



# Resources for Gender and Women's Studies

A FEMINIST REVIEW

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## RESOURCES FOR GENDER AND WOMEN'S STUDIES A FEMINIST REVIEW

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# Resources for Gender and Women’s Studies

A FEMINIST REVIEW

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# From the Editor

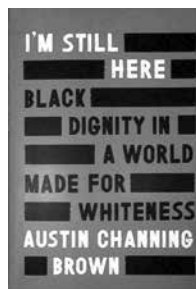
Welcome to 2021. This column will not offer a commentary on the year that just ended. It won't be a reflection about the pandemic or the U.S. presidency or the state of movements toward justice in our society. Other columns, articles, and blog posts offer valuable insight about those topics, and I'm sure you are following some of them.

Nor am I going to offer a list of books I read in the past year. Many people post such lists, and they can be inspiring. I confess I find them daunting; my own list would be embarrassingly short in comparison. I didn't finish 96 books in 2020, like one dear friend, or 87 like another. I didn't finish 50 books and I might not even have finished 30. With enough effort I could probably produce a respectable list of Books I Read Parts Of and a much longer one of Books I Wanted to Read. Both of my friends, by the way, also worked full-time and took care of their dogs, and one completed a master's degree as well, so I can't blame my job, my four-footed dependents, or my grad school load for my underwhelming literary achievement.

I do read, of course. Here are some books I'm digging into now:

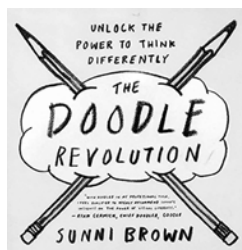
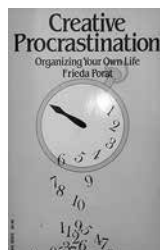
*I'm Still Here: Black Dignity in a World Made for Whiteness*, by Austin Channing Brown (Convergent, 2018).

*Recollections of My Nonexistence: A Memoir*, by Rebecca Solnit (Viking, 2020).



*Creative Procrastination: Organizing Your Own Life*, by Frieda Porat (Harper & Row, 1980).

*The Doodle Revolution: Unlock the Power to Think Differently*, by Sunni Brown (Penguin, 2014).



And there's so much to read that's not in book form, including daily and weekly newsletters that curate lists of books, articles, and other resources. I'm fond of these three, all available by email subscription:

*Brain Pickings*, "a free Sunday digest of the week's most interesting and inspiring articles across art, science, philosophy, creativity, children's books, and other strands of our search for truth, beauty, and meaning," by Maria Popova.

*Lit Hub Daily*, "the best of the literary internet."

Weekly list of "10 things I think are worth sharing — new art, writing, and interesting links," by Austin Kleon, "a writer who draws." And his archives go back to 2013!

Finally, there's "the news." I scan the headlines from the *New York Times* and *Washington Post* that arrive in my inbox and click through to read a few articles in full. But my mainstay is *Letters from an American*, a factual, calm, sharp-eyed commentary on current politics by historian Heather Cox Richardson. Her daily insights often arrive in my mailbox in the middle of the night; they're also posted on Facebook. Richardson has gone from relatively obscure academic to household name in about a year. I hope she turns *Letters* into a book; it will certainly be on my list.

JoAnne Lehman  
January 8, 2021

# Books

## A Bad Critique?

BY HEATHER A. BROWN

Dianna E. Anderson, *Problematic: How Toxic Callout Culture Is Destroying Feminism*. University of Nebraska Press, 2018. 200 pp. notes. bibl. \$24.95, ISBN 978-1612349619.

Dianna E. Anderson explores and critiques what she identifies as toxic callout culture in “feminist” popular culture criticism. “Feminists everywhere have learned how to engage with popular culture on a critical level,” she writes in her introduction to this book, “but a new cycle has developed that has made it very hard to engage in good faith” (p. xiii).

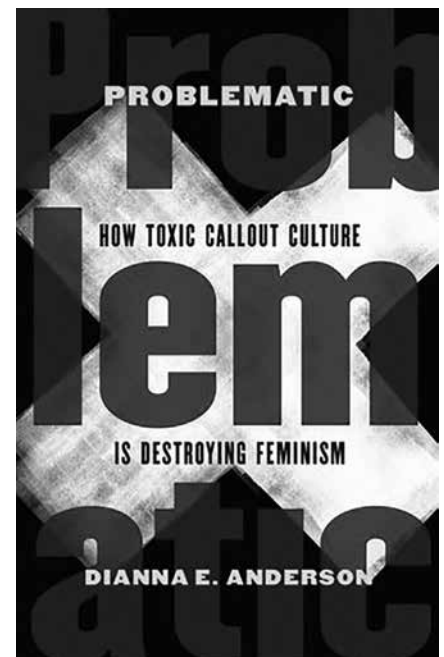
I was very excited to begin reading *Problematic*. A colleague and I had recently been exploring how call-out culture is used by stigmatized populations to define and defend boundaries — an approach that can quickly turn toxic and lead to the expulsion of those who are not “perfect.” In our work, we explore the importance of understanding complexity and context when engaging in criticism — particularly around mutable things that change and evolve over time — and the need to frame critique within an understanding of power dynamics.<sup>1</sup> It seemed to me, at least at the beginning of the book, that Anderson understood that. At least she called out the problems of centering white feminism in feminist critique.

Anderson often recreates, however, the very issues in criticism that she seeks to challenge. There seems to be no overarching point she wants to make — other than “you should probably not read feminist critiques of your favorite shows if you want to keep liking them” (p. 76) — and the criticisms she does make lack

important definitions that would lay a strong foundation for her arguments. For example, every time she uses the word “feminism,” I want to know which feminism she’s talking about. Which feminism is being destroyed? Which feminism is doing the destroying? In addition, because *Problematic* is a series of individual essays that are not really tied together except by broad topic, each could be read as an entirely stand-alone piece. As a result, Anderson’s engagement with and understanding of feminist critique of media in popular culture doesn’t develop and grow. I found myself wanting her to inform her work with that of the major theoretical writers who also look at these issues, so that she could develop her own grand unified understanding of what good feminist criticism ought to be. I found myself truly wishing I had just reread all of Roxane Gay’s *Bad Feminist* another time.<sup>2</sup>

Anderson’s critique of feminist cultural criticism is that it is, at its core, unduly judgmental. “Feminism can’t happen through creating lists of permissible and impermissible media,” she writes (p. 161). And the crux of the matter is that feminist criticism seems to make her feel bad about her own choices in media consumption. For example, she describes why she is fine with watching movies directed by Roman Polanski but not those of Woody Allen. “Perhaps I am the bad person for continuing to watch Polanski movies when I have the knowledge of his awful deeds,” she

muses. “Perhaps I am a hypocrite for rejecting Woody Allen movies for the same reason. . . . Perhaps I am not a feminist at all” (p. 163).



It’s not that Anderson is not a feminist; it’s that she may be a bad feminist — like me and thousands of others. Like Anderson and her father (p. 105), I, too, enjoyed *Jurassic World*. Like many feminists, I, too, was taken aback by Clare’s decision to leave her high heels on when preparing to outrun a *T. rex*. While reading the chapter in which Anderson explores this movie, I found myself wondering if she had ever read Gay’s book, and, if so, why she was struggling so hard

with understanding that an individual — a feminist, even — can like a problematic thing while still pointing out its sexism, racism, classism, etc.

Where *Problematic* excels is in its exploration of the problematic nature of inept feminist criticism — criticism that does not engage with nuance and complexity. For example, Anderson discusses the Bechdel Test as “one such example of attempted feminist criticism gone awry. It is through the manipulation of such ‘tests’ and the desire to take shortcuts on how we look at criticism that we turn the critique that is accessible into

bad critique” (p. 107). In another discussion, she rightly complicates the use of the term “male gaze” when it is used as a lazy shorthand in some feminist critique, arguing that the concept of gaze is one that must consider both context and power dynamics (pp. 15–25). Both are powerful examples of lazy criticism — feminist or otherwise — that is, indeed, problematic.

This book would be most useful to a lay reader, an advanced high school reader, or a first-year undergraduate. An instructor could easily use it with intro-level courses to point out the importance of understanding

complexity and intersectionality in cultural interpretation. However, given how dated some of the author’s media examples are, an instructor would probably need to explain in depth the context of Anderson’s critique, provide students with the media under discussion (I found myself needing to rewatch some of the examples since I had very different recollections of them), or identify newer examples. Most importantly, however, an instructor would need to establish a strong foundation of definitions before using this text in the classroom.

### Notes

1. Brown & Herndon, “No Bad Fatties Allowed? Negotiating the Meaning and Power of the Mutable Body,” in Friedman, Rice & Rinaldi, eds., *Thickening Fat: Fat Bodies, Intersectionality, and Social Justice* (Routledge, 2020), pp. 139–149.
2. Roxane Gay, *Bad Feminist* (Harper Perennial, 2014).

[Heather A. Brown is the recipient of the 2018 Women’s Center Committee Emerging Leader Award from the National Women’s Studies Association. She is currently the assistant director of the University Writing Center at A. T. Still University.]

## Difficult Is in the Eye of the Beholder

BY KATRINA SPENCER

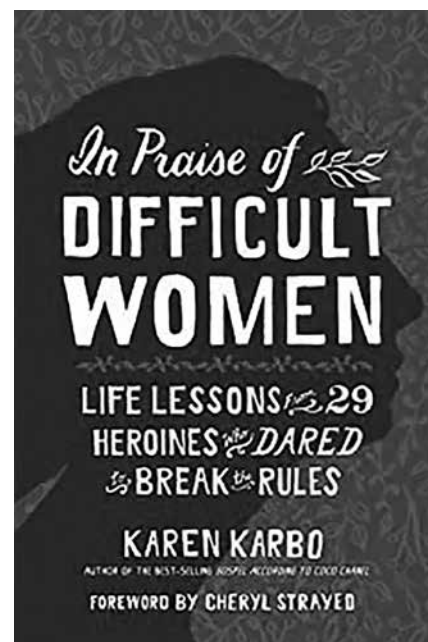
Karen Karbo, *In Praise of Difficult Women: Life Lessons from 29 Heroines Who Dared to Break the Rules*. National Geographic, 2018. 352 pp. \$26.00, ISBN 978-1426217746.

This book reveals, more than anything else, that perceptions of a woman being “difficult” are wildly subjective. Moreover, the misnomer “difficult woman” is shorthand for “person identified as a woman who acts like a human with a full range of uncompromising emotions, ambitions, and desires, fully expecting their expression to be received as normal and not anomalous.”

In a society in which women are expected to be docile, acquiescent, and demure, Karbo’s 29 short biographies of women from the 20th and 21st centuries highlight real-life characters who are extraordinary, enterprising, self-interested, accomplished, talented, powerful, autonomous, successful, libidinous, single, demanding, authoritative, assertive, disobedient, subversive, insubordinate, and rebellious. That is, these women ignore social norms and embody qualities that are commonly praised, revered, and envied in men. Collectively, they prove that earning the title of “difficult” requires uncanny facility — if you’re a woman.

Overall, this work is uneven in the amount of attention it gives to each profile. The disequilibrium of coverage in favor of white women is also glaring. Moreover, the interspersed editorializing and one significant factual error call the book’s reliability into question. All of this said, I didn’t dislike it. However, in terms of effort, its research was not consistently rigorous and the book didn’t exercise itself to its full capacity.

Author of 10 books, Karbo is a competent writer who allows her readers to get to know her as much as, if not more than, any of the featured women she covers. However, readers have to ask themselves what they are seeking from this publication: if it’s exclusively biography, this work doesn’t do that job. That is, while the author’s style and asides are generally funny without being excessively indulgent, her voice can at times divert attention from the facts, leaving the reader to ask, “Am I reading A. facts; B. interpretation of facts; or C. commentary on facts?” The answer is “D. all of the above.” And perhaps this is the case with any/all biography/ies, no? Karbo writes on her own terms and was clearly given a long, autonomous leash by her editor to do so. *In Praise of Difficult Women* does not provide any transparent rubric for its choice of subjects. So while Chancellor of Germany Angela Merkel, television writer Shonda Rhimes, anthropologist Jane Goodall, painter Frida Kahlo, and comedian Margaret Cho are included, other prominent figures like Prime Minister of New Zealand Jacinda Ardern, strike-a-pose music maker Madonna, comedic pioneer Lucille Ball, deaf actor Marlee Matlin, and women’s rights activist Fannie Lou Hamer are not. Note that the primary distinction between the first list and the second is that the first are women Karbo admires and the second are women I admire. The work could very well be accurately titled *Women Whose Accomplish-*



ments Wow Me. One plus is that I had never heard of some of the women featured, like writer Martha Gellhorn, poet and garden designer Vita Sackville-West, and vocal coach Kay Thompson. Still, it’s pretty irresponsible to give 75% of the terrain to white women. Twenty-two of the 29 entries feature women of European origin. If anyone is stereotyped as “difficult,” isn’t it women of color, especially Black women? Three Black women are included, as well as one Korean American, one Mexican woman, and one Argentinian. A few names that come immediately to mind that could have helped diversify this compilation are Shirley Chisholm, Kamala Harris, Meghan

Markle, Alexandria Ocasio-Cortez, Ilhan Omar, Ayanna Pressley, and Maxine Waters.

Again, in terms of style, Karbo defies even the reader's expectations of predictable chapter lengths, dedicating 18 pages to covering the life of 1970s singer Janis Joplin and 4.5 pages to Parks and Recreation actor Amy Poehler, with no explicit reason for the imbalance. While some chapters are heavily researched and expansive, like Coco Chanel's and Eva Peron's, others are half-hearted gestures at inclusion, like the 4.5 pages written on Laverne Cox. Some Amazon reviewers described these shorter, less inspired essays as "glib" or "flat," and rightly so; another pointed out that the chapter on Hillary Rodham Clinton says Bill Clinton failed his D.C. bar exam, when it was actually Hillary who did!<sup>1</sup> While I'm no Hillary hater, who was responsible for editing and fact-checking this work? Writing and writing respon-

sibly, after all, are two distinct tasks. In these respects, Karbo embodies the difficulty that she often cites: she published a work that responded to her feelings and a research-lite agenda, rejecting any preconceived model that might dictate stylistic terms and thereby attenuate her own interests and creativity.

I'd recommend this work to girls and women aged 14 and up, especially those who experience shyness, may have gotten married and/or pregnant before they wanted to, have been chastised in public for being outspoken, have been insulted for not being nurturing, and/or have been criticized for eschewing motherhood. The book certainly and faithfully visits and revisits the concept of women embodying full personhood. However, I'd only recommend specific chapters or figures, as I'm not certain these essays are best digested consecutively, as one might read a novel with one cohesive plot.

*In Praise of Difficult Women* is not the most inclusive work in terms of when it comes to race/ethnicity, queer identity, (dis)ability, or even international origin — it completely skips over women born and raised in Africa and Asia. Some of the awesome figures not featured, for example, are Kenyan environmental activist Wangari Maathai, Indian scholar and feminist critic Gayatri Spivak, and Egyptian-American journalist Mona Eltahawy. All have made a lasting impact and add more color, literally and figuratively, to the discourse.

Still, the work does laud boldness, ambition, and independence, and women on the whole can benefit from seeing those traits appreciated. Don't rely on Karbo to be a thorough biographer. Look to her to offer brief profiles on women who are familiar to her that she happened to feel like getting to know a little more about.

### Note

1. Customer reviews at the Amazon.com listing for the book: Beatrice Giuseppina Mabrey, October 2, 2019; "Sebtown reader," May 13, 2018; "Savy Consumer," May 11, 2018.

[Katrina Spencer is the librarian for African American and African Studies at the University of Virginia, Charlottesville. She enthusiastically recommends the works of Deeshaw Philyaw, Samantha Irby, and Marlon James. Find out more about Katrina at [www.katleespe.com](http://www.katleespe.com).]



## Is There Hope for Women in the Film Industry?

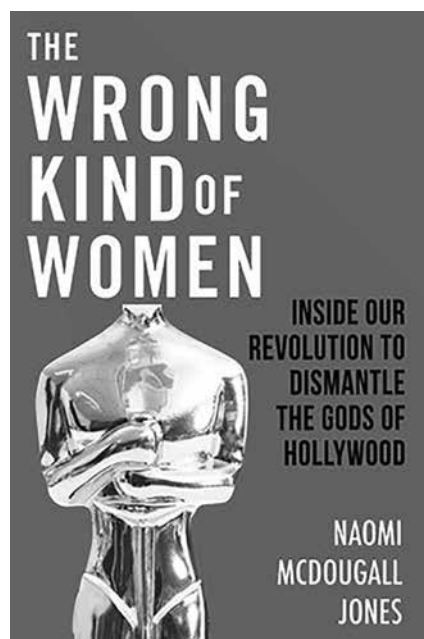
BY NANCY NYLAND

Naomi McDougall Jones, *The Wrong Kind of Women: Inside Our Revolution to Dismantle the Gods of Hollywood*. Beacon Press, 2020. 259 pp. notes. \$26.95, ISBN 978-0807033456.

In the beginning of the film industry, women participated fully as actors, writers, directors, and producers — often in two or more roles simultaneously. A female cinematographer first shot a film in 1915 (p. 132). Women invented early film techniques such as animation and technologies such as the boom microphone (p. 134). Half a century later, though, women made up only half of one percent of film directors (p. 135). Jones's deep research into the history of the industry, including such past and current data as can be found, shows how women were gradually elbowed out — and kept out — of film and television production. "The incredible lack of women in positions behind the camera," she concludes, "is, in fact, the result of nearly a century's worth of illegal hiring discrimination" (p. 84). Furthermore, "[t]his is the result of cultural and institutional biases and systems of oppression that exclude all women" (p. 112).

Jones is in an ideal position to credibly report on this blatant sexism: after attending drama school she attempted to begin a career as an actress, like so many other hopeful young women. She tells first-person stories of outrageously sexist comments made to her by theatrical gatekeepers, both male and female. She was told multiple times that people are not interested in stories about women, by women: "*No one wants*

*to see films like that*, the powers that be told me," she writes (p. 3). Yet she was also told, by a "legendary" female producer, "I don't think it's a good idea to play the woman card" (p. 81). Like other frustrated actresses, she turned to writing and producing, where she encountered new obstacles.



For this book, Jones interviewed 65 other women in the industry, including women of color and trans women, about their struggles (p. 239). They told depressingly similar stories. Have there been any positive stories? Sometimes the needle has moved

slightly: six women in the mid-1980s, for example, sued multiple Hollywood studios for sex discrimination. Their lawsuit failed, but it seemed to focus the attention of at least some of the men who had the power to hire a few more women. Many years later, the #MeToo movement motivated more than one television network (FX, Fox, and Lifetime, for example) to hire more women. Other networks simply sent women to workshops for more training, in spite of women being half of the graduates coming out of film school already trained — a delaying tactic that was more of a distraction than a truly helpful strategy.

This exclusion of women makes no sense when one considers that women are 51% of the population and buy 52% of the movie tickets, and that movies made by women make more money than industry averages. Hiring women is not charity but rather a missed profit-making business opportunity.

The situation is not entirely hopeless. The fact that there are so many mechanisms, both blatant and subtle, operating to keep women out or ensure that they are paid less when they do make it in suggests that there may be multiple approaches to solving the problem. In the final two chapters, Jones outlines her solutions, including an investment firm she has started to attract capital for films written, directed, or produced by women.

## BOOKS

She also lists more than a hundred “Organizations Working Toward Intersectional Parity” in media (p. 242) and outlines steps that actors — as well as filmmakers, studio executives, film schools, investors, lawyers, government, and consumers — can take to move the needle for women. Consumers must “[p]ay attention” and “[v]ote with their dollars” (p. 222). Her list of “What Film Schools Can Do” includes “Make this book mandatory reading for every single student before they graduate” (p. 220). That recommendation could apply to any academic course about film or television, not just those with “Women” in the course title.

Men who will be working in, writing about, or studying the industry need to see the list of “What Our White, Male Film Industry Colleagues Can Do” (p. 215).

On the other hand, perhaps hopeful young women on the verge of attempting to enter the film industry should not read this book right away. Confronted with such a dismal situation, they may choose to reconsider their career choice before even beginning.

Potential readers can get a quick preview of the ideas in this book by watching a talk given by the author in 2017.<sup>1</sup> In any case, let us allow her to have the last word:

To look at what is happening across a gender and say that it is our fault, that it is down to weaknesses in each of us, is to very simply say that women, as a gender, are just less talented, hard working, and psychically intact. And not a little bit, but so much that we are collectively undeserving of having voices in the industry that creates the stories that shape our culture. And that I cannot accept. (p. 73)

### Note

1. Naomi McDougall Jones, “What It’s like to Be a Woman in Hollywood,” TedTalk, November 14, 2017.

[Nancy Nyland is a retired academic librarian.]



Miriam Greenwald

## Making Peace with Place: A Historical Memoir

BY NICOLE BRAUN

Debra Gwartney, *I Am a Stranger Here Myself*. University of New Mexico Press, 2019. 296 pp. pap., \$24.95, ISBN 978-0826360717.

This book is part memoir, part historical analysis, and part ambitious feminist exploration of two women at different points in history. It is a slow meditation in which the author explores her own life along with that of a historical figure — Narcissa Whitman — through a critical thinking lens that examines gender norms.

In case you've forgotten, or never knew: As portrayed in the colonizing history textbooks many of us were taught from, Narcissa Whitman was the first white woman to venture into the "Wild West" (as a missionary with her husband in 1836), the first white woman to climb the Rocky Mountains, and the first white woman to give birth in the U.S. West. She and 13 other people were eventually killed by a band of Cayuse Indians.

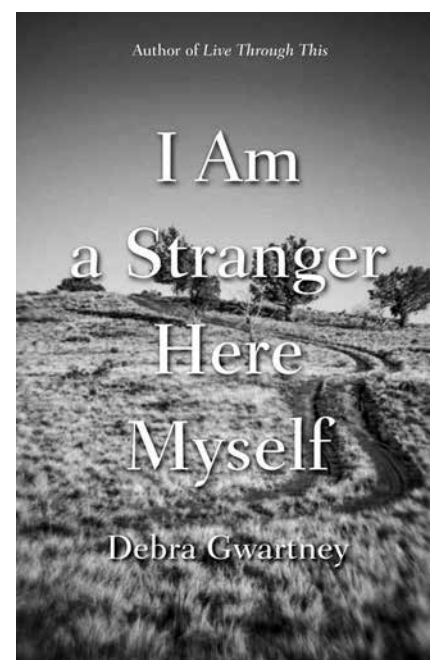
The history in this work is well researched. Gwartney goes back and forth between Whitman's life and her own, giving the book an interesting structure. Readers will not get lost in the back and forth, though, since the text is so well organized and clearly written. Gwartney uses her own experiences with identity, place, loss, home, gender, mothering, and family to weave her life and Whitman's story together into a cohesive narrative divided into four sections. In the process, Gwartney tries to understand her own life story in the context of the "history of the West" as well as her insider/outsider feelings in the world.

As a child, the author felt displaced in the conservative and traditional world she grew up in. She doesn't always feel like a complete insider in her adult academic world, either. Further, she identifies with Whitman for being a pioneer of sorts, as that is partly how she feels about herself in her departure from her own home and place into the world of academia and more liberal ways of thinking and seeing.

*I Am a Stranger Here Myself* begins in Gwartney's childhood "place," in Idaho, after her beloved grandfather dies. As she drives into her home state of Idaho to attend her grandfather's funeral, a man with a rifle rack in the back of his big truck tailgates her car, and she is convinced it is because he noticed her liberal bumper sticker and Oregon license plate. She suspects the truck driver sees her as an outsider who does not belong in Idaho and is trying to harass her because of that. She has an urge to set the record straight: she is "from here" — in fact, from five generations of here!

As she goes on to imagine a conversation with the truck driver, Gwartney also acknowledges that many of the norms passed on by those five generations — shooting guns, for example, and eating venison and elk — are not her norms; she did not even feel connected to them when she was a child. That was partly why she felt like an outsider growing up among them (p. 5).

This imaginary chat with the driver, who in reality just guns his engine and passes her, is a powerful way for Gwartney to begin reflecting on her own life and history and start thinking about identity: how it is formed, how it is shaped, and how one comes to see oneself, based on one's social location and state of consciousness — in particular, in the sometimes confusing intersection of class and politics.



The next scene takes place while Gwartney is in Idaho for her grandfather's funeral. She is in her grandparents' home, which she has many fond memories of, despite her feelings of

not always belonging. While looking around the house she finds and takes a few meaningful objects, including a biography of Narcissa Whitman. “Something about Narcissa Whitman drew me in when I saw the book on my grandmother’s shelf this time,” she says, although she had never been interested in Whitman before. She picks up the book in an effort to understand more about her grandparents but finds herself drawn into the story. She realizes she admires the 19th-century missionary’s courage — as the first white woman (according to colonial history) to venture outside of her “place” to the West — but fully expects to dislike her, convinced that research will show Whitman to have been “odious” (p. 12). Whitman was religious and pompous and a colonizer, so there is no way, Gwartney thinks, that she will identify with her.

But her grandfather’s death and the trip back “home” remind Gwartney of her own struggles to find home, create home, and reconcile her own home, past and present, with her current identities. She is an academic, but she comes from a family that hasn’t always valued academia or self-reflection, so she recognizes that in some ways she reproduces class stereotypes about “conservatives” who live in the “country.” She knows that if her grandfather were alive, he would scoff at her interest in

studying Whitman — and in the “life of the mind” generally, as opposed to his preference for “working with one’s hands” (p. 12). This was one reason Gwartney felt like an outsider growing up in her small country town with its staunch patriarchy and conservative politics and religion. On the other hand, her grandmother had many books, so clearly there was at least one other woman in the family who cared about the life of the mind. Gwartney also realizes that she herself grew up with stability and a lot of love — important gifts and influential quality-of-life assets.

Gwartney is rightly critical of Whitman as a colonizer. She also rightly wonders whether she might have shared Whitman’s bigoted, colonized ways of seeing if she had lived in the same time and place. She has valid reasons for not liking Whitman, including the missionary’s motives of indoctrinating Native Americans with Christianity so she could help take over land she had no rights to — to “teach” Native Americans the “right” ways to believe and be. “Narcissa was shaping up to be my ideal nemesis,” she writes, “in that she believed the land was hers to take, in her insistence that she alone held the one and only path to god, and that she seemed to have no qualms about her role in colonization and the erasure of Native American culture” (p.12).

As she weaves back and forth between Whitman and herself, Gwartney finally admits, “I let myself believe that...knowledge about Narcissa would finally somehow illuminate my own plight” (p. 268). And she was right. Whitman was a complex person — flawed, problematic, but also human — and in learning about Whitman’s tragedies and traumas, Gwartney finds herself feeling more empathy for the historical figure than she expected to. She also starts to have more empathy and understanding toward herself.

This book is a unique and lovely literary feminist exploration of place, belonging, and identity as much as it is a memoir and historical analysis. To her credit, Gwartney demonstrates relentless self-examination and self-awareness and subjects herself to a great deal of scrutiny. She is a white woman who now has class privilege — she gets to write books and has more opportunities to live freely than many other women, in the U.S. and across the globe, currently do.

Gwartney’s thought processes and conclusions are compelling, despite the rather slow pace of the book. This text would be a good fit for any feminist library collection and could be of interest to students of literature, English, creative writing/autobiography/memoir, gender studies, and history.

[Nicole Braun teaches sociology at a few universities as an exploited adjunct and is the single mom of a very sweet adult son. She cares deeply about economic and social justice. She lives in Chicago with her wild dog Zelda and is constantly looking for more work when she is not teaching.]

## Restrained Masculinity: The Colonial Roots of Machismo

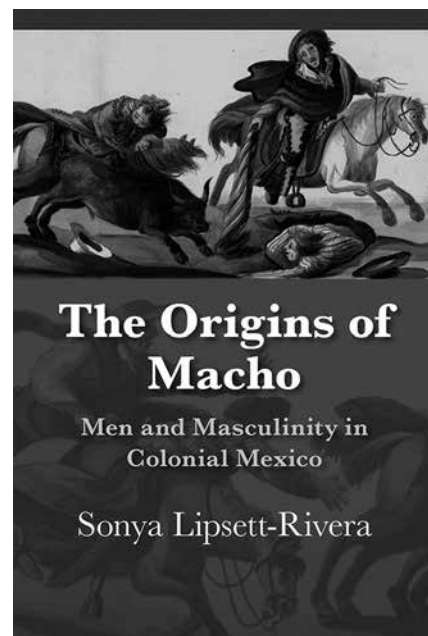
BY JULIA ANDERSON

Sonya Lipsett-Rivera, *The Origins of Macho: Men and Masculinity in Colonial Mexico*. University of New Mexico Press, 2019. (Diálogos series). 270 pp. appendix. glossary. notes. bibl. index. pap., \$29.95, ISBN 978-0826360403.

This text enriches the study of gender by adding the voices of colonial Mexican men who are outside stereotypical depictions of machismo, focusing instead on the precursory range of historic masculinities that have contributed to contemporary performances. Taking an intersectional approach to masculinity, Sonya Lipsett-Rivera considers the ways race, class, and gender under the pressure of colonial rule produce conflicting binary conceptions of appropriate and inappropriate masculinity that are enforced by secular and religious institutions. She discusses themes of codified behavior, honor systems, conventions of obedience, language, geographies, and relationships, offering a glimpse into the development of Spanish-American masculinity.

Lipsett-Rivera explores many aspects of the everyday life of colonial Mexican men, including childhood, sexuality, prostitution, labor, the home, entertainment, violence, honor, friendship, family, dueling, and patriarchy, with the goal of drawing parallels between current and historic Mexican masculinities. While gendered presentations vary with race, socioeconomic class, and colonialism, one major theme of this work is that “men of different ranks” conformed to the “ideal of emotional control” regardless of privilege or station (p. 12). Lipsett-Rivera indi-

cates that constructing masculinity around emotional composure was “a rather convenient model subject for a colonial regime,” looking specifically at traditions of obedience between the Spanish elite and indigenous plebeians (p. 175). While framed as normative, emotional control conflicted with the affect and physical violence used to maintain acceptable demeanors. Colonial masculinity was “very much marked by dualities: house and street, order and disorder, licit and illicit,” simultaneously creating sanctioned and unsanctioned conceptions of gender (p. 141). These performances were dictated by a strict social hierarchy and marked by language, comportment, and clothing. Coded behavior allowed men to express themselves while appropriately “negotiating their manhood in relation to others,” conveying emotion and dominance without losing the veneer of nonchalance (p. 43). This emotional control allowed colonial traditions to flourish, punishing masculinities that were too brash, too bold, or too aggressive. Lipsett-Rivera ties the binaries of appropriate and inappropriate masculinity to the move from colonial rule to revolution, as the masculinities that challenged colonialism were the very masculinities necessary for rebellion. As colonial control came to an end, “these outliers began to assert their nonconformity in many



acts of rebellion that culminated in acts of sedition and the insurgence that led to Mexican independence,” providing a pattern for contemporary manifestations of macho behavior (p. 174).

This text would fit in a course dedicated to the historical study of masculinity, with particular chapters suitable for introductory units on masculinity if supported by appropriate context. While the focus of the text is on the development and nuances of masculinity, readers would generally benefit from a familiarity with colonial Mexico and its history.

## BOOKS

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The evidence of Lipsett-Rivera's analysis is based largely on legal documents from cases involving primarily male interactions, in addition to morality treatises, travel journals, and diary entries. Using this evidence, the discussion focuses on plebeian masculinities and the tensions between elite and plebeian men.

Lipsett-Rivera extracts information from these sources with the intention of providing a complete picture of colonial Mexican masculinity.

However, a queer perspective is largely lacking from this analysis, as it focuses almost exclusively on the performance of masculinity by heterosexual cisgender men. There are a

few mentions of gay men in colonial Mexico, but Lipsett-Rivera mostly uses their presence as a suggestion that colonial Mexicans liked to bend social regulations when it suited them. The text includes an appendix, a glossary, and notes to help readers understand the intricacies of discourse analysis.

[Julia Anderson is a reference librarian at Collin College in Wylie, Texas. Her M.A. (in gender and women's studies) and M.L.I.S. are both from the University of Wisconsin-Milwaukee. Her current research interests include Chicana and queer theory, feminist histories, radical archiving, and finding a Ph.D. program.]



Miriam Greenwald

## Strong, Salty, and Subversive: 21st-Century Heroines Challenge Patriarchy and Heteronormativity

BY SARAH E. FRYETT

Svenja Hohenstein, *Girl Warriors: Feminist Revisions of the Hero's Quest in Contemporary Popular Culture*. McFarland, 2019. 255 pp. notes. bibl. pap., \$39.95, ISBN 978-1476676647.

One of my all-time favorite heroines is Elizabeth in the children's story *The Paper Bag Princess*, who outsmarts a dragon and saves her supposed love, Ronald. Ronald, however, decides he doesn't like Elizabeth because she's covered in mud and wearing singed clothing. On the last page, Elizabeth observes, "You look like a real prince, but you are a bum," and skips off into the sunset alone.<sup>1</sup> Elizabeth was one of the very first and few heroines I encountered in children's and young adult narratives. Recently though, a few more have appeared, and Svenja Hohenstein examines three of them in this illuminating book.

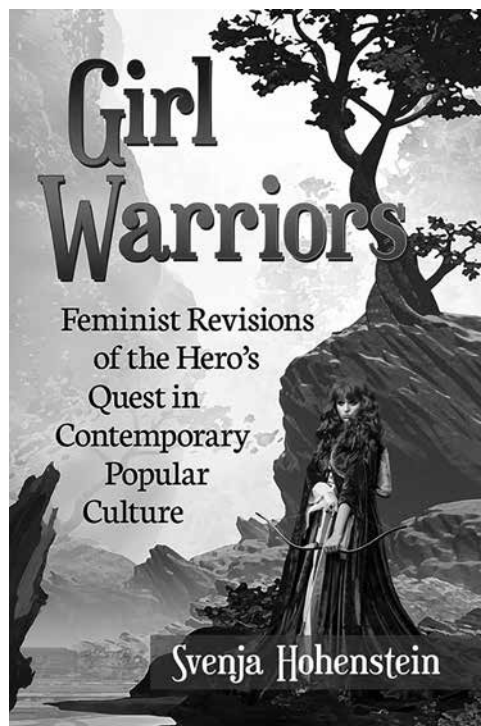
Hohenstein explores three popular-culture heroines: Buffy Summers from *Buffy the Vampire Slayer* (1997–2003, *BtVS*), Katniss Everdeen from *The Hunger Games* trilogy (2008–2010), and Merida from Disney's *Brave* (2012). She finds connections among the three women because they are "protagonists of their respective stories, who set out on quests of their own at the end of which they successfully bring down patriarchal power systems" (p. 3). Hohenstein couches her argument in the seminal works of Joseph Campbell, extending his conceptualization of the hero's adventure and including a feminist vision of a heroine. The text embraces third wave feminism (Judith Butler, Susan Faludi, and Laura Mulvey, among others), engages prominent media critics (Henry Jenkins), and incorporates scholarly articles examining the respective narratives.

Part I of the book is an examination of the individual heroines in their respective texts. Part II contains two distinct analyses: a look at the secondary texts — promotional paratexts such as posters and billboards — and tertiary texts — fan fiction and fan art — which "establish concepts of heroism and girlhood inspired by feminist values and ideas" (p. 4). Buffy, Katniss, and Merida, according to Hohenstein, all destabilize the institution of patriarchy

to varying degrees and thus are feminist quest heroines of the 21st century. Hohenstein's study is unique in its scope of these diverse yet interrelated elements.

Part I includes a thought-provoking textual analysis of the primary texts. *BtVS* "establishes a model of heroism," Hohenstein begins, "which casts both traditional femininity and feminist theory and activism as potentially heroic" (p. 23). She also notes the importance of Buffy's friends and allies in facilitating the destruction of "patriarchal hierarchies of power" — a trope she also points out in her study of *The Hunger Games* (p. 54). Hohenstein is persuasive here, but the inclusion of more specific scenes and dialogue would have benefited her argument. Chapters 2 and 3, however, are robust with examples. Hohenstein perceives Katniss's important

connection to her community, which she argues "deconstructs the idealization of masculine heroism" (p. 77). Katniss's performance of multiple gender roles and the



strong fighting capabilities that enable her to triumph over the Capitol work together to create a feminist heroine, according to Hohenstein. Merida similarly performs diverse gender roles and eschews romance and super-femininity, thereby revising the Disney princess narrative. Whether it is through bonds of sisterhood, emphasis on family love, or an embrace of multiple gender roles, Hohenstein productively argues that these characters are feminist heroines.

In the first section of Part II, Hohenstein analyzes paratexts (promotional materials such as trailers and film posters as well as licensed merchandise) that work to brand the primary texts. Her argument is that these paratexts erase the potential feminist vision within the original narratives and characters and, instead, revert to ideals found within the traditional male hero myth while simultaneously overaccentuating the heroines' femininity. Hohenstein argues that each paratext "embeds the primary texts and the female heroes into simplified and binary gender discourses and thus reproduces a patriarchal world view that regards masculinity as more valuable than femininity" (p. 116). The inclusion of this fascinating discussion offers a nuanced perspective. While there may be feminist strides within the original narratives, the paratexts maintain the institution of patriarchy. This is indeed an important contradiction for feminist scholars to examine.

The second section of Part II contains the most enlightening engagement: in Chapter 5, a look at femslash (fan fiction in which female characters from a primary text are reimagined to have same-sex romantic and/or sexual relationships) and, in Chapter 6, an exploration of the riveting realm of fan art. These chapters advance a critical interrogation of online spaces and feminism — an especially noteworthy project of inquiry today. "The femslash fics [fictions]," Hohenstein argues in Chapter 5, "call for more diverse conceptions of heroism and question the heteronormative standard found in representations of both male and female heroes" (pp. 172–173). The fan art she delves into in Chapter 6 includes memes and racebent images (pictures altered by changing a character's race or ethnicity). Her argument is convincing: "[F]an art can be said to have a didactic function, as it visualizes feminist role models that challenge conceived notions of heroism, gender roles, as well as racial stereotypes" (p. 208).

This book makes vital additions to the discourse on feminist heroines, specifically in relation to paratexts and fan fiction. While there are some detractions — abrupt transitions, grammatical and spelling errors, repetition, and places where the author is straining to cover too much — overall this text offers a compelling argument about these strong, salty, and ultimately subversive characters.

### Note

1. Robert Munsch, *The Paper Bag Princess* (Annick Press, 1980), p. 23.

[Sarah E. Fryett, Ph.D., is an assistant professor in the Department of English and Writing at the University of Tampa. Her work revolves around feminist and queer theory as well as humor/comedy studies, pedagogy, and media studies.]



# The Cultural and Moral Morphology of Abortion

BY PAMELA M. SALELA

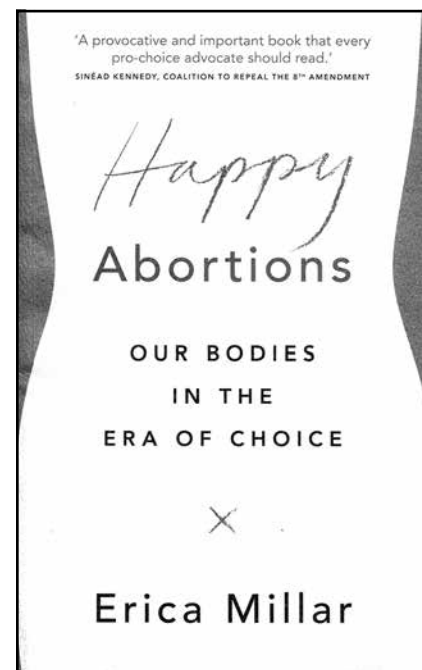
Erica Millar, *Happy Abortions: Our Bodies in the Era of Choice*. Zed Books, 2017. 348 pp. notes. bibl. index. pap., \$24.95, ISBN 978-1786991300.

Erica Millar's Australian-centric examination of abortion politics provides continuous parallel analyses of the ideological policy journeys that the U.S. and other English-speaking countries (Great Britain and New Zealand in particular) have taken. Millar demonstrates that the political machinations surrounding abortion politics are not geographically isolated, and that the moral-cultural perspectives society attaches to the issues are part of a global dialogue of ideas. As she states in the introduction, "This book is the first sustained examination of the emotional common sense of abortion. It argues that particular emotions are repeatedly associated with abortion, and that these emotions powerfully delineate the cultural meaning of abortion for women and the community at large" (pp. 2–3).

Millar's exposé examines how the public platforms of activist groups on different sides of the abortion debate have evolved and how the narratives of each group have changed over time in response to the others'. In the end, the anti-abortion narrative began to dominate the rhetorical strategies of the pro-abortion movement, resulting in the pro-abortion movement adopting a pro-choice platform, with the "premise of the good mother" as part of its strategy. This strategy deviates considerably from the stance it started with — an unequivocal pro-abortion perspective. Millar

argues that this narrative of motherhood at the center of the abortion debate affects how women perceive they are supposed to feel about the act of abortion and provides the historical and social standpoint from which the "biopolitics" view of abortion as shameful and grief inducing is constructed (p. 38).

In the right-to-life (RTL) cultural narrative, abortion is tantamount to murder, denying a woman's "natural" destiny of motherhood (p. 76). The RTL argument is also premised on the notion that a fetus is an autonomous living being over which a woman holds great power. The pro-abortion position was straightforward, or at least it started out that way: "For the WAAC [the Women's Abortion Action Campaign, formed in Sydney, NSW, Australia, in 1972] . . . abortion was a social good and political necessity; an essential precondition for the ability of women to live as independent subjects, free from the shackles of compulsory motherhood" (p. 66). But as the public dialogue has increasingly become dominated by the arguments of the RTL, the pro-abortion position has strategically adopted the "good mother" argument, taking the stand that abortion is motherhood-centric and can be interpreted as a painful and selfless act in the best interests of potential children, especially if the woman is poor and single (pp. 81–84) at the time.



The "good mother" cannot have a guilt-free abortion. "The idea that abortion is a difficult decision was seemingly a mandatory statement," Millar says, "made by the majority of supporters in both [pro-choice and RTL] debates" (p. 125). Both sides adopted a narrative of compassion — the RTL positing compassion toward the potential aborting woman who must, they say, be riddled with crippling guilt that will result in unresolved grief; and the pro-choice movement claiming magnanimously that the aborting woman's circumstances (poverty, for one) must be taken into consideration so that

her existing or potential children will not needlessly suffer. The pro-choice alliance with RTL arguments about motherhood was promoted by staunch liberal feminists such as Naomi Wolfe, Germaine Greer, and Leslie Camnold (“kill thru care”) (pp. 163–165). Ultimately, both sides based their arguments in motherhood as the “only unproblematic consequence of pregnancy” (p. 155).

Shame has played a large role in the accepted emotional narratives about abortion in the past half-century. Depending on a woman’s marital status, the locus of the shaming shifts.

A study conducted in 1975 of women who had abortions in Melbourne’s first legal abortion clinic found that while single women

felt guilty about getting pregnant, married women felt guilty about their abortions. The source of guilt for single women was, then, the pregnancy—or, more accurately, the sex leading to the pregnancy—while for married women it was not wanting a child. (p. 192)

But “married mothers could justify having abortions for the welfare of their existing children” (p. 193), with the shame attributed to poverty.

In larger, national narratives about abortion, connections are made between race, reproduction, and nation. Millar invokes Dorothy Roberts’s in-depth discussion of this (p. 228), which addresses the idea that some races are more deserving of the right to reproduce. Embedded too in

the larger narrative is gender normativity, the “[n]ostalgic longing for gender certainties” (p. 245).

*Happy Abortions*, with its deep examination of the ever-evolving ideologies of activist history, provides a unique contribution to the literature on reproductive justice. Millar’s conclusion concisely summarizes the arguments that she fully substantiates in the whole text. She closes by stating that monolithic narratives, pro or con, can never be complete, for they deny a woman’s nuanced and subjective sensibilities (p. 277).

This would be an excellent resource for an upper-division undergraduate or graduate seminar on reproductive rights. The book includes an extensive bibliography (35 pages), notes, and a detailed index.

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## Consensual Higher Education: An Issue Much Bigger than Sex

BY EMILY A. JOHNSON

Theresa A. Kulbaga and Leland G. Spencer, *Campuses of Consent: Sexual and Social Justice in Higher Education*. University of Massachusetts Press, 2019. 187 pp. notes. bibl. index. pap., \$24.95, ISBN 978-1625344595.

An online meme claims that “consent is as simple as tea.” In an effort to clarify consent, this and many other consent-centered memes, programs, and initiatives simplify the concept to a point that ignores its complex and multifaceted nature. Kulbaga and Spencer propose examining three types of consent — physical, emotional, and intellectual — when thinking about the role that institutions of higher education play in cultivating or stifling consent culture.

The authors define physical consent as what most people think of: it concerns consent about sexual contact as well as broader notions of bodily autonomy, freedom from physical violence, and survivor-centered support. Emotional consent has to do with interpersonal relationships among campus constituents, campus culture and climate, and practices and pedagogies that recognize and respect the role of mental health in well-being. Intellectual consent involves cultivating campus cultures that value civil discourse, space for exploration and making mistakes, the myriad lived experiences and ways of knowing, and academic freedom, in ways that reflect how power and privilege influence all of these.

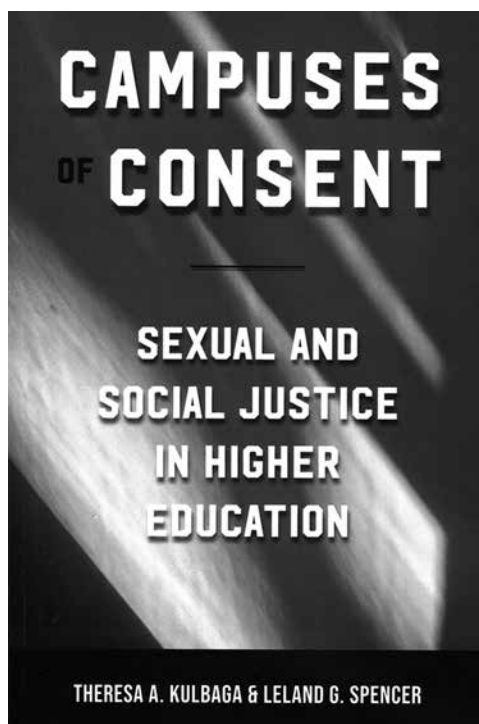
Kulbaga and Spencer use these three frames to analyze five key components of cultivating consent on campus, each in a separate chapter: campus crime alerts, consent initiatives, online memes, trigger warnings, and pedagogy. They describe each component and give examples of strengths and pitfalls in existing practices, doing a commendable job of teasing apart ini-

tiatives, programs, and practices and walking the reader through the reasons why certain elements are beneficial and others are problematic. In addition to critique, the authors offer research- and theory-backed recommendations for improving practices to cultivate consent. For example, they present a real-life, de-identified crime alert alongside a reimagined version that incorporates their

recommendations for cultivating “consent-mindedness.”

Throughout the book, Kulbaga and Spencer offer recommendations for individual and department/institution-level changes to practice that can enable campuses to cultivate consent from orientation to graduation, from classroom to boardroom. They stress that transforming a campus into a place that truly values, teaches, and prioritizes consent takes more than purchasing a one-time training for new students and adhering to Title IX guidelines. They frame consent as a matter not just of sexual justice but of social justice. The book illuminates connections between seemingly disparate functions and phenomena in higher education, illustrating how deeply entrenched misogyny, patriarchy, individualism, and white supremacy work together to undermine any stated values of consent. Recommen-

dations throughout the text combat this by naming the problems and modeling intersectional thinking. Though they reiterate that there is no panacea or simple checklist for cultivating consent, they do offer specific recommendations for addressing missteps and moving forward.



## BOOKS

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*Campuses of Consent* manages to be both thought-provoking and easily digestible. It is willing to name ways in which campuses undermine and violate consent, and it uses accessible language and a practice-minded format. The only way I think the text could be improved would be to include a workbook section that translates the recommendations for practice into an activity that higher education faculty and administrators can use to evaluate their own programs, policies, and pedagogies. The recommendations are all in the text, but I think such an addition could help engaged but overwhelmed readers figure out what to do next.

Of course, this book is useful for anyone involved with the typical areas of consent programming, such as Title IX, orientation, residence life, student activities, judi-

cial services, and law enforcement. What might be less obvious from the title is how much this book touches on the work of faculty and campus administrators. *Campuses of Consent* includes recommendations for implementing survivor-centered and consent-conscious pedagogy and policy that anyone working in higher education would find thought-provoking. Anyone with an interest in trigger warnings or safe spaces will especially find the content of Chapters 4 and 5 valuable. Likewise, those who study discourse analysis or equity in higher education will appreciate the work the authors have done to explain why consent can be such a tricky concept to understand and to teach. Whatever your thoughts on or experience with the topic of consent, this text will be a valuable addition to your toolbox.

[Emily A. Johnson is an assistant professor of higher education and student affairs administration at The University of Southern Mississippi. Johnson's primary research interests are institutional research, assessment, mixed methods design, gender and sexuality, equitable data use, and student success.]



Miriam Greenwald

## Rage against the Washing Machine

BY KIM LACEY

Darcy Lockman, *All the Rage: Mothers, Fathers, and the Myth of Equal Partnership*. Harper, 2019. 352 pp. notes. index. pap., \$17.85, ISBN 978-0062861450.

I wish this critically important book hadn't needed to be written. Its main argument is that although women have made strides towards equality, parenting duties continue to fall heavily on mothers. I nearly strained my neck from nodding in agreement as I read.

Lockman argues that motherhood, specifically in heterosexual couples, is the space where unspoken inequality continually occurs. Lockman began experiencing these inequalities herself when she became a parent. From seemingly small things, like her husband asking whether she had remembered to pack diapers, to larger ones like having to make sure *her* schedule fit around that of their child, the inequalities accrued. It wasn't that her husband didn't pitch in; she says he often "helped," but only when it was convenient for him. Other mothers, whose husbands did nothing or very little, would minimize her frustration by saying things like, "At least your husband helps!" — implying that they accepted their roles as sole parents, even though they were in two-parent households. Lockman points out that no one ever role-reverses the statement and says, "At least *she* helps." The assumption about a woman's position when she becomes a mother seems clear.

Lockman exposes domestic inequality in every chapter of this book. She dismantles the notion, for instance,

that there is anything innate or intuitive about motherhood (what she calls gender essentialism) (p. 59), which she explains as merely the result of generation after generation assuming women will bear the brunt



of childrearing and home upkeep — which leads to the mother becoming the default parent, the one who must prioritize her children before her career and/or herself. Chapter 5's title alone, "24-Hour Lifelong Shifts of Unconditional Love," again emphasizes the unending work women assume when raising children.

My major reservation about this text is that Lockman offers few, if any,

solutions to remedy the problem of domestic inequality. At one point, she suggests "that moms be more like dads. That mothers, like their partners, reverse the fact that the child has another parent" (p. 199). To suggest that the remedy for overworked mothers is simply to recognize the other parent is available to help is presumptive that there is another parent. Furthermore, it is one thing to suggest that women stop doing all the emotional and unpaid labor, but quite another to put that into action. This will not be an easy or quick change. As a reader and a mother, I would have liked more practical advice on how to handle this situation. This book functions like a good friend, allowing the reader to vent and not feel alone. Unlike a friend, however, Lockman doesn't offer support for moving forward. Does a woman merely stop completing all the daily tasks that keep her family afloat? Will she just feel more rage when those tasks aren't completed? Early in the book, Lockman says, "We do not exist for the convenience and pleasure of men. We will not be equal anywhere until we are equal everywhere, until we stop colluding in the most widely accepted form of cultural misogyny" (p. 49). All of that is true, and if the main function of Lockman's text is a call to arms, then she has succeeded; but it still unclear what actions women should take.

This book may be the perfect complement to the ever-increasing body of research examining how women have sacrificed their careers during quarantine. As Laurie Penny argued in a May 2020 *Wired* article, quarantine has magnified the work women regularly do within the household without pay.<sup>1</sup> According to several recent studies, job loss due to COVID-19 has disproportionately affected women compared to men.<sup>2</sup> Humorous

**Lockman points out that no one ever role-reverses the statement and says, “At least *she* helps.” The assumption about a woman’s position when she becomes a mother seems clear.**

videos of children interrupting men during Zoom meetings have gone viral, but they actually represent rare interruptions.<sup>3</sup> Similar videos featuring women and their children show how very often women are interrupted, forced to repeatedly stop working to attend to their children’s needs.<sup>4</sup>

Even with its limitations, Lockman’s work is important. Perhaps it will jumpstart necessary conversations and actions toward change.

### Notes

1. Laurie Penny, “Women Have Always Worked from Home,” *Wired*, May 29, 2020.

2. Courtney Connley, “Coronavirus Job Losses Are Impacting Everyone, but Women Are Taking a Harder Hit than Men,” CNBC, May 14, 2020; Kim Elsesser, “Moms Cut Work Hours Four Times More than Dads during Pandemic,” *Forbes*, July 17, 2020.

3. FreeForAll, “Children Interrupt Rocket Science Professor Teaching while Quarantined,” YouTube, March 24, 2020; Rachel Mcrady, “Jimmy Fallon’s Kids Hilariously Interrupt His Monologue and Working Parents Can Relate,” KSAT, March 25, 2020.

4. Genevieve Shaw Brown, “I’m a Working Mom Interrupted 27 Times in 11 Minutes,” *Good Morning America*, June 1, 2020.

[Kim Lacey is an associate professor of English at Saginaw Valley State University. Her work has appeared in *Rhetoric Society Quarterly*, *Journal of Evolution and Technology*, and several digital publications.]

# No End of Man? Patriarchy's Survival in the Post-Apocalypse

BY EVA HOFFMANN

Carlen Lavigne, *Post-Apocalyptic Patriarchy: American Television and Gendered Visions of Survival*. McFarland, 2018. 194 pp. bibl. pap., \$39.95, ISBN 978-0786499069.

It's the twentieth-first century, and the world is ending," Carlen Lavigne writes in the introduction to this book. "It's ending over and over again. . . . [O]ur doomsday scenarios are prolific, whether we die by nuclear Armageddon, worldwide pandemic, alien invasion, zombie uprising, or supernatural event" (p. 5).

In our Covid world, in which the pandemic has killed more U.S.-Americans than any other population in the so-called developed world and disproportionately affects Black and brown people, while police brutality and white supremacists terrorize those who, at least for the moment, have avoided the virus, Lavigne's 2018 study on racialized and gendered post-apocalyptic narratives in popular, contemporary U.S.-American television shows seems prophetic. Through the lens of fourteen case studies that look at shows ranging from the well-known (such as *The Walking Dead*) to lesser-known parodies of the genre (such as *The Last Man on Earth*) and categorized mostly by catastrophic cause — nuclear attacks, pandemics, aliens, zombies, parody, and post-post-apocalypse — Lavigne makes the case that "these

series serve primarily to address one group's fears; they are hegemonic dream-fictions in which the political and social movements of the twentieth century are wiped from the Earth, and the straight white male hero can assume precedence without fear of challenge or criticism" (p. 7).

Lavigne's readings of the selected TV shows are observant and sophisticated, making her book entertaining and nuanced even though its structure runs the risk of being repetitive: Lavigne makes the same point — that the post-apocalypse serves as a fantasy for white man's survival and assertion of power at the cost of non-white, queer, alter-abled, and feminine bodies — in each of her six chapters, which incorporate close readings of the shows in question. Admittedly, she makes her methodology transparent in the preface: "These analyses do not follow a strict format or analytical framework, but a general emphasis on critical lenses of gender, race, and sexuality is maintained throughout. Each chapter of free-form essays explores the particulars of each individual program while ultimately returning to the same major questions" (p. 3). The book's strength — its detailed

and observant readings of the protagonist's intersections of race, gender, sexuality, able-bodiedness, and class — appears thus also as a weakness; Lavigne could have improved it by sketching out her analytical frameworks in more detail before diving into the respective post-apocalyptic narratives. For example, she frequently refers to "post-race" discourses and assumes that readers share her understanding of this concept, despite its conceptual fuzziness and complex history. Moreover, a more substantiated engagement with other theoretical work in the field is lacking — e.g., with the work done by such queer theorists as Eve Sedgwick or Nicole Seymour when discussing parody as a subversion of the dominant genre.

Nevertheless, *Post-Apocalyptic Patriarchy* is thoughtful in its nuanced and empathetic readings, which allow ambivalences rather than trying to solve them. Lavigne's case studies are great examples of the sophisticated practice of close reading, and her analyses of well-known shows would be great readings for undergraduate audiences in women's and gender studies, film and media studies, and environmental humanities.

[Eva Hoffmann (Ph.D. from University of Oregon) is an independent researcher in Germany. She co-edited the volume *What is Zoopoetics? Bodies, Texts, Entanglements* (Palgrave Macmillan, 2018), and is currently working on a monograph exploring the non/human in contemporary German texts.]

# Journals

## Special Issues & Sections

Here we highlight gender-themed issues or sections of periodicals that do not otherwise focus on gender. Also see *Feminist Periodicals*, our open access repository of digitized contents pages of 150 academic journals and pop culture magazines in the field of gender and women's studies, at [feministperiodicals.org](http://feministperiodicals.org).

### ADMINISTRATIVE THEORY & PRAXIS

Publisher: Routledge/Taylor & Francis

ISSN: 1084-1806 (print)

Special section: "Gender Identity and Expression and Sexual Orientation (LGBTQ+) in the Public and Nonprofit Contexts," vol. 42, no. 2 (April 2020)

Section editor: Roddrick Colvin

Articles:

"Social Equity, Homonormativity, and Equality: An Intersectional Critique of the Administration of Marriage Equality and Opportunities for LGBTQ Social Justice," by Courtenay W. Daum

"Does Gender Matter? Using Social Equity, Diversity, and Bureaucratic Representation to Examine Police-Pedestrian Encounters in Seattle, Washington," by Joshua Chanin & Reynaldo Rojo-Mendoza

"Administering Biology: How 'Bathroom Bills' Criminalize and Stigmatize Trans and Gender Nonconforming People in Public Space," by Zein Murib

"Queering Police Administration: How Policing Administration Complicates LGBTIQ-Police Relations," by Angela Dwyer

"A Third Option: Understanding and Assessing Non-binary Gender Policies in the United States," by Nicole Elias & Roddrick Colvin

"'Backwards and In High Heels': The Invisibility and Underrepresentation of Femme(inist) Administrative Labor in Academia," by Shereen Inayatulla & Heather Robinson

### BULLETIN OF LATIN AMERICAN RESEARCH

Publisher: Wiley-Blackwell on behalf of the Society for Latin American Studies

ISSN: 0261-3040 (print); 1470-9856 (online)

Special section: "Gendered Environments: Ecotourism, Space and Politics in Latin America," vol. 39, no. 2 (April 2020)

Section editors: Eveline Dürr & Saskia Walther

Articles:

"Introduction: Ecotourism in Latin America: Identity Politics in Gendered and Racialised Environments," by Eveline Dürr & Saskia Walther

"Gender, Race and Ecotourism Assemblages in Rural Creole Belize," by Melissa Johnson

"Women Sustaining Community: The Politics of Agro-Ecology in Quilombo Tourism in Southern Brazil," by Carla Guerrón Montero

"Alpine Masculinity: A Gendered Figuration of Capital in the Patagonian Andes," by Marcos Mendoza

### CANADIAN JOURNAL OF AFRICAN STUDIES /LA REVUE CANADIENNE DES ÉTUDES AFRICAINES

Publisher: Routledge/Taylor & Francis

ISSN: 0008-3968 (print)

Special issue: "The Gendering of Artisanal and Small-Scale Mining in Sub-Saharan Africa," vol. 54, no. 1 (January 2020)

Issue editors: Doris Buss & Blair Rutherford

Articles:

"Introduction: Gendering Women's Livelihoods in Artisanal and Small-Scale Mining," by Doris Buss & Blair Rutherford



“A Social Relations of Gender Analysis of Artisanal and Small-Scale Mining in Africa’s Great Lakes Region,” by Katrine Danielsen & Jennifer Hinton

“Gendered Livelihoods in the Artisanal Mining Sector in the Great Lakes Region,” by Jennifer Stewart, Richard Kibombo & L. Pauline Rankin

“Impact de l’exploitation minière artisanale de l’or sur la vie des femmes dans les foyers miniers artisanaux, en territoires de Bisengo et de Mosolo: stratégies en matière d’égalité entre les sexes,” by Bibiche Liliane Salumu Lau-mu Omeýaka & Matthieu Mamiki Kebongobongo

“Necessity or Choice: Women’s Migration to Artisanal Mining Regions in Eastern DRC,” by Marie-Rose Bashwira & Gemma van der Haar

“Licensing of Artisanal Mining on Private Land in Uganda: Social and Economic Implications for Female Spouses and Women Entrepreneurs,” by Abby Sebina-Zziwa & Richard Kibombo

“Promoting Gender Equality in the Rwandan ASM: Efforts and Obstacles,” by Bernard Nsanzimana, Aline Providence Nkundibiza & Patricie Mwambarangwe

“The Governance of Artisanal and Small-Scale Mining in Manica District, Mozambique: Implications for Women’s Livelihoods,” by Blair Rutherford & Laila Chemane-Chilemba

“Gendered ‘Choices’ in Sierra Leone: Women in Artisanal Mining in Tonkolili District,” by Aisha Fofana Ibrahim, Blair Rutherford & Doris Buss

“‘Remember the Women of Osiri’: Women and Gender in Artisanal and Small-Scale Mining in Migori County, Kenya,” by Doris Buss, Sarah Katz-Lavigne, Otieno Aluoka & Eileen Alma

## HUMOR

Publisher: De Gruyter

ISSN: 0933-1719 (print)

Special issue: “Sex and Gender Differences in Humor,” vol. 33, no. 3 (2020)

Issue editor: Gil Greengross

Articles:

“The Development of Sex Differences in Humor Initiation and Appreciation,” by Doris Bergen

“The Traditional Sexual Script and Humor in Courtship,” by Elaina M. Ross & Jeffrey A. Hall

“Gender Differences in Using Humor to Respond to Sexist Jokes,” by Julie A. Woodzicka, Robyn K. Mallett & Kala J. Melchiori

“Don’t Laugh It Off: Gender Differences in Perceptions of Women’s Responses to Men’s Use of Sexist Humor,” by Donald A. Saucier, Megan L. Strain, Conor J. O’Dea, Melissa Sanborn & Amanda L. Martens

“What’s in a Tweet? Gender and Sexism Moderate Reactions to Antifat Sexist Humor on Twitter,” by Dara Greenwood & Richa Gautam

“Is It Really Just a Joke? Gender Differences in Perceptions of Sexist Humor,” by Tiffany J. Lawless, Conor J. O’Dea, Stuart S. Miller & Donald A. Saucier

“Gender Differences in the Associations of Reappraisal and Humor Styles,” by Angela A. Sillars, Christina Nicolaidis, Alexander Karan, Robert Wright, Megan L. Robbins & Elizabeth L. Davis

“Sex Differences in Humor Experiences in Relationship to Compassion for Oneself and for Others,” by Abygail Kosiara, Deirdre Katz & Sarina Saturn

## INTERNATIONAL JOURNAL OF ENTREPRENEURIAL BEHAVIOR AND RESEARCH

Publisher: Emerald Group

ISSN: 1355-2554

Special section: “Intersectionality,” vol. 25, no. 8 (2019)

Section editors: Amal Abbas, Janice Byrne, Laura Galloway & Laura Jackman

Articles:

“Gender, Intersecting Identities, and Entrepreneurship Research,” by Amal Abbas, Janice Byrne, Laura Galloway & Laura Jackman

“New Directions for Entrepreneurship through a Gender and Disability Lens,” by Jannine Williams & Nicola Patterson

“Intersectionality and Mixed Methods for Social Context in Entrepreneurship,” by Angela Dy & Adaku Jennifer Agwunobi

“The Older Entrepreneurial Self: Intersecting Identities of Older Women Entrepreneurs,” by Rebecca Stirzaker & Rafal Sitko

“Gender, Race/Ethnicity, and Entrepreneurship: Women Entrepreneurs in a US South City,” by Qingfang Wang

“How Families Shape Women’s Entrepreneurial Success in Morocco: An Intersectional Study,” by Christina Constantinidis, Typhaine Lebègue, Manal El Abboubi & Noura Salman

### JOURNAL OF NEUROSCIENCE RESEARCH

Publisher: Wiley–Blackwell

ISSN: 0360–4012 (print), 1097–4547 (online)

Special section: “Women in Neuroscience,” vol. 99, no. 1 (January 2021)

Section editor: Constanza J. Cortes

Articles:

“Women in Neuroscience Special Issue: Pandemic Edition,” by Constanza J. Cortes

“Voices of Women in Neuroscience,” by Christina Dallas

“Women in Neuroscience: Where Are We in 2019?,” by Saima Machlovi, Adriana Pero, Sabrina Ng, Margaret Zhong & Dongming Cai

“Gender Inequality in Academia: Problems and Solutions for Women Faculty in STEM,” by Bettina J. Casad, Jillian E. Franks, Christina E. Garasky, Melinda M. Kittleman, Alanna C. Roesler, Deidre Y. Hall & Zachary W. Petzel

“Lessons Learned on My Journey to a Career as a Minority Woman in Neuroscience,” by Junie P. Warrington

“Women Neuroscientists at Cohen Veterans Bioscience Are Charting New Ground,” by Allyson T. Gage, Chantelle Ferland–Beckham, Heather Lasseter & Retsina Meyer

“The Laboratory of the Biology of Addictive Diseases: Four Women in Neuroscience,” by Mary Jeanne Kreek, Yong Zhang, Kyle A. Windisch & Amelia Dunn

### MEDICINE, CONFLICT AND SURVIVAL

Publisher: Routledge/Taylor & Francis

ISSN: 1362–3699 (print), 1743–9396 (online)

Special issue: “Feminist Perspectives on the History of Humanitarian Relief (1870–1945),” vol. 36, no. 1 (January 2020)

Issue editor: Dolores Martín–Moruno

Articles:

“Feminist Perspectives on the History of Humanitarian Relief (1870–1945),” by Dolores Martín–Moruno, Brenda Lynn Edgar & Marie Leyder

“A Female Genealogy of Humanitarian Action: Compassion as a Practice in the Work of Josephine Butler, Florence Nightingale and Sarah Monod,” by Dolores Martín–Moruno

“The ‘Merciful and Loving Sex’: Concepción Arenal’s Narratives on Spanish Red Cross Women’s War Relief Work in the 1870s,” by Jon Arrizabalaga

“A Woman’s Grace: Gender, Imperialism and Religion in Emily Keene’s Philanthropic Activities in Morocco, 1873–1941,” by Francisco Javier Martínez

“The American and Canadian Wartime Godmothers of Belgian Soldiers: Joseph de Dorlodot’s Correspondence and Documentation Office (1915–1919),” by Marie Leyder

“The Powers of Masculinization in Humanitarian Storytelling: The Case of the Surgeon Maria Gómez Álvarez in the Varsovia Hospital (Toulouse, 1944–1950),” by Àlvar Martínez–Vidal

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## **SOUTH ASIAN HISTORY AND CULTURE**

Publisher: Routledge/Taylor & Francis

ISSN: 1947-2498 (print), 1947-2501 (online)

Special section: "Thinking Gender, Thinking Nation: Ideology, Representations and Women's Movements," vol. 9, no. 4 (October 2018)

Section editor: Panchali Ray

Articles:

"Women and Nation Revisited," by Partha Chatterjee

"The Verna Committee Report, 2013: Notes on Nation, Gender and Crime," by Swapan Chakravorty

"Song Sung True: Performing the Nation," by Lakshmi Subramanian

"Towards Reparative Readings: Reflections on Feminist Solidarities in a Troubling Present," by J. Devika

"Inside/Out: Women's Movement and Women in Movements," by Sinha Roy

"Political Motherhood and a Spectacular Resistance: (Re)examining the Kangla Fort Protest, Manipur," by Panchali Ray

## **SPORT IN HISTORY**

Publisher: Routledge/Taylor & Francis

ISSN: 1746-0263 (print), 1746-0271 (online)

Special edition: "Upfront and Onside: Women, Football, History and Heritage," vol. 39, no. 2 (April 2019)

Edition editor: Kay Biscomb, Alison Forbes, Kathryn Laflay, Tina Smith & Jean Williams

Articles:

"Women's Football and the #MeToo Movement 2019," by Jean Williams

"Nationalising Minority Ethnic Athletes: Danish Media Representations of Nadia Nadim around the UEFA Women's Euro 2017," by Sine Agergaard

"'A Lesson in Football Wisdom?'" Coverage of the Unofficial Women's World Cup of 1971 in the Mexican Press," by Claire Brewster & Keith Brewster

"Where Are We Now? A Review of Research on the History of Women's Soccer in Ireland," by Helena Byrne

"Women's Association Football (Soccer) in Brisbane, Queensland 1921-1933: New Perspectives on Early Competition," by Lee McGowan

"Scandinavian Women's Football: The Importance of Male and Female Pioneers in the Development of the Sport," by Bente Ovedie Skogvang

"Sporting Reunions, Contemporary Collections and Collective Biographies: A Case Study of Harry Batt's 1971 England Team," by Jean Williams, Joanna Compton & Belinda Scarlett

## **ST. ANTHONY'S INTERNATIONAL REVIEW (STAIR)**

Publisher: St. Antony's College, University of Oxford

ISSN: 1746-451X (print)

Theme section: "Engendering Change: Exploring the Dynamics of Gender in the International Arena," vol. 16, no. 1 (August 2020)

Managing editor: Sasha Diouk

Articles:

"The Exploitative Use of Women in Contemporary Liberal Development Agendas," by Rebecca Earl

"Women's Collectives as Vehicles of Empowerment and Social Change: Case Study of Women's Self-Help Groups," by Monika Oledzka Nielsen & Lopamudra Tripathy

"The Gendered Educational Apparatus in Kenya: Implications of a Rise in Neoliberal Education and Feminised Labor," by Laurence LeBlanc

"U.S. Colonialism in Puerto Rico: Why Intersectionality Must Be Addressed in Reproductive Rights," by Malia Lee Womack

"Gender Is What States Make of It: Gender, Nation-Building, and War in Israel," by Katharine Brooks

"The Queen in the North: Conceptualising International Relations, Popular Culture, Gender, and How Feminine Power Won the Game of Thrones," by Amanda Digioia

# Recently Received

Some publishers routinely send us new books or other materials to consider for review. We acknowledge those materials here. Not all titles received are reviewed; those not selected may be added to the University of Wisconsin's library collections or donated elsewhere.

Interested in writing for *Resources for Gender and Women's Studies: A Feminist Review*? To be considered during a future round of assignments, send a brief sample book or film review to joanne.lehman@wisc.edu. Your review can be unpublished, and the book or film reviewed need not have been released recently. The writing sample should, however, be a *review*, not an academic paper.

*A Dirty South Manifesto: Sexual Resistance and Imagination in the New South*. Stallings, L. H. University of California Press, 2020.

*Ending Gender-Based Violence: Justice and Community in South Africa*. Britton, Hannah E. University of Illinois Press, 2020.

*Feeling Medicine: How the Pelvic Exam Shapes Medical Training*. Underman, Kelly. New York University Press, 2020.

*Feminist Pilgrimage: Journeys of Discovery*. Russo, Stacy, ed. Litwin Books, 2020.

*The Fierce Life of Grace Holmes Carlson: Catholic, Socialist, Feminist*. Haverty-Stacke, Donna T. New York University Press, 2021.

*Funny Weather: Art in an Emergency*. Laing, Olivia. W. W. Norton, 2020.

*Girl of Steel: Essays on Television's Supergirl and Fourth-Wave Feminism*. Wehler, Melissa, and Rayborn, Tim, eds. McFarland, 2020.

*I Never Left Home: Poet, Feminist, Revolutionary: A Memoir of Time and Place*. Randall, Margaret. Duke University Press, 2020.

*Madam President? Gender and Politics on the Road to the White House*. Han, Lori Cox, and Heldman, Caroline, eds. Lynne Rienner, 2020.

*The Movement for Reproductive Justice: Empowering Women of Color through Social Activism*. Zavella, Patricia. New York University Press, 2020.

*Our Revolution: A Mother and Daughter at Midcentury*. Moore, Honor. W. W. Norton, 2020.

*Queering Family Trees: Race, Reproductive Justice, and Lesbian Motherhood*. Patton-Imani, Sandra. New York University Press, 2020.

*Reproductive Rights as Human Rights: Women of Color and the Fight for Reproductive Justice*. Luna, Zakiya. New York University Press, 2020.

*The Selected Works of Audre Lorde*. Lorde, Audre. Edited by Roxane Gay. W. W. Norton, 2020.

*The Sex Obsession: Perversity and Possibility in American Politics*. Jakobsen, Janet R. New York University Press, 2020.

*Shortlisted: Women in the Shadows of the Supreme Court*. Jefferson, Renee Knake, and Johnson, Hannah Brenner. New York University Press, 2020.

*Think like a Feminist: The Philosophy behind the Revolution*. Hay, Carol. W. W. Norton, 2020.

*Trans-Affirmative Parenting: Raising Kids across the Gender Spectrum*. Rahilly, Elizabeth. New York University Press, 2020.

*Trans Care*. Malatino, Hil. University of Minnesota Press, 2020.

*Transgender Intimate Partner Violence: A Comprehensive Introduction*. Messinger, Adam M., and Guadalupe-Diaz, Xavier L., eds. New York University Press, 2020.

*The True History of the First Mrs. Meredith and Other Lesser Lives*. Johnson, Diane. NYRB Classics/New York Review Books, 2020.

*Wandering in Strange Lands: A Daughter of the Great Migration Reclaims Her Roots*. Jerkins, Morgan. Harper/HarperCollins, 2020.

*Women Rising: In and beyond the Arab Spring*. Stephan, Rita, and Charrad, Mounira M., eds. New York University Press, 2020.

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Volume 36, Issue 2  
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Heather Hewett on  
Raising a Trans Child  
*(See page 19)*

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