

Summaries

Frances Gouda

From emasculated subjects to virile citizens

Nationalism and modern dress in Indonesian nationalism, 1900-1949

This article tries to disentangle the ways in which the gendered iconography of Western superiority in the Dutch East Indies prompted Indonesian nationalists to forge a new 'collective self-fashioning' that was capable of breaking through Dutch representations of Indonesian men as lacking in virility. European inscriptions of native men as effeminate and immature, both visually and discursively,

elicited a particular view of post-colonial citizenship among members of the nationalist movement. Indonesian anti-colonial activists adopted new styles of dress as a self-conscious political manoeuvre. Appearing in Western dress functioned as an outward sign of Indonesians' claims to co-equal citizenship and as Indonesians' symbol of a modern masculinity that could no longer be disputed.

Josephine Hoegaerts

'Sous l'empire de la jalousie'

The construction of married masculinity in late nineteenth century divorce procedures in Flanders: a case study

This article analyses the construction of hegemonic masculinity at the end of the 19th Century, by using one example of deviant male marital behaviour as a case-study *ex contrario*. The complaints expressed by Proba Ruffranck about her husband, Charles Andelshof, and the stories of various witnesses on his behaviour, all contribute to an image of Charles as a 'bad' husband and an abnormal, even unmasculine, man. Using the couple's divorce documents, a negative mould of normal or hegemonic masculinity can be (re)constructed, through which not only the borders of normality can be

traced, but also the mechanism leading to (marital) deviance. Charles' 'unmasculine' character (as sketched by his wife and neighbours) can be explained rather as an attempt to heighten masculinity, than as a lack of interest in conforming to norms of male behaviour. His failure as a provider and his verbal and physical abuse are, rather than a unique or pathological negation of expectations concerning marriage and manhood, a result of the hierarchical structure of 19th Century constructions of masculinity.

Marjolein Kuijper

Why the pill doesn't work for males

A conversation with Nelly Oudshoorn about hormones, masculinity and gender identities

In this interview, Nelly Oudshoorn discusses her book *The Male Pill. A Biography of a Technology in the Making* (2003). She explains why developing the male version of the pill appears so difficult. Oudshoorn wants to move beyond the dominant background stories about male contraceptives. For over thirty years, scientists have been working on the male pill. Technical problems are minor in comparison with cultural resistance, not in the last place among scientists. Pharmaceutical industries have not been very eager to spend

money on the development of male contraceptives, but that has not been the only impeding factor. Oudshoorn explains that the gender identities of men and women have to be transformed in order for the pill to be successful. At the same time the technology itself is being transformed by the people who use it. Especially during clinical trials, Oudshoorn argues, identities of the technology and its (potential) users are being constructed and transformed.

Liesbeth Minnaard

A successful interaction between parody and performance

Imaginations of Morean masculinity in Hafid Bouazza's Paravion

This article focuses on the highly successful novel *Paravion* by the Moroccan-Dutch writer Hafid Bouazza. It offers a critical analysis of the interaction between this novel, its dominant reception and Bouazza's public interventions and performance as a critic of Islam. Minnaard assesses that *Paravion's* success appears to be based not so much on its (unabated) literary quality but more so on the novel's assumed socio-political message. Critics predominantly read (and praise) the novel as a confirmation of Bouazza's public warnings for Islamic fundamentalism in literary form. Minnaard shows how dominant con-

ceptions of (normative and counter-typical) masculinity in respect to both Dutch authorship and the novel's content play a determinant role in this particular reception. She counters the novel's reductive reading by presenting an alternative analysis that takes especially *Paravion's* neglected second narrative thread as well as its focus on gender-issues into account. Her analysis clearly shows how the dominant reception overlooks *Paravion's* fascinating complexity for the sake of a seamless insertion of the novel into a public discourse on clashing cultures.

Annemarie Mol

King in check

Praising men as an exercise in style

Criticism is exhausting its possibilities. And us. So it is time to play seriously with other styles. This text is an exercise in praise and it tackles a difficult object: men. The men being praised are: a director who teaches the 'I' to speak in public; a singer whose deep voice resonates desire as well as resignation; an engineer who deliberately abandons himself so that the pump he designed will more easily disseminate; a corpse playing chess; a taxi

driver willing to take care of a stranger; and an author who makes love with his language. Praising takes the form of telling fractal stories about these men. For her ethnographic material the story-telling author uses daily events from a period of participatory observation stretching over more than forty years. Footnotes point to other texts, contexts, that helped make the present one possible.

Henk de Smaele

An image of man

Mosse and the modern male stereotype

This paper critically addresses the main theses of George L. Mosse's *The Image of Man* (1996). Not unlike R.W. Connell, Mosse argues that stereotypical masculinity is an important part of 'the cement of modern society'. Since the end of the 18th century, masculine beauty symbolises the need for order and progress. Mosse attributes great importance to the unchanging visual male stereotype (as opposed to effeminate countertypes) in establishing power and dominance. This article confirms the significance of the male body in cer-

tain periods and political cultures (e.g. French Revolution and Fascism), but also suggests that in the 19th and 20th centuries male bodily beauty was increasingly turned into a 'queer' idea, while the beautiful female body was omnipresent in mainstream visual culture. Male 'hegemonic' power supposed the 'disembodiment' of man, allowing that man was the unmarked gender. Today, this disembodiment seems to become impossible, raising new questions about the relation between gender and power.