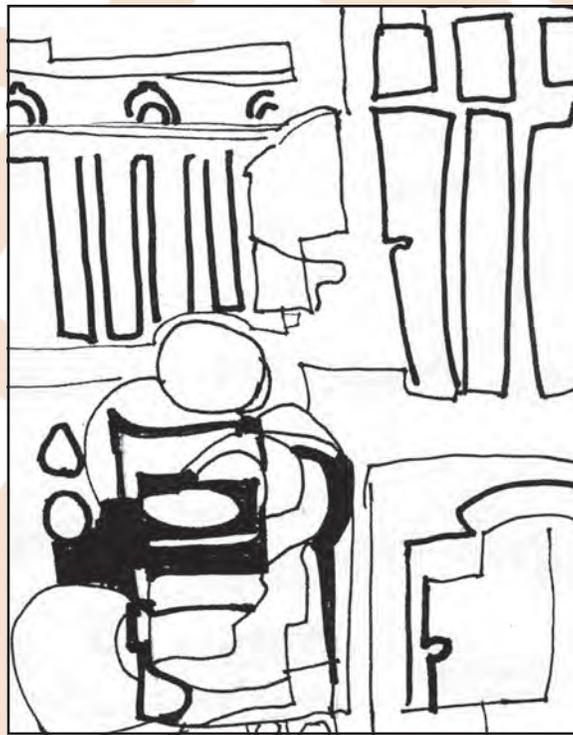


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FEMINIST COLLECTIONS

A QUARTERLY OF WOMEN'S STUDIES RESOURCES



Volume 38
Numbers 3-4
Summer-Fall 2017

University of Wisconsin System

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A Quarterly of Women's Studies Resources

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Feminist Collections

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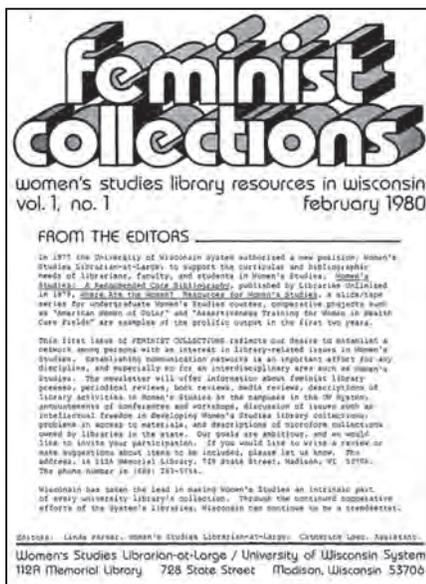
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FROM THE EDITOR

November 2017. Goodbye, *Feminist Collections!* Hello, *Resources for Gender and Women's Studies: A Feminist Review*.

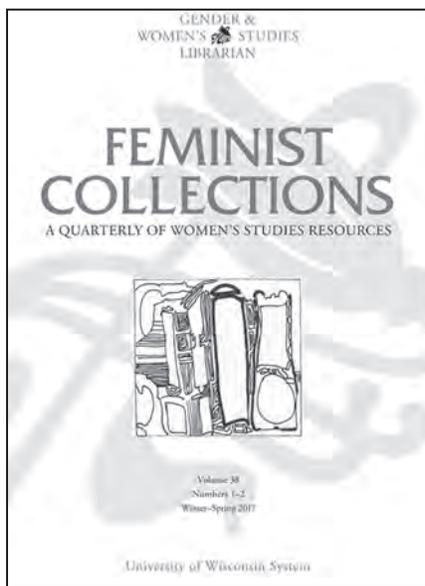
This journal's name, look, ISSN, and even trim size will change with our very next issue, Winter 2018. Its volume/issue numbering will continue without interruption — that Winter 2018 issue will be Volume 39, Number 1 — and the journal's aim will remain essentially the same: to help people find, evaluate, and use contemporary resources about gender and women's studies, whether for university teaching, scholarly research, library collection development, or simply personal enrichment. Its content, readership, and list of contributors, we hope, will grow.

Our first issue, published almost 39 years ago, was a 6-page newsletter



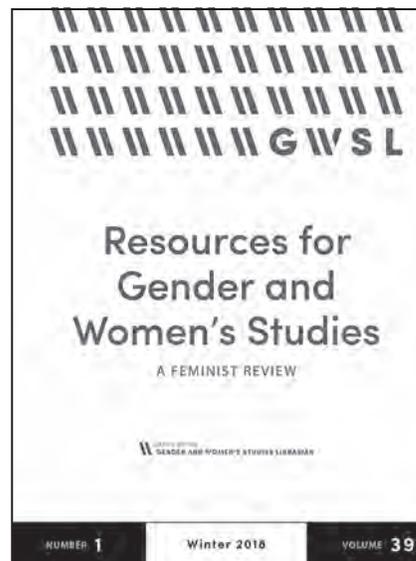
ter that aimed to “establish a network among persons with an interest in library-related issues in Women’s Studies... The newsletter will offer information about feminist library presses,

periodical reviews, book reviews, media reviews, descriptions of library activities in Women’s Studies at the campuses in the UW System, announcements of conferences and workshops, discussion of issues such as intellectual freedom in developing Women’s Studies library collections, problems in access to materials, and descriptions of microform collections owned by libraries in the state.”



Feminist Collections was a name more suited to our original focus on library collection development. Our subtitle, typeface, page layout, and cover design were updated from time to time over the years. Now it's time not only to update our look, but to adopt a new title that will plainly communicate to today's readers what we offer: a review — a feminist one — of resources for gender and women's studies. We'll still be looking at books, films, periodicals, websites, and

anything else that could be considered a resource for the field — but at more and more of them. You'll see some



familiar reviewer names, but also new ones, and perhaps your own! We're especially interested in publishing reviews by graduate students in any related field. Please get in touch! We'll endeavor to produce thicker, more robust issues, and return to quarterly publication after several years of issue-doubling as the norm.

We also hope our readership will grow. We think this resource-review journal is itself a valuable resource, and we'll do what we can to let more people know about it and make subscribing easier. We're also eager to hear from readers about ways we can keep growing and changing to meet your GWS information needs. Again, please get in touch!

JoAnne Lehman

BOOK REVIEWS

RAPE ON CAMPUS AND IN POPULAR FILMS

by Rachel Bicicchi

Kelly Oliver, *HUNTING GIRLS: SEXUAL VIOLENCE FROM THE HUNGER GAMES TO CAMPUS RAPE*. Columbia University Press, 2016. 216p. notes. bibl. index. \$30.00, ISBN 978-0231178365.

In November 2016, *Glamour Magazine* named Emily Doe, survivor of a high-profile campus rape case at Stanford University, as one of its women of the year. The magazine praised Doe's now-well-known remarks directed to her attacker, Brock Turner, who was given a laughably light six-month sentence by a judge who expressed concern that a more severe penalty would damage the young man's future. Never mind that Turner had brutally raped an unconscious young woman. Never mind that *her* future was irreparably damaged. *Glamour* quoted two particularly memorable statements from Doe's letter: "Future reference, if you are confused about whether a girl can consent, see if she can speak an entire sentence"; and

I am not just a drunk victim at a frat party...while you are the All American swimmer at a top university...I am a human being who has been irreversibly hurt...You took away my worth, my privacy, my energy, my time, my safety, my intimacy, my confidence, my own voice, until today.¹

It is in this environment, one where the attitude toward campus rape is ambivalent at best, where the media's response to a rape case is to focus on the accused rapist's athletic achievements, and where lack of consent is treated as a sexy fantasy, that Kelly Oliver (W. Alton Jones Professor of Philosophy, Vanderbilt University) situates her exploration of the connections between contemporary pop culture representations of teenage girls and the campus rape epidemic. The major focus of Oliver's work is on the attitudes on college campuses toward sexual assault. The Vanderbilt case, which involved four student athletes who filmed their gang rape of the unconscious girlfriend of one of the four, is used extensively throughout the book as an example (pp. 8–9, 63, 87, 97–98, 105, 111–112), as is the Yale University fraternity that drew attention for its chants celebrating lack of consent ("No means yes, yes means anal" and others; pp. 25, 59–60, 71, 93–94).

To what extent have popular culture representations of girls and women contributed to these contemporary

attitudes about sex, consent, and sexual assault on campus? Oliver does not attempt to argue that the film and television depictions that she explores are a direct cause of rape (the outmoded "hypodermic needle" theory of media effects), but she does convincingly illustrate how they loom large in our current mediascape. Opening with a discussion of a particularly memorable episode of *America's Next Top Model*, in which the contestants were asked to pose as if they were dead hunting trophies hanging on a wall (pp. 1–3), Oliver walks us through scenes of rape and violence in a number of recent films, including *The Hunger Games*, *Divergent*, *Hanna*, *Maleficent*, and *50 Shades of Grey*, pointing out a number of themes that consistently emerge.

Sexual violence is nothing new in Hollywood films. But Oliver contends that the protagonists are getting younger and that we're really seeing *girls*, not women, in the films she explores (p. 1). These films give us "tough girls." There is no mistaking that Katniss Everdeen (*The Hunger Games*) and Tris Prior (*Divergent*) are active, self-sufficient women who aren't waiting around for a prince to save them. They have agency and take matters into their own hands, fighting back against the corrupt culture that surrounds them. But as a punishment for asserting themselves, these tough girls get the shit beat out of them. Equal opportunity agency has led to equal opportunity beatings (p. 46). In most cases, the violence, and especially the sexual violence, aimed at these girls satisfies "a perverse desire to see girls abused and beaten as punishment for becoming strong and independent" (p. 46).

Rape in film and rape in real life are not new problems, of course, but having one's rape and the aftermath broadcast, debated, discussed, and dissected via social media is a more recent phenomenon. In films, Oliver argues, social media is presented in largely positive terms. Although it's being used as a tool of oppression at the beginning of such narratives as *The Hunger Games*, for example, Katniss is ultimately able to use social media to her advantage. Having her relationship with Peeta played out live for millions ultimately helps her win sympathy for her cause (p. 113). On film, the girls are able to fight back. They don't care about

negative exposure because they have bigger battles to fight (p. 112).

But for real world victims, social media offers no such outlet. In fact, over and over again, victims whose attackers and friends filmed them or distributed their naked photos across the internet say that the public humiliation, which often never truly ends (given how difficult it is to remove internet content once it has spread), is worse than the assault itself (pp. 100–101). Social media is very much a double-edged sword in this context. In several cases, including the one at Vanderbilt, the photos and videos have helped secure a conviction, because they provide evidence to overcome the “he said, she said” stalemate that characterizes many rape trials (pp. 97). But they do so at the continuing expense of the victim’s dignity and privacy.

Another major theme of Oliver’s book is consent, or the lack thereof. On many college campuses, the current trend among administrators and student affairs professionals seems to be to encourage affirmative consent (only yes means yes), while among students, non-consent is becoming more and more valorized (pp. 59–61). Oliver ties this valorization of non-consent to a variety of media images, both recent ones such as *50 Shades of Grey* and long-loved fairy tales such as *Sleeping Beauty*, in which, in the early, non-Disneyfied versions, the sleeping princess is raped repeatedly and impregnated by the prince before he wakes her. She also points to the constant availability of internet pornography and its major role in many young men’s education about sex (pp. 50–51, 57). As a result, many modern sexual predators are united by the belief that women want and enjoy rape, “knowledge” that they appear to have gleaned from internet pornography (p. 61).

The generous interpretation, Oliver writes, is that these young men and boys are confused about what consent is. A less charitable one is that they get off on debasing women and find forced sex and lack of consent desirable. The carefully guarded, closed websites that contain videos and images of their victims suggest that most of the perpetrators know exactly what they are doing (pp. 62–63).

In this environment, campus officials are pushing affirmative consent. Affirmative consent is an improvement over “silence as consent” or “no means yes,” but it presents a number of new problems, namely that affirmative consent tends to reify traditional heterosexual gender roles (sex is something that is done to a woman, by a man, to satisfy his needs) (p. 75), and it also assumes that consent is a moment, not a continual process of negotiation (p. 74).

In her conclusion, Oliver explores the recent use of Title IX on campuses to deal with sexual assault. Theoretically,

Title IX holds colleges and universities responsible for the environments they create, although as of this writing, no school has actually lost federal funds as a result of a Title IX investigation. Oliver praises Annie Clark and Andrea Pino, who filed a Title IX claim against the University of North Carolina, as heroes for helping us understand this use of Title IX. At the same time, she argues that Title IX has been used to shut down discussion about rape and sexual assault. Placing the words “safe space” and “trigger warning” in scare quotes, Oliver writes that there are conflicting pressures on universities — not only to stop sexual assault, but also to censure or prevent speech that may inflict emotional or psychological damage on a protected class (p. 153). Specifically, she points to Laura Kipnis’s (Northwestern University) essay about sexual paranoia and faculty-student relationships (p. 155) and to a Brown University debate about rape culture, which was met with a group of students setting up a safe room for students who needed to leave the debate (pp. 150–151). “Students need to be aware,” writes Oliver, “that critically discussing sexual violence is not itself a form of sexual violence, but rather is necessary as a first step to stopping it” (p. 159).

Title IX has thus been both a boon and a disaster for colleges, and indeed this is true of each of the major cases presented in this book. Increased attention on consent is important, but the way that it is often presented reifies gender norms and turns consent into a moment instead of a negotiation. The female heroines in our popular culture are both a necessary feminist corrective to the earlier age of male-only heroes and the face of a troubling trend in which women are harassed and violated on screen and in public. Oliver’s work ought to raise a number of important questions in readers’ minds.

Recommended for college and university libraries, especially those that support gender studies and cultural or media studies programs.

Note

1. Anonymous and Cindy Leive, “Women of the Year: Stanford Sexual Assault Case Survivor Emily Doe Speaks Out,” *Glamour Magazine*, November 1, 2016, available at www.glamour.com/story/women-of-the-year-emily-doe.

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TRANSCENDING THE BINARY: EXPLORING GENDER PLASTICITY IN A HETERONORMATIVE WORLD

by Sarah Hastings

Chaynika Shah, Raj Merchant, Shalini Mahajan, & Smriti Nevatia, *NO OUTLAWS IN THE GENDER GALAXY*. Zubaan Books (distr. by Univ. of Chicago Press), 2015. 287p. bibl. appendix. pap., \$25.00, ISBN 978-9384757687.

Social relationships shape our lives in profound ways. Throughout childhood and adolescence, we watch how our families, teachers, and peers perceive and evaluate us. The emotional bonds we establish with significant others color our feelings about ourselves and help direct us to our place in the world. One salient aspect of our social environment — the binary system of gender, which presumes people fit naturally into one of only two categories, male or female — is so pervasive in our daily lives that we often fail to see it at all. As the authors of *No Outlaws in the Gender Galaxy* note, the binary gender system “is reinforced by norms, maintained by an intricate system of rewards and punishments, and reproduced continuously by social and cultural practices. Binary gender is thus normalized into the very fabric of human existence and seems inevitable and unbreakable” (p. 224).

Authors Chaynika Shah, Raj Merchant, Shalini Mahajan, and Smriti Nevatia ask big questions: How do we understand gender? How does it manifest through the social institutions we encounter every day? What are the implications for those who fit into its structure and for those whose experiences map onto it differently?

No Outlaws in the Gender Galaxy tells the story of an interview-based research project extending over five years with fifty participants, all living in India, all having been assigned female at birth and identifying as queer, whose social backgrounds reflect a

range of caste and class. In accordance with qualitative research practices, the authors locate themselves in relation to their research questions, recounting their own experiences of marginalization by the binary system they examine. All of the authors identify as queer researchers who were assigned female at birth, and they bring an informed perspective to their analysis of the binary gender system that questions its foundations and illuminates its limitations. They share their own stories during the introductory material and elicit personal accounts from their participants throughout the remainder of the text.

Using a guided life history narrative method as the foundation for their interviews, the researchers gathered details on participants’ development within the family, experiences in school and higher education, relationships with intimate partners, work, migration, and health systems. Participants’ accounts proved poignant and rich in detail, as evidenced in these reflections by the authors:

We did this study to talk about gender, and talk we did. The stories and conversations began flowing with the very first question around current gender identity. From childhood experiences to the pangs of puberty; from a glowing awareness of one’s self and body to multiple meanderings

in the realm of desire, love, sex and relationships; from the minutiae of hair length and turn of the collar to the complex arena of negotiating personal and public spaces; from finding words for oneself to creating spaces for an open exploration of consensual gender — our conversations traversed these paths of joy, pain, repression, violence, anger, silence, discovery, struggle, camaraderie, love, despair and hope with all our respondents. (p. 25)

The chapters unfold as one might anticipate in a text reporting on a research project, with descriptions of the methods employed, the demographics of the participants, and the primary life domains explored in the interviews. The book concludes with a summary chapter that pulls together themes and offers suggestions for a way ahead. Throughout the text, the authors reveal the relentlessness with which social institutions erect and enforce gender boundaries. Families, schools, workplaces, and medical systems are structured to prevent gender transgression. As a result, the experiences of gender non-conforming lives are rendered invalid and invisible.

The interviews revealed bright spots as well. When queried about interests or hobbies that helped them feel comfortable with themselves, partici-

Book Reviews

pants identified sports and extracurricular activities as venues where young girls were less restricted by gendered clothing and group membership offered belonging and prestige. One participant, reflecting on her time as an athlete, remarked, “You were a hero. Girls followed you around. You could dress as you pleased and wear your hair short” (p. 94). Books also provided a refuge for many participants, as did writing poetry or participating in theater and the performing arts. These endeavors helped participants become more comfortable in their bodies, experiment with new roles, connect art with politics, and savor soaring imaginations.

Despite its academic structure, the text reads more like a compelling narrative than a research report, amplifying the voices of courageous participants as they struggled to cope within the confines of a relentlessly gendered system and “dissent through their very lives” (p. xi). It manages to capture the nuances of privilege afforded by class or caste, which provide a range of alternatives and protective factors for some and lead to further marginalization for others.

The final sections of the text argue for reconceptualizing gender — for thinking of it less as a static, dichotomous state and more as an unfolding identity that reveals itself over time. The authors caution against referring to gender in terms of *fluidity*, however, favoring instead the notion of *plasticity*. Gender has shape, they argue. It holds its place. Yet it is malleable and benefits from room to expand and evolve.

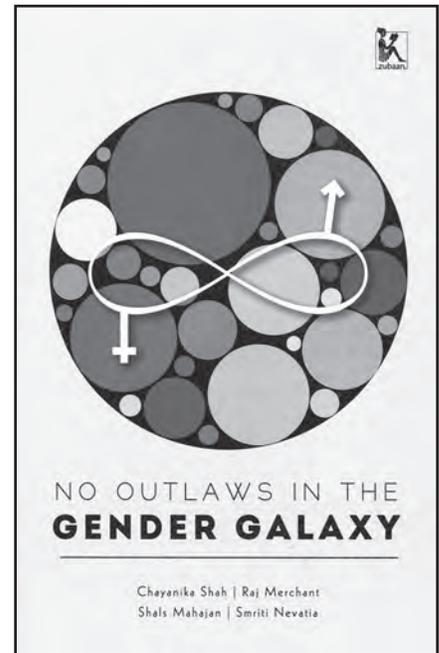
As a women’s and gender studies faculty member keeping an eye out for resources to expand my U.S.-based undergraduate students’ appreciation of diverse experiences, I think this text fits the bill. It also offers up a rich

example of qualitative research for students in the behavioral sciences, and I can envision using it in my psychology of women course.

I liked *No Outlaws in the Gender Galaxy*. I was moved by the courage of those who contributed their stories. I appreciated learning about the experiences of marginalization that brought the authors to this work as well as the story of the research project itself. Nurturing diversity requires creating opportunities for new perspectives and new ways of being. Hearing the voices of those marginalized by existing systems is crucial to making space for their identities and their contributions. The authors conclude,

To have no outlaws in the gender galaxy, the voices and lives of those outlawed by the present restrictive and closed system have to critically inform the envisioning of this transformation. We hope this book, and especially the voices within it, contribute towards this process. (p. 243)

[*Sarah Hastings is a professor of psychology and the director of the women’s and gender studies program at Radford University. Her research explores gender, marginalization, and well-being across the lifespan.*]



GENDERED LIFE SENTENCES

by Vanette Schwartz

Lora Bex Lempert, *WOMEN DOING LIFE: GENDER, PUNISHMENT, AND THE STRUGGLE FOR IDENTITY*. New York University Press, 2016. 320p. notes. index. pap., \$27.00, ISBN 978-1479827053.

The lives of women sentenced to life imprisonment without parole, “as traditionally understood, are over,” writes Lora Bex Lempert; “institutionally they are erased from the category of human beings” (p. 63). Lempert gives voice to these “lifers” by revealing their day-to-day experiences and the strategies they use to cope and resist.

Lempert (Ph.D. in sociology, University of California, San Francisco) was on the faculty of the University of Michigan–Dearborn until her retirement. Her earlier publications centered on violence against women, her recent research on incarcerated women. In addition to working with the National Lifers of America organization at a Michigan correctional facility, she taught college courses for women inmates.

To establish context for the study she discusses in this book, Lempert documents the underlying factors that result in increased U.S. incarceration. Changes in drug crime laws, in offenses charged as felonies rather than misdemeanors, in “three strikes” laws, and in sentencing regulations have placed more women in prisons for longer periods of time. For this project, she conducted focus groups, examined diaries, and had inmates compile “life course narratives.”

The book identifies six stages through which women serving life sentences traverse:

Stage 1. Women entering prison come face-to-face with the highly restrictive atmosphere as they leave their

population among women of all races and classes. They learn whom to trust (nobody), what survival behaviors are needed, and how to deal with personal and sexual relationships.

Stage 3. As women incarcerated for life move into the third stage, “acting at a choice point” (p. 99), they become less reactive and develop increased levels of agency and individuality.

Stage 4. After some years in prison, many women “create a counter narrative” (p. 108), in which they put aside views of themselves as only criminals, work on forgiving themselves, and redefine their identities.

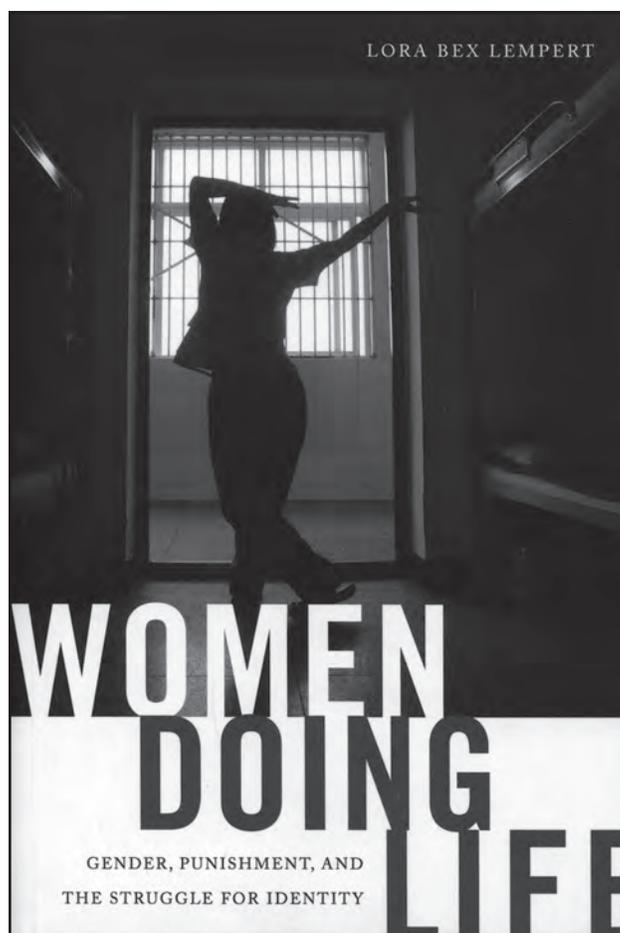
Stage 5. Lempert sees these women as progressing — even though setbacks occur — to “develop an internal compass” by finding “a core moral identity that is both authentic for them and compatible with prison culture” (p. 115).

Stage 6. In the final stage the women work toward “rebuilding social bonds” by developing friendships and by helping others — especially new inmates — to survive.

At several points in the process, a woman may withdraw, or fragile social bonds may be disrupted, but through-

out all six stages Lempert sees these life-sentenced women as resisting the forces of incarceration.

Perhaps the most disturbing chapter in the book deals with



former identities — for instance, those of wife or mother.

Stage 2. By “[n]avigating the ‘mix’” (p. 65), the women negotiate their places in the prison’s general

correctional officers. Lempert describes the entrenched “us” versus “them” mentality, with female prison guards often treating the women even more harshly than male guards do. With their direct control over everyday activities, the guards’ ability to enforce rules arbitrarily leaves inmates never knowing when or how they may be punished. Lempert also found many instances of sexual abuse and harassment of women inmates by correctional officers. Although the 2003 Prisoner Rape Elimination Act forbids officer/inmate relationships, some women do engage in consensual sexual relationships with guards, but sexual contact is more often forced. Lempert also discusses *Neal v. Michigan Department of Corrections*, the class action lawsuit that documented years of officer sexual abuse of inmates and resulted in plaintiffs receiving a settlement of \$100 million.

Despite inconsistent and sometimes abusive treatment by correctional officers, however, Lempert found that these women serving life sentences do manage to engage in resistance. Some exercise a small degree of agency by learning the fine points of prison rules so they can challenge the guards; others outright refuse orders, even though they risk punishment by doing so.

In Chapter 8, “Eating the Life-Sentence Elephant: ‘One Day at a Time,’” the author digs deeper into

how lifers cope with the never-ending grind of prison life. One strategy is to emulate life outside prison through ordinary activities such as cooking, growing plants, or having a job to earn small amounts of money. Staying busy with cleaning, reading, craft work, writing a journal, or pursuing appeals for their cases allows women to occupy their time. Lempert found that since relationships with families outside prison are often strained or diminished over time, some women form “pseudo-families” in prison (p. 199). And although same-sex relationships are officially prohibited, Lempert’s focus groups revealed that some women choose such liaisons as a form of resistance and also to satisfy emotional needs. Sexual relationships are very fluid among the women Lempert interviewed, with a “gay/straight” division often not applicable. Finally, among the ways the women cope with prison life, Lempert found that religion is “the primary tool for rehabilitation and self-actualization among inmates” (p. 225).

The women Lempert interviewed offered many recommendations for improving conditions for lifers, including counseling and educational opportunities for themselves; annual gender-specific training and consistent application of rules and policies for correctional officers; and arrangements (including transportation for children)

for incarcerated mothers to have 48-hour private visits with their children. Women with children also advocated the repeal of laws that terminate a woman’s parental rights after she has been incarcerated for 15 months.

Lempert herself advocates structural changes, for instance to sentencing laws, to the practice of prosecutors “overcharging” defendants, to the severity of sentences for aiding and abetting a felony, and to the harsh consequences felons face after release from prison, including denial of jobs and restrictions on housing options, education loans, and public assistance.

Lora Bex Lempert has skillfully used her experience and research to produce an in-depth analytical study of women sentenced to life in prison. Her study shows not only that these women possess full humanity and live real lives, but also that, despite a gender-biased correctional system and a society that would ignore them, they strive continually to achieve agency and meaning in their lives.

Recommended for academic and public library collections.

[Vanette Schwartz is the librarian for sociology, anthropology, history, and social work at Illinois State University, where she also develops collections in women and gender studies.]

FERTILITY TOURISM: MORAL AND POLITICAL ECONOMIES OF HOPE IN THE GLOBAL HEALTHCARE MARKET

by Kara Takasaki

Amy Speier, *FERTILITY HOLIDAYS: IVF TOURISM AND THE REPRODUCTION OF WHITENESS*. New York University Press, 2016. 192p. bibl. index. pap., \$28.00, ISBN 978-1479849109.

Most people, especially women, are aware that modern medicine offers ways for people facing infertility to reproduce. Middle-class women who have prioritized their educations and careers, but still want to have children, create a steady demand for assisted reproductive technologies (ARTs). People hear about egg freezing, egg and sperm donation, and in vitro fertilization (IVF) through the media. Such procedures, however, are usually talked about in terms of medical, biological, or financial necessity, not pleasure, leisure, or tourism.

Fertility Holidays is an ethnographic account of the literal and emotional journeys taken by a number of “patient-travelers” from North America to the Czech Republic to undergo IVF procedures in the years 2010–2012. Travel brokers, Czech clinic personnel, and related online communities participated in a political economy of hope — one that appealed to white couples who were seeking white babies who would appear biologically related to them along with relatively inexpensive but high-quality technology and patient care and a stress-free European vacation.

Anthropologist Amy Speier used surveys, participant observation, focus groups, and interviews to study fertility tourism from the perspective of patient-travelers — couples who used the services of two travel brokers, IVF Holiday and IVF Choices. The brokers allowed Speier to survey 30 of their previous clients and also provided access to the Czech reproductive clinics that served these clients. During the study, Speier personally met with 29 couples, who took a total of 51 fertility trips, from which 28 children were born. She also conducted follow-up life-history interviews with 19 couples after they returned to the U.S.

Speier found that online communities about fertility tourism were a significant source of emotional support and a critical avenue for sharing medical and travel information among study participants. Perhaps reflecting a societal assumption that having children is primarily the responsibility of women, these online communities were overwhelmingly populated by women: it was mostly women who were creating, participating in, and monitoring the content of the communities, and women had the most to say about their fertility journeys to the Czech Republic.

Patient-travelers in the study described feeling constant pressure to keep trying to have a child and to maintain a positive attitude throughout financial and emotional ups and downs. They believed that stress and negativity would decrease their chances of a successful medical procedure. Czech clinic personnel and travel brokers would reinforce this belief, despite a lack of scientific evidence to support the claim. Advising clients to prioritize positivity, health, and relaxation allowed travel brokers and clinic personnel to be perceived as people who personally cared about patient well-being. In addition, the encouragement to maintain a positive attitude and have a good time helped clients believe that even if their medical treatments were unsuccessful, they would still have had an enjoyable European vacation.

The desire for a worry-free vacation provided a goal and an escape for clients who wanted to hide their infertility, who were immersed in information about infertility, and who wanted to not worry about infertility. Understandably, however, these clients were not successful in having stress-free vacations. They were traveling to an unfamiliar country where they did not know the culture or the language and where they were going to engage in expensive and advanced medical procedures.

The patient-travelers in the study rationalized their experience of these stressors by saying that the Czech clinic personnel provided better patient care than they had received back in North America. Even though “better care” meant not only that medical personnel would make time to listen to their patients and comply with their requests but also that they might do unnecessary procedures that increased patients’ costs, study participants did not talk about the fact that the clinics were profitable businesses. They portrayed more expensive North American clinics as seeking profit from patients, but saw the lower prices in Czech clinics as evidence that these clinics cared about patients as people.

Speier shows how this particular political economy of hope becomes a place of moral self-evaluation. Patient-travelers referred to their use of ARTs in terms of luck, gambling, and odds, an approach not informed by science

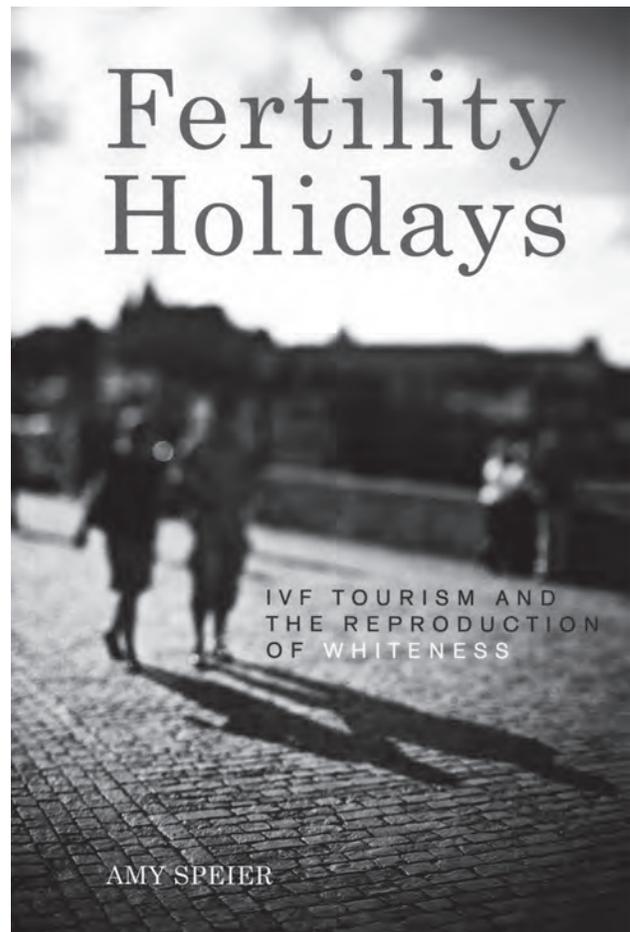
or actual outcomes but encouraged by Czech clinics and travel brokers marketing their results as “success rates.” Reflecting American cultural values, patient-travelers believed that hard work and persistence would eventually result in a successful pregnancy. They self-policed and judged others on their pregnancy outcomes in relation to physical, mental, and emotional health. Hard work and persistence also meant continued investment in ARTs as informed consumers, which meant staying connected to people they met on their fertility journeys and following medical discussions in rapidly shifting online communities. ARTs empowered women to have choices about having babies, but disempowered them through this political economy of hope, which motivated them to continue to use ARTs despite costly medical care and emotional strain.

ARTs can be emotionally and financially devastating. Infertile couples are intensely focused on getting pregnant, so they don't fully consider the possibly complicated consequences of achieving pregnancy this way. ARTs increase the risk of birth defects and multiple pregnancies and can lead to miscarriage or premature birth and increased medical costs for clients and for the healthcare system. Some couples in the study went into debt and even re-mortgaged their homes in order to return to the Czech Republic for additional cycles of IVF.

I wish Speier had more clearly laid out the multiple reasons that study participants return to the Czech Republic as patient-travelers — repeating the whole vacation scenario — instead of seeking cheaper medical treatment closer to home in their subsequent efforts to become pregnant. Her main argument focuses on the political economy of hope in a vacation and in ARTs. However, her account also suggests that couples return to the Czech clinics because they have joined a stigmatized community in which women work to create social kinship. Clients who have a successful procedure feel like they have overcome a challenge through individual hard work, perseverance, and luck, which can be validating and motivate women to seek the same experience again. Moreover, their experience in the Czech Republic makes them feel respected by systems that were not kind to them in the U.S., particularly where being lower middle class was a significant obstacle to receiving fertility treatment and probably informed how they perceived they were being treated by medical authorities.

Speier refers to “the reproduction of whiteness” as it pertains to the desire for white babies that are phenotypically similar to white adoptive parents. I would like to have

seen Speier draw connections among the Czech clinic's eligibility restriction to heterosexual couples, the desire for white babies, and the class experiences of patient-travelers. Speier notes that other countries had cheaper clinics, but that by seeking racial stability for their families through European genetics, these clients are participating in a global neoliberal market of health care that perpetuates stratified reproduction (pp. 8–9). Patient-travelers may be drawn back to repeat their experience in the Czech Republic because there they experience a privileged intersection of their national



citizenship and class, where white people with medical authority treat them with great respect and care. Race is often conflated with class hierarchy in the U.S. For these lower-middle-class consumers, their white race provides privilege. The middle class considers children to be valuable emotional investments, made even more valuable for these patient-travelers by the journeys they have taken to be able to have their children. Reflecting middle-class culture, these travelers

seek an otherwise unattainable normativity by purchasing a particularly valuable type of child.

As a qualitative researcher, I wanted to know more about how Speier would account for the cases that might challenge the central piece of her argument that patient-travelers emphasize the importance of the tourist experience. She mentions one Hispanic couple who seemed less interested in the vacation aspect of the experience. Is there a selection bias where only the people who especially worry about stigma are pulled to fertility tourism, instead of traveling strictly for the purpose of medical treatment? I would want to know how online communities, brokers, and clinics managed the boundaries of this white, heterosexual sample. Highlighting tension in access to brokers, interview respondents, and medical personnel could reveal how this specifically white, heterosexual population becomes a community. I would also like to know more about issues that arose in trying to gain access to brokers, interview respondents, and medical personnel. Speier does mention that privacy and stigma were salient concerns for her respondents and that at least one doctor did not seem as talkative as other doctors, but it would have been helpful to learn more about how these challenges were overcome in the study.

Ethnographic research lends itself to compelling stories. Detailed observations, like a disagreement between couples

over the number of eggs to implant or the building of friendship between broker and clients over a cultural oddity, convince the reader of a political economy of hope and paint a picture that moves the narrative along. Graduate students and social science researchers of fertility and reproduction, qualitative research, and women and gender studies will appreciate this study. The book would be appropriate for a

graduate course in the aforementioned areas, but might not be as interesting to a general audience because of the narrative's organization as an academic argument.

Readers will appreciate that the book temporally and logically follows clients from the U.S. to Czech clinics. By starting with the emergence of brokers and ending with an increasing trend toward institutionalizing coordinators in clinics, Speier could have more explicitly developed the concept of what she calls biological citizenship to this particular case, in which brokers and coordinators step in as intermediaries of intimate and emotional labor. Developing that concept more fully could have helped to highlight the contradictions of neoliberal ideology as it meets particular national economies and specific state government regulations in a globalized healthcare market.



Miriam Greenwald

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A MAN OF MANY DIMENSIONS: MICHAEL DILLON/ LOBZANG JIVAKA

by Lynne S. Rhys

Michael Dillon/Lobzang Jivaka, *OUT OF THE ORDINARY: A LIFE OF GENDER AND SPIRITUAL TRANSITIONS*. Jacob Lau & Cameron Partridge, eds. Fwd. by Susan Stryker. Fordham University Press, 2017. 256p. \$34.95, ISBN 978-0823274802.

For a narrative that combines British nobility, adventures at sea, dysfunctional families, medicine, betrayal, bigotry, gender identity, and Buddhism, there's no need to consult your PBS program guide: look no further than *Out of the Ordinary: A Life of Gender and Spiritual Transitions*.

Author Michael Dillon/Lobzang Jivaka¹ (1915–1962) was one of the first people in modern times to undergo female-to-male gender reassignment surgery.² Born Laura Dillon in 1915 into lower-level British aristocracy, he later took the name Michael. Shortly before his death he became a novice Buddhist monk and took the name Lobzang Jivaka.

But this autobiography would be fascinating even if the author hadn't been transgender or Buddhist.

Dillon/Jivaka's childhood was one of dysfunctional privilege, complicated by his early realization that he identified as male. Eventually, Dillon/Jivaka matriculated at Oxford and made a name for himself on the women's rowing team. It was at Oxford that he began to come into his own.

After Oxford, Dillon/Jivaka went to medical school and became a doctor. During World War II he began taking testosterone and had gender reassignment surgery — ultimately undergoing thirteen surgeries in the process of transitioning to male, in addition to a mastectomy. With few exceptions, his family did not accept him; his brother, in particular, considered him an embarrassment even before his “change-over” (p. 21 n. 18).

Dillon/Jivaka traveled the world as a ship's doctor for several years and loved life at sea. Then, however, a British newspaper found out about his past and published the story of his transition. Because of the resulting publicity, Dillon/Jivaka felt he could no longer enter either the United States or Britain; instead, he retreated to a Buddhist monastery. Even in the Buddhist community, though, he had difficulty finding his place, particularly after he was betrayed by an English member of the community (p. 225). Still, by the end of his life he had become a novice Buddhist monk and felt he had found his path.

Hoping to counter the negative publicity in the British press, and having previously written several other books, Dillon/Jivaka wrote *Out of the Ordinary* and sent it off to his literary agent. But before the manuscript even reached England, Dillon/Jivaka died. His agent still attempted to publish the manuscript but for unknown reasons was unsuccessful. The fact that Dillon/Jivaka's transphobic brother wanted the manuscript destroyed may have been a factor (p. viii).

Although it has only now, in 2017, been published, this is not the first time Dillon/Jivaka's manuscript has seen the light of day. The literary agent's successor made the manuscript available to researchers; as a result, two books have been written about him: *The First Man-Made Man*, by Pagan Kennedy,³ and, earlier, Liz Hodgkin-

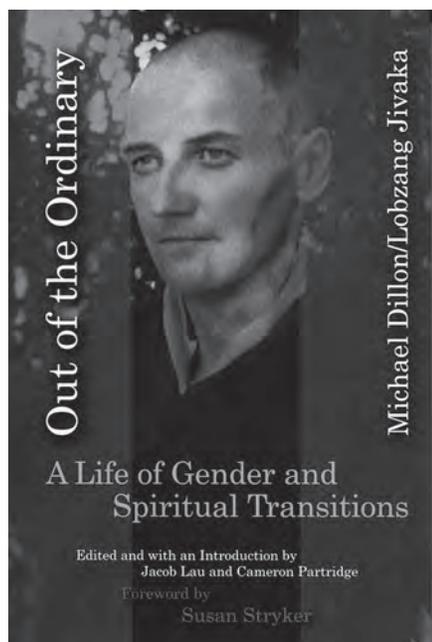
son's *Michael née Laura: The World's First Female-to-Male Transsexual*.⁴

Dillon/Jivaka's autobiography has been carefully transcribed from the original manuscript by editors Jacob Lau and Cameron Partridge, both academics, who have done an excellent job of providing useful explanations without disturbing the rhythm of the text. The foreword and introduction, as well as the timeline at the back of the book, provide context and clarity. In the body of the text, footnotes are rare, unobtrusive, and helpful.

Out of the Ordinary is a straightforward, chronological autobiography divided into two parts: “Conquest of the Body” and “Conquest of the Mind.” The former covers the period from Dillon/Jivaka's early childhood until his gender reassignment surgery. The latter covers the remainder of his life.

Dillon/Jivaka's writing has a stilted cadence (no doubt a result of his aristocratic British upbringing), but the narrative reads well. At first, the level of detail is slightly annoying, especially if one expects this book to be about gender identity. He includes detail, for example, about the stairway banister down which he and his brother slid (p. 44), and shares his cherished childhood memory of his pilot's coat with brass buttons (p. 48).

Soon, though, it becomes clear that the author intended the book to be very intimate in the hope that he would gain the reader's true understanding of who he was as a person.



Hence, the story is full of small moments. In isolation, each of these memories might seem meaningless to anyone else, but together, they weave a rich tapestry of an extraordinary life.

Like all of us, Dillon/Jivaka was full of faults and contradictions. Although he was Buddhist and capable of living ascetically, he was heavily influenced by the classism instilled in him by his family. While he was clearly aware of the absurdity of his elitist upbringing (p. 40), he seemed unaware of the extent to which he bought into those values. For example, he complained of being forced to drink from cracked cups at the home of an indigent patient (p. 118). Even the fact that the two parts of his book reference *conquest* of the body and mind is slightly reminiscent of British colonialism.

The book also has racist and sexist undertones. For example, the author refers to a “n---r brown uniform”

(p. 59) and a “grossly Negroid nose and mouth” (p. 161), and he accuses Indians of being malingerers (p. 159). He concedes that he “developed something of a reputation of being a woman-hater, since [he] made a point of treating them in a rather rough, brotherly fashion” (p. 125). Yet before his transition he had taken the Oxford women’s rowing team, long considered a joke, to championship (p. 77).

As one can imagine, Dillon/Jivaka suffered greatly because he didn’t fit the traditional feminine model. Following surgery, though, he seems to have had fewer social and legal obstacles to transitioning than he would encounter today. For example, he seemed to have little trouble changing his passport, his birth certificate, and his legal name; and the level of acceptance he received from some of his employers was remarkable for its time.

Still, this is an autobiography born of genuine pain. The sorrow that fueled Dillon/Jivaka’s effort is evident in the opening of his introduction:

If men and women had a Right Sense of Values there would never have been any need for this book to have been written and published — but then if the world had a Right Sense of Values it would not be in the mess it is today. (p. 29)

In the end, *Out of the Ordinary* is not a book about gender identity, or about Buddhism for that matter. Rather, it a compelling and nuanced portrait of a man of many dimensions, just one of which was his gender identity. And in the end, if one is seeking acceptance, isn’t that as it should be?

Note

1. For the most part, this review follows the author’s use of both names in the original manuscript.

2. The history is a little murky on this point, and at least one man appears to have undergone the procedure prior to Dillon/Jivaka. Karl Meir Baer, born Martha Baer, was an intersex man raised as a woman. He had sex-reassignment surgery in 1906. See Ofer Aderet, “Recalling the First Sex Change Operation in History: A German-Israeli Insurance Salesman,” *Haaretz*, December 5, 2015, www.haaretz.com/israel-news/.premium-1.690112, accessed May 19, 2017.

3. Pagan Kennedy, *The First Man-Made Man: The Story of Two Sex Changes, One Love Affair, and a Twentieth-Century Medical Revolution* (Bloomsbury USA, 2007).

4. Liz Hodgkinson, *Michael née Laura: The World’s First Female-to-Male Transsexual* (Virgin Books, 1989; out of print).

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MODERN FEMALE POETS: CELEBRATING SUBVERSION BY CREATING NEW MYTHOLOGIES

by Kelly Jones

Colleen S. Harris & Valerie Estelle Frankel, eds., *WOMEN VERSED IN MYTH: ESSAYS ON MODERN POETS*. McFarland, 2016. 248p. index. pap., \$39.95, ISBN 978-0786471928.

In this collection of essays, editors Colleen S. Harris and Valerie Estelle Frankel present a wide range of ruminations from academics and critics that center on how modern female poets “re-vision” masculine myths of old and recreate familiar tales of heroism, adventure, and sacrifice. By inserting the female experience directly into what has long been a male-dominated realm, the poets examined in these essays “join to create a new mythology for a modern world of women” (p. 3).

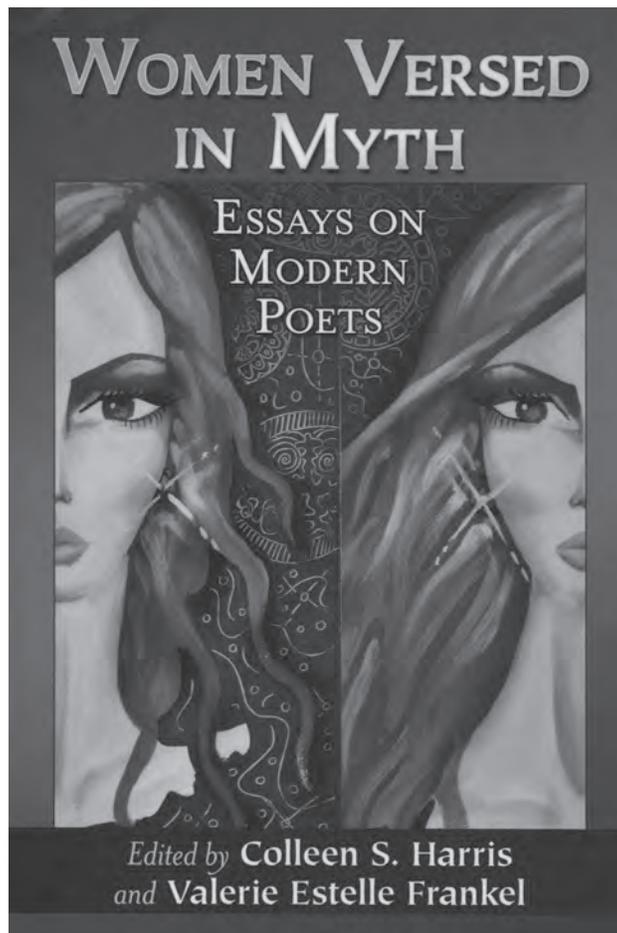
The editors pose a central question in their introduction: “What precisely do women get from myth?” (p. 1). This seems a solid entry point for inquiry, since women in myth are frequently depicted as beautiful vessels that are acted upon by powerful men. As a reader or writer seeking to gain a deeper understanding of the female experience, it can be difficult to find much in mythic stories. In ancient myth, women are frequently acted upon — they are abducted, seduced, damned, and glorified — but rarely are they autonomous beings empowered to follow their desires freely, and their stories are most often told from the male perspective. Through reimagining these myths, female poets are able to subvert old tales and recreate narratives, finally allowing mythic female characters a more complex experience and a voice of their own.

Apparently composed with an academic audience in mind, *Women Versed in Myth* is organized into four parts:

“Classical Myth Subverted,” “Outside the Greek Tradition — From the Near East to the Aztecs,” “Within the Classroom,” and “Ancestry, the Personal and Self-Writing Women.” By beginning with the classical focus and concluding with a more accessible and contemporary grouping of essays, a logical structure is formed, but it is one that probably ensures a limited readership. This is not a text someone is likely to pick up for a gradual introduction to the topic of female mythic poetry; on the other hand, any novice who does happen to stumble upon it will find a wealth of information and opinion. Each well-written essay cites multiple poems and scholarly works in support of its theme and could function as an independent piece of scholarship.

Part I, “Classical Myth Subverted,” features seven essays that highlight archetypal themes and focus largely on the classic imagery and symbolism of myth and the subversion of that imagery and symbolism. Mythic retellings from H.D., Margaret Atwood, Louise Glück, and Sylvia Plath are reexamined here. More contemporary topics are introduced in Part II, “Outside the Greek Tradition — From the Near East to the Aztecs,” and these authors take a more global approach to myth. Topics in Part II range from Chicana Grrl Power to creation myths of Hawaii and Australia, with a steady theme of disrupting legendary narratives and re-visioning myths in order to reshape the roles of women in them.

The final sections of the book seem the most accessible



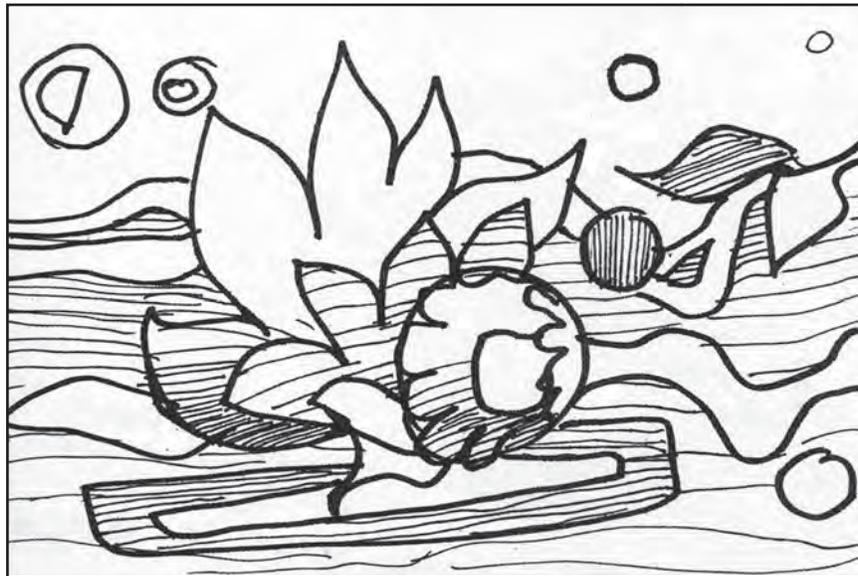
to a wider audience outside of academia. Part III, “Within the Classroom,” includes four essays, intended mostly for the college classroom, that provide rationales and activities for teachers — although one of these, “Ancient Voices: Bringing the Greeks to Life for Students K–12,” provides multiple resources for introducing a younger audience to myth and its many themes and challenges. In the closing essays in Part IV, “Ancestry, the Personal and Self-Writing Women,” contemporary female poets reflect on their processes of writing with myth. This is where writers and teachers of creative writing are likely to learn the most about craft and practice. Paula J. Vaughn, in “In My Own Image,” conveys the allure of embracing and subverting myth as a female poet:

When I write poetry about goddesses as mirrors of the lives I have lived within a single lifetime, I liberate ancient rage and despair, a curative act that reaches backward and forward through generations of women including my own mother, aunts, and

grandmothers. The muscular use of poetic language I employ to state my truths and feelings plainly, without guilt or concern for propriety or offense, explodes in catharsis, a benediction and marker for people, transformations, and happenings lost and past. (p. 197)

Although *Women Versed in Myth* does not propose a direct path of action forward or maintain a central argument throughout, the unifying thread of its essays seems to be a close study of how the subversion of myth may empower both modern women and future generations. Editors Harris and Frankel have succeeded in curating a wide array of essays that encourage readers, writers, and scholars to look forward as well as back and to take the time to reconsider the female mythic perspective.

[Kelly Jones is a poet, librarian, and educator who currently calls North Carolina their home. You can visit them online at kellyannejones.com.]



Miriam Greenwald

FEMINIST VISIONS

THREE FILMS ON WOMEN'S ACTIVISM IN THE 1960s AND 1970s

by Susan Wood

Jennifer Lee, *FEMINIST: STORIES FROM WOMEN'S LIBERATION*. 64 mins. 2013. Women Make Movies.

Mary Dore, *SHE'S BEAUTIFUL WHEN SHE'S ANGRY*. 92 mins. 2014. Cinema Guild.

Nevline Nnaji, *REFLECTIONS UNHEARD: BLACK WOMEN IN CIVIL RIGHTS*. 81 mins. 2013. Women Make Movies.

Each of these full-length documentary films addresses women's activism in the civil rights, anti-war, and feminist movements of the 1960s and 1970s in the U.S. Interviews with feminist and anti-racist scholars, politicians, and organizers are interwoven with abundant archival images and video footage of marches, guerrilla theater, media coverage, speeches, and meetings.

Although there is some overlap in the footage shown and the individuals interviewed, each of the three documentaries is stylistically distinct and contributes uniquely to a multifaceted view of the broad range of women's work in this era. Jennifer Lee's work has a cozy, personal, and informal tone; Mary Dore's take is glossy and perhaps commercial, although not to the point of superficiality; and Nevline Nnaji has created a quiet, somewhat conceptual mosaic.

Lee, in *Feminist: Stories from Women's Liberation*, positions interviews with activists and organizers against a contemporary worldview that takes for granted the work of our feminist foremothers. She suggests that widespread forgetfulness of what women were fighting for in the 1960s and 1970s has contributed to a perception that there is no need for continued feminist work.

Lee uses first-person narration to share her efforts to recover this history and educate herself by interviewing a variety of intellectuals and activists — well-known public figures as well as lesser-known grassroots individuals — from the women's liberation movement of the 1960s and 1970s: Robin Morgan, Betty Friedan, Gloria Steinem, Eleanor Holmes Norton, Aileen Hernandez, Ruth Rosen, Vivian Rothstein, Kathie Sarachild, Heather Booth, Frances M. Beal, Byllye Avery, and many others.

"The history of the women's movement," says Lee, "is more complex than I had originally thought."

The film references many generative events leading to the rise of the women's liberation movement. Lee covers the institutional history of the 1961 *Report of the President's*

Commission on the Status of Women, an eye-opening publication that revealed and documented the very low status of women in the U.S. She highlights discrimination in employment with stories like that of the Equal Employment Opportunity Commission's lack of interest in enforcing an amendment to Title VII that added sex as a protected category, and shows how the reluctance to address problems like sex-segregated help-wanted ads led directly to the creation of the National Organization for Women (NOW). There are also interviews with Freedom Summer workers and references to the memos and papers produced by volunteers like Casey Hayden and Mary King ("Sex and Caste"), which drew attention to sexism within the civil rights movement and were mimeographed and passed from hand to hand at rallies and meetings across the country.

Connections between the anti-Vietnam War movement and the birth of the women's liberation movement are highlighted in an interview with Vivian Rothstein (founding member of the Chicago Women's Liberation Union), who attended a peace conference in Czechoslovakia and heard personal stories from Vietnamese women that sparked the development of her own feminist consciousness. There are images of the Jeannette Rankin Brigade, stories of male-led violence against the members of the Women's Caucus of the Students for a Democratic Society for daring to call out sexism within the movement, and, of course, footage from consciousness-raising groups, the origins of which are attributed (by Kathie Sarachild, founding member of the Redstockings) to the New York Radical Women.

Attention is rightly paid to racism and classism within the women's movement, as well as to sexism within the civil rights and anti-war movements. Frances M. Beal (co-founder of the Student Nonviolent Coordinating Committee's Black Women's Liberation Committee) discusses the difficulties activists faced in prioritizing inclusivity in their

movements amid the urgency of addressing prejudice and systematic discrimination. Even conceptualizing inclusivity at this time was a challenge; the notion of intersectionality had not yet entered the discourse.

Some of my favorite footage is of the Redstockings disrupting a Congressional hearing on abortion and of the guerrilla theater of the Women's International Terrorist Conspiracy from Hell (WITCH, "The Striking Arm of the Women's Liberation Movement"), whose members dressed up as witches and cast hexes on such targets as the New York Stock Exchange.

There's a great deal of footage, of course, of the renowned 1969 Miss America Pageant protest in Atlantic City, where activists snuck a giant banner proclaiming "Women's Liberation" into the auditorium, unfurled it over the balcony, and temporarily stopped the live televised proceedings. Robin Morgan (member of the Redstockings) explains the problems the pageant represented: not just objectification of women, but also racism, commercialism, and militarism. Contestants were all white, she explains, and the winner was used to shill commercial products and to entertain and support the morale of U.S. troops around the world. This protest was also the likely source of the epithet "bra burners." Alix Kates Shulman (Redstockings) tells of the "freedom trash can," set up on the boardwalk, into which artifacts of women's oppression were thrown. "We couldn't get a permit to have a fire on the boardwalk, so instead we had a freedom trash can. We never did burn bras, but our intention *was* to burn bras, to tell you the truth."

Many threads of feminist activism and consciousness in the 1960s and 1970s are drawn together in Lee's film, and the emphasis on the work of somewhat lesser-known grassroots feminists is refreshing and informative. The chronological arrangement of the stories captured here and the emphasis on action over the philosophical, theoretical, and academic underpinnings of the movement help to make this a straightforward introduction to that era, one especially suitable for those just beginning to explore feminism.

Mary Dore's *She's Beautiful When She's Angry* features many of the same feminists and footage that appear in Jennifer Lee's film. Also like Lee, Dore draws attention to the rise of feminist consciousness as an outcome of women's experiences in the civil rights and anti-war movements.

Women were integral to these movements as organizers, even while they were the recipients of a pervasive disrespect — stemming from deeply ingrained male chauvinism — that minimized their contributions.

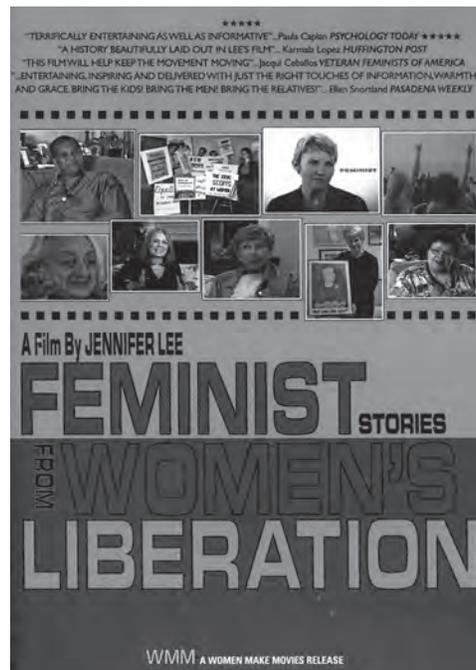
Marilyn Webb (co-creator of *off our backs*) tells of being booed, heckled, and cat-called at an anti-Nixon protest when a group of women took the stage to announce the development of a new social movement for *women*. Men called out rape threats, deeply surprising these women activists who had expected nothing but support. They thought men would see their work on behalf of women as just "another leg of the whole movement. But we weren't respected."

Jo Freeman was deeply inspired by the women organizers in the civil rights movement: "All the women I encountered who were working

in the civil rights movement were an impressive bunch of women. What I saw was a different image of what it meant to be a woman, a different model. Although I didn't fully realize it at the time, I was in fact getting the groundwork for being a feminist."

Frances M. Beal, who co-founded the Black Women's Liberation Committee in 1968 to address the need for women to organize for their own rights as women in the black liberation movement, sums it up: "All these other social change movements that were going on at that time led to the women's movement. They gave rise to women's consciousness of a need to operate on an equal basis."

She's Beautiful When She's Angry, more explicitly than *Feminist: Stories from Women's Liberation*, illustrates the power of consciousness-raising groups and the emerging realization that *the personal is political*. When women talked to one another about their experiences, they learned that in fact they were not each experiencing personal problems; they were experiencing *social* problems. The realization that



these problems were not one's own personal fault was hugely liberating and served as a basis for analyzing the pervasive sexism in culture and society.

A particular strength of this film is the footage from television talk shows and media coverage, which clearly illustrates the popular discourse surrounding the movement. "Man[sic]-on-the-street" interviews capture common sexist attitudes expressed by both women and men: women should not advance themselves, they should stay in the background; "women's libbers" are merely seeking attention for themselves to feel important; everything is alright the way it is; there's nothing to be liberated *from*.

On an episode of the *David Frost Show* during this time, a young Kate Millett (*Sexual Politics*) responded to a question about what exactly feminists believed: "As feminists, what we believe in is very simple. And that is the social, economic, and political equality of the sexes. Because the relationship between the sexes is in fact a *political* relationship." Shulamith Firestone (*The Dialectic of Sex*) answered the question "You're so oversensitive...why *are* you so sensitive?" with, "We don't like being so sensitive. It's not pleasant. We don't like having to always be catching things. We'd rather they didn't exist. But as long as people are going to be insensitive to our position, we're going to have to keep correcting them. Because there's no other way to change the consciousness."

She's Beautiful... accurately depicts the women's liberation movement as one of conflict from within as well as from without. The movement had to learn to recognize its own tendency to exclude the experiences of women who were not white, middle class, and heterosexual. This exclusion was sometimes intentional, an outcome of respectability politics, such as when NOW fearfully rejected lesbians' concerns from their platform and agenda. At other times, the exclusion stemmed from unexamined racist and classist attitudes.

Linda Burnham (co-founder of Black Women United) remembers an abortion rights rally in 1978 as "a sea of white...very few women of color. And someone grabbed a bullhorn and asked for the African American women who were there to gather under a tree...Maybe we have some-

thing to talk about that might be a tiny bit different from what's coming from the stage. And indeed we did." Frances M. Beal tells of the difficulties and fear women had about breaking a taboo in speaking about abortion rights within the black liberation movement, which largely framed abortion as a form of black genocide perpetrated by dominant white culture and called for women to have babies "for the revolution."

Black women experienced a high degree of marginalization in a feminist movement that often failed to acknowledge differences across women's experiences, and at the same time in a civil rights movement that reproduced sexism and sometimes viewed women's role as primarily reproductive. This dilemma is illustrated by a dramatic reading from a position paper entitled "Poor Black Woman," by the Mount Vernon Group:

Black women are being asked by militant black brothers not to practice birth control...but black women in the United States have to fight back out of our own experience of oppression, and having too many babies stops us from teaching them truth, from supporting our children, and from stopping the brainwashing, as you say. *And fighting black men who still want to use and exploit us.*



In a movement that prioritized the concerns of heterosexual, white, middle-class women, lesbians also were marginalized. The now classic "Woman Identified Woman" manifesto by the Radicalesbians addressed this problem and called for women to "give your energies to other women." Rita Mae Brown remembers the 1970 Second Congress to Unite Women in New York, in which there were no panels about homophobia or the experiences of lesbians. Brown and others, wearing T-shirts proclaiming "Lavender Menace" — a reference to Betty Friedan's derogatory depiction of lesbians in the movement — interrupted that congress, distributing the manifesto and demanding to be included on equal footing.

The film covers many more pivotal issues, political strategies, and intellectual stances (occasionally with some-

what off-putting dramatic reenactments) of the activism of the 1960s and 1970s: the work of the Boston Women's Health Collective (*Our Bodies, Ourselves*), the Jane abortion network, the fight for safe birth control, the poverty of women, forced sterilization, the absence of women from the curriculum in higher education, struggles to reject patriarchal models of leadership, sexual liberation, the importance of self-published tracts and independent presses, sexual harassment, rape, and the fight for childcare. I was surprised to learn that Congress passed legislation in 1971 to create a national system of subsidized childcare, only to have it vetoed by President Nixon as too "Soviet."

She's Beautiful... concludes with a look at today's widespread lack of attention to women's rights and erosion of reproductive rights, as well as the insidiousness of still-existing sexist attitudes, such as the discourse of victim-blaming around rape.

Virginia Whitehill (activist for reproductive rights) concludes that "the bitter lesson is that no victories are permanent. All our rights are like that. They're only as good as we maintain them."

Nevline Nnaji's *Reflections Unheard: Black Women in Civil Rights* is a contemplative take on women's political organizing during this period. Through interviews and through footage from meetings, actions, and political organizing, this film focuses on both the successes and the dilemmas of black women, who were forced to divide their attention between working on their own behalf as *women* in civil rights movements and as *black* women in feminist movements. The relative absence of overt exposition tying the pieces of this film together creates a tone of introspection and quiet reflection.

Nikki Giovanni, Frances M. Beal, Judy Richardson, Gwendolyn Simmons, Cleo Silvers, Deborah Singletary, and other organizers and intellectuals tell about the work attempted and accomplished in such groups as the National Black Feminist Organization, the Black Women's Liberation Committee of the SNCC, the Third World Women's Alliance, and the Black Panther Party.

This film addresses the complex politics between black women and black men in resistance movements within a white supremacist, patriarchal society. The sexist and racist

hierarchy advanced a culture of white women's dependence on white men who had access to high-paying jobs and other positions of social dominance; it simultaneously denied black men the same opportunities, leaving black women to shoulder a load that white women were "protected" from.

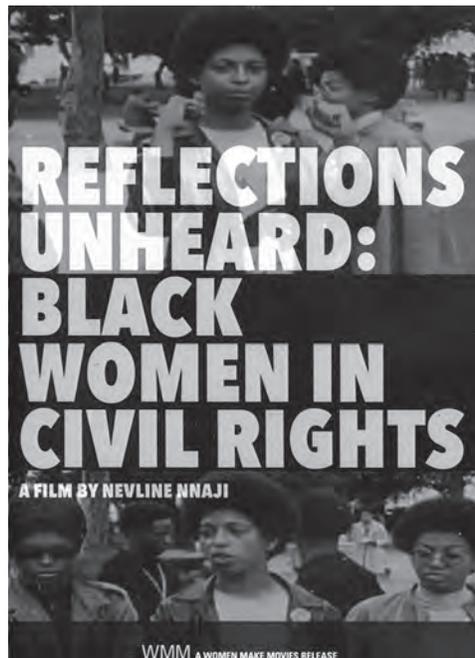
Black women were then caught in a system in which they were stigmatized as matriarchal, blamed for familial dysfunction, and forced to navigate necessary organizing and intellectual work while being on the receiving end of sexist attitudes within the civil rights movement. Cleo Silvers (Black Panther Party) explains, "The struggle between men and women for people of African descent... whose ancestors were slaves, cannot be the same struggles as the feminist movement."

Media footage reflecting efforts to move black men into the labor force and touting the psychological benefits of engaging in "virile" labor like construction are juxtaposed against Frances M. Beal discussing the 1965 Moynihan report, a sociological study that blamed female-

headed black families for the crisis of black poverty and lack of upward mobility. This climate was the impetus for the development of a Black Women's Caucus in the SNCC, the purpose of which was "to begin addressing very explicitly the condition of women, [and] programs for women, which would include both the role of women within SNCC and the role of black women in society as a whole."

Judy Richardson (SNCC) identifies the differing dynamics of movement organizations and the roles and treatment of women within them. While she describes the NAACP as "black male macho," the women in the SNCC were treated with more respect. She compares this with the experiences of white women in Students for a Democratic Society, who were too often expected to operate as a support system for the men — who saw themselves as the "real" leaders. She says that black women in the SNCC may have been treated with more respect because men saw them on the front lines, subjected to the same brutal treatment from the police that black men received.

Rosemari Mealy (Third World Women's Alliance), who took on the role of women's liberator within the Black Panther Party, tells of men's reluctance — shown, for instance, in resistance to taking direction — to accept the leadership of women. Cross-chapter women's meetings became places



where women would share these experiences and feel empowered to advocate for themselves and increase awareness of these dynamics. Encouraging young women to see themselves as more than the sexual partners of the men in the party was essential to resisting a discourse that sometimes defined women's primary importance within the movement as child-bearers and framed attention to sexism as "divisive to the movement."

Reflections Unheard also addresses the complex dynamics between white women's and black women's feminism, which necessarily tackled different sets of issues deeply shaped by both class and race. Deborah Singletary says, "One of the things that I understand about black women is our immense humanity. Because we can easily get [white women's] issues... But because they have been so privileged, it's really difficult to get them to understand that their whole mode of operating and being is from a position of privilege."

Barbara Easley Cox (Black Panther Party) points to the violence black women faced at the hands of police as a fundamental disconnect with the issues white women were defining as important in the women's liberation movement. Nikki Giovanni explains, "That's one of the problems that women's lib has in relating to the black woman. They look at themselves as women, but we've had to look at ourselves as black."

Video footage from a roundtable discussion hosted by journalist Betty Medsger illustrates the differences between the concerns of middle-class white women, who were fighting to *enter* the paid workforce to find meaning in their lives and be taken seriously beyond the roles of wives and mothers, and the working-class and black women who were already in the paid labor force out of necessity. Black women and working-class women have always had to work, unlike middle-class, married, white women, who have had the option to rely on white men with access to high-paying jobs. When white women have participated in the labor force on par with men, it has been possible in part because they have been more likely to be able to afford to hire other women,

often women of color, to manage their households and care for their children.

Issues like medical testing of the birth control pill on unsuspecting Puerto Rican women, the deep poverty experienced by women worldwide, the working conditions of Latina immigrants in the U.S., and the function and consequences of imperialism shifted the focus for some black feminists to a wider view, and the Women's Third World Alliance was born out of the SNCC Black Women's Liberation Committee. In this section of the film, Nnaji includes a generous amount of uninterrupted footage of speeches by delegates at the International Woman's Year Conference of 1977, who called for recognition of the many distinct barriers faced by women of diverse ethnicities in the U.S.

In addition to interviews, there is fascinating video footage showing the day-to-day work of women engaged in organizing: inside an NAACP office, with a committee of the United Church of Christ working on developing a consumer buying club, and at Black Panther gatherings.

At the conclusion of *Reflections Unheard*, Deborah Singletary offers this:

For the enslaved Africans, male and female, who ran away, who got caught, and whipped or killed... I'm very grateful to them because they show me that you can be right and fail. Or you could be right and not be a success. That gives me the freedom to live my life as I will. And I have the sense that if I had not encountered the National Black Feminist Organization... when I did... that my life might be very, very different. That I might not live as free and juicy as I do now.

All three of these films are highly recommended purchases for college and university libraries.

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THE LEGACY OF NIRBHAYA: TWO DOCUMENTARIES ABOUT A VIOLENT CRIME

by Karla J. Strand

Vibha Bakshi, *DAUGHTERS OF MOTHER INDIA*. 45 mins. 2015. Third World Newsreel.

Leslee Udwin, *INDIA'S DAUGHTER*. 62 mins. 2015. Women Make Movies.

Content Warning

The documentaries reviewed in this article describe real incidents of violent rape and its aftermath, and one includes interviews with individuals who express extremely misogynistic views.

In the largest international study ever conducted on violence against women, one in four men said they had raped someone at some time in their lives, and one in ten admitted they had raped someone who was not their intimate partner.¹ The study, conducted by the United Nations, examined sexual violence in Bangladesh, Cambodia, China, Indonesia, Papua New Guinea, and Sri Lanka. Since this was one of the few investigations ever conducted that focused on men as perpetrators instead of women as victims/survivors, the research offers some startling yet valuable insights. For example, the researchers found that almost half of the men who acknowledged having raped had done so more than once. In addition, 70% said they raped because they felt entitled to, and only 50% indicated that they felt any guilt for their actions.²

As shocking as some of these statistics from Southeast Asia may be, it is important to keep in mind the broader picture of rape and sexual violence as such crimes occur worldwide. A recent report by Equality Now calls rape a “global epidemic,”³ based on the World Health Organization’s finding that 35% of women worldwide have been victims of physical or sexual violence in their lifetimes, often by an intimate partner.⁴ The U.N.’s Southeast Asian study found that of the men who had admitted to committing rape, only 23% had ever served jail time. But in the U.S., this percentage is estimated by the Rape, Abuse, and Incest National Network (RAINN) to be even lower: according to RAINN, only 310 of 1,000 rapes in the U.S. are reported to police; and of those 310, only 6 perpetrators ever serve time in jail.⁵ It has also been found that one in four college women in the U.S. will experience sexual assault during their time in university. In the last five years, controversy has raged over reports that Sweden has the highest rate of

reported rapes in the world and that other Western European countries display higher rates of rape than India and some other non-Western countries.⁶ Attempts to compile and compare rates of rape and sexual violence throughout the world reveal the complexities of defining, reporting, and quantifying incidents of rape — but what we do know is that naming one city or country the world’s “rape capital” is oversimplified and misleading.

An especially brutal gang rape occurred in Delhi, India, in late 2012. In response, massive protests began in earnest, led by university students demanding attention to the crisis of rape in India. The six perpetrators were captured within a week of the incident. One died by suicide in jail, and four others were still in prison awaiting the death penalty as of May 2017. The last perpetrator, a minor, served three years in a juvenile home before being released in 2015.

Two different films about this horrible crime and its aftermath were released in 2015. *Daughters of Mother India*, directed by Vibha Bakshi and executive-produced by Academy Award winner Maryann De Leo, garnered awards and accolades from many quarters, including the president of India. *India’s Daughter*, a BBC documentary made by U.K. filmmaker Leslee Udwin, was quickly banned by the Indian government and subjected to criticism both within the country and elsewhere.

How do these two films, which document the same incident and address the same issues about violence toward women, differ? And why were the responses to the films — not only from India’s government but also from feminist thinkers — so different? This review will explore these questions with the goal of providing insight into how the films

might be used in classrooms to increase critical examination and awareness about rape in the U.S. and throughout the world.

Jyoti Singh, a 23-year-old medical student about to become a doctor, was visiting her family in Delhi in December 2012. On a Sunday night, she and a male friend, trying to get home after seeing a movie, boarded a bus that offered transportation. Already on the bus, in addition to the driver, were five men who had been drinking. After brutally beating her male friend, the men dragged Singh to the back of the bus and repeatedly raped and tortured her for an hour, while the driver continued to drive the bus around Delhi. Finally, the men threw Singh's body and that of her friend off the bus, leaving them for dead at the side of the road. Singh died in the hospital from her horrific injuries 16 days later, although before her death she was able to provide information that helped the police apprehend her attackers.

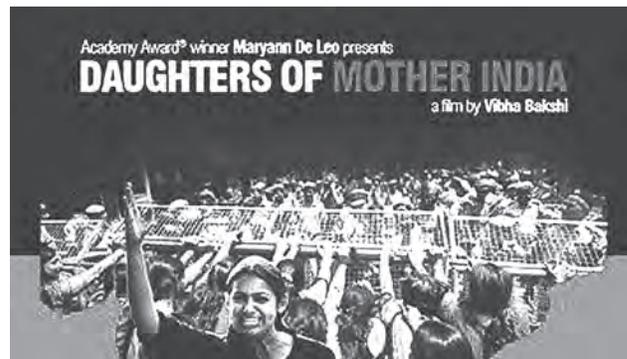
For almost three years after her death, Jyoti Singh was known to the public only as "Nirbhaya" — meaning "the fearless one" — a title attributed to her because she had tried to fight off her attackers and then managed to survive for another 16 days. It was only in 2015 that her parents named her publicly in an effort to decrease the stigma attached to rape victims and their families.⁷

Word spread quickly in the days following the rape, and thousands of people, mostly students, gathered in the streets of Delhi. Protestors surrounded one local police station, blocked major roads, and demanded attention to the issue of women's safety.⁸ When crowd size and intensity of outrage increased after Singh's death, protestors were met with tear gas and water cannons, and injuries were sustained by both protestors and police.⁹ Similar protests took place in Bangalore, Kolkata, and Mumbai.¹⁰

Although these two documentaries cover the same horrible incident and were released within a year of each other, there are more differences between them than similarities. Both films describe the gang rape of Jyoti Singh as well as the protests that followed, but *Daughters of Mother India* goes on to describe another rape, one even more horrific in that the victim (although she survived) was only five years old. That crime, which occurred during the making of *Daughters*, was so devastating to filmmaker Vibha Bakshi that she almost ended the documentary project then and there.¹¹

The roles of poverty and misogyny in incidents of sexual violence are mentioned in *Daughters of Mother India*, but they are more central in *India's Daughter*, which includes interviews with the driver of the bus, the families of the other men arrested for the crime as well as their lawyers, and Jyoti Singh's parents. The bus driver and the rapists'

lawyers make clear in their interviews that they believe women are mostly to blame for their rapes. They express what some men in India still believe: that women should not go out alone after seven or eight in the evening, that their morals have deteriorated — as evidenced by the way they dress and socialize with boys — and that if they are raped, they should just submit instead of fighting back. The bus driver even claims that men are doing women a favor by teaching them not to break the social mores of strict Indian gender roles.



The interviews in *India's Daughters* are enraging to watch. While they provide a look into the minds of the perpetrators, they also offer a dangerous opportunity for viewers to perceive the majority of Indian men as sharing these misogynistic beliefs and attitudes. Indeed, this was one of the film's largest criticisms and, some speculated, one of the reasons it was banned. It was feared that the interviews constituted hate speech against women, and that viewing them would incite even more violence against women. It was also argued that the accused perpetrators were given undeserved attention through the interviews, tarnishing Jyoti Singh's memory in the process. Some critics speculated that the film was banned because Leslee Udwin's inclusion of the bus driver's testimony was unethical and interfered with India's sovereignty to decide its own legal processes. Others believed the government just wanted to squelch any bad publicity about India.

Someone watching these films and reading media coverage about the incidents might be quick to blame Indian culture for the prevalence of sexual violence in the country. While it is true that poverty and tradition can influence rates of violence, it is imperative to push beyond initial reactions and examine the complex issue of rape more thoroughly. Rape is certainly not a singularly Indian problem, but someone who watches only these two documentaries might believe it is. Both documentaries could have done a better job at contextualizing rape and sexual violence as the global and multifaceted issues that they are.¹² This could

be done by supplementing the viewing of these films with recent research and data, analyses by non-Western feminists and scholars, and critical scrutiny of all resources for bias, currency, and authority.

Some criticisms of *India's Daughters* focus on Leslee Udwin's non-Indian background. Some have accused the film of perpetuating a Western colonial gaze in which Indian men, and Indian society as a whole, are othered as uncivilized or barbaric.¹³ In the film, Udwin stresses Jyoti Singh's academic success and desire for independence, and the fact that those "Western leanings" are emphasized has led some critics to question whether or not an Indian woman from more "non-Western" circumstances would be seen as less sympathetic and deserving of justice than Singh.¹⁴ Still another criticism posits that Udwin belittles Indian feminism by seeming to ignore its strong and honorable history and portraying it as a newer import from the West.¹⁵ Others have questioned some of Udwin's choices in making the documentary, from including the bus driver's testimony to theatrically re-creating events of that night and setting the film to a dramatic musical score.¹⁶



Image from the film *India's Daughter*

Most of the criticism has focused on the deficiencies of *India's Daughters*, but *Daughters of Mother India* has not been without reproach. One of the most interesting critiques of both films points to their adherence to a dangerous colonial narrative of Indian women as mothers and daughters in need of protection instead of autonomous human beings who have the agency to assert and defend themselves against violence and injustice.¹⁷ The patriarchal language in both film titles and the narrative it implies are reiterated by one of the accused's lawyers when he equates women in India with delicate flowers in need of protection. He goes on to blame women for sexual violence that occurs at the hands of opportunistic men.

Neither of these documentaries is without fault, but most critics agree that it was wrong to ban *India's Daughters*. The censorship did, however, draw much-needed attention to the topic of sexual violence, and many people in India and around the world have managed to see both films. Both deliver strong messages against the silencing of rape survivors and advocate for stronger sentencing for rapists. Much of *Daughters of Mother India* focuses on initiatives that are being taken in India to address the problem of sexual violence against women. Some changes are certainly being made: for instance, police in Delhi are being trained in gender sensitivity, and the number of crisis call centers for women has increased. In addition, some schools are beginning to teach children about good and bad touches and empowering them to say no and tell an adult when something happens to them. While the film highlights mainly these few government initiatives, it is clear that grassroots efforts are also attempting to lift the veil of shame from women who have been raped and to empower girls to report all incidents — even attempts — which was often not the case in the past.

One notable grassroots example portrayed in *Daughters of Mother India* is the work of the Asmita Theatre Group, which performs plays in the streets to help onlookers learn from the stories of Jyoti Singh and others like her. This guerrilla-style effort focuses on changing minds one at a time. Initiatives such as these are positive, and even though change is often slow, they are useful and inspiring examples of ways to respond to the film's strong call to action. Viewers should remember, however, that rape and sexual violence are not just Indian problems, but, rather, major issues throughout the world that must be addressed at all levels, from government regulations to legal ramifications and changes in people's daily lives.

Both *India's Daughter* and *Daughters of Mother India* would be worthy purchases for academic libraries. Both can be valuable tools in university classrooms, as they not only tell the story of Jyoti Singh but also demonstrate to students the importance of critical thinking, reflection, and intentional examination of sources. In this time of "fake news," such skills are more important than ever. The topics of sexual violence and rape are multi-layered; teaching about these challenging issues should include considerations of gender and feminism, geopolitical tensions, socioeconomic issues, colonialism, racism, and more. Showing these documentaries in classes and supplementing the viewing with guided discussion and reading of criticism by non-Western feminist writers can help students practice much-needed skills in critical information literacy.

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E-SOURCES ON WOMEN AND GENDER

FOUNDATIONAL SUPPORT FOR WOMEN'S RIGHTS

Heralded as the organization that “gives voice to the voiceless,” the U.K.-based **THOMSON REUTERS FOUNDATION** serves as the philanthropic arm of Thomson Reuters, “the world’s biggest news and information provider.” The foundation seeks to broadcast under-reported news worldwide through international support and leadership that promotes “socio-economic progress and rule of law.”

The foundation has a special page for women’s rights news (news.trust.org/womens-rights) from around the globe: from North Sudan to the U.K., the foundation promises to “focus on stories that help to empower women and bring lasting change to gender inequality.” The coverage takes an intersectional approach to reporting, focusing not only on women but also on issues of slavery, deportation, colonization, families, and housing. The news contains both stories of horror, including sex trafficking, assault, and abuse, and tales of reprieve and growth, for instance through women’s artwork, filmmaking, and writing. The articles are short but packed with useful information and additional resources. Compiling articles, videos, photos, interviews, and opinion pieces, the women’s rights initiative offers comprehensive and much-needed exposure of transnational women’s rights, empowerment, and violations.

Recently, with co-funding from the European Journalism Centre, the foundation filmed a documentary series entitled *When Women Rule*. The three films in the series focus on the stories of women leaders in Kenya, Bolivia, Kyrgyzstan, Nigeria, and India,

chronicling women’s struggles in various political positions. The office of Bolivian mayor Soledad Chapeton, for example, was broken into and burned down, resulting in the deaths of six public servants. Peris Tobiko and her supporters in Kenya were cursed by tribal elders when she became an official leader. All of the women interviewed tell of having violence directed at them: rocks thrown, fires set, curses cast. Still, they persevered and continue to make lasting political change: most notably, they encourage other women to run for political positions and exercise their own political voices and opinions.

When Women Rule highlights the U.N.’s resolve for equal participation of sexes in political positions and exposes the very real oppressions and boundaries that get in the way of the goal to achieve equal power by the year 2030. Additionally, as the accompanying article notes, women holding political office means nothing if they cannot pass their agendas about pressing issues like sex trafficking, child marriage, and domestic violence. Filled with striking statistics and personal narratives, this documentary series will continue to press lawmakers and world leaders as they ask, “What’s next?” or, more aptly, “Who’s next?” The series and supplementary article can be found at news.trust.org/shorthand/when-women-rule.

WOMEN IN SYRIA

The 2014 **UNITED NATIONS WOMEN’s** press release on Syria specifically details women’s efforts to participate in peacemaking and centers women’s voices about the atrocities occurring in Syria. This article recognizes

“the voices of Syrian women and incorporating women as a key player in the efforts leading to a peaceful resolution of the Syrian crisis” and concludes with the full text of the “outcome document” for the women’s meeting: an itemized list of priorities and demands for negotiation, women’s participation, and an end to fighting. Read the full text at www.unwomen.org/en/news/stories/2014/1/press-release-on-syrian-women-meeting.

WOMEN NOW, formally known as Soriyat for Development, is a Syrian non-governmental organization (NGO) headed by 87 women and 4 men that collaborates with other grassroots and international organizations and individuals “to consolidate women’s roles in Syrian communities by enhancing their social, economic and cultural participation.” Having started off as a series of small projects in 2012, Women Now has expanded to assist tens of thousands of families and individuals. With the overarching goal of “empowering Syrian women to make change,” the NGO focuses on women’s economic empowerment, education, childcare, and civil society support, and establishes Women Now Centers to provide women with tangible tools that will help them change their lives. Learn more at women-now.org.

There are more than 613,000 Syrian refugees in Jordan alone, and 75% of them are women and children. The **SYRIA TROJAN WOMEN PROJECT** (syriatrojanwomen.org) has used arts-based initiatives to center these women’s experiences and advocate for them. The project has produced the documentary *Queens of Syria*, translated *Oliver!* into Arabic, and published an English radio drama entitled *We Are*

All Refugees. It also runs workshops in conjunction with other organizations to help children and adults express their fears, desires, and other emotions through theater and performance.

Named for the Arabic word that means “generosity,” the nonprofit **KARAM FOUNDATION** (www.karamfoundation.org) is dedicated to helping people help themselves. A project created by and for Syrians, the Karam Foundation has expanded from a simple food drive to a booming initiative that provides sustainable and “smart” support that first asks populations what they actually *need*. Forms of aid include food, breast milk, heating, ambulances and emergency services, infant formula, and sponsorship of education, with an emphasis on long-term support that provides stability for children, families, and communities. The Karam Foundation uses its massive international power to provide holistic help and promises that 100% of donations go to those in need. After all, “the ability to serve those in need is a privilege, not an obligation.”

Archiving the individual stories of housewives, students, refugees, and teachers, the **SYRIA STORIES WOMEN’S BLOG** (syriastories.net/topic/women-blog) amplifies the voices of women who have lost or given up everything. The personal narratives in the blog recount painful experiences of the atrocities in Syria, while simultaneously chronicling stories of hope and resilience.

In 2016, the **BADAEL FOUNDATION** published the results of an extensive study of Syrian women’s activism. The foundation itself “is committed to strengthening civil society groups and NGOs in Syria.” The Badael Foundation’s evidence-based research, which culminated in a report titled *Peacebuilding Defines Our Future Now*, interviewed 35 women leaders, surveyed 49, and spoke with over 100

activists. The foundation found that women’s organizations believe in and advocate for a civil society and a sustainable (albeit arduous) peacemaking process. The study seeks to answer the key question: “How can the international community, as well as Syrian actors, promote women’s peacebuilding in Syria?” In a time when there are more questions than answers about human rights in Syria, the Badael Foundation provides some encouragement and hope for peacemaking. Read the full report at badael.org/wp-content/uploads/2016/01/Peacebuilding_Syria_20Jan.pdf.

The **WOMEN’S INTERNATIONAL LEAGUE FOR PEACE & FREEDOM (WILPF)** expands on and explains the Badael Foundation’s study in a 2016 article entitled “Five Things You Need to Know about Syrian Women’s Grassroots Organisation in the Context of Talks on Syria” (wilpf.org/five-things-you-need-to-know-about-syrian-womens-grassroots-organisation-in-the-context-of-the-talks-on-syria). Acknowledging that women’s groups are taking over the peacemaking process at the grassroots level, WILPF advocates for the recognition and full participation of Syrian women in the political process. The article delves into not only what these grassroots Syrian women are doing and why, but also *how* they are making a difference toward the goal of achieving sustainable peace.

“Considered to be one of the most distinguished and reliable sources of information and references for all the analytical and statistical studies issued by the United Nations,” the **SYRIAN NETWORK FOR HUMAN RIGHTS (SNHR)** issues periodic research studies that investigate and expose various human rights violations perpetrated in Syria since the rise of

conflict in 2011. A 2015 study, “Syrian Women in the Eye of the Storm” (sn4hr.org/wp-content/pdf/english/Syrian_women_in_the_center_of_the_hurricane_en.pdf), focuses on the multitude of rights violations committed against Syrian women in particular. The report, which offers numerical data as well as personal testimonies, concludes that the cause of Syrian women “should be on top of the priorities list for the Syrian people’s supporters.”

A research study on the Syrian crisis by **CARE** focuses on how women’s roles and incomes have changed since the crisis began. Syria has historically been a patriarchal society, in which men are expected to be the sole breadwinners for their families and women care for others. Because of injury and displacements, many men are no longer able to work. This study summarizes the new roles women are undertaking, as well as barriers such as education or wage gaps, and offers a list of recommendations for how to best support Syrian women and help them rebuild their lives (www.care.org/sites/default/files/documents/Syria_women_and_work_report_logos_07032016_web.pdf).

Fighting for peace, rights, and resources for women, **MADRE** seeks to provide humanitarian aid, partner with grassroots organizations, and advocate for human rights. Syria has quickly become a top priority for Madre, which has launched the project Care in Crisis for Women and Girls there (www.madre.org/projects/care-crisis-women-and-girls). Madre offers many ways for outsiders to make a practical impact and showcases positive results on its website.

*Compiled by Erika Gallagher
(GWSL Editorial Assistant, 2017)*

PERIODICAL NOTES

SPECIAL ISSUES

This column highlights special issues or thematic sections of journals that do not regularly have an explicit focus on gender or feminism.

ARCHIVES OF SEXUAL BEHAVIOR: AN INTERDISCIPLINARY RESEARCH JOURNAL v. 46, no. 2 (February 2017): Special section: "Culture and Variants of Sex/Gender: Bias and Stigma." Issue editor: Heino F. L. Meyer-Bahlburg. Publisher: Springer. ISSN: 0004-0002 (print), 1573-2800 (online). Available electronically to licensed users through Springer Link.

Partial contents: "Syndrome-Related Stigma in the General Social Environment as Reported by Women with Classical Congenital Adrenal Hyperplasia," by Heino F. L. Meyer-Bahlburg, Jazmin A. Reyes-Portillo, Jananne Khuri, Anke A. Ehrhardt, & Maria I. New; "The Islamic Perspectives of Gender-Related Issues in the Management of Patients with Disorders of Sex Development," by Ani Amelia Zainuddin & Zaleha Abdullah Mahdy; "Gender Issues and Related Social Stigma Affecting Patients with a Disorder of Sex Development in India," by Angela Ann Joseph, Bindu Kulshreshtha Iram Shabir, Eunice Marumudi, Tony Sam George, Rajesh Sagar, Manju Mehta, & Ariachery C. Ammini; "Clinical Management of Gender in Egypt: Intersexuality and Transsexualism," by Inas A. Mazen.

ARGUMENT: BIENNIAL PHILOSOPHICAL JOURNAL v. 2, no. 1 (2012): Special issue: "Philosophy and Literature: Generation and Transformation in Gender and Postdependency Discourse." Issue editors: Urszula Chowaniec & Marzenna Jakubczak. Publisher: Department of Philosophy and Sociology, Pedagogical University of Cracow, Poland. 2011–2016; www.argument-journal.eu. ISSN: 2084-1043 (online). Open access.

Partial contents: "Conceptualizing Generation and Transformation in Women's Writing," by Urszula Chowaniec & Marzenna Jakubczak; "Generation, Transformation, and Place in Inga Iwasiów's Novels *Bambino* (2008) and *Ku słońcu* (2010)," by Ursula Phillips; "Diverse Voices: Czech Women's Writing in the Post-Communist Era," by Elena Sokol; "Memorable Fiction: Evoking Emotions and Family Bonds in Post-Soviet Russian Women's Writing," by Marja Rytkönen; "Ashapura Devi's 'Women' — Emerging Identities in Colonial and Postcolonial Bengal," by Suchorita

Chattopadhyay; "Similarities and Differences in Postcolonial Bengali Women's Writings: The Case of Mahasweta Debi and Mallika Sengupta," by Blanka Knotková-Čapková; "Revolutionizing Agency: Sameness and Difference in the Representation of Women by Rokeya Sakhawat Hossain and Mahasweta Devi," by Prasita Mukherjee; "Peopling an Unaccustomed Earth with a New Generation: Jhumpa Lahiri's Supreme Fictional Journey into Human Conditions," by Neela Bhattacharya Saxena; "Cleopatra — a Queen, a Lover, a Mother: Transformations of the Image," by Lidia Wiśniewska.

JOURNAL OF ARCHAEOLOGICAL METHOD AND THEORY v. 23, no. 3 (September 2016): Special issue: "Binary Binds': Deconstructing Sex and Gender Dichotomies in Archaeological Practice." Issue editors: Lara Ghisleni, Alexis M. Jordan, & Emily Fiocoprile. Publisher: Springer. ISSN: 1072-5369 (print), 1573-7764 (online). Available electronically to licensed users through EBSCOhost and Springer Link.

Partial contents: "Qu(e)rying Sex and Gender in Archaeology: A Critique of the 'Third' and Other Sexual Categories," by Enrique Moral; "(De)queering Hatshepsut: Binary Bind in Archaeology of Egypt and Kingship Beyond the Corporeal," by Uroš Matić; "Belts vs. Blades: the Binary Bind in Iron Age Mortuary Contexts in Southwest Germany," by Bettina Arnold; "'Seek and You Shall Find': How the Analysis of Gendered Patterns in Archaeology Can Create False Binaries: A Case Study from Durankulak," by Susan Stratton; "Her Mirror, His Sword: Unbinding Binary Gender and Sex Assumptions in Iron Age British Mortuary Traditions," by Alexis M. Jordan; "Feeding the Community: Women's Participation in Communal Celebrations, Western Sicily (Eighth–Sixth Centuries BC)," by Meritxell Ferrer; "Identifying Female in the Halaf: Prehistoric Agency and Modern Interpretations," by Ellen H. Belcher; "Personal, Political, Pedagogic: Challenging the Binary Bind in Archaeological Teaching, Learning, and Fieldwork," by Hannah Cobb & Karina Croucher.

JOURNAL OF DEVELOPMENTAL AND LIFE-COURSE CRIMINOLOGY v. 2, no. 3 (September 2016): Special issue: "Gendered Experiences in Developmental Pathways to Crime." Issue editors: T. R. McGee & P. Mazzerolle. Publisher: Springer. ISSN: 2199-4641 (print), 2199-465X (online). Available electronically to licensed users through Springer Link.

Partial contents: "The Relationship between Developmental Trajectories of Girls' Offending and Police Charges: Results from the Pittsburgh Girls Study," by Lia Ahonen, Wesley G. Jennings, Rolf Loeber, & David P. Farrington; "Running the Gauntlet: Understanding Commercial Sexual Exploitation and the Pathways Perspective to Female Offending," by Lisa Pasko & Meda Chesney-Lind; "Age-Graded Pathways into Crime: Evidence from a Multi-Site Retrospective Study of Incarcerated Women," by Sally S. Simpson, Mariel Alper, Laura Dugan, Julie Horney, Candace Kruttschnitt, & Rosemary Gartner; "How 'Gendered' Are Gendered Pathways into Prison? A Latent Class Analysis of the Life Experiences of Male and Female Prisoners in the Netherlands," by Katharina J. Joosen, Hanneke Palmen, Candace Kruttschnitt, Catrien Bijleveld, Anja Dirkzwager, & Paul Nieuwebeerta; "The Effects of Age at Prison Release on Women's Desistance Trajectories: A Mixed-Method Analysis," by Erin M. Kerrison, Ronet Bachman, & Raymond Paternoster; "Catching Up in Crime? Long-Term Processes of Recidivism across Gender," by Fredrik Sivertsson.

THE LEADERSHIP QUARTERLY: AN INTERNATIONAL JOURNAL OF POLITICAL, SOCIAL AND BEHAVIORAL SCIENCE v. 27, no. 3 (June 2016): Special issue: "Gender and Leadership." Issue editors: Alice H. Eagly & Madeline E. Heilman. Publisher: Elsevier. ISSN: 1048-9843. Available electronically to licensed users through ScienceDirect.

Partial contents: "Applying a Capital Perspective to Explain Continued Gender Inequality in the C-Suite," by Terrance W. Fitzsimmons & Victor J. Callan; "Women on Boards: The Superheroes of Tomorrow?," by Renée Adams; "Managing to Clear the Air: Stereotype Threat, Women, and Leadership," by Crystal L. Hoyt & Susan E. Murphy; "A Bed of Thorns: Female Leaders and the Self-Reinforcing Cycle of Illegitimacy," by Andrea Vial, Jaime Napier, & Victoria Brescoll; "Leading with Their Hearts? How Gender Stereotypes of Emotion Lead to Biased Evaluations of Female Leaders," by Victoria L. Brescoll; "Race Matters for Women Leaders: Intersectional Effects on Agentic Deficiencies and Penalties," by Ashleigh Shelby Rosette, Christy Zhou Koval, Anyi Ma, & Robert Livingston; "Getting on Top of the Glass Cliff: Reviewing a Decade of Evidence, Explanations, and Impact," by Michelle K. Ryan, S. Alexander Haslam, Thekla Morgenroth, Floor Rink, Janka Stoker,

& Kim Peters; "The Queen Bee Phenomenon: Why Women Leaders Distance Themselves from Junior Women," by Belle Derks, Colette Van Laar, & Naomi Ellemers; "When Women Emerge as Leaders: Effects of Extraversion and Gender Composition in Groups," by Tali Mendelberg & Christopher F. Karpowitz; "Help or Hindrance? Work-Life Practices and Women in Management," by Kateryna Kalysh, Carol T. Kulik, & Sanjeewa Perera; "Reporting Requirements, Targets, and Quotas for Women in Leadership," by Victor E. Sojo, Robert E. Wood, Sally A. Wood, & Melissa Wheeler.

QUALITATIVE SOCIOLOGY v. 39, no. 4 (December 2016): Special issue: "Reorienting Gender and Globalization." Issue editors: Manisha Desai & Rachel Rinaldo. Publisher: Springer. ISSN: 0162-0436 (print), 1573-7837 (online). Available electronically to licensed users through Springer Link.

Partial contents: "In the Shadow of Working Men: Gendered Labor and Migrant Rights in South Korea," by Hae Yeon Choo; "Empowered Criminals and Global Subjects': Transnational Norms and Sexual Minorities in India," by Chaitanya Lakkimsetti; "Ready Rhetorics: Political Homophobia and Activist Discourses in Malawi, Nigeria, and Uganda," by Tara McKay & Nicole Angotti; "Pharmaceutically-Made Men: Masculinities in Chad's Emergent Oil Economy," by Lori Leonard.

STUDIES IN FRENCH CINEMA v. 12, no. 3 (2012): Special issue: "Women's Film-Making in France, 2000–2010." Issue editor: Carrie Tarr. Publisher: Taylor & Francis. ISSN: 1471-5880. Available electronically to licensed users through EBSCOhost.

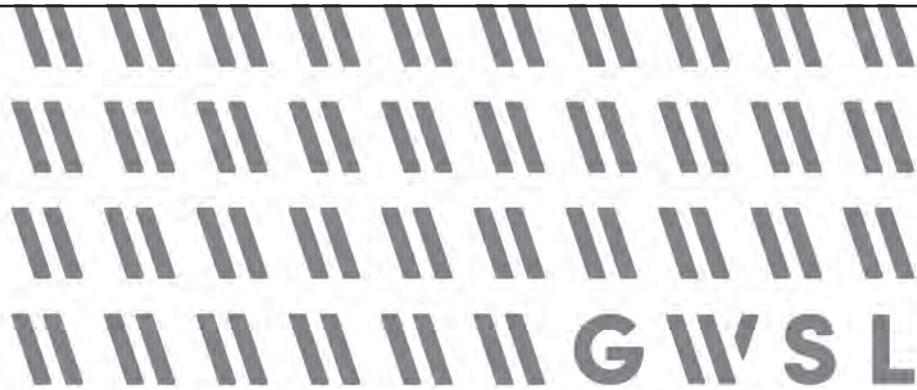
Partial contents: "Crashing the Millionaires' Club: Popular Women's Cinema in Twenty-First Century France," by Tim Palmer; "*A la place de l'autre ...*': Otherness, Gender and Nation in Two Films by Agnès Jaoui," by Sarah Leahy; "The Réalisatrice and the Rom-Com in the 2000s," by Mary Harrod; "Réalisa(c)trices Screening the Self: Valeria Bruni Tedeschi and Maïwenn," by Isabelle Vanderschelden; "Encoding Loss: Corporeality and (Im)Materiality in the Age of the Digital," by Martine Beugnet; "Precarious Lives: On Girls in Mia Hansen-Løve and Others," by Emma Wilson; "Filmography: Films Directed or Co-directed by Women, 2000–2010," by Carrie Tarr.

BOOKS RECENTLY RECEIVED

Some publishers routinely send us new books or other materials to consider for review in Feminist Collections (FC). We list all such titles here, and those that meet the inclusion criteria for our bibliographic periodical, New Books on Women, Gender, & Feminism (NB), are indexed in that publication as well. Not all titles received in the office are reviewed or indexed; nor is receipt of a complimentary copy necessary for that title to be reviewed in FC or indexed in NB. Those books we receive that are not selected for review are added to the University of Wisconsin's library collections or donated to other worthy recipients.

- BEFORE SALEM: WITCH HUNTING IN THE CONNECTICUT RIVER VALLEY, 1647–1663. Ross, Richard S., III. McFarland, 2017.
- THE BIOPOLITICS OF GENDER. Repo, Jemima. Oxford University Press, 2016.
- CHALLENGING PERSPECTIVES ON STREET-BASED SEX WORK. Hail-Jares, Katie, Shdaimah, Corey S., and Leon, Chrysanthi S., eds. Temple University Press, 2017.
- DOMESTIC WORKERS OF THE WORLD UNITE!: A GLOBAL MOVEMENT FOR DIGNITY AND HUMAN RIGHTS. Fish, Jennifer N. New York University Press, 2017.
- THE ELUSIVE AUTEUR: THE QUESTION OF FILM AUTHORSHIP THROUGHOUT THE AGE OF CINEMA. Hodsdon, Barrett. McFarland, 2017.
- AN ENGLISH GOVERNESS IN THE GREAT WAR: THE SECRET BRUSSELS DIARY OF MARY THORP. Thorp, Mary. De Schaepdrijver, Sophie, and Proctor, Tammy M., eds. Oxford University Press, 2017.
- FEMINIST SUBVERSION AND COMPLICITY: GOVERNMENTALITIES AND GENDER KNOWLEDGE IN SOUTH ASIA. Mukhopadhyay, Maitrayee, ed. Zubaan, 2016.
- FIFTY SHADES AND POPULAR CULTURE. Kiuchi, Yuya. McFarland, 2017.
- GARDASIL: FAST-TRACKED AND FLAWED. Lobato, Helen. Spinifex, 2017.
- GENDER AND ROCK. Kearney, Mary Celeste. Oxford University Press, 2017.
- HOW WE GET FREE: BLACK FEMINISM AND THE COMBAHEE RIVER COLLECTIVE. Taylor, Keeanga-Yamahtta, ed. Haymarket Books, 2017.
- HUNGER: A MEMOIR OF (MY) BODY. Gay, Roxane. Harper/ HarperCollins, 2017.
- KILLING OFF THE LESBIANS: A SYMBOLIC ANNIHILATION ON FILM AND TELEVISION. Millward, Liz, Dodd, Janice G., and Fubara-Manuel, Irene. McFarland, 2017.
- LGBTQ YOUNG ADULT FICTION: A CRITICAL SURVEY, 1970S–2010S. Town, Caren J. McFarland, 2017.
- LIBERATION IN PRINT: FEMINIST PERIODICALS AND SOCIAL MOVEMENT IDENTITY. Beins, Agatha. University of Georgia Press, 2017.
- A LIFE IN CODE: PIONEER CRYPTANALYST ELIZABETH SMITH FRIEDMAN. Smith, G. Stuart. McFarland, 2017.
- LISTENING TO WOMEN ON THE RIGHT: COMMUNICATION STRATEGIES OF TODAY'S FEMALE REPUBLICAN POLITICIANS. Friedman, Rachel, McNabb, Nichelle D., and McCauliff, Kristen L. McFarland, 2017.
- LOTTE REINIGER: PIONEER OF FILM ANIMATION. Grace, Whitney. McFarland, 2017.
- NO SHORTCUT TO CHANGE: AN UNLIKELY PATH TO A MORE GENDER-EQUITABLE WORLD. Ellerby, Kara. New York University Press, 2017.
- ROMANCE FICTION AND AMERICAN CULTURE: LOVE AS THE PRACTICE OF FREEDOM? Gleason, William A., and Selinger, Eric Murphy, eds. Routledge/Taylor and Francis, 2016.
- A ROMANI WOMEN'S ANTHOLOGY: SPECTRUM OF THE BLUE WATER. Tahirović-Sijerčić, Hedina, and Levine-Rasky, Cynthia, eds. Inanna, 2017.
- SEX AND SECULARISM. Scott, Joan Wallach. Princeton University Press, 2018.
- SOVEREIGN WOMEN IN A MUSLIM KINGDOM: THE SULTANAHS OF ACEH, 1641–1699. Khan, Sher Banu A. L. Southeast Asia Program Publications/Cornell University Press, 2017.
- SURROGACY: A HUMAN RIGHTS VIOLATION. Klein, Renate. Spinifex Press, 2017.
- VEXED WITH DEVILS: MANHOOD AND WITCHCRAFT IN OLD AND NEW ENGLAND. Gasser, Erika. New York University Press, 2017.
- VIBRATOR NATION: HOW FEMINIST SEX-TOY STORES CHANGED THE BUSINESS OF PLEASURE. Comella, Lynn. Duke University Press, 2017.
- WHY I AM NOT A FEMINIST: A FEMINIST MANIFESTO. Crispin, Jessa. Melville House, 2017.
- WITCHES AND PAGANS: WOMEN IN EUROPEAN FOLK RELIGION, 700–1100. Dashu, Max. Velede Press, 2016.
- THE WOMEN WHO GOT AMERICA TALKING: EARLY TELEPHONE OPERATORS, 1878–1922. Segrave, Kerry. McFarland, 2017.
- WRITING MENOPAUSE: AN ANTHOLOGY OF FICTION, POETRY, AND CREATIVE NONFICTION. Cawthorne, Jane, and Morin, E. D., eds. Inanna, 2017.

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