)221-470 6725

email: gender-forum@uni-koeln.de

Editorial Office

Laura-Marie Schnitzler, MA

Sarah Youssef, MA

Christian Zeitz (General Assistant, Reviews)

Tel.: +49-(0)221-470 3030/3035

email: gender-forum@uni-koeln.de

Editorial Board

Prof. Dr. Mita Banerjee,

Johannes Gutenberg University Mainz (Germany)

Prof. Dr. Nilufer E. Bharucha,

University of Mumbai (India)

Associate Prof. Dr. Carmen Birkle,

Philipps-Universität Marburg (Germany)

Prof. Dr. Ingrid Hotz-Davies,

Eberhard Karls University Tübingen (Germany)

Prof. Dr. Ralph Poole,

University of Salzburg (Austria)

Prof. Dr. Kathryn Schaffer,

University of Adelaide (Australia)

Prof. Dr. Chris Weedon,

Cardiff University (UK)

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*.

Authors retain copyright of their work and articles are published under a Creative Commons licence.

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

Detailed Table Of Contents

Editorial	1
Hedwig Fraunhofer: Gender and the Abject in Satre	2
Martina Mittag: The Obscure Subject of Desire: Lucretia Borgia in Nineteenth-Century Literature	26
Fintan Walsh: The Erotics and Politics of Masochistic Self-Abjection in <i>Jackass</i>	41
Beauty Bragg (Review): Susan Gillman and Alys Eve Weinbaum, eds. <i>Next to the Color Line: Gender, Sexuality, and W.E.B. Du Bois</i>	63
Kyle Frackman (Review): Tina Campt: <i>Other Germans: Black Germans and the Politics of Race, Gender, and Memory in the Third Reich</i>	67
List of Contributors	70

Editorial

1 Focusing on nineteenth- and twentieth-century literature as well as contemporary film and TV-series, the contributions featured in **Gender Disgussed: Gender and the Abject** employ Kristeva's concept of abjection and the abject in order to analyze the gender politics and rhetorics of the texts with which they engage.

2 In a reading of selected essays and plays by Jean-Paul Sartre, Hedwig Fraunhofer's "Gender and the Abject in Sartre" illustrates the extent to which Sartre's othering of fascism and his patriarchal — misogynist and homophobic — rhetoric partake in the same dualistic ontology as fascism itself. By studying these texts against the backdrop of Theweleit's theorization of fascism and patriarchal systems and Kristeva's concept of abjection, Fraunhofer illustrates how Sartre's works reveal a fear of abjection, understood as a blurring of boundaries and a "contamination of the center," common to both fascism and patriarchal systems.

3 In "The Obscure Subject of Desire: Lucretia Borgia in Nineteenth-Century Literature," Martina Mittag discusses literary representations of Lucretia Borgia in works by Heinrich Heine, Edward Bulwer-Lytton, and Victor Hugo. Mittag shows how in presenting the female poisoner as abject, a monstrous non-subject challenging male subjecthood and the symbolic order, these and similar works form part of a development which she terms the "virtualization of the abject," and which allowed the nineteenth-century readership of sensationalist literature to scrutinize the monstrous from the secure position of an uninvolved observer.

4 Fintan Walsh's "The Erotics and Politics of Masochistic Self-Abjection in *Jackass*" analyzes the nexus between masochistic acts of self-abjection and masculinity. Walsh argues that to celebrate the Jackass series and movies as a carnivalesque manifestation of low culture is to oversee its failure to critique dominant discourses. Thus, in that the show emphasizes the performers' ability to survive and control the threats posed by the staged acts of (self-)abjection, figurative castration and penetration, Jackass ultimately serves to reinforce heteronormative masculinity and the belief in the existence of a stable male identity.

5 **Gender Disgussed** is completed by reviews of recent publications by Susan Gillman and Alys Eve Weinbaum (eds.) and Tina Campt.