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# GENDER FORUM

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## Gender and Language

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## Editorial Deadlines

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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

1 Addressing the diverse field of gender and language, the current issue of gender forum brings together articles from a wide range of disciplines. Thus this issue presents contributions investigating the role of language in relation to gender in literature by East German women writers, the language philosophy of Stanley Cavell, linguistic codes employed in gay personal ads in Taiwan, as well as the nexus of language, gender, and history in selected works by Gertrude Stein.

2 Drawing on Peirce's concept of iconicity, Anne Lequy's contribution, "Iconicity as a Doorway to a New Space: Lesser Known East German Writers in the Seventies and Eighties," looks beyond the work of well-known authors such as Christa Wolf to shed light on the use of language in works by eight less known GDR women writers. In her discussion, Lequy shows how imagic, diagrammatic, and metaphoric iconicity subvert patriarchal as well as totalitarian structures in these texts. However, Lequy also cautions us to not simply equate iconicity with subversion in that such an equation would necessarily blind us, among others, to how literary iconicity enables these authors to free themselves at least momentarily from their "squinting gaze" (*schielender Blick*), thus enabling them to work creatively from within the space carved out by male aesthetic norms.

3 In discussing the importance of gender in Stanley Cavell's writing on language and on film, Ludger Viefhues-Bailey's "Bearing the Beyond: Women and the Limits of Language in Stanley Cavell" addresses a silence in the critical study of Cavell's work, whose concern with gender issues has rarely become the subject of critical and systematic analysis. Positioning Cavell in relation (as well as contrast) to Wittgenstein's language of philosophy, Viefhues-Bailey goes on to shed light on the intricate relation established between gender and ways of speaking and knowing, between language and (male) desire in Cavell's work, illustrating how skepticism and other ways of knowing come to be perceived as a specifically "male affair." By reading Cavell's work on language together with his work on film (Hollywood melodrama in particular), Viefhues-Bailey critically examines Cavell's claim that these films subvert male ways of knowing, allowing female stars to evade a model of desire based on objectification and replacing it with one based on participation.

4 Hong-Chi Shiau's contribution, "Performativity, Intertextuality and Social Change: An Ethnographic Analysis of Taiwanese Gay Personal Ads" investigates linguistic codes used by Taiwanese gay men in personal ads before and after the rise of the Internet. Analysing and comparing the linguistic codes employed in these ads, Shiau reads them as interactive

performances enabling the construction of homosexual identities and opening up a site where social and cultural norms can be contested and subverted.

5 Bringing together the issues of gender, language, and history, in her reading of Gertrude Stein's *Messages from History* and "We Came. A History," in her contribution, "Are Remarks History? Gertrude Stein as Conceptual Artist," Linda S. Watts discusses Stein as a forerunner and founding figure of language-based conceptual art. Describing Stein's use of and play with language as an "aesthetics of interruption," Watts illustrates the extent to which Stein used this technique to question and destabilize male-centered versions of art and history, and traces the repercussion of this technique in the work of contemporary conceptual/word artists such as Barbara Kruger and the Guerilla Girls.

6 This issue is completed by Jozefína Komporaly's interview with British playwright Lisa Evans, in which the author of *Once We Were Mothers* discusses her work and the importance of gender in her writing, as well as by reviews of Christina Wald's *Hysteria, Trauma and Melancholia: Performative Maladies in Contemporary Anglophone Drama* and Patricia Hill Collins' *From Black Power to Hip Hop: Racism, Nationalism, and Feminism*.