Center for Women’s Studies Announces New Director

by Judith Mayne, Center for Women’s Studies and Department of French, the Ohio State University, Columbus, OH

Professor Sally Kitch has accepted the position of Director of the Center for Women’s Studies at the Ohio State University. Dr. Kitch will have a joint appointment as Professor of Comparative Studies in the Humanities. She begins her new position on September 15, 1992.

Professor Kitch comes to us from Wichita State University, where she has been Director of the Women’s Studies program since 1988. She has taught at Wichita State since 1969. She received her Ph.D. from the Graduate Institute of the Liberal Arts at Emory University in 1984. Professor Kitch received the first National Women’s Studies Association/University of Illinois book award in 1987 for her book *Chaste Liberation: Celibacy and Female Cultural Status* (published in 1989). More recently, she received the Helen Hooven Santmyer prize in women’s studies from the Ohio State University Press for *This Strange Society of Women: A Narrative Analysis of the Women’s Commonwealth*. This new book will appear later in 1992.

Professor Kitch will bring to our women’s studies program energy and commitment to innovative teaching and interdisciplinary scholarship. Her own teaching and research interests include women’s literature and feminist literary theory and criticism, motherhood, diversity in women’s literature, and theories of gender and culture. As her two books suggest, Professor Kitch is also interested in the intersections between women’s history and women’s storytelling.

During her interview at Ohio State, Professor Kitch was most impressed with our program—our resources, our reputation, and our solid core of courses. She is looking forward to new challenges at OSU, such as our frequently closed undergraduate courses and our new M.A. program—not to mention the quarter system! As we all know, Susan Hartmann will be a hard act to follow, but Sally Kitch will bring a wealth of experience and expertise to her new position. We look forward to welcoming her in the fall.

Feminisms Announces Format Change

The Center for Women’s Studies would like to announce that this is the final issue of *Feminisms* in its current format. Beginning this autumn, *Feminisms*’ design will change to a newsletter format. The newsletter will continue its commitment to feminist issues with a primary focus on the scholarship, activities, and community service of the faculty, staff, and students of the Center for Women’s Studies. Current subscribers will continue to receive *Feminisms* in its new format. Please address inquiries about the format change to *Feminisms*, Center for Women’s Studies, 286 University Hall, 230 North Oval Mall, Columbus, OH 43210.
Real Life and the Lesbian Tradition in Literature: An Interview with Columbus Author Garbo

by Susie Kahle, Center for Women’s Studies, The Ohio State University, Columbus, OH

Note: Garbo is the author of Rusty: How Me and Her Went to Colorado and Everything, except Not Really published in 1991 by Big Breakfast Publishing Company of Columbus. Currently she resides in Columbus and is working on her next novel Lucky and Tiffany. The following interview took place in June 1992.

Susie: Have you always conceptualized yourself as a writer?

Garbo: I started out that way; writing turned out to be the one thing I could do. But writing wasn’t valued, wasn’t considered useful. I didn’t know I could write for money. When I was growing up, writing meant that you wrote; now it means that you publish. I would like to get back to writing.

Susie: How do you respond when people ask ‘what do you do?’

Garbo: I usually tell people I am a writer and a massage therapist. Some people are impressed. Writing should be considered as important as making cornmeal, it shouldn’t be any more or less valued...Publishing makes the difference in how my writing is perceived. Also women writers are beginning to be valued more.

Susie: What audience would you say Rusty is directed toward?

Garbo: Working class women. I meant for the book to be read by women who would relate to it. But due to circumstances, it’s ironic, but I can’t get the book to the people I want to be reading it. $10.95 is a necessary asking price, but high. The places that are likely to carry Rusty are places that require a disposable income. The places working class women shop, like K-Mart, just won’t carry it. Actually more professional women are reading it.

I am trying to get Rusty taught as a women’s studies novel, to gain readership and to raise awareness of working-class issues. I am also working to get Rusty into the library systems.

Susie: Would you say Rusty is autobiographical?

Garbo: People ask me all the time--are you Rusty? Have you been to Colorado? Everything in Rusty has happened to somebody--it’s all real. Rusty lived on Rural Avenue, I lived on Rural Avenue. Some of the jobs in the book were my jobs, but I felt free to
rearrange the items. Life isn’t as interesting as fiction.

**Susie:** How do the people you are close to respond to your writing?

**Garbo:** People joke about it. Especially at vulnerable points. [Laughs] Actually I think most people know me better. My parents taught me integrity and my friends know that I wouldn’t humiliate them. I always disguise my writing. I always think as I’m writing, “Would this person recognize herself? How would she feel? How would I feel if she knew?” When writing the short story “Dogs on the Land” (published in the anthology *TideLines*) about a women’s collective, I had the women it was based on read it.

**Susie:** Would you say there is a tradition in lesbian novels?

**Garbo:** There is a growing tradition, a small group of writers. Lesbians read what everyone else reads, murder mysteries and romance novels. Also lesbian presses are growing, for example, Firebrand Press. And even Naiad put out "Volunteer"—classics in lesbian literature which had been lost or out of print. But I am going against this tide. I’ve been criticized for not putting enough sex and romance in my novels. In terms of sales, if I need to put more in I will; it would actually be enjoyable. I’m competing against MTV. I don’t care what the motivation is as long as people pick it up and read it—if I have to put a hot pink cover on it then I will.

**Susie:** Would you consider *Rusty* a lesbian novel?

**Garbo:** Yes. Some lesbian writers try to avoid the label and the stereotypes. I always felt betrayed by that. People put us in boxes anyway. We need to strive for more diversity—age, race, class—until the labels don’t mean anything.

**Susie:** Do you have favorite authors? Who are you reading now?

**Garbo:** Lee Lynch, who writes for Naiad Press. She’s one of the first to write about real women’s lives. I have an optic nerve problem so I can’t read for any length of time; instead I read a lot of books on tape, which has brought me back to the classics in English Literature. I like the 19th century in particular, for example, *The Mayor of Castor Bridge* and *The Mill on the Floss.* I like the 19th century because it’s depressing and that’s the way life is. It features people struggling through life. Also in the 19th century, a recognition of the struggle of women’s lives begins.

**Susie:** Do you have role models?

**Garbo:** Judy Grahn was a great role model. In her collection of poetry, *Edward the Dyke and Other Poems,* she wrote in the preface what it was like writing, and how she and illustrator Wendy Cadden would sell their prints for 25 cents on the streets of New York. Grahn did the work first, she didn’t want to get it validated by a publishing company. Pat Parker wrote reality. She wasn’t afraid to write stuff that would make people mad. Audre Lorde and I have two things in common: bad health and hard jobs, and she has always continued writing.

**Susie:** What is Real Life, as you have referred to it?

**Garbo:** Being tired. Unappreciated. Being female. Real life involves waitresses, mothers, administrators. Jane Austen was known for starting the school of Didacticism. I feel like all writing has a moral purpose. Most of my learning about life has been from books. The best thing about *Rusty* is that a poor woman can read it and relate. She can recognize choices, both good and bad. What helps women is allies and friends; they need to avoid alcoholism, drugs, and self-destructive behavior. They need to be literate. *Rusty* can’t read well and she couldn’t get out. There are things that got me out. That’s as much moral purpose as I was willing to put in.
1992 Common Differences Award Winner
Lift Every Voice and Sing: A Melody of Black Women’s Voices

by Valora Blackson, Center for Women’s Studies, The Ohio State University, Columbus, OH

Editor’s Note: This paper is the winner of the 1992 Common Differences Award. The Common Differences Award recognizes an outstanding paper written about women of color. The recipient receives a $100 cash award.

The Black experience. Hurston, Morrison, Walker, Shange. Songbirds. Each with her own tune. Different voices singing different verses. Combined, they render a melodious sonata. A song that has reached the ears and touched the hearts of many. The young black girl who searches for herself in this cold, lonely world....hears their song. The helpless mother who can’t feed her children....hears their song. The boy child who does not yet realize how harsh this world will be....hears their song. The song that uplifts....Encourages....Trials. Pitfalls. Obstacles. Triumphs. Glory. Freedom. These are the chords that resonate throughout. A song that tells a story. “You gon’ stay black, so you might as well be proud.” I present to you renditions of the black experience, and the voices behind it. This song is in the key of C# Minor. Listen and enjoy.

Meet Hurston, a soprano. Her voice has a "pop" ring to it. Her work is even more "popular" now than it was during the time in which it was written. Her book, Their Eyes Were Watching God topped the charts. Today, it is taught in colleges all around the country. Her voice is easy, smooth. Her novel is "safe," "nice," "passive." It is careful not to offend whites, and no guilt will be felt while reading it. Although her book was a big "hit" it did not "crossover." Her audience was definitely a white one and she was, in the year of 1937 at her publishers' "beck and call."

Hurston is a pioneer in that her book is one of the first to boast of a Black, female heroine. Her composition tells of a young woman’s search for self. Her song has a "lulling" effect, which is not at all unusual for a "love story."

Janie Crawford’s journey is one of heartbreak and disappointment as she tries to find herself through the men in her life. Only after the death of her lover (the only one she truly loved and the only one who ever reciprocated that love) does she truly come to terms with who she is.

Folklore is the accompaniment to Hurston’s voice. It is used throughout the novel to get at the "heart" of the black experience. Songs, games, tales, jokes, rituals, and stories are all based on the oral tradition that has been passed down from generation to generation. A gift, inherited by them from their African ancestors. The "porch" is very significant in her novel. The porch has always been a major "meeting place" within the Black community. In Hurston’s novel, the "porch" of Eatonville’s only store was the central gathering place:

It was a time for sitting on the porches beside the road. It was the time to hear things and talk. These sitters had been tongueless, earless, eyeless conveniences all day long. Mules and other brutes had occupied their skins. But now, the sun and the bossman were gone, so the skins felt powerful and human. They became lords of sound and lesser things. They passed nations through their mouths. They sat in judgement (Hurston 1937: 9-10).
In the Black community today, the porch is still a fundamental gathering place. A lot of good times are "had" on the "porch." Whether it be chillin with the posse, drinkin forty's and draggin on Newports...or kickin back with the girls watching the cars go by, hoping for a fine car to come along with a fine man in it...or just plain ole gossipp...wondering who Stacy is fuckin now and if her man know bout it yet, the "porch" is still a pivotal part of the black experience.

Hurston's medley was a fine one indeed. One that paved the way for other African American women writers and inspired them to courageously lift every voice and sing also.

Enter Toni Morrison. She's cool. Rhythm and Blues. Rediscovering Blackness. Dramatic. One can "feel" her alto voice. Deep, man, deep. Her story pulsates with excitement, anticipation, agitation, apprehension. Yeah, she takes you for a ride shonuff. Watch out for the curves!

Unlike Hurston, Morrison's novel is definitely political. She does not hesitate to push people's buttons. Her novel, *Sula*, centers around the friendship of two girls: Nel and Sula. The novel traces their relationship from childhood into adulthood. Morrison's novel is intricate. It hits a lot of different notes, at the same time. While Hurston is passive, Morrison gets to the point by "tellin it like it is." Certain measures may seem disturbing, but "life just bees like that sometimes."

One of the most horrific scenes in *Sula* occurs when Eva takes the life of her son. She takes the life of her sweet "Plum" in order to save him. Her love for him is so great that she "pulls his plug" on life, not being able to watch her only son "rot" away:

Eva stepped back from the bed and let the crutches rest under her arms. She rolled a bit of newspaper into a tight stick about six inches long, lit it and threw it on the bed where the kerosene soaked Plum lay in smug delight. Quickly, as the whoosh of flames engulfed him, she shut the door and made her slow and painful journey back to the top of the house (Morrison 1973: 47-48).

Morrison is not afraid to take risks. *Sula* is very controversial. It is not clear if the mother's pain is physical or emotional. Many questions are unanswered. Morrison challenges her readers to fill in the blank. What you "hear" is not always what you have "heard."

If you don't like it too bad so what I don't care. Sing, girl, sing. Alice Walker. The Blues. Alice Walker is going to sing her song any damn way she pleases. No reading between the lines here, she spells it out for you, word by word, note by note. You might have to read it twice though. Walker uses the language of the streets. You might know it as Black English. Rhythmic...harmonious...a simple song...if you know the words.

Walker's Pulitzer prize winning, *The Color Purple*, reaches for, and touches, the "soul." Tugs at the heart, it does. Controversial is not an appropriate enough word. Risks? The entire novel is risky. Walker captures the oppression that Black women experience in a moving and captivating way.

Cellie's search for self is launched through her daily letters to God. She finds love not through a man, but through another woman—Shug Avery. Walker gives us a lesbian scene that is not watered down in any way. No bitin her tongue. It is, however, extremely smooth the way she eases it in. The reader is so in tune with Cellie's being that she rejoices when Cellie finds love no matter who the giver of that love is:

Us kiss and kiss till we can't hardly kiss no more. Then us touch each other.
I don't know nothing bout it, I say to Shug.
I don't know much, she say.
Then I feel something real soft and wet on my breast, feel like one of my little lost babies mouth. Way after while, I get like a little lost baby too (Walker 1982: 118).
Walker definitely takes gambles. But what does she have to lose? She’s a Black Woman. It can’t get much worse than that.

Ntozake Shange is baritone. Not many women can sing baritone. Her voice is jazz all the way. Different. Innovative. Kiss my ass. Life’s a Bitch. That’s Shange. She don’t give a damn. She writing for colored girls anyhow. Don’t like it? Don’t read it!

_For Colored Girls Who Have Considered Suicide/When The Rainbow Is Enuf_ gets at the very "essence," the very "being" of "Blackness." Her voice is the loudest of all. Tone it down? No way, Hosea! Her work is the black experience in its rawest, unadulterated form. Angry. Painful. At the same time it’s also hopeful. Humorous. Joyful. She has a message to send and she’s gonna send it, dammit.

Mixedupjumbledruntogether, that’s her recital. Not smooth and polished like Morrison. But hey, check this out. Life ain’t smoothed and polished. Hell no! Harsh, ragged, rugged but sometimes sunny. Shange can’t lie and won’t. She gives you rhythm in a different way. What she feels is what she sings. Excuse the language please....

Shange’s choreopoem covers everything from date rape to abortion. She also uses the language of the street. She sings a note the way she hears it, not the way it’s supposed to be sung. Reality is the name of her song.

The aforementioned vocalists possess both talent and creativity. All have their own unique style. The Black experience cannot be represented by any one voice but rather it is a chorus of voices that keeps getting louder and louder. Stronger and stronger. Open your ears and hear...

_I sing. She sing. Her sing.

We sing....A song._

**Works Cited**


1992 Women's Studies Award Winning Papers

In addition to Valora Blackson's award winning paper, "Lift Every Voice and Sing," the following papers received awards, honorable mentions, or special recognition:

**Common Differences Award - Honorable Mention**

Author: Anene Ejikeme


Abstract: The Women's International League for Peace and Freedom (WILPF) was founded in 1915 at the height of WWI, and continues to be active today. This study examines the dynamics of the relationship between WILPF organizers and contacts in the "periphery" and the WILPF leadership at the "center." The paper seeks to understand why and how women from different backgrounds join the same organizations, what their commonalities are and how—if they do—reconcile their differences.

**Robin Wiehm Award**

Purpose: To honor an outstanding paper written for an undergraduate Women's Studies course.

Winner: David Parr

Title: "Scratching the Canvas—Women and Repressed Creativity."

Abstract: Powerlessness and the need for expression dominate Charlotte Perkins Gilman's *The Yellow Wallpaper*, Kate Simon's *Bronx Primitive*, and Toni Morrison's *Sula*. My intent in this paper was to scratch far beneath these texts and reveal three women desperate for expression and forced to find alternative outlets for their creativity.

**Robin Wiehm Award - Honorable Mention**

Author: Rebecca Woods

Title: "Pass the Latex, Please."

Abstract: In "Pass the Latex, Please" I attempted to answer three questions: is STD transmission an issue for lesbians? If it is, do they practice safer sex? And, if they don't, why not? The results from literature and interview research indicate that, yes, lesbians are in fact at risk for STD transmission, yet on the whole, they do not practice safer sex. Much of the void of safer sex practices in the lesbian community is due to the focus of safer sex messages on gay males and heterosexuals. Unsurprisingly, in mainstream medical information, there is a huge vacuum regarding lesbian sex-practices, and this, in turn, affects lesbians' perceptions of their risks.

**Lillian Gates Women's Studies Scholarship**

Rose Bremer is this year's recipient of the $750 Lillian Gates Scholarship.

**Special Recognition**

In addition to the established awards, the Awards Committee wants to extend special recognition to Kate Rees for her paper, "The Ohio State University's Response to Sexual Assault," for its contribution to the well-being of women on campus and for its potential impact on policy at this university.
Women's Studies Spring Banquet

photos by Judith Stauber, Center for Women's Studies, the Ohio State University, Columbus, OH
1992 Elizabeth Gee Awards

In 1992, the Women's Studies Small Grant Awards were renamed in honor of the late Dr. Elizabeth Gee. The grants are awarded to faculty and doctoral candidates at the Ohio State University pursuing research projects related to women's issues. This year's award recipients were announced on May 15, 1992. The grant recipients and their projects are listed below:

**Faculty Awards:**

Pam Allen, German: "Perspectives of East German Women on Their State's Policies Affecting Women."

Hazel Morrow-Jones, City and Regional Planning: "The Housing--Lives of American Women."

Esther Beth Sulliman, Theater: "Identity/Politics/Art" Addressing Points at Which Theater and Identity Politics Meet."

**Student Awards:**

Deborah Chatman, Nursing: "Social Support in African American Adolescent Mothers."


Mala Mathrani, History: "Nationalism or Internationalism? Indian Women and Their International Connections, 1880's to 1947."

Karen Waddell, Biochemistry: "Role of Dietary Fat in Mammary Tumorigenesis."

Kate Weigard, History: "Vanguards of Women's Liberation: The Old Left and the Continuity of the Women's Liberation Movement in the United States, 1945-1967."

**Rusty: How Me and Her Went to Colorado and Everything, Except Not Really**


reviewed by Susie Kahle, Center for Women's Studies, The Ohio State University, Columbus, OH

The title nearly says it all. *Rusty* is about a friendship gone awry; a coming-of-age, coming out story all in one. Carole (the 'me' of the title) and Rusty are pals--the kind of friends who share old movies and washing cars with each other. They aren't particularly close, however, so when Rusty comes out to Carole (who is straight at the time), they just continue eating chili dogs and drive on. In Carole and Rusty's world, individuals are judged by who they are and not who they do. Ahhh, fiction.
As the title quite clearly suggests, the narrative is told in a deliberately conversational, informal style. So, if you have a problem with 'incorrect' grammar, go read Faulkner. Garbo is writing for the women she is writing about, in a manner intended for working-class lesbians.

Several important features of the novel include: coming out as a lesbian is no big deal in this world, and all the major characters (ok--all three of them) continue to maintain positive relationships with family members. One character even has her lover spend the night with her at home, and Carole is able to take Mary Lou to her mother’s funeral. The main issue in fact, is not orientation at all, but realizing a sense of self and assuming responsibility. Carole, as the narrator and protagonist, typifies this maturation as it is she who overcomes a sense of dependency and eventually recognizes her own strengths rather than assuming a position in the shadows.

The novel, set in Indiana, is told in a humorous manner, meant to entertain and amuse. The themes of old movies, fast food, and driving old Plymouths contrast with the seriousness of coming out, growing up, and alcoholism. The novel is a quick read and a relief to those of us tired of the choice between lesbian fantasy (featuring beautiful lesbians who seduce straight women) and depressing, end-it-all-now tales of coming out. I recommend the book to anyone who finds herself taking life too seriously.

Editor’s Note: Rusty is a Lambda Book News Award finalist in the Small Press category.

Reverberating Voices: The Voices of Toni Morrison


reviewed by Mildred B. Munday, Associate Professor of English, Emerita, The Ohio State University, Columbus, OH

I do not approach Barbara Rigney’s The Voices of Toni Morrison in innocence; I was privileged to read in manuscript and comment on several of her previous critical books. Though I had not seen Voices until asked to review it, I do not claim "objectivity" (a cherished patriarchal myth, anyway). I approached it expecting intricate and sensitive analysis of myth and symbol, and clear and convincing exploration of the multi-layered thematic patterns in Morrison’s work. I was not disappointed.

Wisely, Professor Rigney eschews a dreary chronological march through Toni Morrison’s densely evocative novels in favor of a complex thematic approach emphasizing elements of language and music, concepts of self and identity, intersections of myth and history, and pervasiveness of the erotic. Her close reading of texts results in a rich concatenation of critical attitudes: postmodernism, deconstructionism, a touch of Freud, and a strong infusion of French feminist theory. In fact, I found the frequency of references to Cixous, Clement, Irigaray, and Kristeva to weigh a bit heavily.

Despite this minor caveat, I found The Voices of Toni Morrison cohesive and illuminating. Appropriately, Professor Rigney begins with language—the multiplicity of voices and silences, the reverberating decomposition and recomposition of speech and revery, the indissoluble welding of words and music. (Significantly, Morrison’s most recent novel—not included here because of inevitable publishing time-
lag—is entitled *Jazz.*) Rigney leads the reader through "metaphoric jungle," through "conjure" concepts, from "mother tongue" (literally and symbolically) to the pervading and articulate presence of an African-American power figure, the "phallic mother," capable of deliberately arranging the severance of her leg and the loving immolation of her son—all for the greater good.

The second chapter explores Morrison's rejection of linearity ("plot" in the narrowest sense) and adoption of circularity in complex definitions of self and not-self, of the power in naming and the blankness of meaningless labels, of ambiguous branching from self (seives?) to family and community. The melding of selves leads to a recurrent theme—African mothers as ancestors, transmitters of culture, inventors of language, sometimes redemptive pariahs and scapegoats. As Professor Rigney indicates, this many-faceted view of self (or absence of self) informs all of Morrison's novels, but especially *Beloved.* (Although predictably clear in her use of the term "feminism," Rigney leaves me a bit bewildered by the frequency of "feminine" where one might expect "female." But I'm sure this has something to do with my relative ignorance of French feminist criticism.)

Morrison's melding of history, myth, and magic is explored in "The Disremembered...," the third chapter of *Voices.* When dealing with the factual, Morrison is strikingly accurate; the reader knows what year it is, and where things happen. But "action" is predominantly internal, legendary, recurrent. Sethe is constantly killing the constantly revived Beloved; the Middle Passage is never securely in the past; the dehumanization of slavery looms in the present.

Rigney's final chapter demonstrates the pervasiveness of the erotic in Morrison's novels. Elucidation of the constant relationship between eating and sexual activity is not unexpected, but, in my antediluvian propensity for puritanism, I found it a bit alarming. But alarm is quickly absorbed in admiration for Professor Rigney's mapping of the dark, primitive side of African motherhood, the caves and hiding places of desire, and the "primal, wordless cry on return to maternal space" in orgasm. Many of Morrison's own men are symbolically castrated, infantilized, endowed with "baby" names or pointless labels. But most of the women—African-American archetypes—who embrace their heritage are spiritually melded, powerful and redemptive destroyers and creators.

Toni Morrison has too often been categorized and marginalized as another "Black women writer." Barbara Rigney has amply and eloquently shown that, just as Shakespeare is more than a "dead male writer," Morrison transcends conventional boundaries of time, place, and language to claim a secure position in the realm of high art.

**Recent Sexual Assault Literature: A Review Essay**

reviewed by Willa Young, Rape Education and Prevention Program, The Ohio State University, Columbus, OH

The success of the feminist anti-violence movement can be measured in part by the widespread acceptance that rape is an act of violence, not sex. Developing a deep understanding of that tenet of a feminist redefinition of rape has been at the heart of developing community education and prevention programs, of working through victimization to survivor status for many individuals, and of shaping the treatment modalities and research agendas of professionals. Still, even in the advent of increased understanding of sexual assault, the problem continues to interfere with many lives, and it
continues to claim increasingly more victims.

Approximately 25 percent of girls in the United States are sexually assaulted before the age of 13, and boys are not immune from child sexual assault as one in six of them will be assaulted by age eighteen. One woman in three is raped during her lifetime. A rape occurs every three minutes, and it is estimated that some woman is battered by her husband or male partner every fifteen seconds. Although child sexual assault, rape, and battery are usually crimes committed by individual men, they are institutionalized forms of social control. Evidence of this is their prevalence, the fact that they differentially target females and the failure of male-controlled social institutions to prevent or redress the victim’s injuries. Additionally, racism and classism maximize oppressive conditions that make poor women, women of color, and white ethnic women particularly vulnerable to sexual assault.

It is within the parameters of these dimensions of vulnerability to sexual assault that many new materials are being produced to aid in our developing understanding of rape and sexual assault. This review examines five books that are indicative of some of the current trends in attention to sexual assault. Two are guides for survivors working through recovery. One is a manual for men that attempts to teach choices that avoid pressured sex and rape behaviors. Another is a book on adult male rape, which challenges the reluctance to accept men as victims of this under-reported but increasingly prevalent crime. The last is a collection of research reports on a wide range of topical issues from the scientific literature on rape and sexual assault.

_QUEST FOR RESPECT: A HEALING GUIDE FOR SURVIVORS OF RAPE_ is a small book, only 65 pages, but it includes all one could possibly wish for in a primer for rape survivors to use as a companion in guiding their recovery work. The book provides information based on an implicit feminist redefinition of rape that provides a cultural, historical, and sociological grounding for understanding sexual assault, its impact and the steps that must be taken to let go of the trauma and move on with one’s life after rape. Common stereotypes are shown to be just that, and the reality of the destructive ethos of violence is unveiled. Rape is shown to be a crime that is not the victim’s fault, and the guide offers steps for survivors to follow to restore their self-esteem and personal power.

Author Linda Braswell posits five key steps to be accomplished in recovery, hence, the book is divided into five chapters. The first chapter emphasizes examination of the impact of the rape on one’s life. The second guides the survivor in gathering personal resources for healing and in determining that breaking the silence about the rape experience will be a powerful step in reclaiming one’s own power. With the assumption that it is necessary to feel the pain and deal with it fully in order to move on, chapter three guides the survivor through identifying her fears and developing strategies for dealing with them. Survivors at this point are encouraged to risk sharing their experience with a trusted friend, relative, counselor or survivor support group. The fourth chapter encourages survivors to leave the rape in the past and start moving ahead in life through assessing their lives and making decisions regarding the relationships they want. Finally, the focus of the last chapter is on the process of letting go of the pain and beginning to resume normal life. Each chapter ends with a “Steps To Take” section that suggests concrete means of working through the phase of recovery discussed in that chapter, and it is stressed that survivors should feel comfortable moving on to the next chapter at their own pace. _QUEST FOR RESPECT_ provides a framework for the healing process. The combination of information, examples, support, and advice is nicely balanced and should provide effective aid to the recovery process. The book is also available on audiotape in an unabridged form.

_The Courage to Heal Workbook_ is a companion to the popular book on child sexual assault, _The Courage to Heal_. The workbook focuses on how-to exercises and provides practical tools for overcoming the effects of child sexual abuse. The workbook is full of information and advice and a combination of
checklists, open-ended questions, writing exercises, art projects, and activities which challenge survivors to engage in the process of change at a self-determined pace. Each chapter ends with a section called "Reflections," which includes a set of questions to help the survivor assess feelings, goals, and needs as the chapter is completed.

The workbook emphasizes individual choice and assessment as the survivor works through the steps thought to be key to the recovery process author Laura Davis terms "healing." The "Survival Skills" section guides the survivor through the steps of creating a safe and supportive environment, namely asking for help dealing with crisis, and choosing and evaluating therapy. "Taking Stock" provides a framework for the survivor to explore the past, identify the effects of the child sexual abuse, and develop healthier ways of coping. "Aspects of Healing" helps the survivor by providing specific tasks that aid in breaking away from the secrecy, letting go of shame, and turning anger into action for recovery. Survivors focus on making a confrontation plan, readying for family contact, extinguishing secret hopes and affirming their progress. The last section is "Guidelines for Healing Sexually," which aids the survivor in establishing healthy ground rules for sexual contact. An important feature is a section devoted to redefining the concept of "safer sex" so that survivors devise their own guidelines for sexual behaviors that feel safe and comfortable.

The Courage to Heal Workbook is sensitively constructed. It's main strength is that it allows the survivor to actively participate in, and in fact guide, the process of reclaiming their lives. The workbook can be an invaluable resource for recovery particularly because it allows for the individual pacing of recovery. It breaks successful healing into practical, concrete steps that keep the process ahead from seeming too immense to work through. The workbook encourages survivors to develop their own creativity and strength in order to help themselves.

Man-To-Man is the first publication in the new Safer Society Press Sexual Abuse Prevention Series. It is a forty page booklet written as a guide for men, particularly college students, on the issue of pressured sexual encounters, focusing on date and acquaintance rape. The booklet delineates myths about pressured sex and rape. It lists dating rights, a survey of rape attitudes, ways to identify problem areas within individual attitudes and behaviors. The purpose is to encourage men to pursue healthy sexual choices and to recognize and avoid sexually abusive behaviors.

The outstanding contribution of Man-To-Man is in the discussion of the necessity of assuring that consent is given for sexual behavior. The point is made that, "When you pressure a partner for sex, you need to recognize it as a conscious choice you have made" (20). The author then reemphasizes that men have the power to prevent rape, that pressured sex, sexual abuse, and rape do not just happen. Johnson maintains that rape is a planned event, and that men can choose not to sexually abuse their partners.

Man-To-Man makes clear to readers the difference between persuasion and coercion, something many men claim to not understand. The booklet delineates how pressure for sex itself becomes sexual abuse. The booklet makes good use of examples to illustrate important concepts. It emphasizes, in straightforward language, what men should not do, but it does not offer equally prepared advice on how to behave correctly. Particular examples here too would have added strength to the materials presented, but that is a small point overall.

Man-To-Man is a fine addition to the education and prevention literature as it is aimed squarely at men. It unwaveringly indicates to male readers that they are responsible for stopping rape. I recommend using the booklet in conjunction with a prevention program informed by a feminist understanding of sexual assault so that the information can be placed in a framework that addresses the complexity of interactions among sexism, racism, and heterosexism as those connections are not explicated in the text.

There is a paucity of materials on adult male rape, and Ritchie McMullen's Male Rape should be
recognized as an important addition to the literature. The book is British, therefore, some of the materials, for instance on laws and useful contacts and resources, will not be meaningful for U.S. readers. This notwithstanding, the book is essential reading for anyone wanting to obtain a thoughtful, soundly prepared handbook on male rape. Male Rape identifies the problem, provides historical documentation of male rape, and thoroughly outlines the fundamental differences between male and female rape. Appendices offer annotated "Research Profiles" examining and commenting on research on male rape and a model for "Counselling" male survivors.

Male Rape provides an analysis that equates the notion of masculine identity with aggressive behavior and the potential for abusive sexuality. Based on this understanding, McMullen explains the stigma of being a male rape victim and why so few men are willing to report their victimization. Admitting to being a rape victim calls into question one's masculinity, and it suggests that the victim may be gay. Cultural homophobia stigmatizes male rape victims. In fact, suggesting that the victim is gay, and thereby implying that he invited the so-called sexual behavior, is used as a rationalization by rapists to project blame onto the victim. In reality, most male rape victims and their rapists are heterosexual, but homophobia leads to questioning the masculinity and doubting the manhood of male rape survivors. Being a victim means being powerless and is often interpreted as a loss of manhood. In fact, according to the author, for many male rape survivors, the problem of stigma, which may occur after the rape, are greater than the problems inherent in the rape experience itself.

Though the author points to community norms that create and maintain a culture in which aggression and violence flourish, he suggests the problem is cultural rather than patriarchal. McMullen declares that it is the rules and requirements of masculinity that are to blame and indeed put males at risk of abuse and rape. The author urges sweeping changes in expectations regarding masculinity, but his analysis would be more powerful if he linked his appraisal of masculinity and male rape to a feminist framework. McMullen recognizes rape as affecting all members of the community, but he misses the mark by ignoring the theoretical groundwork on issues of sexual assault developed by feminists.

Rape and Sexual Assault III is a compilation of reports based on systematic, scientific research. The first of four sections is "The Aftermath of Rape and Sexual Assault," and the six articles contained relate to rape as a public health problem. In "Neurobiology in Rape Trauma," Carol R. Hartman and Ann W. Burgess review the literature on trauma and patterns of brain biology. They suggest a connection between rape trauma stresses and biological changes in brain functioning that may have potentially important implications. They point to what might be gained if rape is considered not only from social, psychological, and political perspectives, but from a biological basis as well. In another article, "The Social Support of Survivors of Rape," Baker, Skolnick, Davis, and Brickman report on the differences between rape survivors and survivors of other violent crimes. They found that, although both groups received positive support from their support persons, rape survivors were found to receive considerably more negative support from their supporters than survivors of other violent crimes. The authors suggest that survivors and their supporters need ongoing assistance in maintaining their relationships, and the treatment process must center on the effects of the rape trauma.

Two noteworthy articles appear in the second section, "Victim Populations." In the first article, "Prostitution: Buying the Right to Rape," Evelina Giobbe documents that prostitution is not a "career choice" or a "victimless crime." Instead, prostitution is a crime against women and children akin to rape. It is defined as a commercial enterprise which allows men unconditional sexual access, limited solely by their ability to pay. The second article, "Adult Male Sexual Assault in the Community," by Paul J. Isely provides a short review of literature on the little explored issue of male rape and presents a group
treatment model.

The third section of the book, "Care Providers," contains four chapters that focus on the service provider and on protocols used in several agencies. Linda Ledray discusses sexually transmitted disease protocol options and considerations as they relate to sexual assault survivors. Pamela Brede Minden writes on coping as a service provider. Mary Ann Largen describes the emerging problem of confidentiality in the relationship between the sexual assault survivor and the service provider since so much care is provided by trained but unlicensed service providers. Finally, Laszlo, Burgess, and Grant outline the issues surrounding HIV counseling issues and rape victims, and they provide a sample protocol.

The fourth section, "Aggressors," contains three articles that focus on research findings in the aggressor population. One, by Prentky and Burgess, presents a hypothesis that relates fantasy and biological factors to explain the repetitive component of some sexual violence. The second, by Langevin, describes "The Sex Killer," and the third summarizes the results of Warren, Hazelwood and Reboussin's study of 41 serial rapists in an attempt to understand the motivation and behavior that characterized their rape behaviors.

Rape and Sexual Assault III succeeds in reporting on a wide range of topical issues and contributing to our knowledge of sexual assault by documenting theoretical conceptualizations, research findings, and treatment and policy innovations. Certainly, my own understanding of sexual assault is particularly stretched by considering biological links between rape and both victim and assailant behaviors. But what actually seems most significant to me about

the entire collection is the underlying assumption in so very many of the articles that support for recovery from sexual assault is best thought of as "treatment" guided by credentialed, licensed professionals. This is, of course, directly counter to the feminist self-help and peer support model of recovery. The assumption seems to be that rape crisis centers and associated peer counselors should be viewed as new partners in the mental health services system who are "adjunct to psychiatry and psychology, enabling psychotherapy to reach beyond the traditional office or clinic" (Largen, 212).

Such a perspective is clearly based on a traditional, professional model, and although many sexual assault survivors do choose to consult with a variety of so-called professionals in their recovery, suggesting that peer counselors should be part of the mental health services system is problematic. The strength of the feminist anti-violence movement is that it is an emergent social movement whereby any community member can become expert in steering her own recovery or in providing empathic support for another. Imposing a professional model on rape and sexual assault crisis and recovery services work denies the importance of the structure of that movement that has seen advocates culled from grassroots organizing. Professionalization and credentialing requirements can only serve to disempower the heart of the feminist anti-sexual assault movement, and they should be examined as institutionalized forms of social control. We must question how well male-controlled credentialing will serve to prevent or redress sexual assault. Clearly, credentialing adds to the stature of established mental health services as they expand the scope of their professional venues, but the benefit to sexual assault survivors is not so apparent.

Works Reviewed


Announcements

Call for papers: Popular Culture Association Women's Studies Division for the April 7-10, 1993 conference to be held in New Orleans. Please send abstract of paper to Anne Bower, the Ohio State University-Marion, 1465 Mt. Vernon Avenue, Marion, OH 43302. DEADLINE: August 31, 1992. Proposals on the following topics will receive special attention:

* advertisements produced by women about products for women
* images of women in silent films
* funny ladies—women comics at clubs, on TV and on videotapes
* the new Ms.: content or format analyses
* discussions of popular magazine fiction and poetry by and about women
* representations of mothering: changing depictions of menstruation, pregnancy, nursing, empty-nest, grandmothers, etc.
* romancing romances
* recipes as woman's "domestic" property

Proposals on topics of your choice will also be given full consideration. Completed papers (9 double spaced pages maximum) may also be submitted.

Calling All Bisexual Women! Call for written and visual work for the first anthology published in Canada by and about bisexual women. September 1, 1992 is the deadline for poetry, essays, short stories, theory, oral histories, journals, letters, humor, interviews, conversations, rants, rages, and (wo)manifestoes about all issues and experiences related to being a bisexual woman. Drawings, photos and other visuals also requested. The anthology is edited by a diverse group of six feminist bisexual women who actively seek the voices of bisexual women of diverse backgrounds, abilities, class, cultures, race, religion, age, and geographical location. Send your work (on an IBM compatible disc if possible along with the written copy) with a self-addressed stamped envelope to: Bisexual Women's Anthology, c/o Sister Vision Press, P.O. Box No. 217, Stn. E, Toronto, Ontario, M6H4E2.

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