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Feminist Collections

A Quarterly of Women's Studies Resources

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Feminist Collections

A Quarterly of Women's Studies Resources

Volume 32, Numbers 3–4, Summer–Fall 2011

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FROM THE EDITORS

Goodbye, 2011. You've been rich.

The online *Free Merriam-Webster Dictionary* offers eight definitions of *rich*, and four of the eight have at least two sub-parts. When I tell the Old Year it's been rich, I think I personally mean it in the sense of definition **7b**: "meaningful, significant," which of course can broadly cover both positive and negative richness. When I think about the big picture — you know, politics, the economy, the general state of the world — I think **6c** might be just about right: "high in the combustible component." In the world at large as well as in my small one, some aspects of the year have been **7a**: "entertaining; also: laughable," some even **3**: "magnificently impressive" (think certain protest movements). On many levels I can even see **4c** as apt: "having a strong fragrance," but I won't elaborate on just what that fragrance might have been.

Certainly I, myself, have not felt rich this year in the sense of definition **1** — "having abundant possessions and especially material wealth" — and I'm sure at least ninety-nine percent of our readers haven't either — even though I'm well aware that as a citizen of the U.S., in no matter what percentile, I have far more wealth than the average citizen in many other places in the world. By my

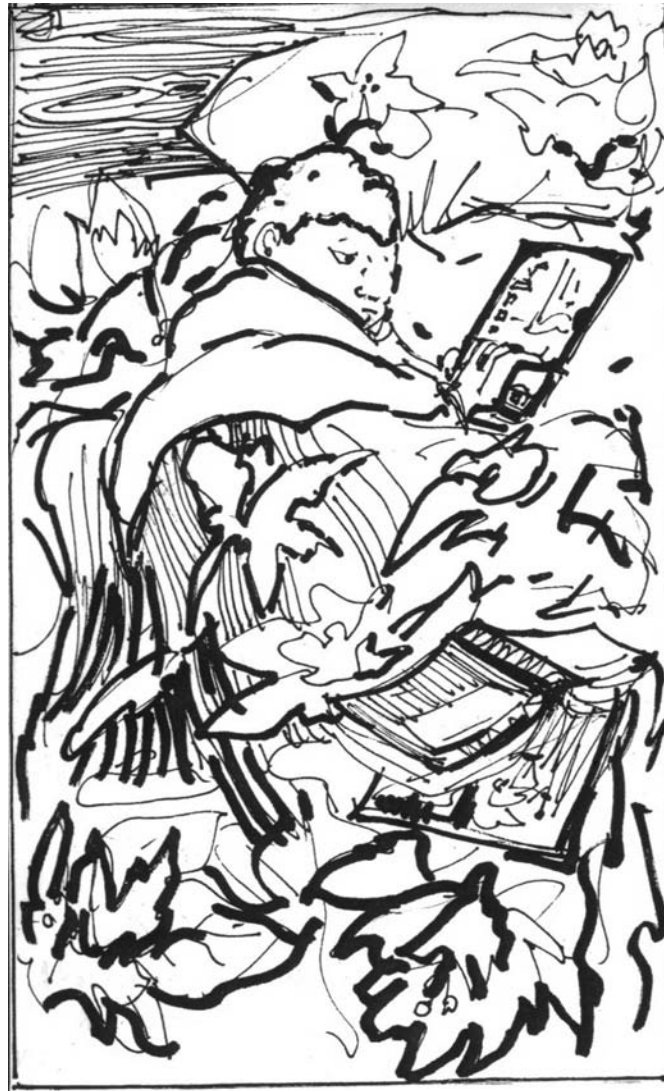
own standards, which are not primarily material, I have to say that my life has been rich in the sense of **2a** — "having high value or quality" — and **2b**, "well supplied," especially with love

the example given is "cholesterol-rich foods" but I would make it "stress-rich challenges." I really can't point to anything about myself or the past year that I'd call "pure or nearly pure"; but hey, that's way down at the bottom of the Merriam-Webster entry, in definition **8**.

In terms of this issue of *Feminist Collections*, I very much hope our readers will find it rich in the sense of **4a** — "vivid and deep in color" (meaning "color" figuratively, of course, as we still print in black and white) — and **4b**, "full and mellow in tone and quality." Oh, and don't forget about that **7b** we began with, and maybe you'll even decide this issue is **7c**: "lush." It's a double issue, rich with **six** feature-length resource reviews that look at global Islamic feminisms, controversies about veiling, women in law enforcement, women in combat, and women in sports. We even had to create a new category: "reviews of multiple media," as one of our reviewers critiqued a combination of books and films and another, films (both DVD and streamed online), podcasts, and blogs. I think you'll find this issue's batch of reference reviews to be **4b** ("full and mellow...") as well.

May your 2012 be rich in the best possible ways. We'll see you again soon with our Winter issue.

○ J.L.



Miriam Greenwald

and support and lots of humor and adventure. Those riches have helped to balance the ways in which the catch-all **6d** rings true: "high in *some* component" (emphasis mine), where

BOOK REVIEWS

GLOBAL ISLAMIC FEMINISMS

by Mahruq F. Khan

Jamillah Karim, *AMERICAN MUSLIM WOMEN: NEGOTIATING RACE, CLASS AND GENDER WITHIN THE UMMAH*. New York: New York University Press, 2009. 303p. notes. bibl. gloss. index. pap., \$23.00, ISBN 978-0814748107.

Faegheh Shirazi, *VELVET JIHAD: MUSLIM WOMEN'S QUIET RESISTANCE TO ISLAMIC FUNDAMENTALISM*. Gainesville, FL: University Press of Florida, 2009 (pap., 2011). 288p. notes. bibl. index. \$65.00, ISBN 978-0813033549; pap., \$29.95, ISBN 978-0813037301.

Margot Badran, *FEMINISM IN ISLAM: SECULAR AND RELIGIOUS CONVERGENCES*. Oxford, UK: Oneworld Publications, 2009. 358p. \$29.95, ISBN 978-1851685561.

Some secular feminists may argue that religion serves as an impediment to real social change. Sociologists of religion have observed, however, that many religious activists use their faith to promote gender equality and justice. In fact, believers can use religion in seemingly contradictory ways to foster an inclusive community. On the one hand, they can use its spiritual dimensions to help gain critical distance from the status quo and imagine alternatives to it.¹ Some scholars posit that those religious movements that seek to expand the purview of individual religious autonomy have the greatest potential for increasing religion's social significance in society as a whole.² In societies like the U.S., on the other hand, where social bonds between individuals are on the wane, religion can be used to form social networks and ties between individuals that may or may not have otherwise formed.³

Within Muslim communities, feminists are building an intellectual solidarity that embraces and accepts the legitimacy of a multiplicity of thoughts, beliefs, and behaviors — none more religiously authoritative than the next. Despite their divergences, these endeavors share common goals: to undermine the hegemonic

culture of silence and deference to patriarchal traditions, interpretations, and authorities; and, by doing so, to gain equal access for women to the same symbolic roles, spaces, and opportunities as for men.

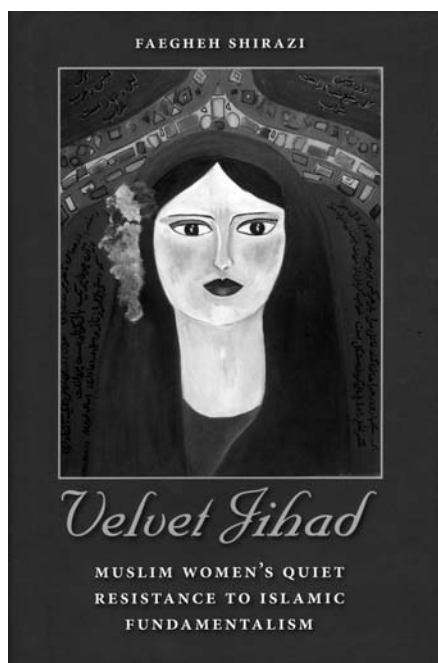
Some research on Muslim feminism in the West is already under way in the fields of religious studies and gender studies. It has been noted that Islamic feminism encompasses a broad range of issues and endeavors, including poetry, domestic violence, political participation, female circumcision, literacy, social class, the veil, appropriation of the written word, and legal equality.⁴ It has been further pointed out that the “gender jihad” undercuts the male dominance of Islamic leadership, as women have created a female presence in the public space of the Muslim community as well as in the divine space of orthodox Islamic theology and exegesis.⁵

In the wider context of revivalism, Muslim women have also reconstructed their own grand narrative of Islam and the rights it has accorded to its women. They have used the theological basis of Islam to carve their own path toward freedom. Their arguments have been anchored in the teachings of

Islam — the Quranic laws and the traditions and practices of Muhammad. Muslim women have long argued that the secular pursuit of gender equality denies women their right to femininity, devalues their role as domestic providers, and makes motherhood into an unpaid burden rather than a rewarding pursuit.⁶ The feminism they seek demands respect for women and offers them the opportunity of education, the option for independent and gainful employment in the workplace, and an honored Islamic space in the home for those who choose to become wives, mothers, and homemakers.⁷ Feminist discourse among Muslim women also often occurs within the context of international organizations and transnational feminist networks.⁸ Below, I will examine the coverage of Islamic feminisms and discourse within the three texts listed at the top of this essay.

Faegheh Shirazi organizes *Velvet Jihad: Muslim Women's Quiet Resistance to Islamic Fundamentalism* according to key gender-based social phenomena that Muslim women and girls face, especially in predominantly Muslim societies and to a lesser extent in non-Muslim societies: honor and virginity, fertility (and infertility), dress codes,

gender role transgression, gender preference, and the body as subject. She begins by examining how changing social factors like technology, education, and human rights discourses contribute to this “velvet jihad,” and she observes that this feminist reclamation of the gender-egalitarian roots of Islam explicitly differentiates the core teachings of the faith from patriarchal culture.



In her discussion of honor and virginity, Shirazi examines the social construction of women's bodies, how these bodies have reflected gendered interactions, and their manifestations within different realms of social and political life. Among the many strengths of this discussion are the wide range of international contexts and the examples of rape used as a weapon of war. Shirazi states in quite certain terms, “A woman's status defines the status of all the men who are related to her in determinate ways. In this respect, these men all share the consequences of what happens to her, and therefore they share the commitment to protect her chastity and virtue, since she belongs to their patrimony” (p. 30).

Following this, she succinctly explains the way women are expected to preserve the honor of their families and take responsibility over their bodies vis-à-vis purity rituals. She is careful to acknowledge not only that men police women, but also that women, unfortunately, are often complicit in the honor killings of their female relatives. This social reality, Shirazi says, underscores the pervasive perception that women are the property of men (and of more powerful women) and that family disputes are often resolved through personal violence, not through the courts.

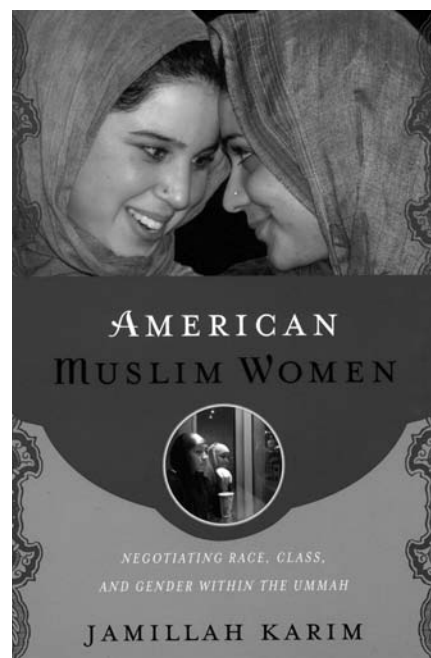
Particularly effective is Shirazi's incorporation of the internationally renowned case of Mukhtaran Mai, who spoke out after she was gang-raped in Pakistan as punishment for the alleged misdeeds of her young brother. By highlighting women who demonstrate agency, courage, and resilience in this and other contemporary examples, Shirazi successfully debunks the commonly held belief that Muslim women are helpless victims. Although many of the cultural examples she employs stem from predominantly Muslim societies, she traces some misogynistic practices to pre-Islam and to other countries where Muslims are the minority.

For readers seeking religious arguments either supporting or opposing mainstream positions on gender issues such as virginity, Shirazi incorporates interpretations of Islamic law and Quranic verses alongside her own personal commentary. In addition, she makes the legal discussion of virginity more accessible by illustrating how particular international news sources have responded to the topic within their national boundaries.

In the rest of *Velvet Jihad*, Shirazi explores the subjects of infertility, dolls as cultural expression, art, and gender preference. On each subject, her analysis of news media discussions of these social problems remains strong and critical. By showing how current

grassroots organizations are resisting restrictions against women and promoting their empowerment, and by exposing cultural paradoxes that Iran faces in response to contraception and HIV/AIDS research, she keeps the conversation timely and relevant. Finally, and perhaps most interestingly, Shirazi brings attention to the recent appearance of hijab-donning dolls for young Muslim girls. For some, these dolls serve as symbols or reminders of appropriate attire and the importance of adhering to prescribed dress codes. Surprisingly, many of these hijab-donning dolls are purchased by more educated women who seek to instill particular norms and values in their daughters.

Overall, the topics explored in *Velvet Jihad* are quite accessible to a wide range of readers and provide a fascinating cross-cultural survey of the aforementioned subjects.



Whereas Shirazi spans many Muslim societies' responses to a limited set of gender-based issues, Jamillah Karim focuses more narrowly in *American Muslim Women: Negotiating Race, Class, and Gender within the Ummah*,

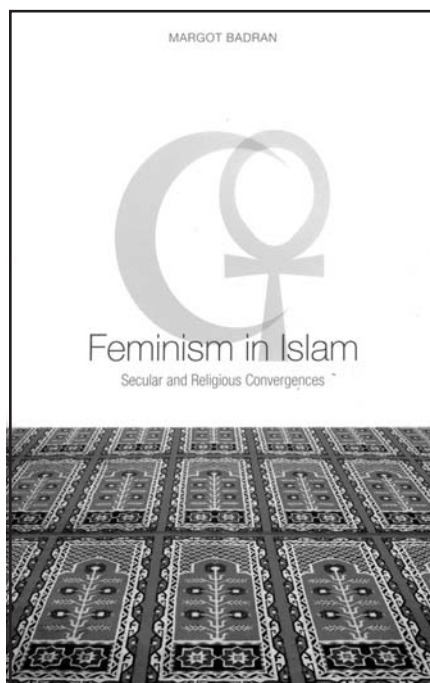
exploring the tenuous relationship between African American and South Asian–American Muslims in Chicago and Atlanta, and looking in depth at interactions between Muslim women from these two racial categories.

Karim employs the Islamic concept of *ummah*, which implies a shared religious identity within a unified community, and argues for the need to recognize the existence of the multiple *ummahs* or social networks within which Muslims reside and engage. Her focus on multiple contexts is situated within a broader discussion of the geographic distance between African American and South Asian–American Muslims, especially in hyper-segregated cities like Chicago. This physical distance leads to divergent intellectual, social, and symbolic spaces that women within these two communities often experience. Another common thread is the notion of “global flows,” referring not only to the flow of people between places but also to the flow of information and access across racial and gender lines. The intersections of race, gender, religion and class are central to Karim’s thesis.

Drawing upon ethnographic data, including rich interviews and conversations, *American Muslim Women* is interspersed with narratives and vignettes. The author clearly defines her own social location as an educated African American Muslim woman and explains the role her background played in shaping the experiences and relationships that she built before and during her research.

Karim begins with the claim that race continues to operate as the primary power construct, not just in the relationships between these women, but also in ethnic relations at large. She follows with engaging research detailing the average household income for blacks, whites, South Asians, and Latinos, reinforcing Mary Patillo-McCoy’s earlier findings that middle-class blacks

are still geographically and socially connected to poor blacks.⁹ The shadow of anti-black and anti-immigrant racism in political discourse follows the women that Karim interviews and the ethnic boundaries that they construct between one another. Through this lens, Karim observes that many mainstream immigrant-run Muslim organizations neglect to include the pressing needs of African American Muslims.



Karim first explains the underpinnings of the disconnect between the two groups of women, but she later highlights the factors that give rise to a level of connection or familiarity for some women. She argues that some progressive women transcend their ethnic bounds in their pursuit of an idealized, racially harmonious *ummah*, or out of a humanitarian desire to bridge racial divides. In discussing these boundary transgressions, Karim emphasizes the multiple locations that Muslim women occupy and the ways in which race and religion compound the sexism they face.

Comparing the relationships between these two groups in two U.S.

cities also provides insight into the role that cities play in motivating women’s movements. Poverty rates for African Americans in Atlanta are high, but this city also has a higher number of educated African Americans than Chicago does — and more who live in the suburbs and are thus able to interact more directly with South Asian–American Muslims. Karim also posits that in Atlanta, women transform mosque space through their sheer numbers, since many more African American Muslim women in Atlanta frequent mosques than do their counterparts in Chicago.

American Muslim Women concludes with an emphasis on how the struggles between the two groups of Muslim women are often compounded by members of the older generation who remain wary of one another. Many African American Muslim women cite the difficulty they face in being accepted by the parents of their South Asian friends. The university setting is often where these young women (and men) meet and transcend the racial divides of their parents’ communities. Inter-ethnic marriage can result, often as an explicit act of resistance against the rigid gendered and racial expectations of their parents’ generation.

In sum, Karim’s ethnographic research is best suited for graduate students as well as non-academic audiences. It is not theory-laden and reads quite easily, but provides the rich detail that a student of ethnography and methodology would particularly appreciate.

Shifting to a more historical analysis of Islamic feminism, Margot Badran, who has been studying rise of the “feminist consciousness” in Egypt since the 1960s, compiles a series of her previously written articles in *Feminism in Islam: Secular and Religious Convergences*. Badran organizes these essays into two parts, beginning with several focused on the first hundred years of feminism in Egypt — from the

late nineteenth through the end of the twentieth century. This first half examines the interconnection between the feminisms that emerged in Egypt and nationalist ideologies, without privileging either discourse, as well as a range of issues related to women's bodies and sexuality, including female genital cutting; and discusses how Islamic and secular feminist frameworks approach the subject. The second half of the compilation goes beyond Egypt, examining Islamic feminism in other parts of the Muslim world, such as Turkey, Yemen, and Nigeria, where patriarchal laws are enacted.

Badran qualifies her discussion with the proclamation that one can indeed be Muslim and a feminist, while acknowledging the ongoing orientalist discourse that undermines that seemingly oppositional identity. She also argues that feminism among Muslim women is indigenous — *not* a byproduct of Western feminism — and that Western feminists also can trace the roots of their own feminism to religious women, even though those roots are not widely recognized.

The line between secular and religious feminism is often blurred, Badran believes, since women rarely work strictly from within either framework. She provides ample historical detail, citing numerous figures, local organizations, and dates as she traces Islamic feminism within particular moments, especially throughout twentieth-century Egypt; and she supplies much-needed nuance on the many forms of Islamic feminisms as they interact with competing agendas of the state.

The chapter on gender activism in Egypt draws upon numerous interviews with middle-class feminists in the late 1980s, following a different model from the rest of the weighty text, which reads largely as a comprehensive history, providing the theoretical, political, and religious basis of the development of Islamic feminisms in the Middle East, Africa, and South Asia.

Feminism in Islam would most benefit advanced area-studies students or scholars in their understanding of the divergent forms of Islamic feminism within particular cultural contexts.

Notes

1. Robert N. Bellah, "The Ritual Roots of Society and Culture," in *Handbook of Sociology of Religion* (Cambridge, UK: Cambridge University Press, 2003).

2. See, in particular, Mark Chaves & Laura Stephens, "Church Attendance in the United States," in *Handbook of Sociology of Religion* (Cambridge, UK: Cambridge University Press, 2003).

3. Richard Wood, "Religion, Faith-Based Community Organizing, and the Struggle for Justice," in *Handbook of Sociology of Religion* (Cambridge, UK: Cambridge University Press, 2003).

4. Elizabeth W. Fernea, *In Search of Islamic Feminism: One Woman's Global Journey* (New York: Doubleday Dell, 1998).

5. Hibba Abugideri, "Hagar: A Historical Model for Gender Jihad," in *Daughters of Abraham*, eds. Yvonne Haddad & John Esposito (Gainesville: University Press of Florida, 2001).

6. Leila Ahmed, *Women and Gender in Islam: Historical Roots of a Modern Debate* (New Haven: Yale University Press, 1993); Zahra Rahnnavard, "Women, Islam, and Feminism," in *The Journal of Foreign Policy*, v. 9, no. 2 (Summer 1995).

7. Haleh Afshar & Mary Maynard, "Gender and Ethnicity at the Millennium: From Margin to Centre," in *Ethnic and Racial Studies*, v. 23, no. 5 (2000), pp. 805–819.

8. Deniz Kandiyoti, ed., "Contemporary Feminist Scholarship and Middle East Studies," in *Gendering the Middle East: Emerging Perspectives* (New York: Syracuse University Press, 1996); Valentine Moghadam, *Gender and National Identity: Women and Politics in Muslim Societies*, ed. by Valentine Moghadam (London, UK: Zed Books, 1994).

9. Mary Pattillo-McCoy, *Black Picket Fences: Privilege and Peril among the Black Middle Class* (Chicago: University of Chicago Press, 1999).

[Mahruq F. Khan is an assistant professor of women's, gender, and sexuality studies at the University of Wisconsin–La Crosse. She teaches courses in women's diversity, LGBT studies, globalization, and human rights. Her research focuses on LGBT and/or feminist Muslims in the West.]

WOMEN POLICING: BUSTING THE GENDER BARRIER IN LAW ENFORCEMENT CAREERS

by Susan Riseling

Dorothy Moses Schulz, *BREAKING THE BRASS CEILING: WOMEN POLICE CHIEFS & THEIR PATHS TO THE TOP*. Westport, CT: Praeger, 2004. 264p. notes. bibl. index. \$46.95, ISBN 978-0275981808.

Adam Eisenberg, *A DIFFERENT SHADE OF BLUE: HOW WOMEN CHANGED THE FACE OF POLICE WORK*. Lake Forest, CA: Behler, 2009. 245p. pap., \$15.95, ISBN 978-1933016566.

Robert L. Snow, *POLICEWOMEN WHO MADE HISTORY: BREAKING THROUGH THE RANKS*. Plymouth, UK: Rowman & Littlefield, 2010. 208p. notes. bibl. index. \$34.95, ISBN 978-1442200333.

Stacy Dittrich, *STUMBLING ALONG THE BEAT: A POLICEWOMAN'S UNCENSORED STORY FROM THE WORLD OF LAW ENFORCEMENT*. New York: Kaplan, 2010. 272p. \$24.95, ISBN 978-1607140566.

Sometimes the only person who believes you can succeed is you. Add the reality that there are people in this world who wish to harm you emotionally and professionally — through no fault of your own. Others will harm you physically, and in some cases with deadly force. Then add the most important component: you willfully and voluntarily placed yourself in this situation.

Welcome to the world of being a woman and wanting to be a police officer — not a policewoman or policeman but a police *officer*. Until the 1960s, *policewomen* in American law enforcement were assigned to cases involving women or children, while *policemen* did the heavy lifting of policing and patrol — responding to homicides, fights, tactical operations, robberies, and “real” crime. The blending of these worlds turned policewomen and policemen into police officers. The transition was anything but easy, but as the four books reviewed here illustrate, in those fifty-some years since that transition began, women have changed policing for the better, both for the profession and for the communities they have the honor of serving.

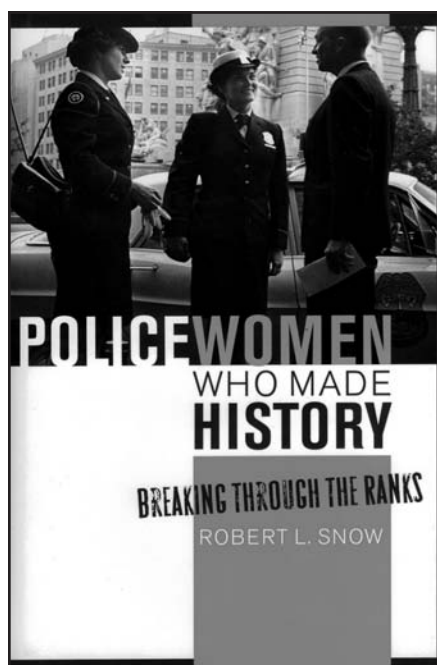
The authors of three of these books served as police officers, the fourth as a court commissioner. Two of those who worked in policing were women; one of the two, Dorothy Moses Schulz, attained the rank of captain. The fourth author, Robert Snow, also served in policing and attained the rank of captain.

All four of these books focus on rich storytelling rather than on presenting empirical data. Three of the four place those stories in a historic and professional context — the broader story of women in a profession that didn't want them to enter and tried to make it hard for them to stay. The fourth — Stacy Dittrich's *Stumbling Along the Beat* — offers a personal memoir that, although similar to the stories of many women police officers, is uniquely Dittrich's own.

Robert Snow, who has authored ten other books, focuses *Policewomen Who Made History* on two policewomen — Elizabeth Coffal and Betty Campbell, two of the first women to enter police patrol operations in America. Their efforts began that transition from “policewomen and policemen” to “police officers.”

Snow traces the history of women in policing in the United States from 1845 to 1968 before telling the story of Coffal and Campbell, two remarkable partners in the first all-female squad car in the Indianapolis police department. Their first day on patrol was September 10, 1968. Snow does a masterful job of explaining policing in that era and using Coffal and Campbell's experience to demonstrate the profound changes women would make in the profession over time.

Coffal and Campbell, each patrolling in the uniform of the day — a skirt — learned to rely on each other and use their intelligence and interpersonal communication skills to handle situations. Through their determination and persistence they weathered the unpleasantness of some of their male colleagues and superiors. They sought and found those male officers who would be supportive and who would be reliable in situations where backup was needed. Here Snow reveals some realities that male officers had long kept to themselves: that police officers, regardless of gender, sometimes need backup, and that both men and



women have to find their way of sorting through the stress and the inhumanity that police encounter routinely: “[N]o police officer, no matter how fit, strong, or in shape, can handle every situation without help” (p. 83).

Through Coffal’s and Campbell’s story, Snow discredits the myth that police officers have to be unusually strong to be effective. Certain barriers that were long placed in the way of women recruits and police officers have since been removed because they bore no relation to getting the job accomplished. “[F]or police departments to expect female applicants to be in shape and possess average strength is reasonable,” he writes, “but to expect them to be as strong as men is both ridiculous and unreasonable” (p. 83).

One chapter of *Policewomen Who Made History* is devoted to other public safety jobs, such as firefighting and emergency medical service, that have also been very difficult for women to enter and be accepted in. Snow closes with a chapter discussing women who have risen to the top of the policing profession.

About the time Coffal and Campbell were beginning their history-

making patrol service, I declared to my mother that I wanted to be a “policeman” when I grew up. I was eight years old. My mother, never having heard of Coffal and Campbell, felt the need to set me straight. She explained that policemen are men and I was a girl and would someday be a woman. Therefore I could not be a policeman. I felt this was fundamentally unfair.

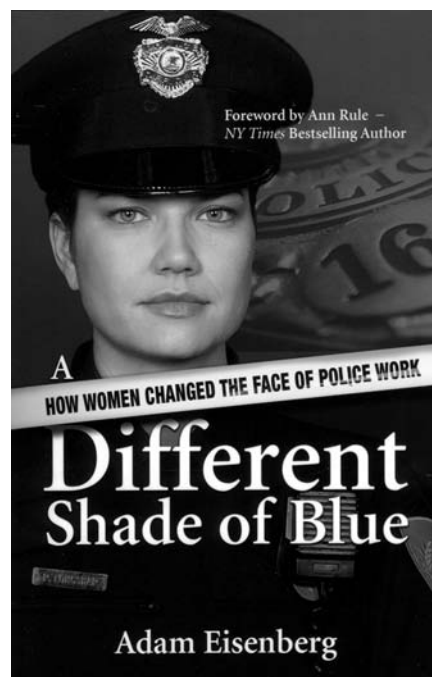
Dorothy Schulz’s *Breaking the Brass Ceiling* focuses on women who succeeded in policing and became chiefs, sheriffs, or state police colonels. Through dozens of interviews with female law enforcement leaders, Schulz both tells their unique stories and sheds light on their commonalities. One of those stories is my very own.

Breaking the Brass Ceiling weaves lessons of leadership, inspiration, and determination with facts and statistics about women law enforcement leaders. Female chiefs and sheriffs share their wisdom, lessons learned, and things they would do differently. What is noticeable about these women is that while they hold important positions and realize the importance of their successes for their agencies as well as for themselves, they are humble about their accomplishments. Because of their own struggles, they are determined to prevent women entering the profession today from facing the resistance, rejection, and hostility from co-workers that they themselves experienced. Schulz captures not only the strong sense of service to others that these women have, but also a down-to-earth view of the profession and its future.

Schulz was able to record the struggles of female leaders in their own unique voices. Chief Elizabeth Watson (of Houston and Austin, Texas), said, for instance, “Very often I would take a very hard stand on things that I believe in. Whereas in a man that might be called strength and determination, in

me it was called arrogance and stubbornness” (p. 143). And the words of Chief Beverly Harvard (of Atlanta, Georgia) emphasize the significance of women who come first: “I believe my appointment will probably open up new opportunities for women to serve in ranking positions around the country” (p. 143).

Throughout the book, so many of my colleagues and friends describe circumstances, situations, and issues that I too have struggled with over my twenty years as a police chief. I was very young — thirty — when I became chief, and I was the first woman to hold the post and the first woman to head a Big Ten police department. Through the years I have often been the first woman and sometimes the first university police chief to accomplish a goal or be elected to an office. I never set out with that in mind; I just set out to serve.



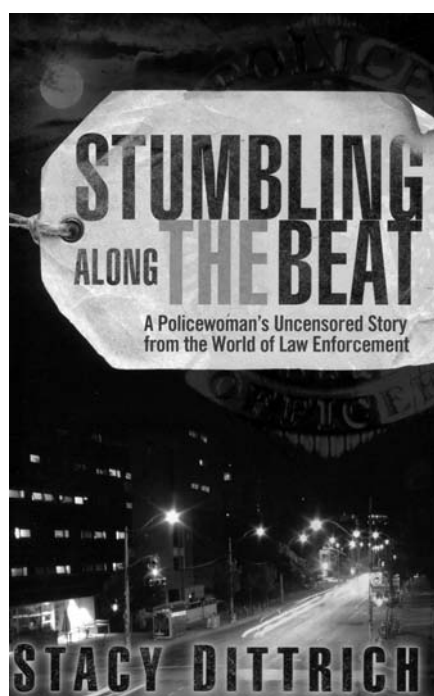
Adam Eisenberg’s *A Different Shade of Blue* traces the history of women in policing in Seattle, Washington. Eisenberg’s account, like Snow’s, traces women within patrol, but Eisen-

berg goes even further in exploring other firsts for women in many areas of policing and specialized units. He describes the first African American “policewoman,” the first female to serve as a lieutenant of the motorcycle squad, and other first accomplishments.

Eisenberg also delves into the experiences of women who were harassed and discriminated against, and how the system treated those who stood up for themselves and formally complained — making vivid the dilemma a woman officer would have in deciding whether to handle an incident (whether involving coworkers, bosses, or the public) herself or to complain, given the possibility that complaining might just make matters worse. “There were several incidents of sexual harassment that happened to me, but I never did anything about them,” reports one of these women. “How did I let them get away with that?” (p. 164). Others handled things differently. “My preference was to always handle it directly,” said another. “One night I had just done an arrest.... [H]e (another officer) came up to me and kissed me on my neck. I backhanded him across his chest and said, ‘Don’t do that to me again.’... The male officer... didn’t talk to me for about six months” (p. 165). Another female officer told Eisenberg a story about her complaint about a male colleague: “I decided to leave the room, but he stood in front of me and blocked my ability to get out. I was very intimidated because he was so much bigger than me and he had all those guns” (p. 4). She complained to a sergeant, who “listened to everything, and that initiated my complaint. But it all went very, very badly.... And there was retaliation.... It was an awful experience” (p. 169).

Each woman has to choose her own way of dealing with conflict with co-workers or colleagues. Over the years I have used direct confrontation as my preferred method. For me it has

been successful; whatever the unwanted behavior was, it ended.



Stumbling Along the Beat is the story of Stacy Dittrich’s early life and her years as a police officer. Dittrich’s father, who was a police officer himself, had a tremendous influence on his daughter’s initial career choice. Her account of her experience, which includes many funny stories, entertains while it makes the point that women are still facing challenges working in a man’s world.

Dittrich’s generation of women in policing is quite different from Cof-fal’s and Campbell’s. Gone are the uniform skirts, the guns in one’s purse and heels. Instead, Dittrich is in the standard patrol uniform, patrolling by herself, fighting, comforting, dealing, and handling any call that comes to her district. She is assigned to and expected to respond to all calls just as any other officer (male or female) would be. Gone also is the requirement that she ride with another woman as her partner.

Dittrich does challenge the motivation of certain women who seem to

want to enter the profession primarily in order to have sex with police officers. The term used in the profession to describe such opportunists is “badge bunnies.” “Bunnies who become police officers are probably the most ‘powerful,’” she says. “Not every female police officer belongs in this category, only a small percentage.... For the first couple of years on the job, they sleep with as many of the officers as they can, starting with their training officer” (p. 109).

Women who step up to serve their communities as police officers face not only all the standard challenges of a law enforcement career but another as well — the challenge of making it in “a man’s world.” Furthermore, while many professions are difficult for women to enter and to thrive in, few are as dangerous. Law enforcement itself has been profoundly changed, however, over the last fifty years, and a number of those changes — the manner, for instance, in which victims are served, supported, and communicated with and about — are directly attributable to women’s involvement in all aspects of police work. The personal courage described in these four books will be an inspiration to those who want a challenge, who wish to serve, and who may even feel called to be police officers.

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FEMINIST VISIONS

ARTICULATING THE FEMINIST SPIRIT: FOUR FILMS ABOUT MUSLIM WOMEN

by Mahruq Khan

THE MOSQUE IN MORGANTOWN: COMPETING PATHS TO CHANGE IN AN AMERICAN MUSLIM COMMUNITY. 76 mins. 2009. Directed, produced, & edited by Brittany Huckabee; featuring Asra Nomani. “America at a Crossroads” series (PBS). Presentation of the Center for Asian American Media. Version One Productions, Inc. DVD, \$24.99. More information at www.themosqueinmorgantown.com.

VEILED VOICES. 59 mins. 2009. Directed, produced, & edited by Brigid Maher; narrated by Sarah Hassaine. DVD for home use: \$24.99; institutional licensing/pricing also available. More information at www.typecastfilms.com.

FAITH WITHOUT FEAR: IRSHAD MANJI’S QUEST. 54 mins. (84 mins. with special features.) 2007. By Irshad Manji & Ian McLeod. Produced by Gordon Henderson & Silva Basmajian. Production by 90th Parallel Film & Television Productions Ltd. & the National Film Board of Canada. DVD, \$14.99. More information at www.onf-nfb.gc.ca.

UNVEILED VIEWS: MUSLIM WOMEN ARTISTS SPEAK OUT. 52 mins. 2009. Film by Alba Sotorra. Bosnian, Turkish, Farsi, & Urdu, with English subtitles. DVD. Distributed by Women Make Movies, Order No. W10995; institutional & public licensing/pricing. More information at www.wmm.com.

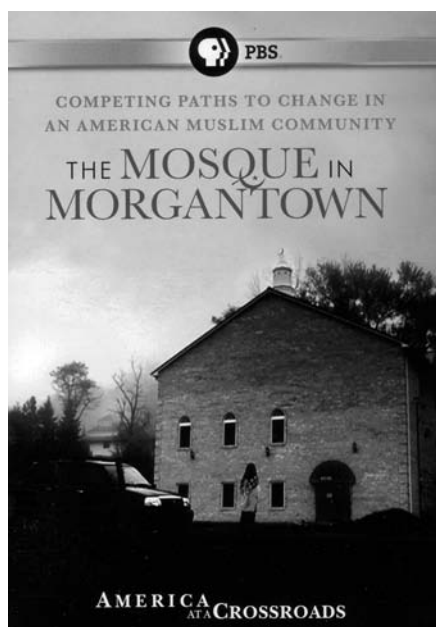
Hollywood films, mainstream American news outlets (Fox News, in particular), and neoconservative ideologues have systematically equated Islam and Muslims with violence, terrorism, and oppressed women, and have characterized Muslim norms and values as contrary to democracy and pluralism. Such discourse is reinforced by pundits chanting the mantra, “Where are the moderate voices of Islam?” In reality, those moderate voices — exemplifying the diversity in religious belief and practice among Muslims, especially on gender equality matters — have always existed and are gaining momentum, albeit with little notice outside the confines of academia. Muslim women around the world are interpreting the Quran and religious teachings through their own lenses.¹ A “gender jihad” — a struggle for gender reform and equality² — is no doubt under way. The following four documentaries highlight Muslim women articulating unique and diverse manifestations of

the feminist spirit through the courses of their personal and professional lives.

The Mosque in Morgantown documents Asra Nomani’s struggle to find an inclusive religious environment in the U.S. after the murder of her friend and colleague, *Wall Street Journal* reporter Daniel Pearl, in Pakistan. When she turned to her hometown mosque in West Virginia for comfort, community, and a safe space in which to raise her young son, she was surprised to experience an echo of the same intolerance and exclusion that she had shunned in Pakistan. Dismayed by the gender-segregated entrances to the mosque and the substandard rooms to which women were relegated, Nomani directly confronted the mosque’s board and fellow congregants over their differential treatment of women, only to be met with resistance and ostracization. The film follows her through a series of debates with fellow mosque congregants about adequate access to prayer areas within the mosque for

women, through conversations with family about her Islamic values, and through intimate self-reflection as she sifts through the institutional rigidity to unearth the facets of Islam that fuel her commitment to faith: critical thinking and soul-searching. The film contains interviews with several mosque congregants opposed to Nomani, but they spend more time talking about their dislike of the negative publicity created by Nomani’s cause than engaging on a substantive level with the core issue of women’s rightful place in the mosque.

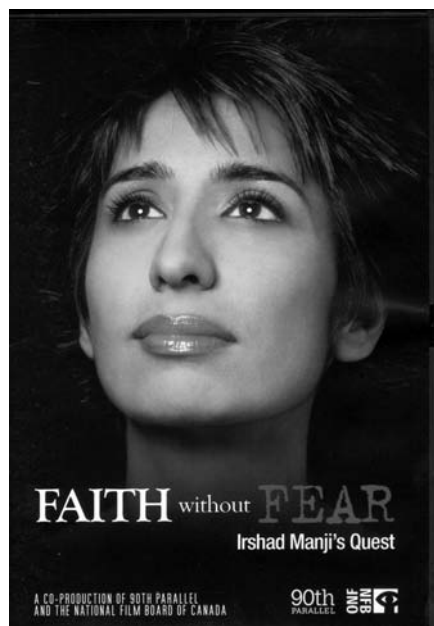
In *Faith Without Fear*, Irshad Manji, like Asra Nomani, challenges the Muslims she encounters to revive the practice of *ijtihad*, or independent reasoning, within Islam, moving away from static and literal interpretations of scripture. Both Manji and Nomani express a deep spiritual connection to their faith and a need to reclaim what they see as the essential Islamic



qualities of mercy, love, and peace from extremists who employ dogma to construct rigid religious boundaries, often to the exclusion of other voices — particularly women's voices. In contrast to Nomani's hometown struggle, Manji journeys around the world, challenging American Muslim college students' notions of the inerrancy of the Quran and exposing the pressures among Muslim women to conform to strict dress codes. One of her overarching themes is the lack of freedom of thought and expression in Muslim cultures. As evidence for this, she cites the murder of Dutch filmmaker Theo Van Gogh by a Dutch-Moroccan Muslim in 2004, months after the release of his short film *Submission*, which deals with violence against women in Islamic societies.

Manji's criticism of Muslim societies is weakened by her failure to acknowledge the broader post-colonialist and neo-imperialist context in which many Muslims find themselves and against which they often protest; the destructive role that American military intervention plays in the lives of Muslims in the Middle East; or the neoliberal endeavor and its pillaging

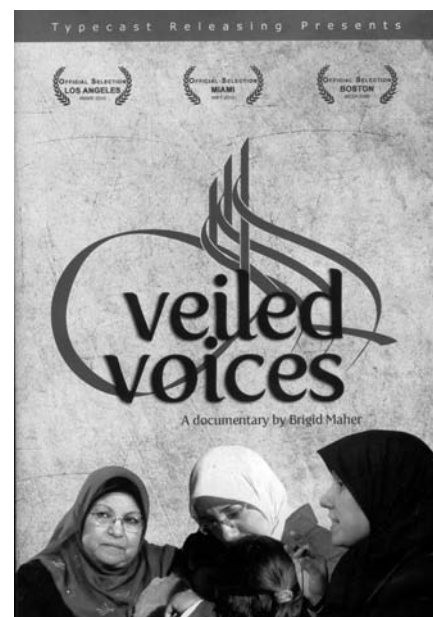
of valuable people and resources in the Middle East and South Asia. This lack of context, and the resulting failure to understand aspects of Muslim cultures as oppositional to supposedly "Western" values of secularism and freedom of expression, hinder Manji's attempt to blame Muslims for the insufficiency of progressive thinking



taking place in the Muslim world, and for the anger and violence she observes in some Muslims. Manji's affiliation with the American Enterprise Institute, a neoconservative think tank, further undermines her legitimacy in the eyes of mainstream Muslims and Western anti-Zionist, non-Muslim liberals alike.

The most compelling aspect of *Faith Without Fear* is the love, support, and tension evident in Manji's relationship with her mother, as depicted in scenes interspersed between her conversations with Muslims around the world. Her mother expresses appreciation for Manji's quest for more tolerant communities, vibrant intellectual curiosity, and vigorous debate, but she also wishes that Manji would be more observant of the daily prayers and oth-

er rituals. When Manji's mother takes her to a mosque to share her spiritual connection with God, she's met with some resistance by fellow congregants who opposed the filming of the documentary on mosque grounds. Humiliated by their hostility, Manji's mother turns away and leaves the very mosque to which she was inviting her daughter. The experience of being shunned by fellow congregants echoes that of Asra Nomani and her family. Both women's love for Islam drove them to transform their Muslim communities, yet they found themselves driven away by community members who did not want to relinquish their institutional power or engage with the messy and difficult questions that these activists posed.

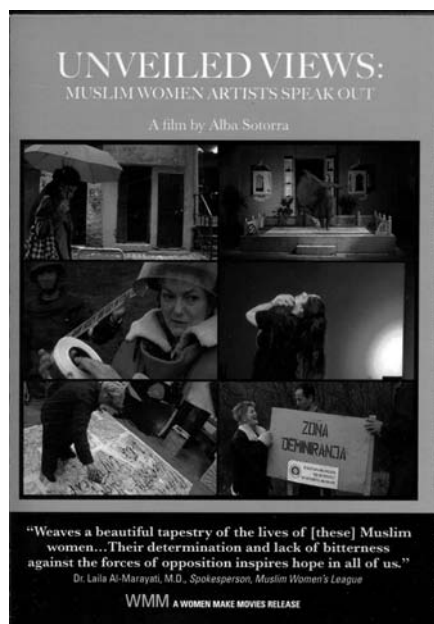


The films *Veiled Voices* and *Unveiled Views: Muslim Women Speak Out* exhibit the quiet, everyday resistance to strict gender norms that is taking place among Muslim women around the world. While *The Mosque in Morgantown* and *Faith Without Fear* are much more focused on their respective subjects' struggle to expand the religious bounds of their faith, the latter two films showcase a wide range of Muslim

women who use their personal experiences and work lives as a basis for challenging traditional gender roles rather than directly confronting institutional practices.

Veiled Voices features Su'ad Saleh, a professor of religious studies from Egypt; Ghina Hammoud, a religious teacher from Lebanon; and Huda al-Habash from Syria. These educators conduct formal courses and informal conversations with students on topics like domestic violence in marital relationships, double standards faced by female religious scholars in Egypt, the need for women to be lifelong learners, and the need for a societal de-emphasis on the hijab.

Unveiled Views: Muslim Women Artists Speak Out follows a similar pattern, depicting scenes from the lives of five Muslim women from Bosnia, Pakistan, Iran, Turkey, and Afghanistan, including a dancer, a poet, a filmmaker, a human rights lawyer, and a minesweeper. These women are not on the front lines of the commonly understood "gender jihad," but each expresses an Islamic feminism on her own terms. Their lives reflect the social problems that women face in their respective societies: confined domestic roles; militarism; lack of access to higher education; film censorship; and nationalist claims over "authentic" artistic expressions. Although they are promoting the welfare of women in



their countries through their work, it is unclear whether these particular women would view themselves as feminist. Nevertheless, the impact of their artistic contributions toward gender egalitarianism lies in the mere existence of their unconventional professional lives.

These two documentaries, focusing on multiple women's varying experiences, effectively illustrate the diversity of Muslim women across the world. However, much of the depth and the history of these women's lives are lost in these films. The depictions of their professional lives do not provide a comprehensive understanding of who these women are, what drives them, what their daily conversations and struggles entail, and what obstacles they will likely face down the road.

All four films have significantly contributed to the broadening genre of films documenting the stories of Muslims told in their own voices. The focus of the films may vary in scope, but they can all deepen our understanding of Muslim women who are neither timid nor voiceless.

Notes

1. See, for instance, Asma Barlas, *Believing Women in Islam: Unreading Patriarchal Interpretations of the Qur'an* (University of Texas Press, 2002); Laleh Bakhtiar, *The Sublime Quran: A Translation* (Kazi Publications, 2007); Leila Ahmed, *Women and Gender in Islam: Historical Roots of a Modern Debate*, (Yale University Press, 1993); and Fatima Mernissi, *The Veil and the Male Elite* (Basic Books, 1992).

2. Amina Wadud, *Inside the Gender Jihad: Women's Reform in Islam* (One-world, 2006).

[Mahruq F. Khan is an assistant professor of women's, gender, and sexuality studies at the University of Wisconsin-La Crosse. She teaches courses in women's diversity, LGBT studies, globalization, and human rights. Her research focuses on LGBT and/or feminist Muslims in the West.]

TRAILBLAZERS, TRAGEDY, AND REPENTANCE: WOMEN AS ROLE MODELS IN SPORTS

by Scott A. Nikolai

UNMATCHED. 51 mins. 2010. Directed by Lisa Lax and Nancy Stern Winters; produced by Hannah Storm. Distributed by ESPN Films as part of *30 for 30* documentary film series, <http://30for30.espn.com/>. DVD, \$14.99. Complete *30 for 30* set also available.

MARION JONES: PRESS PAUSE. 51 mins. 2010. Directed by John Singleton. Distributed by ESPN Films as part of *30 for 30* documentary film series, <http://30for30.espn.com/>. DVD, \$14.95. Complete *30 for 30* set also available.

Sports, not only in the United States but also around the world, grew and changed dramatically from 1979 to 2009, with many compelling stories of people, places, and sports events dominating the news. ESPN.com columnist Bill Simmons and other ESPN executives recruited a team of filmmakers to shoot what would become one of the most critically acclaimed documentary series in television history: *30 for 30*, a set of thirty films about the biggest sports stories in ESPN's thirty-year history. The network especially wanted filmmakers with personal connections to these stories, who could explore and retell them with a "story behind the story" approach, bringing to light background that had been unknown by the public at the time and illustrating the importance of the events not only in the world of sports but also socio-culturally.

Two films in the *30 for 30* series are excellent examples of this important sort of socio-cultural storytelling, showing three well-known female athletes as role models in very different senses. The first two are pioneers, or trailblazers, who in the 1970s and the 1980s took women's tennis — and women's sports in general — into the stratosphere. The other is an American and internationally celebrated Olympic track-and-field competitor who rose to superstardom, fell tragically, and be-

came a compelling role model precisely because of both experiences.

Unmatched describes the fierce competitiveness between tennis stars Chris Evert and Martina Navratilova on the courts, as well as the very close friendship their rivalry produced. From 1973 to 1988, Evert and Navratilova competed against each other in eighty professional tennis matches — sixty of which were tournament finals (of which fourteen were in Grand Slam events, such as the Australian Open, the French Open, Wimbledon, and the U.S. Open). No other sport has featured two athletes competing against each other so frequently and fiercely.

The film's story is told completely from Evert's and Navratilova's points of view. The two women ride in a convertible to an isolated East Coast beach house and do what they always swore they would do after retiring from tennis: sit back, recall their rivalry, and "have a few laughs about it." Footage from their matches and pictures from the past are interspersed with their present face-to-face conversation. Occasionally, one or the other is filmed talking to the camera alone.

Sports rivalries are fundamentally about contrasting identities. *Unmatched* immediately establishes this as a theme. Navratilova elegantly and concisely describes to Evert their different on-court personalities: "You were

like the marshmallow with the steel ball inside and I'm the hard ball with the little mush on the inside." Navratilova was known for her more visible displays of emotion on the court, while Evert prided herself on keeping her composure. They were also known for their different playing styles: Navratilova was the "aggressive serve-and-volleyer," Evert the "passive baseliner." Furthermore, the sports media perpetuated contrasting images: Evert as the "All-American girl" and Navratilova as the "big, muscular lesbian" from Communist Czechoslovakia. The film shows several newspaper headlines emphasizing the contrast, including one that both women found offensive: "Good Against Evil." Navratilova particularly resented these insults at the time, but never blamed Evert for them, either publicly or in private.

Both women talk about their upbringings: Navratilova's modest family in Czechoslovakia instilled in her a huge love of tennis and of competition, especially competition against herself. She also talks about struggling with her sexual orientation at an early age. Evert came from a large family whose very influential father was her first professional tennis coach. Young "Chrissie" resisted playing tennis at first, but later grew to love it. She was always seen as the dutiful, responsible daughter.

Evert and Navratilova share vivid recollections of certain points in their rivalry and friendship. Evert, for instance, recalls her great admiration for the courage and sacrifice Navratilova showed in defecting to the U.S. in 1975. Evert also expresses admiration for Martina's honesty through the years, especially about her sexual orientation; Navratilova, in turn, is grateful to Evert for her steadfast support. Another special moment is Navratilova's return to Prague for the 1986 Federation Cup tournament, with Evert as her American teammate. A very funny post-rivalry moment is also recalled, as the friends watch a 1990 *Saturday Night Live* sketch that featured Nora Dunn as Martina, obsessively competing with Chris in every post-tennis endeavor Chris attempts, from selling real estate to writing a book.

The greatest quality of *Unmatched* is its constant adherence to its central theme: a great sports rivalry producing a close personal friendship. Early in the film, Evert says, "We grew up in each other's eyes." Navratilova echoes that sentiment: "We were never in the same emotional plane at the same time, yet going through the same things." That, she says, is exactly what has created bonds of empathy, honesty, and trust with Evert that she does not have with anyone else.

The documentary itself fails to refer to the surrounding socio-cultural context in which the women competed and developed their friendship, although directors Lax and Stern Winters explain, in one of the "Director's Statements" in the DVD's bonus features section, that the Chris-and-Martina rivalry had two important effects: it increased the appeal of women's tennis to male fans who had previously refused to follow any single female-dominated sport, and it seemed to increase social acceptance of young women becoming more physically

active and athletically competitive in American culture. Finally, *Unmatched* may appeal to a broad audience (perhaps especially to women but also to men) because of its shining example of the value of close personal friendship.

Marion Jones was a basketball player at the University of North Carolina and then an Olympic track-and-field superstar who greatly distinguished herself at the 2000 Summer Olympic Games in Sydney, Australia. She was the first female athlete to win five medals — three gold and two bronze — in a single Olympiad, and she had huge earnings from track competitions and many endorsement deals. All of that came crashing down in 2007, when she admitted to steroid use, which she had publicly lied about for years, and for which she was convicted by a federal court and sentenced to six months in prison. Director John Singleton (Oscar-nominated for his *Boyz n the Hood*) was especially motivated to direct *Marion Jones: Press Pause* because of his lifelong passion for track and field and his interest in how Jones, an African-American female, was aggressively targeted by federal investigators and by the sports media for her actions. Singleton appears in the film as an occasional narrator and as a face-to-face interviewer.

The reasons for Jones's downfall being so tragic are immediately identified in the film. As former Olympian Edwin Moses contends, there is no excuse for doping or cheating by any track-and-field athlete. He says, "It's like having the answers to the test." Many people did not want to believe the rumors about Jones's steroid use, because they clashed with the wholesome, All-American-girl image she projected. Sportswriter Ron Rapoport, however, points to one telltale sign: a multi-page *Sports Illustrated* photograph showing Jones winning a 100-yard dash by an astonishing and very

unusual margin: yards instead of steps.

Jones talks about feeling pressured to lie under aggressive federal interrogation. She feared the loss of too many things: her career, her lifestyle, her reputation, and her family's future. It was what she and Singleton would call a "press 'pause'" moment: a time when you wish you could go back, press a "pause" button, and make a very different choice. Unfortunately, we know today which choice Jones did make, and as *New York Times* sportswriter William C. Rhoden bluntly makes clear, that choice was not retractable: "There's no way we can spin this into something that's right. You lied to a lot of people."

Press Pause, in one of its most interesting scenes, follows Jones as she drives with Singleton in 2008 to the federal women's prison in Carswell, Texas, where she would serve her six-month sentence, and describes the "roller-coaster ride" feeling she had in her stomach. The film also details the scandal's impact on Jones's family. Her husband, Barbados native and sprinter Obadele Thompson, describes their resolve to weather the storm as a couple, no matter how rough it would be. Thompson resolved to be totally supportive of his wife because no one else at that time could be both physically and psychologically there for her. Jones very candidly describes her prison experience, including a fight with another inmate that landed her in solitary confinement, and being unable to follow the 2008 Beijing Olympics or be present for her sons' birthdays. However, she speaks very highly of her fellow inmates, especially those who held a celebratory dinner party before her release.

After that, there are heartwarming images of the birth of Thompson's and Jones's third child: a daughter named Eva Marie. Much of *Press Pause* at this point shows Jones in her family as a de-

voted wife and mother. Following that is footage from her own childhood, showing her lifelong desire to be active and to compete. A dramatic moment in her life occurred during the 1994 NCAA Women's Basketball Championship game between Louisiana Tech and North Carolina in Richmond, Virginia. Jones made the winning three-point shot with 0.7 seconds left on the game clock, and was immediately mobbed on the court by her entire team.

Today, Marion Jones is a compelling and meaningful role model not just because of her natural athletic ability and stellar athletic career, but also because of the painful lessons she learned from the bad choices she made. Singleton conveys this very well in the rest of the film. Jones tells a student audience at Skyline High School in Dallas, Texas, "Don't do as I did. Stop for a moment, press 'pause,' and make a better choice." Jones also attempts to return to basketball as a member of the WNBA's Tulsa Shock, soon after the birth of her third child.

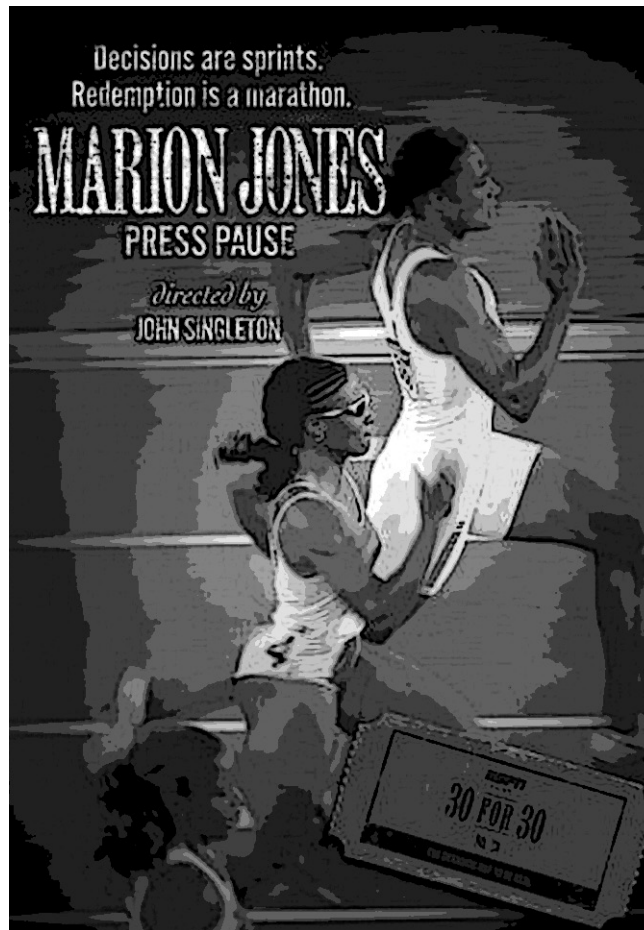
Like Chris Evert and Martina Navratilova, Marion Jones can be identified today as a role model for young women — as well as for young men — but in a very different way. Her life story has great moral weight, especially in a sports culture still wrestling with issues surrounding steroid use. Perhaps her story should communicate some-

thing else to those who make unethical and illegal choices in their lives: there can be redemption after disgrace.

In conclusion, these two ESPN *30 for 30* documentaries should be of great interest to feminists regardless of how closely they follow sports. Women's studies programs tend to emphasize and celebrate women in

many fields who are the first to achieve significant things. They also point to women whose great accomplishments are examples of what other women can achieve, and who compel society to reevaluate gender roles. *Unmatched* and *Marion Jones: Press Pause* fit both patterns beautifully.

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REVIEWS OF MULTIPLE MEDIA

FEMINIST RESPONSES TO VEILING: FOUR BOOKS AND TWO FILMS

by Virginia Corvid

Joan Wallach Scott, *THE POLITICS OF THE VEIL*. Princeton, NJ: Princeton University Press, 2007 (pap., 2010). 224p. notes. index. pap., \$17.95, ISBN 978-0691147987.

Marnia Lazreg, *QUESTIONING THE VEIL: OPEN LETTERS TO MUSLIM WOMEN*. Princeton, NJ: Princeton University Press, 2009 (pap., 2011). 168p. notes. bibl. index. \$22.95, ISBN 978-0691138183; pap., \$14.95, ISBN 978-0691150086.

Bronwyn Winter, *HIJAB AND THE REPUBLIC: UNCOVERING THE FRENCH HEADSCARF DEBATE*. Syracuse, NY: Syracuse University Press, 2008 (pap., 2009). 419p. gloss. bibl. index. \$49.95, ISBN 978-0815631743; pap., \$24.95, ISBN 978-0815631996.

Eva Meyer & Vivian Liska, eds., *WHAT DOES THE VEIL KNOW?* New York: Springer, 2009. 198p. \$59.95, ISBN 978-3211992890.

TRANSPARENCY. 30 mins. 2002. Directed & produced by Osama Al-Zain. Released by Zahra Pictures, <http://zahrapictures.com>. DVD for home use: \$17.95. Licensing for educational and public showings also available.

MY HEAD IS MINE: WOMEN IN ISTANBUL. 40 mins. 2001. Directed by Petrus van der Let & Andrea Simon. Released by the National Film Network, <http://www.nationalfilmnetwork.com/store>. DVD for home use and public library circulation: \$41.95. Licensing for educational and public showings also available.

Proscribed and prescribed; defined as a religious, cultural, or political practice; vilified as oppressive; championed as a human rights issue; or addressed as a manifestation of agency—veiling is subject to a multitude of fervent interpretations. Proponents and critics fight to define its meaning as a frontline issue in larger debates about culture, politics, and religion. From a feminist perspective, it remains interesting that conflicting constructions of the definition of East and West, the proper relationship between the church and the state, and the meaning of modernity have boiled down to a representative issue focusing on women's bodies. Yet feminist responses to veiling not only address these conflicts but also invoke debates within feminism itself about agency and victimization, as well as about racism and cultural imperialism in feminist history. These disparate works reflect this "overdetermined" nature of veiling,¹ as each engages different aspects of the international and heated debates to parse the many significations, narratives, and truths invoked by conflicts about veiling.

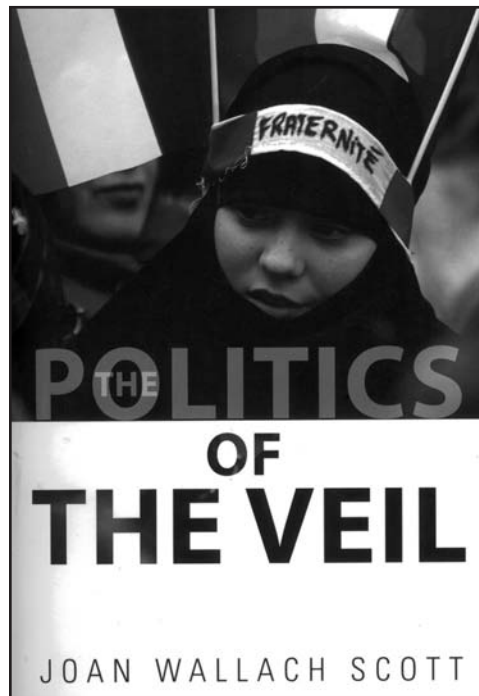
In *The Politics of the Veil*, Joan Wallach Scott focuses on France, which has been the most prominent European location of veiling debates, and which effectively banned veiling

in public schools with a 2004 law against the wearing of conspicuous religious symbols therein. Scott brings to bear her techniques as a historian of gender to ask, "Why the headscarf? What is it about the headscarf that makes it the focus of controversy [in France], the sign of something intolerable?" (p. 3). Given that "headscarves (or veils) are worn by only a small fraction of Muslim women [in France]" and that "[Muslim] men often have distinctive appearances (beards, loose clothing) and behavior (prayers, food preferences, aggressive assertions of religious identity tied to activist politics), yet these are not considered to be as threatening as the veil and so are not addressed by legal prohibition" (p. 4), it seems logical to conclude that something larger is at play. At the outset, Scott cautions, "*This is not a book about French Muslims; it is about the dominant French view of them*" (p. 10, emphasis in original). Following this focus of inquiry as well as Scott's feminist historiographical techniques, the book delves into French history, law, demographics, opinion polls, and significant events related to veiling controversies.

Scott unfolds excellent and detailed analyses of the construction of the citizen in the French nation state, of French racism and Algeria, and of the prominent news events

in the French veiling controversy. Throughout, she complicates the debate, showing how the simplified narratives to which it is often reduced do not remain coherent on closer inspection. Ultimately, she emphasizes how French national rhetoric about equality can support non-egalitarian agendas or outcomes, and how the gendered meaning of veiling in the history between France and Algeria affects the current debate. While stressing the problematic nature of French response to veiling, Scott also remains skeptical of calling the practice of veiling feminist, preferring to ask, "[A]ren't there, instead, two different systems of subjection at play?" (p. 161).

Bronwyn Winter's longer work, *Hijab and the Republic: Uncovering the French Headscarf Debate*, functions as an excellent companion to *Politics of the Veil*, even though Winter critiques Scott's analysis. Scott parses the French gendered historical and political narratives at play in the headscarf debate in France; Winter also discusses France, but she focuses on critiquing feminist support of veiling, as well as Islamist advocacy of it. She explains that "the fundamental question with which I am concerned here is less



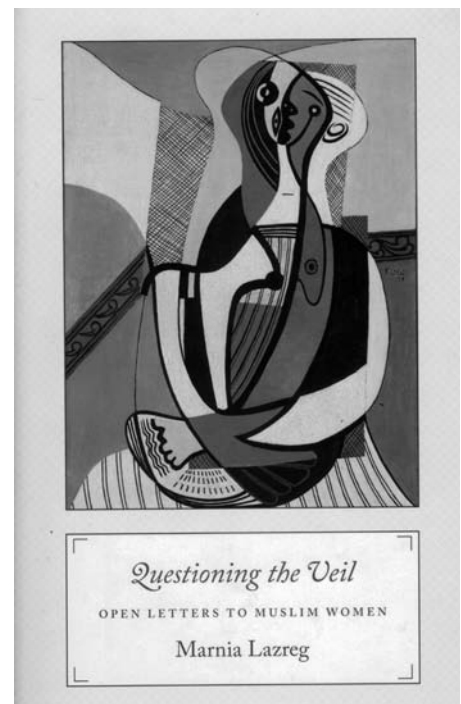
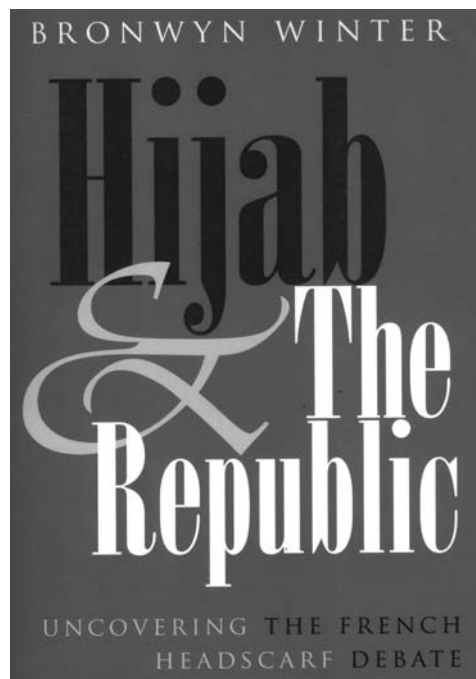
the diverse individual motivations of hijab wearers than the wider political manipulation of hijabization by a range of individual, collective, institutional, and civil society actors" (p. 52).

Although at times overly self-referential (Winter cites eighteen of her own works),

with restrictive roles for women; how Islamists have been pivotally involved in the supposedly independent actions of French schoolgirls; and how there is a distinction to be drawn between traditional Muslim veiling and the current manifestation of hijabization. While all may not agree with Winter's theoretical analyses, the depth and breadth of her research and her grounding in the Islamic contexts of veiling require an answer from feminists who support veiling.

Marnia Lazreg, in *Questioning the Veil: Open Letters to Muslim Women*, also takes a critical stance toward veiling and feminist support of the practice. In a series of loosely structured "open letters" that incorporate personal experience

Hijab and the Republic provides a feverishly detailed account and analysis of the French headscarf debate that positions it within feminist history, Islamic history, and current Islamist politics. Centrally, Winter rejects the notion that feminists should support veiling because it functions as an act of empowerment or agency by women, as a traditional cultural or religious practice, or as an act of political resistance. She argues instead that women's personal choices are not inherently feminist simply because they are made by women or benefit them personally, and that feminists should look more closely at the current dynamics of veiling. In this vein, she highlights how popular preachers are propagating an Islamic construction of gendered separate spheres, based on the Hadith and not the Koran,



and interviews with women about their experiences with veiling, Lazreg “explore[s] the various angles of women’s reasons and justifications for veiling, question[s] them, and draw[s] all the necessary conclusions” (p. 12). The letters address, in turn, modesty, sexual harassment, cultural identity, conviction, and piety, and the volume concludes with an essay on why women should not wear the veil. Throughout, Lazreg stresses her analysis of the detrimental psychological, physiological, and social effects of veiling, discounts many of the reasons for veiling as being more mundane than religious, and argues for women to refuse to wear the veil, as they did in the 1950s and 1960s, and fulfill their “obligation to history to forge ahead as agents of social change and complete the work started by the previous generation” (p. 101).

Lazreg is highly knowledgeable about the subject, and occasionally her analysis sparkles. On the whole, however, *Questioning the Veil* is a tedious read. The subjects of each letter provide limited structure for each chapter, and discussion wanders from paragraph to paragraph, making extensive use of rhetorical questions. Many paragraphs pack a punch on their own, but without a more developed structure, the text seems unconvincing and difficult to follow. Lazreg’s ardent approach also becomes sloppy when, in an effort to highlight problematic aspects of the veil, she romanticizes the freedom of living without one, observing about an interviewee, for instance, that “the veil put an end to her willful insouciance that knew no gender limitation” (p. 17).

All three of the texts reviewed above critique veiling from a feminist perspective. The two films under review, on the other hand, take a more circumspect approach. Both use the documentary format to present an “equal-coverage” examination of veiling, using a journalistic style grounded in interviews and scenic footage.

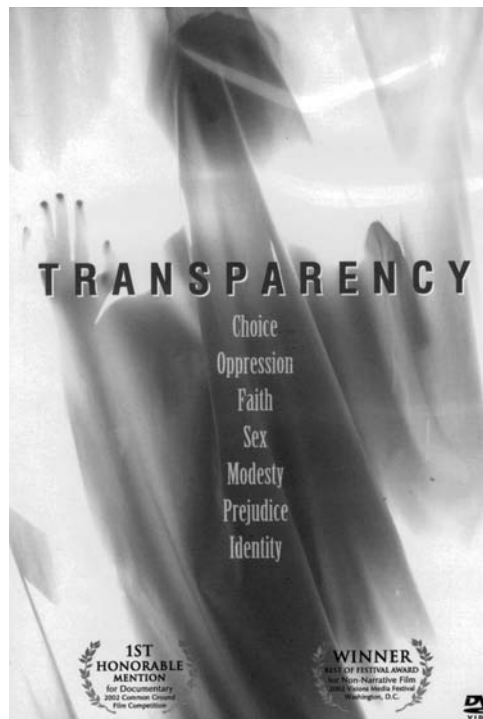
Transparency, directed by Osama Al-Zain and released early in 2002, focuses on aspects of veiling in the United States, intercutting interview footage of opposing perspectives from a diverse group of interviewees; these include an African American woman who converted to Islam, a male Iranian immigrant, a female film producer who grew up in Lebanon, a female Islamic studies scholar, a male Muslim scholar, and Merve Kavakçı, who was elected to the Turkish Parliament but prevented from taking the oath because

she wore the veil. Although it came out in 2002, it should be noted that *Transparency* does not address the September 11 attacks or changes in American culture that followed. Juxtaposing conflicting viewpoints in a back-and-forth format, the documentary largely avoids taking sides on the veiling issues it addresses: these include religious conversion, the veiling of girls, legal compulsion, moral hierarchies and purity, restriction, human rights, and the Koran. Yet despite the even-handed approach, some of the editing belies a more partisan stance. In one clip, Hidaya, the young daughter of Islamic convert Arabelle, responds to a question about veiling by saying, “Everybody wears the veil because...I don’t know.” The film closes with a scene of Arabelle holding her daughter while looking out their barred window. Hidaya begins trying to reach out the window, but Arabelle closes

it and restrains her repeatedly as the little girl becomes more agitated. Eventually, Arabelle takes her away from the window altogether. On the whole, *Transparency* offers at best a range of interview commentaries useful as primary sources.

Like *Transparency*, the documentary *My Head is Mine: Women in Istanbul* addresses, in quick succession, a number of issues related to veiling. *My Head is Mine*, however, approaches issues grounded in the contemporary culture of Istanbul, where veiling has been a prominent political issue. The multilingual film covers such topics as the death of Kemal Atatürk (the “father of modern Turkey,” who opposed veiling), human-chain demonstrations against bans on veiling, a visiting Viennese sociologist’s view of “the Kemalist vs. the religious,” the goddess- and fertility-themed work of a local artist, veiled women in the

media and media censorship, social work with impoverished residents, Islamic history and landmarks, the Orient Express and Western European reactions to veiling, high-fashion Islamic women’s wear, women in academia, and a Turkish/Greek music radio show. Overall, this film, which seems meant as a general introduction, becomes jumpy in its attempt to cover so many aspects of Istanbul culture. Such fast-paced topic changes would benefit from viewer familiarity or, at least, from a second viewing. Like the other documentary, this one seems most useful as a collection of primary source interviews. It also has a slightly partisan stance: for instance, interview footage at an Islamic fashion house — in





which a manager states that women can be veiled because they do less physically demanding work than men — cuts directly to footage of impoverished women hauling stones to build their own houses.

Finally, the book *What Does the Veil*

veiling. Textually, the book compiles a collection of fragmentary, densely theoretical, and artistic works that share a European postmodern orientation toward investigating the veil; these are best read in random excerpts that purposefully/accidentally interact with the cutouts in the colored inserts. Although successful as an exercise

in pastiche, the work also comes across as somewhat sterile and eager to reference high theory. As it seeks to do political work by largely distancing its discussion of the veil from concrete cultural and political realities, this text subverts itself by establishing an academic low-stakes context for the veil and creating a gaze of fascination and mystification towards veiling, playing with and reinscribing the stereotypes of covered/uncovered rather than making them strange.

Despite the disparate takes of these works on veiling, one historical point emerges repeatedly in all of them. The earliest recorded reference to veiling exists in Assyrian law, which defined wearing of the veil by prostitutes or slave women as a punishable offence. In other words, lower-class or public women were not supposed to wear the veil; yet despite potential punishment, they wore it anyway, because of the privileges it conferred. This suggests that the veil has had a complex relationship, since ancient times, to female status, the male gaze, male ownership and protection of women, and female agency in constrictive masculinist systems. Parsing these issues will be an ongoing feminist project in the new international and political contexts of veiling.

Note

1. As Joan Wallach Scott describes it on page 18 of *The Politics of the Veil*, the first title reviewed here.

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Know? departs from all the other works under consideration here, dispensing almost entirely with the cultural, political, and religious particularities of the debates about veiling and, instead, presenting a theoretical exercise that plays with the veil's act of signification and the dynamics of the notions of covered/uncovered. In an opening epigraph, readers are invited to ponder the words of Heike Behrend:

What does the veil know but will not tell us directly? This phrasing may sound like an odd personification — the veil is not a person and cannot know anything — but for the moment I would like the question and the figure of speech just to cross your mind, like an epigraph or a haunting melody. Against this background music, we can reexamine how we define knowledge...and realize that the veil insists, knows that there is more to it than we can ever know about it. (p. 9)

This abstract opening accurately presages the content of the anthology: evocative and decontextualizing.

The richness of the physical book itself works to support the mood. On the dark, patterned cover, one can just make out a shadow of the title rendered in slightly darker ink. Printed on high-quality, certified archival and environmentally friendly paper, the book also features black-and-white illustrations, and it is regularly interspersed with thick, full-page, color inserts with small rectangular openings that are reminiscent of the small openings for eyes in some forms of

WOMEN AT WAR: CHANGING ROLES IN THE U.S. MILITARY

by Lisa Schreibersdorf

LIONESS. 82 mins. (56-min. version also available). 2008 (deluxe edition DVD, 2010). Directed by Meg McLagan & Daria Sommers. Room 11 Productions. DVD. \$24.00–\$295.00 depending on type of use. More information at <http://lionessthefilm.com/>.

WOMEN IN THE MILITARY: WILLING, ABLE, ESSENTIAL. 59 mins. 2009. Directed by Susan Sherwood. Distributed by Pennsylvania Veterans Museum. DVD. \$15.00 (less for Pennsylvania educators). More information at <http://www.paveteransmuseum.org/home/education-women.php>.

“WOMEN AT ARMS.” Produced by Kassie Bracken & Diana Oliva Cave, *New York Times*, August–December 2009. Free to stream at http://topics.nytimes.com/top/news/us/series/women_at_arms/index.html?ref=us

“ON THE FRONT LINES: WOMEN IN WAR.” *Morning Edition*, NPR, February 2011. Free to stream or download at <http://www.npr.org/series/133869535/women-in-combat>.

Kayla Williams, **“LOVE MY RIFLE MORE THAN YOU.”** Interview by Terry Gross, *Fresh Air*, NPR, August 25, 2005. Free to stream or download at <http://www.npr.org/templates/story/story.php?storyId=4814647>.

Abby Pickett, **“A WOMAN SOLDIER’S BATTLES ON THE FRONT LINES.”** Interview by Alex Chadwick, *Day to Day*, NPR, May 19, 2005. Free to stream or download at <http://www.npr.org/templates/story/story.php?storyId=4658361>

Abby Pickett, **“A WOMAN GUARD MEMBER’S STRUGGLES WITH PTSD.”** Interview by Joseph Shapiro, *Morning Edition*, NPR, June 2, 2005. Free to stream or download at <http://www.npr.org/templates/story/story.php?storyId=4676372>.

WOMEN AND WAR. Helen Benedict et al. Blog posts, PBS, 2010. See <http://www.pbs.org/pov/regardingwar/conversations/women-and-war>.

WOMEN, WAR AND PEACE. Five-part special series, PBS, 2011. See <http://www.pbs.org/wnet/women-war-and-peace/>.

Specialist Shannon Morgan, a soldier featured in the documentary film *Lioness*, returned from Iraq with combat-induced post-traumatic stress disorder (PTSD), to a country unaware that women were fighting in direct combat at all. Current U.S. military rules ban women from serving in units that have direct ground combat as a primary mission. However, in a war with no clear front lines, this rule does not keep women away from mortars or out of firefights. And increasingly, female support soldiers are being attached to all-male combat units, completing missions with those units without technically being assigned to them. Early in 2011, the Military Leadership Diversity Committee, a group of current and retired officers, noncommissioned officers, and civilians created by Congress, recommended that all remaining restrictions on women’s assignments be eliminated. Congressional response was to order further study by the Department of Defense; the report was expected in October but has been stalled. Many believe that the hesitation to end

restrictions stems from the lack of awareness of what female soldiers are already doing on the ground. Shannon’s own assessment: “America needs to know what’s going on over there, that we’re over there and we’re doing this.”

The general lack of understanding of female soldiers’ experiences causes a range of problems, both for soldiers and for veterans. For the first women attached to combat units, it meant entering firefights without the necessary training. As awareness of women’s service has grown, the military has made changes in how female soldiers are trained as well as how veteran services prepare to work with women returning from Iraq and Afghanistan. And U.S. media sources have begun to recognize women’s military roles more widely. Yet returning soldiers continue to face disbelief when they explain their experiences to those at home; they also face problems obtaining appropriate health services, benefits, and promotions. Often, when women’s studies texts cover the military, they focus on women’s anti-war efforts or on mili-

tary sexual assault. These are very important issues that do need attention; however, if these are the only issues we address, we risk repeating these failures to recognize the experiences of female veterans. We also miss the opportunity to examine the possible connections between these issues and the conflict between military policy and practice regarding female soldiers' roles.

A number of highly accessible interviews and documentaries detail the realities of women's service in today's military. Any of these could be incorporated into women's studies courses on their own or in combination with print sources.

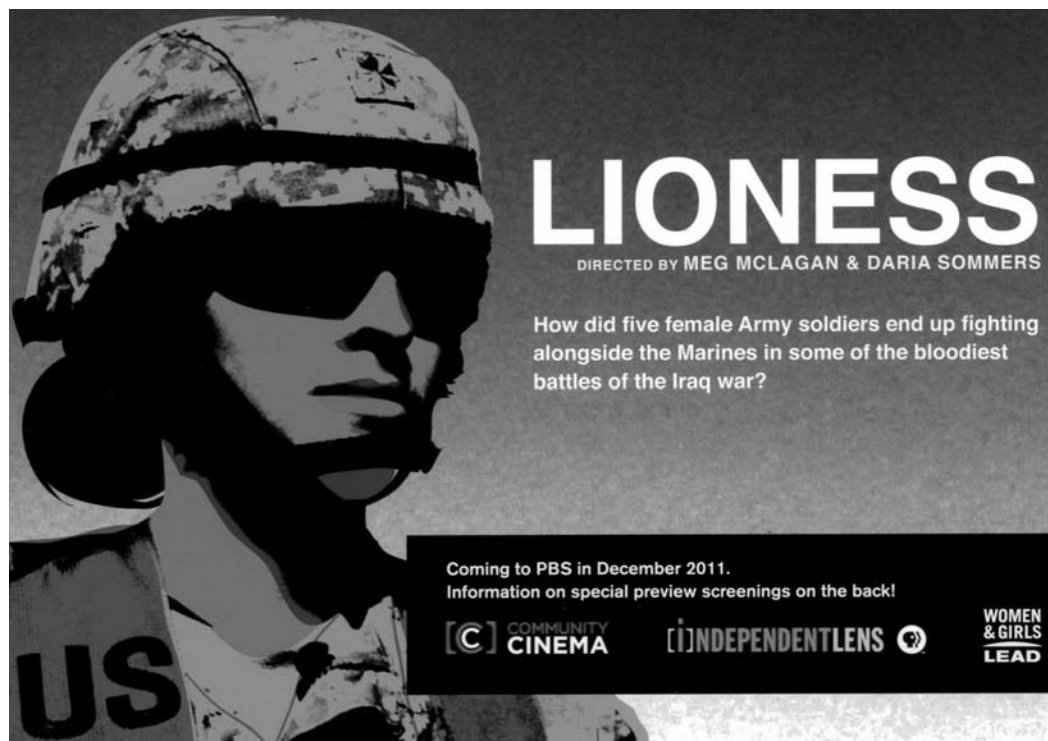
In 2003, the U.S. army began sending female support soldiers out with all-male units to do home searches and other work directly with infantry. These soldiers, dubbed lionesses, could enter female spaces and conduct body searches on Iraqi women, which male soldiers could not do. *Lioness* tells the story of five female soldiers who served at the beginning of the Lioness program and became the first U.S. women to be sent into direct ground combat. Their service was a turning point for the military's deployment of female soldiers, and their experiences have since prompted changes in training to prepare women for combat.

Along with footage from Iraq, *Lioness* includes interviews with the soldiers and their families. In addition to exposing the realities of female soldiers on the ground, the film focuses on the difficulties of readjusting to civilian life, tensions between family responsibilities and deployment, pride in service to country, and struggles with PTSD. Some of the struggles result directly from the public's failure to recognize what female soldiers have gone through. One particularly poignant scene shows the women watching a History Channel documentary that focuses on a mission in which they took part. The documentary excludes images of female soldiers and doesn't mention

their participation. The filmmakers show the women's faces as they hear the narrator describe "the weary men of the 240" and the story "told by the men who were there." One of the lionesses explains, "In that video, it's like they went out of their way to make sure that they didn't mention us because all of those events that took place in that video, we were there." In another interview, an officer explains that the inconsistency between Lioness missions and government policy regarding combat roles was hushed politically in order to avoid having to pull female soldiers out of necessary roles. The film also focuses on the biggest problem caused by failing to recognize what female soldiers would need to do — the lack of combat training for female soldiers.

Lioness, a compelling documentary, has actually been used in training military professionals who work with female veterans. Interviews with officers illuminate policy decisions as well as how these women ended up in combat. The film's personal focus on the five soldiers demonstrates both the highly capable service of female soldiers and the traumatic emotional effects of participating in warfare. *Lioness* doesn't shy away from violence. It faces the moral ambiguity felt by the soldiers, particularly as one woman suffering from PTSD talks about how it felt to shoot and kill. Footage from Iraq includes images of shooting and of bodies, both U.S. soldiers and Iraqis killed.

Extras on the DVD include a brief history of how women's service has changed since World War II, interviews with other female soldiers, including Marines Lionesses, and



footage of the Lionesses' testimony in Washington, DC. The film also has a companion website housed on PBS's Independent Lens that is currently active, and *Lioness* is scheduled to be rebroadcast on Independent Lens during the 2011–2012 television season. The film is 82 minutes, but selected scenes could be shown to a class, and a 56-minute version is also available. Students in my introductory women's studies courses have gotten a good deal from the pieces I have shown, and they've found it one of the most memorable parts of the course.

Women in the Military: Willing, Able, Essential is a documentary produced by the Pennsylvania Veterans Museum. It presents a history of women's military service, and as the title implies, the film focuses on women's fitness for service and demonstrates this by emphasizing how women *have* served in all of the nation's wars. It follows women's increasingly diversified roles in the military, from unofficial support and fighting in disguise in the Revolutionary war to today's roles that are bringing women into combat. While it does demonstrate the horrors of war, this film is largely uncritical of the U.S. military or of U.S. military action in any of the wars covered. And while it does demonstrate some of the resistance to women's growing roles within military leadership, as well as the fact that women's roles have expanded primarily because of the need for personnel, it elides the issues of sexual harassment and assault, disparate recognition, and training differences that are reported in other documentaries and interviews. One interviewee even states that in today's military, "gender and race don't matter."

Women in the Military has an educational documentary feel in its narration, its early re-enactments, and its use of period music with the images from each war. What it does provide is a valuable overview of both the persistence of women's contributions and the changes in women's roles and official policy. Highlights are the historical footage and photos from earlier wars as well as interviews with veterans from World War II on, including Marcia Putney, who talks about segregation during World War II; Captain Vernice Armour, the first African American female combat pilot; and Brigadier General Rhonda Cornum, who had been a prisoner of war during the Gulf War.

In addition to the two full-length documentaries, there are a number of resources online that offer overviews of women's service, snapshots of individual soldiers, and introductions to specific issues faced by female soldiers. The *New York Times* series "Women at Arms" is a set of short videos streaming on their website. This four-episode, monthly series was initially posted in 2009. Like *Lioness*, this series focuses on the idea that there is no distinct front line and that wom-

en are in combat even if they are not in infantry positions. The first video focuses on the roles in base camp and some of the missions that typically take women "beyond the wire." The next two focus on PTSD, with a specific focus in one on the effects on a single mother. She explains how she expected deployment to be hard, but didn't expect the difficulties she's had relating to her children since she's come home. The final segment focuses on on-base sexual harassment and assault. The rates of assault on base are high — significantly higher than rates for civilians — and a number of on-base dynamics prevent women from reporting. Women are more likely to have PTSD from sexual assault than as a result of combat, and one study showed that among those reporting PTSD, 70% had been assaulted. The *New York Times* video focuses on one woman's story to indicate the wider problem.

This series raises a good range of issues, and for that reason could be very useful in providing an overview of the situations faced by female soldiers. Also, the short, discrete segments could be easily inserted into classes. One small problem I have with watching these as a series is that while the stories differ, the footage used as background in each story is often repeated; this has the unfortunate effect, for me, of making it seem like they were stretching for material, which statistics and other coverage show shouldn't be the case. It also seems surprising that the August report opens with the statement that all women on base get typed as either bitches or sluts, but then the problem of stereotyping drops out of the report as it presents the ways in which women and men are working with one another. This inescapable, on-base stereotyping is reported by women serving throughout the military. I would have appreciated more discussion of how those two things — the intense stereotyping and the ways in which soldiers work together as soldiers — compete and intersect. Overall, while this resource is easy to access online and can be used to introduce issues, it offers the least in-depth exploration of the resources reviewed here.

National Public Radio has done several series on women's roles in today's military; these are available as podcasts that can be streamed or downloaded. There is no video, though transcripts and photos appear on the website. The most recent series is *Morning Edition's* "On the Front Lines," which examines women's roles and the changes over generations in women's service. This 2011 series was recorded while the Military Leadership Diversity Commission was developing its recommendations to Congress, so the stories continually reflect back on military policy and what a change might mean.

The first piece in this NPR series, titled "Women in War: 'I've Lived Out There With The Guys,'" provides a good overview of the conflict between women's actual ser-

vice and official roles. It also presents the arguments for and against including women in direct combat positions. The title comes from an interchange during hearings regarding a possible rule change. In response to a retired Marine Lt. General's assertion that women wouldn't sign up to live under the harsh conditions of combat soldiers, Tammy Duckworth speaks out: "I've lived like that. I've lived out there with the guys, and I would do it. It's about the job." The second episode, "Silver Star Recipient a Reluctant Hero," presents an interview with Leigh Ann Hester, the first woman to receive a silver star since World War II. "General Remembers Her 'Different' Military Days" focuses on Retired Brig. Wilma Vaught, who joined the Air Force in 1957 and became the first woman to deploy with an Air Force bomber wing. She was also the primary force behind the Women in Military Service for America Memorial. Vaught remembers her Air Force training, which included how to sit and put on makeup but not how to fire a weapon, and she compares this with women's service today. "A Soldier's Life for a Mother and Her Daughter" also reflects on generational difference in service expectations. A daughter on the verge of graduating from West Point describes training from the perspective of a soldier at an elite military institution, providing a different viewpoint than many of the other documentaries and reports. But even though combat seems somewhat distant in this interview as she is heading next to medical school, she faces this danger in ways that her mother, working at Walter Reed Army Medical Center in Washington, D.C., did not. The final segment, "A Lonely Club for Women in Top Army Jobs," focuses on the issue of promotions. Women hit a glass ceiling in the military because the usual route to promotion is combat leadership experience, and this ceiling is one argument for expanding the ways women's service is defined.

Related, noteworthy podcasts that were not a part of this 2011 series include interviews from 2005 with Kayla Williams, author of *Love My Rifle More Than You: Young and Female in the U.S. Army*, and with Abbie Pickett of the Wisconsin National Guard. Kayla Williams's interview may provide the best overview of the issues female soldiers are regularly facing in Iraq and Afghanistan. Williams served in the Middle East as an Arabic interpreter in the U.S. Army. In a 2005 interview on *Fresh Air*, Williams describes a deployed soldier's daily life: constantly carrying a weapon, feelings of aggression as well as of camaraderie, the situation that enabled her to point her gun at a child, and her experience in intelligence being brought in to sexually humiliate prisoners. Near the end of the interview, she also talks about her husband, who was severely wounded, and his struggle with coming home and with accessing health benefits. A highlight of this interview is Williams's nuanced discussion of

interactions among male and female soldiers. She describes harassment and stereotyping and explains how the dynamic between men and women are situational. The responses she got from male soldiers depended on whether she was on a mission or on base; men who got to see her doing a job that was helpful for them remembered her for her job, while those who didn't have the opportunity to see her do a useful job focused on her gender. She sees restrictions on women's service contributing to harassment rather than helping. Williams's experience as both soldier and writer make her interview particularly valuable.

Abbie Pickett's interviews cover her experience in Iraq as well as her struggles with PTSD after her return. These interviews are brief, and the issues covered here are dealt with more extensively elsewhere, but Pickett's interviews, conducted while she was a student at Madison Area Technical College, provide a story close to home for Wisconsin students.

PBS's POV hosted a blog called *Regarding War* from February to June 2010, which includes a section on "Women and War." While the blog is no longer being updated, it is still accessible and is valuable for the range of viewpoints expressed by contributors. The bloggers are journalists Erin Solaro and Helen Benedict, authors of two prominent books on women serving in recent conflicts; Army First Lieutenant Jessica Scott; Marine Corps veteran and Executive Director of the Service Women's Action Network Anu Bhagwati; and Meg McLagan and Daria Sommers, the filmmakers behind *Lioness*. These writers repeatedly point to the diversity of military women's experiences and at times disagree with one another, which I think is the most valuable aspect of this blog as a teaching resource. While much of the information is the same as that presented in the *New York Times* videos and NPR podcasts, the blog format seems to offer the most freedom to express strong opinions on these issues. Some highlights are the critiques of how other sources represent female soldiers. Jessica Scott's may be the voice most missing from other reportage, as she criticizes what she sees as media representation of military women as victims and is more supportive of military policies. Anu Bhagwati offers a related account of media sensationalizing, but, unlike Scott, she condemns the pervasive institutionalized sexism she experienced. Erin Solaro, who introduces herself as an "unabashed feminist," critiques "organized feminism's" presentation of the military — and its more recent failure to represent military women. Besides these issues of misrepresentation, topics covered include the combat ban, motherhood as a soldier, sexual assault in the military, women's achievements and reasons for enlisting, and what it means to these writers to document war.

More recently, PBS aired a five-part series titled *Women, War and Peace*. The series, which first aired October 2011, focuses on Columbia, Afghanistan, Liberia, and Bosnia. It demonstrates how women have become primary targets in armed conflicts as well as their key roles in peace efforts and in international negotiations. Full-length streaming video of the whole series is currently available on the website, in addition to links to a number of related resources. A small piece presents recent video on female U.S. soldiers in Afghanistan. Women have been working as Female Engagement Teams (FETs), which conduct community outreach, for example medical treatment missions. According to Captain Matt Pottinger, one of the Marines who developed the idea of FETs, "What we wanted to do in Afghanistan that took the Lioness concept even further was to put the focus not on searching women, but on actually engaging with them and learning about what was happening in the areas. . . making it more of a conversation and an engagement." The four-and-a-half minute video follows one of these teams on a medical mission, and the accompanying web page, "When Half of the Country Is Off Limits," provides a text version of the story. This resource could be used both as an update on recent roles in the U.S. military and to view these roles within the larger context of women's involvement in conflict worldwide.

Of these resources, I find *Lioness* the most powerful and the most complex investigation into U.S. women's experience of combat. Although focused more narrowly than some and not as recent as others, the DVD extras and PBS website provide some context, and other resources can help instructors update the information. For a broader view that encompasses more diverse experiences, PBS's "Women and War" blog seems the most wide-ranging. All of the resources mentioned here focus usefully on the conflict between policy and practice, and in addition to information about women in the military, they provide an opportunity to discuss more generally the ways policy and practice interact to create social change.

Fifteen percent of the U.S. military today is female, and more than 260,000 women have served in the recent operations in Iraq and Afghanistan. The number of combat veterans in our classrooms — female and male — will continue to increase. At the same time, media detachment and the dynamics of a volunteer force that draws from a limited population makes it possible for most of us to remain unaware. Whatever one's beliefs about military actions or about what women should be doing in the military, addressing gender and the military in the women's studies classroom should include acknowledging the realities of women's service and recognizing the diversity of their experiences along with the gendered dynamics.

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E-SOURCES ON WOMEN & GENDER

Our website (<http://womenst.library.wisc.edu/>) includes recent editions of this column and links to complete back issues of *Feminist Collections*, plus many bibliographies, a database of women-focused videos, and links to hundreds of other websites by topic.

Information about electronic journals and magazines, particularly those with numbered or dated issues posted on a regular schedule, can be found in our "Periodical Notes" column.

E-PUBLICATIONS

Sue Rankin et al., *STATE OF HIGHER EDUCATION FOR LESBIAN, GAY, BISEXUAL & TRANSGENDER PEOPLE*. Campus Pride, 2010. 24p. ISBN 978-0983017608: <http://www.campuspride.org/Campus%20Pride%202010%20LGBT%20Report%20Summary.pdf>.

Inger Skjelsbaek, *THE ELEPHANT IN THE ROOM: AN OVERVIEW OF HOW SEXUAL VIOLENCE CAME TO BE SEEN AS A WEAPON OF WAR*. Report to the Norwegian Ministry of Foreign Affairs. Peace Research Institute Oslo (PRIO), 2010. 57p. http://www.peacewomen.org/assets/file/Resources/NGO/vas_sexualviolencewarweapon_prio_may2010.pdf.

Kimberly Mann, ed., *WOMEN AND THE HOLOCAUST: COURAGE AND COMPASSION — STUDY GUIDE AND DVD*. United Nations, 2011. Study guide: 44p., PDF. Video clips (survivor testimonies) available at same site: http://www.un.org/en/holocaustremembrance/educational_women_and_Holocaust.shtml.

Usha Ranji et al., *WOMEN'S HEALTH CARE CHARTBOOK: KEY FINDINGS FROM THE KAISER WOMEN'S HEALTH SURVEY*. Henry J. Kaiser Family Foundation, 2011. 52p. <http://www.kff.org/womenshealth/upload/8164.pdf>.

At Home in Europe Project, *UNVEILING THE TRUTH: WHY 32 MUSLIM WOMEN WEAR THE FULL-FACE VEIL IN FRANCE*. New York, Budapest, & London: Open Society Foundations, 2011. 178p. http://www.soros.org/initiatives/home/articles_publications/publications/unveiling-the-truth-20110411/a-unveiling-the-truth-20100510.pdf.

WEBSITES

GAMES FOR CHANGE is a gaming website that "facilitates the creation and distribution of social impact games that serve as critical tools in humanitarian and educational efforts." The website, which includes games for all age groups, can be visited at <http://www.gamesforchange.org/>. One example of a women/gender-focused game: "RePlay: Finding Zoe," which "engages players in a fun gaming experience to promote attitudes and skills girls and boys need to create healthy, equal interpersonal relationships. Its narrative and gameplay fosters learning about healthy relationships and communication, diversity, and prevention of sexism and violence against girls and women"; find at <http://www.gamesforchange.org/play/replay-finding-zoe/>.

EBRARY'S BREAST CANCER SEARCHABLE INFORMATION CENTER is a collection of publications regarding breast cancer, compiled by the librarians at ebrary. The website pulls "a range of authoritative fact sheets, posters, and other materials" from government agencies such as the National Cancer Institute, National Breast Cancer Coalition Fund, Office of Women's Health, and more. Keyword search or browse by topic at <http://site.ebrary.com/lib/breastcancer/home.action>.

WOMEN IN SCIENCE, TECHNOLOGY, ENGINEERING, AND MATHEMATICS ON THE AIR! houses episodes from the nationally-syndicated public radio programs *50%* and *To the Best of Our Knowledge* that focus on "fascinating women working and learning in science, technology, engineering, and mathematics (STEM) fields." The episodes also highlight "programs and practices throughout the U.S. designed to broaden the participation of women in STEM." Stream or download episodes at <http://www.womeninscience.org/index.php>.

After watching children's entertainment programs with her daughter, **SEE JANE** founder Geena Davis "was astounded by the dearth of female characters." She started See Jane to help change the way gender is portrayed in children's entertainment. "The Institute is uniquely positioned to spotlight gender inequalities at every media and entertainment company through cutting-edge research, education, training, strategic guidance and advocacy

programs.” The mission at See Jane is “to work within the entertainment industry to dramatically alter how girls and women are reflected in media.” Learn more at <http://www.seejane.org/index.php>.

REMEMBERING THE TRIANGLE FACTORY FIRE: 100 YEARS LATER is a website dedicated to providing information on “a terrible and unnecessary tragedy involving the death of many young working women in a New York City sweatshop at the beginning of the 20th century and the resulting investigations and reforms.” The site provides primary and secondary sources related to the fire. It tells the story and legacy of the fires, and leaves room for guests to comment on the information. To learn more visit <http://www.ilr.cornell.edu/trianglefire/index.html>.

BLOG

With a mission to “highlight what is still an entrenched problem in our workplaces, streets, and homes, while sharing stories on a non-judgmental platform,” ***MY FAULT, I’M FEMALE (MFIF)*** is a place where women can vent their frustrations with a largely male-dominated society. The blog features stories about women who have run into obstacles for the sole reason that they are female. To read others’ stories or to submit your own, visit <http://myfaultimfemale.wordpress.com/>.

○ Compiled by Michelle Preston



Miriam Greenwald

NEW REFERENCE WORKS IN WOMEN'S STUDIES

Boys

Shirley R. Steinberg, Michael Kehler, & Lindsay Cornish, eds., **BOY CULTURE: AN ENCYCLOPEDIA**. Santa Barbara, CA: ABC-CLIO/Greenwood, 2010. 2 vols. 527p. bibl. index. \$165.00, ISBN 978-0313350801.

Reviewed by Matthew Harrick

The editors of this grand, sprawling text (the co-founder/director of the Paulo and Nita Freire International Project for Critical Pedagogy, an associate professor, and a freelance editor and writer, respectively) gathered 116 signed entries from a wide variety of contributors on topics as varied as music, sports, sexuality, school, and the body. Ostensibly, the two volumes are for and about boys...and for those interested in "what makes a boy a boy" — a lofty project for a broad audience.

In terms of usability, the text is divided into twelve sections, within which the entries are arranged alphabetically. While approximating the look of a traditional encyclopedia, the format instead interrupts the flow of the overarching concepts of each section. Also, there are no highlighted subject terms, no cross-references, and not even any illustrations — any of which could have made this work more useful had they been included. There is a table of contents at the beginning of each volume, and an index at the end of the second.

Unfortunately, what had the potential to be a successfully diverse text turns out to be a jumble of entries of varying levels of rigor, focus, and tone,

with a few hidden gems. Some entries seem not to have been written for boys but for the sake of nostalgia, by men reliving their own youthful years by writing about things they liked as children. It is in these entries that the tone falters and loses some of its credibility. Some of the entries seem to lack objectivity, some lack a narrative, and some contradict others. The editors claim that their intention is to avoid interpretation, but many of the contributors seem to have forgotten this injunction.

Some parts of the encyclopedia shine, because of their academic tone, a more rigorous standard of editing, and a cogency that is not found in the rest of the text. One such entry, "Youth Incarceration," comes at the conclusion of the first volume and, if encyclopedias were read from cover to cover like typical narratives, might leave the reader on a high note. Encyclopedias are not typically read this way, however. From start to finish, this entry has the hallmarks of a good encyclopedia article: objectivity, proper use of statistics, a sense of history for the topic and an idea of why it is important to researchers today, and evidence of solid research. Entries like this one, which stand on their own, serve also to highlight the many others that fall short of the mark. Many of the other entries cite research from the 1970s, and many use Web-based resources, some of which lack currency and all of which run the risk of expiring and becoming "dead."

This encyclopedia almost collapses under the weight of its objectives. There is still potential, however, for it to recuperate itself in a second edition with better editing and more

stringent requirements for consistency of tone and objectivity. As it currently stands, the text could find a place on the shelves of public libraries, or in academic libraries with children's studies programs. As the editors state in the introduction, though, it should be used as a starting point, not as the main focus of research.

[Matthew Harrick is Substitute Asst. Professor, Education Librarian at Brooklyn College (City University of New York).]

HEALTH

Sandra J. Judd, ed., **EATING DISORDERS SOURCEBOOK, 3rd edition**. Detroit: Omnigraphics, 2011. (Health reference series.) 615p. \$95.00, ISBN 978-0780811430.

Reviewed by Emily E. Lawrence

It is estimated that more than five million Americans have an eating disorder. A majority of these individuals are women (90–95% of those with anorexia nervosa; 80% of those with bulimia nervosa). A woman with anorexia is twelve times more likely to die than a woman without the disorder.

These startling statistics appear in the early pages of the *Eating Disorders Sourcebook*, a consumer health resource intended for use by laypersons — specifically, patients, families, caregivers, and the general public. The volume is organized into seven primary parts, each of which provides readers with a grouping of chapters focusing on one of the following topics: eating disorder

descriptions, risk factors, causes, medical complications, diagnosis and treatment processes, preventative measures, and terminology/additional resources. Most of the chapters are brief, although not uniformly so. Subsections of chapters are reprinted from a variety of documents from other sources: individuals, government agencies, organizations, and publications. As a result, the final product frequently feels disjoint.

The book's stylistic inconsistencies are perhaps understandable given the nature of its construction. Variations in spelling and style are acknowledged in the preface, with the editor noting that her "primary goal is to present material from each source as accurately as is possible" (p. xviii). Still, the occasionally jarring tonal shifts are not specifically addressed. Certain sections contain cold, impersonal language. In an overview of potential complications associated with eating disorders in Part IV, for instance, it sometimes sounds as if the ailments discussed are wholly separate from the human beings who suffer their ill effects. Awkward sentence constructions (e.g., "Pitting edema is the type of swelling which when you apply pressure to the swollen area an indentation is left" [p. 263]) intensify this effect. Additionally, there are no charts or illustrations interspersed throughout the text, an omission that further limits user-friendliness.

That said, the editor effectively incorporates diverse content. Of particular note are chapters concentrating on populations that are sometimes excluded from the conversation, such as men, pregnant women, and the elderly. There are also helpful — albeit succinct — segments detailing the unique circumstances of gay, lesbian, and bisexual communities and other minority populations — although transgender individuals are curiously absent from the discussion. The book's examinations of the genetic, sociocultural, and

psychological dimensions of disordered eating will be illuminating to readers who are less familiar with the complex web of risk factors.

While the *Sourcebook* certainly contains valuable information, it is less a cohesive guide than it is a compendium of consumer health articles that vary in terms of quality and intended audience. It remains unclear what the book offers that is not already accessible online. Some of the included documents were produced by federal agencies and are therefore freely available; others are likely obtainable via subscription databases. In the end, the *Eating Disorders Sourcebook* is a comprehensive resource, but one that will likely prove most useful in smaller academic, medical, and public libraries that have fewer of the incorporated materials already in their collections.

[Emily E. Lawrence is a library technician at the National Library of Medicine and an M.L.S. student at the University of Maryland.]

HISTORY

Heather A. Huyck, ed., **WOMEN'S HISTORY: SITES & RESOURCES**, 2nd edition. University of Illinois Press for the National Collaborative for Women's History Sites, 2010. 144p. bibl. index. pap., \$9.95, ISBN 978-0977009558.

Reviewed by Colleen Seale

Women's contributions to America's history receive their due recognition with this guide to forty significant history sites and projects, all of which are organizational members of the National Collaborative for Women's History Sites (NCWHS, see www.ncwhs.org). A topical index arranges the entries by regions, fields (African Ameri-

cans, Archaeology, Archives, etc.), and time periods. Sites are then covered geographically from west to east. Each entry includes a general introduction and information on the site's facilities, programs, collections, address, hours, website, and fees. Photographs, representative artwork, and occasional quotations are also included, and a "Don't Miss" section describes one or more of the site's unique features.

The sites represented here include National Historic Landmarks, National Historic Parks and National Historic Sites. For those sites that are not exclusively devoted to specific women, this guide leads readers to the women behind the men. For example, we discover that the Ulysses S. Grant National Historic Site was the childhood home of Julia Dent Grant, Grant's wife of thirty-seven years. In the entry for the George Washington Birthplace National Monument, we learn that Washington's great-grandmother, Ann Pope, brought the property to the Washington family and that his mother, Mary Ball Washington, lived there as a widow with four children. For general sites, such as the Springfield Armory National Historic Site, we discover the strategic role women played there.

Unique to this work is the inclusion of centers or projects that focus on women's history, including the National Women's History Project in Santa Rosa, CA; the Woman Suffrage Media Project, also in Santa Cruz; and the Evanston Women's History Project in Evanston, IL. Although the guide is limited in scope, providing coverage of only a smattering of sites that are important to women's history, its bibliography offers excellent additional sources of information on women's history sites, preservation and interpretation, and material culture. Three sections at the end focus on online exhibits, lesson plans, and tours and travel itineraries and include a brief list of virtual muse-

um exhibits found at the National Park Service (NPS) Virtual Museum Exhibits website (www.nps.gov/history/museum/index.html); summaries of selected lesson plans found at the NPS Teaching with Historic Places website (<http://www.nps.gov/nr/twhp/>); and summaries of itineraries that feature women and their important roles, selected from the NPS Travel Itineraries website (www.nps.gov/nr/travel/). The guide is recommended for libraries with collections covering women's studies, American history, or travel.

[Colleen Seale is the selector for women's, gender, and GLBTQ studies at the George A. Smathers Libraries, University of Florida.]

RESEARCH

Brooke Ackerly & Jacqui True, *DOING FEMINIST RESEARCH IN POLITICAL & SOCIAL SCIENCE*. New York: Palgrave Macmillan, 2010. 272p. bibl. \$85.00, ISBN 978-0230507760; pap., \$28.00, ISBN 978-0230507777.

Reviewed by Amy Stewart-Mailhiot

When planning a trip to a foreign country, a wise first step is to locate a good guidebook. The same is true when stepping off into the realm of feminist research. Brooke Ackerly (Political Science, Vanderbilt University) and Jacqui True (International Politics, University of Auckland) have written just such a practical travel guide, designed to aid feminist researchers from undergraduates to seasoned professionals.

The authors clearly intend for the book to serve as a "step-by-step guide to feminist research reflection and practice," not as an exhaustive text

on feminist theory and methodology (p. 1). The core of the book is the feminist research ethic that is detailed in Chapter 2, which provides a heuristic framework for researchers to use at each stage in reflecting on the elements of power dynamics, stakeholder relationships, and their own subjectivity in relation to their research projects. The authors model this act of reflection throughout with personal examples from their own research experience.

Ackerly and True acknowledge that adhering to a research ethic grounded in reflection means that the research process is seldom linear. Nevertheless, they have arranged the book following a more traditionally linear research approach, beginning with developing a research question and mapping the research process, and concluding with sharing the research findings with the world. The inclusion of subject and name indexes, as well as a detailed table of content at the beginning of each chapter, allow the reader to navigate easily. In addition, text boxes in each chapter define key concepts, highlight illustrative examples of research, and list suggested further readings. A companion website (<http://www.palgrave.com/methodology/doingfeministresearch>) expands the book's value as both a teaching tool and a learning guide; of particular interest are practical exercises to use in the classroom or in an online component to a course.

Doing Feminist Research in Political & Social Science is a valuable addition to the literature of feminist research. By drawing on examples from across the social sciences, Ackerly and True have created a guide that will be valuable to researchers in any discipline. Recommended for academic libraries, as well as for instructors of methods courses in political or social sciences.

[Amy Stewart-Mailhiot is an instructor and reference librarian at Pacific Lutheran University.]

SCHOLARSHIP

Michele Tracy Berger & Cheryl Rade-
loff, *TRANSFORMING SCHOLARSHIP: WHY WOMEN'S AND GENDER STUDIES STUDENTS ARE CHANGING THEMSELVES AND THE WORLD*. New York: Routledge, 2011. 296p. append. notes. refs. index. \$145.00, ISBN 978-0415873277; pap., \$25.95, ISBN 978-0415873284.

Reviewed by Sherri L. Barnes

As a women's studies graduate (1990) and an alumni panelist for a conference celebrating the fortieth anniversary of my alma mater's Women and Gender Studies (WGS) Department, I welcomed the opportunity to review this new volume from Routledge. I was skeptical of its classification as a reference book, but it is a practical and valuable handbook for current and prospective majors and minors in women and gender studies and for the people who care about them. It is also essential reading for academic and career advisors on campuses with WGS majors or minors.

Although *Transforming Scholarship* can easily be read from cover to cover, I suspect most students will go directly to Chapter 5, which profiles and categorizes WGS graduates (more on this later). These profiles are based on a study conducted by the authors, both of whom are WGS faculty. Respondents' experiences are integrated throughout the text, as are the authors' own useful strategies for maximizing the WGS experience. One of my favorites is "the elevator speech" — one way for students to become comfortable

with and proficient at talking about their passion for women's studies. The thirty-second speech, with a hundred-word limit, helps them think on their feet while talking about complex issues using simple language. Developing one's own elevator speech is just one of the exercises presented at the end of chapters to give students an opportunity to reflect on and apply some of the concepts. These exercises contribute to the self-help tone the book often has.

Transforming Scholarship begins with a history of WGS as a discipline. The authors do a good job of connecting the present situation of women's studies with its past. The bulk of the book is dedicated to helping students explain WGS to skeptical and curious family, friends, and acquaintances; demonstrating what perspective students can expect as majors; helping students identify their "external skills" and "internal strengths" as they pursue employment; and illustrating the many possible paths open to them, while integrating the experiences and testimonies of former graduates. The possible career paths presented are very inclusive. (Some readers may take issue with the inclusion of military opportunities.)

In Chapter 5, Berger and Radeloff present the idea of WGS students as change agents, and they identify three categories of change agents in relation to future career paths: sustainers, evolvers, and synthesizers. The six profiles in this chapter are representative of the types of change agents. There are no value judgments associated with the different categories; they are simply examples of different paths to acquiring meaningful careers that reflect one's interests. (I feel like I should describe the types, but doing so would feel like giving away the plot of a movie!)

Readers will appreciate the inclusion of the experiences of male students and the attention given to issues

of concern for women of color. As a women's studies graduate who works with feminist studies students and faculty and teaches a feminist studies course, I found the book to be an accurate representation of the WGS experience: it's personal, it's political, it's theoretical, and it's rooted in a legacy of consciousness-raising, activism, and lived experiences.

[*Sherri L. Barnes is the feminist studies librarian at the University of California, Santa Barbara.*]

Music

Mary F. McVicker, ***WOMEN COMPOSERS OF CLASSICAL MUSIC: 369 BIOGRAPHIES FROM 1550 INTO THE TWENTIETH CENTURY***. Jefferson, NC: McFarland, 2011. 253p. timeline. bibl. discography. index. pap., \$45.00, ISBN 978-0786443970.

Reviewed by Bernice Redfern

This collection of short biographies of female composers surveys the period from 1550 to the twentieth century and is arranged chronologically by era and further divided by country. The emphasis is on women composers from European countries, although some other regions of the world are also represented. There is a brief introduction to the musical history of each period covered.

This reference work's purpose is to look at the lives and careers of women composers in the contexts in which they lived. An amazing number of women are included, many of whose compositions were lost or forgotten and never known to the general public. This book seeks to celebrate their work and achievements.

Each entry includes any biographical facts known, along with a description of the composer's body of work. A list of significant works by each composer is also included. References are provided to standard sources such as *Grove's Dictionary of Music and Musicians*. Many women composers wrote operas, so a detailed timeline of these works is also included, as is a bibliography and a discography.

Ms. McVicker has degrees in law and finance, and she has written four previous books.

A number of reference works on women composers have already been published, and some of those are used as principal reference sources for this collection. What is new in this volume is the arrangement by historical period rather than a standard alphabetical arrangement by composer name. Ms. McVicker brings together in one volume information on women composers previously published in several different works, and she organizes this information in a chronological format. A detailed index makes it easy to find a composer's name in the text.

The layout of the book is attractive, making the text easy to read. Each composer's name and country of origin are printed in bold black headings. The work is well-researched and well-written, but would be more appealing with illustrations, including some portraits. It can be read cover-to-cover or used to locate information on individual women composers. I would recommend it for public and academic libraries with collections in women and gender studies and music history.

[*Bernice Redfern is a social science librarian at San Jose State University.*]

Karin Pendle & Melinda Boyd, eds., ***WOMEN IN MUSIC: A RESEARCH AND INFORMATION GUIDE, 2nd edition***. New York: Routledge, 2010. (Routledge music bibliographies.) 868p. indexes. \$155.00, ISBN 978-0415994200.

Reviewed by Nancy M. Lewis

Thirty years ago, the number of scholarly works on women's contributions to music could probably have been counted on your fingers. Not so today: with well-established women's studies departments at most leading academic institutions, many scholars are working in this area. This second edition of *Women in Music*, ably compiled by Karin Pendle and associate editor Melinda Boyd, has continued to help make this literature accessible. Although the preface acknowledges that this work cannot be considered a complete listing, it gives us a very solid foundation with which to work.

Focusing on materials published primarily between 1980 and 2010 (mostly from the global North), this edition extends ten years beyond the first one. Again divided into sections, the bibliography provides lists of reference works, general histories, collections of essays, feminist perspectives, and issues around sexuality, as well as works focusing on education and careers, women's patronage of music, and ethnomusicology. It also covers specific historical periods, country and geographic area information, and genres, including stage, film, rock, pop, blues, jazz, country, folk, and gospel. Another extensive section covers individual women musicians. It is easily the most comprehensive work to date, although Ericson's *Women in Music: A Selective Annotated Bibliography on Women and Gender Issues in Music* has unique sections on social construction, perception, and psychology.

This edition pulls together a massive amount of material, as did the first. But there have been some significant changes. Many new entries have been added, most notably in the sections on careers in music, countries (with sixteen new countries added), and individual musicians (more than 130 names were added). These additions have increased the physical size of the book, so it is perhaps not surprising to note that the abstracts for each entry have been shortened. Two sections have been dropped: "Women in the United States and World History," and "Feminist Theory and Cultural Studies." The latter omission is cause for the most concern: along with slight changes in the prefatory language, it seems to indicate a pulling back from the original emphasis on the important role of Western feminism on the field. The subject index has also been affected, with some entries dropped or condensed: for instance, the first edition's entry for sexuality, with its accompanying seven subdivisions, is not even included in the second.

I highly recommend this work, along with Ericson's *Women and Music*, for collections that serve academic music departments.

[*Nancy M. Lewis is both the women's studies and the music librarian at the Raymond H. Fogler Library, University of Maine.*]

WAR

Rosemarie Skaine, ***WOMEN IN COMBAT: A REFERENCE HANDBOOK***. Santa Barbara, CA: ABC-CLIO, 2011. (Contemporary world issues series.) 319p. bibl. gloss. index. \$55.00, ISBN 978-1598844597; e-book, ISBN 978-1598844603 (see www.abc-clio.com).

Reviewed by Yadira V. Payne

How does society decide whether women can — or even should — fight in combat? What *is* combat, and who defines it? These are but a few of the questions this reference handbook seeks to address, and it does so by covering not only background and history but also opposing viewpoints on controversial issues.

According to the Defense Manpower Data Center (DMDC) of the Department of Defense, a total of 139 women had been killed in action in wartime Iraq and Afghanistan as of May 23, 2011, and 721 had been wounded in action. These statistics illustrate that women are indeed fighting in military combat today, just as they have been since the beginning of history. Noted author and sociologist Rosemarie Skaine emphasizes that women in the U.S. have always fought for their country and participated in battle — even in the early years of this nation.

This ABC-CLIO/Greenwood volume is part of the *Contemporary World Issues* series under the "Gender and Ethnicity" subject category. As such, it contains the standard sections: introductory essay from the author, glossary, index, and extensive resources list.

Skaine's text adheres to a clearly defined scope, providing a basic overview of major legal, social, and political issues in women's rights as

they relate to fighting in combat. Appropriately chosen primary and secondary sources, offering pro and con views, make up the core of this easy-to-read-and-understand volume. She has included exclusive interviews with women who have fought in combat, as well as with other key figures.

Chapter 1, "Background and History," offers an overview of the ever-changing legal definitions of combat, policy revisions, some pros and cons on the cultural perception of women in combat, and how society influences changes in policy. Topics such as physicality, elements of combat danger, female equality in the military, the influence of religion, and the social influences of motherhood are discussed in Chapter 2, "Problems, Controversies, and Solutions." Worldwide perspectives, a chronology of significant highlights of women in military history from 1775 to 2010, and twenty-five biographical sketches of "representatives of how women serve" are also included in the volume.

I especially appreciate Skaine's extensive cross-referencing. The sources listed at the end of each subsection and

the end of each chapter are also useful, along with the extensive bibliography at the end of the volume.

This timely resource will be very useful as a starting point for students researching not only the legal aspects of this social issue but the political, historical, and military aspects as well — and regardless of whether one's own position is pro or con. A women's studies audience will value this text as a portal into the issues regarding women in the military and the disparity between what politicians and military leaders feel to be socially acceptable and the reality that women are facing the enemy in battle. The writing is clear, concise, and understandable, especially for its intended audience.

[Yadira V. Payne is the government information librarian at Augusta State University's Reese Library. She holds an MSLIS from Drexel University, and is a published author and an artist.]



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PERIODICAL NOTES

SPECIAL ISSUES OF PERIODICALS

ALCOHOL & ALCOHOLISM v. 44, no. 6 (September 2009): Special issue: "Gender and Alcohol." Issue editors: Leslie L. Devaud & Mark A. Prendergast. Publisher: Oxford University Press on behalf of the Medical Council on Alcohol. ISSN: 1464-3502 (online); 0735-0414 (print). Available online to licensed users through Oxford University Press Journals.

Partial contents: "The Influence of Chronic Nicotine Administration on Behavioural and Neurochemical Parameters in Male and Female Rats after Repeated Binge Drinking Exposure," by Frédéric Lallemand, Roberta J. Ward, & Philippe De Witte; "Sex Differences in Ethanol Intake and Sensitivity to Aversive Effects during Adolescence and Adulthood," by Courtney Vetter-O'Hagen, Elena Varlinskaya, & Linda Spear (Open Access); "Sexually Dimorphic Effects of Alcohol Exposure during Development on the Processing of Social Cues," by Sandra J. Kelly, Darnica C. Leggett, & Kim Cronise; "Sex Differences in Acoustic Startle Responses and Seizure Thresholds between Ethanol-Withdrawn Male and Female Rats," by William Reilly, Bikul Koirala, & Leslie L. Devaud; "Sex Differences in Caffeine Neurotoxicity Following Chronic Ethanol Exposure and Withdrawal," by Tracy R. Butler et al.; "Sex-Specific Dissociations in Autonomic and HPA Responses to Stress and Cues in Alcohol-Dependent Patients with Cocaine Abuse," by Helen C. Fox et al.; "Gender Differences in Alcohol Impairment of Simulated Driving Performance and Driving-Related Skills," by Melissa A. Miller, Jessica Weafer, & Mark T. Fillmore; "Sex Differences in NMDA Receptor Expression in Human Alcoholics," by Justin P. Ridge, Ada M.-C. Ho, & Peter R. Dodd.

Partial contents of "Psycho-Social Aspects Supplement": "Introduction: Gendering Socio Cultural Alcohol and Drug Research," by G. Hensing & F. Spak; "Alcohol Use and Patterns of Delinquent Behaviour in Male and Female Adolescents," by Jenny M. Eklund & Britt af Klinteberg; "Does Gender Matter? A Vignette Study of General Practitioners' Management Skills in Handling Patients with Alcohol-Related Problems," by Magnus Geirsson, Gunnel Hensing, & Fredrik Spak.

BRAIN BEHAVIOR AND IMMUNITY v. 23, no. 5 (July 2009): Special issue: "Gender, Ethnicity, and Immunity." Issue editor: Edward C. Suarez. Publisher: Elsevier. ISSN: 0889-1591. Available online to licensed users through Science Direct.

Partial contents: "Invited Guest Introduction to Special Issue on Gender, Ethnicity, and Immunity," by Donna E. Shalala; "Sex and gender in psychoneuroimmunology research: Past, present and future," by Beth D. Darnall & Edward C. Suarez; "Effects of gender and dementia severity on Alzheimer's disease caregivers' sleep and biomarkers of coagulation and inflammation," by Paul J. Mills et al.; "Metastatic-promoting effects of LPS: Sexual dimorphism and mediation by catecholamines and prostaglandins," by Ranit Naor et al.; "Gender differences in stimulated cytokine production following acute psychological stress," by Aric A. Prather et al.; "Sex hormones and mucosal wound healing," by Christopher G. Engeland, Bahareh Sabzehei, & Phillip T. Marucha; "Gender, race/ethnicity, personality, and interleukin-6 in urban primary care patients," by Benjamin P. Chapman et al.; "Sex differences in the relationship between obesity, C-reactive protein, physical activity, depression, sleep quality and fatigue in older adults," by Rudy J. Valentine et al.; "Salivary cortisol among American Indians with and without posttraumatic stress disorder (PTSD): Gender and alcohol influences," by Mark L. Laudenslager et al.; "Socioeconomic and psychosocial gradients in cardiovascular pathogen burden and immune response: The multi-ethnic study of atherosclerosis," by Allison E. Aiello et al.; "Gender differences in delayed-type hypersensitivity response: Effects of stress and coping in first-year law students," by Sarah McQueary Flynn et al.; "Parental education is related to C-reactive protein among female middle aged community volunteers," by Jennifer E. Phillips et al.; "Men's serostatus disclosure to parents: Associations among social support, ethnicity, and disease status in men living with HIV," by Erin M. Fekete et al.

CANADIAN JOURNAL OF ADMINISTRATIVE SCIENCES v. 26, no. 3 (September 2009): Special issue: "Gender and Diversity at Work: Changing Theories. Changing Organizations." Issue editors: Gloria E. Miller, Albert J. Mills, & Jean Helms Mills. Publisher: Blackwell. ISSN: 1936-4490 (online); 0825-0383 (print). Available online to licensed users through Wiley Interscience.

Partial contents: "Reasons Women Chartered Accountants Leave Public Accounting Firms Prior to Achieving Partnership Status: A Qualitative Analysis," by Peggy Wallace; "Gender Fatigue: The Ideological Dilemma of Gender Neutrality and Discrimination in Organizations," by Elisabeth Kelan; "An Examination of Gender Influences in Career Mentoring," by Joanne Leck et al.; "Diversity Management Versus Gender Equality: The Finnish Case," by Susan Meriläinen et al.; "Understanding Diversity Managers' Role in Organizational Change: Towards a Conceptual Framework," by Ahu Tatli et al.

COMPARATIVE EUROPEAN POLITICS v. 7, no. 1 (April 2009): Special issue: "Gender and Public Policy in Europe." Issue editors: Amy G Mazur & Mark A Pollack. Publisher: Palgrave. ISSN: 1740-388X (online); 1472-4790 (print). Available online to licensed users through Palgrave Journals.

Partial contents: "Comparative Gender and Policy Projects in Europe: Current Trends in Theory, Method and Research," by Amy G Mazur; "Caring Time Policies in Western Europe: Trends and Implications," by Kimberly J Morgan; "The Challenges of Abortion and Assisted Reproductive Technologies Policies in Europe," by Isabelle Engeli; "Headscarf Regimes in Europe: Diversity Policies at the Intersection of Gender, Culture and Religion," by Birgit Sauer; "Substantive Representation of Women (and Improving it): What It Is and Should Be About?" by Karen Celis; "Mainstreaming Gender in the European Union: Getting the Incentives Right," by Emilie M Hafner-Burton & Mark A Pollack; "The European Union 2002 Directive on Sexual Harassment: A Feminist Success?" by Kathrin Zippel; "Enlarging the Club: When do Candidate States Enforce Gender Equality Laws?" by Olga Avdeyeva.

INTERNATIONAL MIGRATION v. 48, no. 6 (December 2010): Special issue: "Women and Migration in Globalizing Asia: Gendered Experiences, Agency, and Activism." Issue editors: Arianne M. Gaetano & Brenda S.A. Yeoh. Publisher: Wiley-Blackwell on behalf of the International Organization for Migration. ISSN: 1468-2435 (online); 0020-7985 (print). Available online to licensed users through Wiley Online Library.

Partial contents: "Transborder Migration, Social Reproduction and Economic Development: A Case Study of Burmese Women Workers in Thailand," by Kyoko Kusakabe & Ruth Pearson; "Transnational Migration, Gender, and Rights: Advocacy and Activism in the Malaysian Context," by Juanita Elias; "'Economically Speaking, I am the Breadwinner': Chinese Immigrant Narratives of Work and Family in Hong Kong," by Nicole Newendorp; "'Not a Real Worker': Gendering Migrants in Thailand's Shrimp Farms," by Bernadette P. Resurreccion & Edsel E. Sajor; "Performances across Time and Space: Drama in the Global Households of Filipina Transmigrant Workers," by Janet M. Arnado.

GRANTA no. 115 (Summer 2011): Special issue: "The F Word." "From Ghana to Great Britain, New Delhi to New York, the balance of power remains tipped towards men. *Granta* 115: The F Word explores the ways in which feminism continues to inform, address and complicate that balance."

Print edition, available for £12.99 at <http://www.granta.com/Magazine/115>, features fiction by Edwidge Danticat, Lydia Davis, Louise Erdrich, Maja Hrgović, Julie Otsuka, Taiye Selasi, Helen Simpson, and Jeanette Winterson; memoir/non-fiction by Laura Bell, Urvashi Butalia, A.S. Byatt, Rachel Cusk, Janice Galloway, Caroline Moorehead, Francine Prose, and Eudora Welty; and poetry by Gillian Allnutt, Linda Gregerson, Sadaf Halai, and Selima Hill. Two of the fiction pieces — Lydia Davis's "The Dreadful Mucamas" and Jeannette Winterson's "All I Know About Gertrude Stein," can be read for free online, as can a number of related, online-only essays, including one by Lana Asfour about feminism in Tunisia's new democracy.

PARLIAMENTARY AFFAIRS v. 61, no. 3 (July 2008): Special issue: "The Political Representation of Women." Issue editors: Karen Celis & Sarah Childs. Publisher: Oxford University Press on behalf of Hansard Society. ISSN: 1460-2482 (online); 0031-2290 (print). Available online to licensed users through Oxford University Press Journals.

Partial contents: "Women 'Leaders' in Local Government in the UK," by Catherine Bochel & Hugh Bochel; "The Downside of Gender Quotas? Institutional Constraints on Women in Mexican State Legislatures," by Pär Zetterberg; "Critical Acts without a Critical Mass: The Substantive Representation of Women in the Turkish Parliament," by Ayşe Güneş Ayata & Fatma Tütüncü; "Is the Mere Presence of a Strong Female Candidate Enough to Increase the Substantive Representation of Women?," by Rainbow Murray; "Women, Political Leadership and Substantive Representation: the Case of New Zealand," by Jennifer Curtin; "Civil Society Participation in EU Gender Policy-Making: Framing Strategies and Institutional Constraints," by Lise Rolandsen Agustín; "Enhancing the Substantive Representation of Women: Lessons from Transitions to Democracy," by Georgina Waylen.

SOUTH AFRICAN JOURNAL ON HUMAN RIGHTS v. 25, no. 3 (2009): Special issue: "Women and Social and Economic Rights." Issue editors: Beth Goldblatt & Kirsty McLean. Publisher: Centre for Applied Legal Studies, University of the Witwatersrand, Johannesburg/JUTA Law. ISSN: 0258-7203.

Partial contents: "Engendering Socio-Economic Rights," by Sandra Fredman; "The Right to Social Security: Addressing Women's Poverty and Disadvantage," by Beth Goldblatt; "Elusive Equality: Women, Property Rights and Land Reform in South Africa," by Cherryl Walker; "Rural Women Redefining Land Rights in the Context of Living Customary Law," by Aninka Claassens & Sindiso Mnisi; "A Woman's Home Is Her Castle?: Poor Women and Housing Inadequacy in South Africa," by Lilian Chenwi & Kirsty McLean; "More Work for Women: A Rights-Based Analysis of Women's Access to Basic Services in South Africa," by Jackie Dugard & Nthabiseng Mohlakoana.

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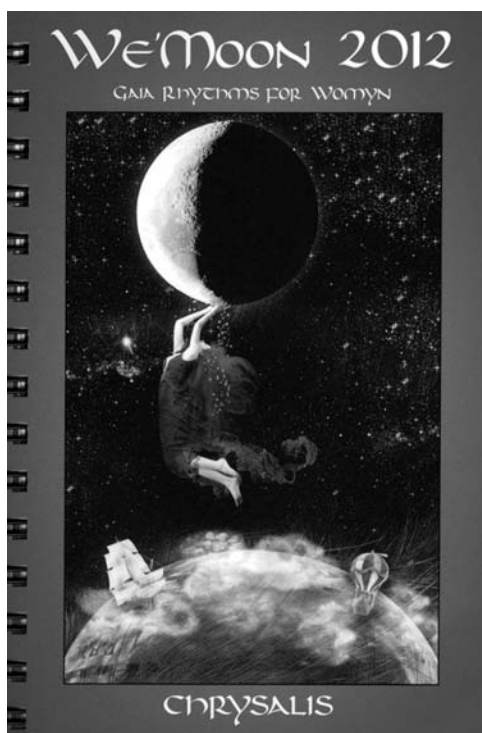
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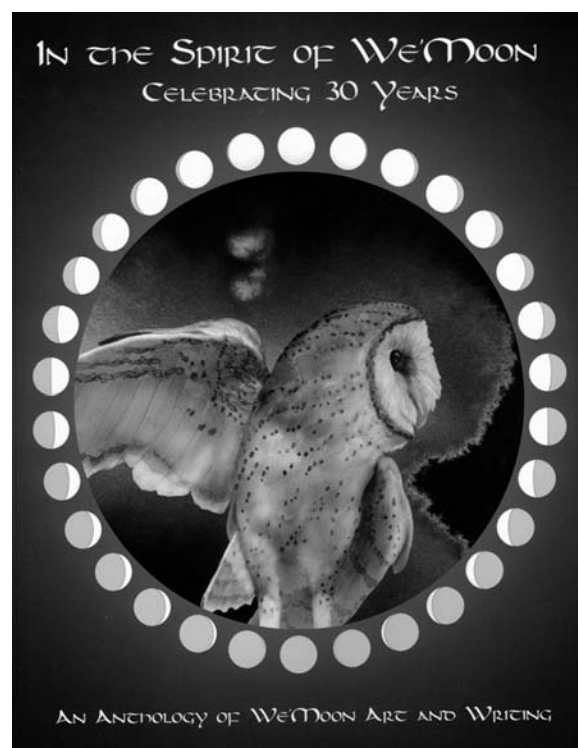
ITEMS OF NOTE

Mother Tongue Ink rolled out its **thirty-first** We'Moon datebook at the recent NWSA conference. The We'Moon women had an exhibit booth right next to ours (Women's Studies Librarian, University of Wisconsin) and kindly gave us a review copy right then and there of **WE'MOON 2012: GAIA RHYTHMS FOR WOMYN**. This year's theme/dedication is **CHRYSLIS**: "to all women who commit their hearts, time and skills to the Chrysalis places — and work to bring about healing and justice." A helpful introduction to the datebook explains that this calendar "is more than an appointment book, it's a way of life! We'Moon is a lunar calendar, a handbook in natural rhythm, and a collaboration of international womyn's culture." To order your own *We'Moon 2012* datebook or wall calendar, see details at www.wemoon.ws, or write to Mother Tongue Ink at P.O. Box 187, Wolf Creek, OR 97497 — or call toll-free in the U.S.: 877-693-6666 (for local or international calls, use 541-956-6052).



Another lovely gift from the same lovely women at the conference was the 255-page, full-color **IN THE SPIRIT OF WE'MOON, CELEBRATING THIRTY YEARS: AN ANTHOLOGY OF WE'MOON ART AND WRITING**, featuring contributions from Betty LaDuke, Robyn Waters, Meinrad Craighead, Monica Sjöo, Rose Flint, Joanna Macy, Vicki Noble and "over four hundred other beloved contributors from fifteen countries. \$25.95, ISBN 978-1890931759; order from Mother Tongue Ink at address/phone/website above.

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BOOKS *RECENTLY RECEIVED*

100 MORE CANADIAN HEROINES: FAMOUS AND FORGOTTEN FACES. Forster, Merna. Dundurn, 2011.

AMERICAN WOMEN ARTISTS IN WARTIME, 1776-2010. Calvin, Paula E. and Deacon, Deborah A. McFarland, 2011.

BEYOND BYLINES: MEDIA WORKERS AND WOMEN'S RIGHTS IN CANADA. Freeman, Barbara M. Wilfrid Laurier University Press; distr. University of Toronto Press, 2011.

BIG PORN INC.: EXPOSING THE HARMS OF THE GLOBAL PORNOGRAPHY INDUSTRY. Reist, Melinda Tankard and Bray Abigail, eds. Spinifex (Australia), 2011.

CIRCUITS OF VISIBILITY: GENDER AND TRANSNATIONAL MEDIA CULTURES. Hegde, Radha S., ed. New York University Press, 2011.

CLAUDIA JONES: BEYOND CONTAINMENT. Davies, Carole Boyce, ed. Ayebia Clarke; distr. Lynne Rienner, 2011.

DAILY LIFE OF WOMEN DURING THE CIVIL RIGHTS ERA. Moon, Danelle. Greenwood/ABC-CLIO, 2011.

DANCE WITH ME: BALLROOM DANCING AND THE PROMISE OF INSTANT INTIMACY. Ericksen, Julia A. New York University Press, 2011.

FIGHTING THE CURRENT: THE RISE OF AMERICAN WOMEN'S SWIMMING, 1870-1926. Bier, Lisa. McFarland, 2011.

THE GUY'S GUIDE TO FEMINISM. Kaufman, Michael and Kimmel, Michael. Seal; distr. Publishers Group West, 2011.

LEGALIZING PROSTITUTION: FROM ILLICIT VICE TO LAWFUL BUSINESS. Weitzer, Ronald. New York University Press, 2012.

THE MAID'S DAUGHTER. Romero, Mary. New York University Press, 2011.

MILITARIZING MEN: GENDER, CONSCRIPTION, AND WAR IN POST-SOVIET RUSSIA. Eichler, Maya. Stanford University Press, 2011.

NOTHING LESS THAN AN ADVENTURE: ELLEN GLEDITSCH AND HER LIFE IN SCIENCE. Kubanek, Anne-Marie Weidler. Crossfield, 2010.

OUT BEHIND THE DESK: WORKPLACE ISSUES FOR LGBTQ LIBRARIANS. Nectoux, Marie, Greenblatt, Ellen, eds. Library Juice, 2011.

OUTSIDE THE BONES. Di Lorio, Lyn. Arte Publico, 2011.

PART OF A LONG STORY: "EUGENE O'NEILL AS A YOUNG MAN IN LOVE". Boulton, Agnes. King, William Davies, ed. McFarland, 2011.

REVOLUTIONARY WOMANHOOD: FEMINISMS, MODERNITY, AND THE STATE IN NASSER'S EGYPT. Bier, Laura. Stanford University Press, 2011.

RIDLEY SCOTT: A CRITICAL FILMOGRAPHY. Parrill, William B. McFarland, 2011.

ROUTLEDGE INTERNATIONAL ENCYCLOPEDIA OF QUEER CULTURE. Gerstner, David A, ed. Routledge, 2006.

SISTERHOOD OF WAR: MINNESOTA WOMEN IN VIETNAM. Heikkila, Kim. Minnesota Historical Society, 2011.

UNTIE THE STRONG WOMAN: BLESSED MOTHER'S IMMACULATE LOVE FOR THE WILD SOUL. Estes, Clarissa Pinkola. Sounds True, 2011.

WOMEN IN DEVELOPING COUNTRIES: A REFERENCE HANDBOOK. Kinnear, Karen L. ABC-CLIO, 2011.

WOMEN'S WRITING FROM THE LOW COUNTRIES 1200-1875: A BILINGUAL ANTHOLOGY. Van Gemert, Lia and others, eds. Amsterdam University Press, 2010.

WOMEN'S WRITING FROM THE LOW COUNTRIES 1880-2010: AN ANTHOLOGY. Bel, Jacqueline and Vaessens, Thomas, eds. Amsterdam University Press, 2010.

FEMINIST COLLECTIONS: A QUARTERLY OF WOMEN'S STUDIES RESOURCES reviews the latest print, electronic, and audiovisual resources for research and teaching in gender and women's studies, four times a year.

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