PREFACE

The cluster of essays in this issue of *Feminist Studies* entitled "Female Forms of Resistance" confirms that women's resistance to patriarchy has assumed myriad forms, some explicitly feminist–although not unproblematic–and others not feminist at all, yet still demonstrations of women's attempts to thwart male authority and assert their own individual beliefs. Bernice L. Hausman's essay, "Sex before Gender: Charlotte Perkins Gilman and the Evolutionary Paradigm of Utopia," is a skillful history of how sexual difference was conceptualized in the early twentieth century. In contemporary debates over whether gender or sex should form the "primary category of feminist analysis" Hausman opts for privileging "sex" over "gender" as an analytic category in order to dissolve the artificial demarcations scholars have made between the "social" and the "nonsocial," or better still between culture and biology. In a close analysis of Gilman's *Herland* and *Women and Economics,* Hausman demonstrates how Gilman produced "a political response to Darwinian and Spencerian evolutionism that both incorporated and resisted evolutionary arguments concerning sexual difference." For all its positive contributions to a political stance that rejected the prevailing evolutionist perspective on sexual difference, Gilman's feminist ideology, unfortunately, was one that "promoted racism as part of its overall program." Despite this limitation in Gilman's feminist vision of the future, Hausman suggests that contemporary feminist scholars would do well to heed the attention Gilman paid to the "materiality of sex" as a possible way out of the conundrum of the "sex/gender distinction" that seems to plague some contemporary feminist theorizing.

The materiality of sexual oppression is vividly recounted in the narrative of Stella Seliok as presented by Nicole Polier in her essay, "True Transgressions: Refusal and Recolonization in the Narrative of a Papuan Migrant 'Bighead.'" Stella, we learn, does not conform to her people's conventional expectations for young women's behavior and as a result she is raped and made an outcast. Instead of submitting compliantly to her punishers, however, she runs away, determined not to be controlled. She is, whatever the cost, a "bikhet meri, or recalcitrant female." Although Polier is told by other villagers that Stella's story is not "relevant" to her scholarly "findings," in fact, Polier argues,

Stella "disrupts a singular understanding of how global processes are confronted in specific locales and deepens our understanding of the internal ruptures of these transformations." Nonetheless, Polier is cautious about interpreting Stella's actions and motivations in a unitary way, for unlike most subaltern heroines and heroes who find their way into the enthnographies of anthropologists, Stella actually embraces colonialism and takes delight in sharing with Polier her conversion as a "born-again Baptist subject." In the end, Polier concedes that "subjects do not always resist as scholars and feminists might wish or expect."

However, when resistance does conform to our expectations, the result can be powerful and even visceral as in the art of Jana Sterbak, the subject of Jennifer McLerran's art essay entitled "Disciplined Subjects and Docile Bodies in the Work of Contemporary Artist Jana Sterbak." Using the human body as her subject, Sterbak manages to "assert [the body's] presence even when physically absent." Such works as "Vanitas: Meat Dress for an Albino Anorectic," which is described by critics as "an extravagant waste of food" and by admirers as "a metaphor for the aging human body," challenge us to understand how we are constructed as individual subjects "in and through the body." Rachel Bagby's short poem, "Vow," illustrates succinctly what can happen when subjects assert themselves and resist: "I shall not."

Complementing these studies of overt female resistance is Elizabeth Meese's memoir about her mother, "The Mom of My Dreams," which is also a meditation about herself and about her resistance to the limitations of a traditional femininity that allowed her mother authority and self-expression but not happiness. Attempting at the same time to understand and to distance herself from her mother, paradoxically the daughter dreams in her "mother's brain" and substitutes her own associations for her mother's words. Yet in her most consoling vision, after the mother's death, the daughter is willing to perceive the mother's immanence in her own life as an apparition of "luminous radiant energy" like a double rainbow.

The issue of female resistance to patriarchy has been a continuing feminist theme but until recently scholars have paid less attention to men's experiences as both resisters and rein-

forcers of patriarchy and to their socialization as specifically masculine subjects. Without a doubt, the 1990s have shown an exponential growth in masculinity studies. And so, while also presenting significant new scholarship on women's lives, works, and resistance in the twentieth century, this issue of *Feminist Studies* also contains a cluster of wide-ranging essays on "Masculinities in Motion" that further the dialogue between feminists and profeminist theorists of masculinity. Feminists have long held that the attainment of gender justice will require that men as well as women change. Crucial steps toward this goal include understanding the many forms of masculinity and envisioning their recomposition in progressive directions. The new masculinity studies that are both described and exemplified in this journal have learned from feminism and been shaped by feminism. They now advance together with feminist scholarship to analyze changing constructions of gender and to propose liberatory alternatives to the status quo.

Fundamental to masculinity studies is the insight that all men, and all masculinities, are not alike. In her essay on "White Guys," Judith Newton compares her own ethnographic study of academic men of the New Left, who showed disappointingly little interest in feminism, with the vibrant story of more recent masculinity studies. In the books she reviews, a generation of progressive thinkers analyzes the complicated strategies and internal divisions of "hegemonic masculinity" in defining itself against, and maintaining power over, alternative masculinities and marginalized men as well as women. The scholars of white, middle-class heterosexual masculinity have moved beyond the 1970s' concept of men's oppression by "sex roles," which led to reactionary men's rights movements, on the one hand, and to guilty male auxiliaries of the women's liberation movement, on the other. The new scholarship on white masculinities accepts the feminist premise of male social dominance, but it rejects guilt and self-abnegation. Instead, Newton discovers the "reinvention of male feminism by profeminist men in distinct struggle and negotiation with female feminisms," a movement critical of hegemonic masculinity but also wary of feminist blind spots. This is "man's country," indeed, but modified by feminist, antiracist, and progay politics and by feminist and postmodernist ideas. From this perspec-

tive, capitalism, bureaucracy, religion, technology, the state, and war are all "meditations on masculinity," a viewpoint that accepts white men's responsibility for all "the dirty work of empire and capitalist relations" but that may obscure women's participation in history making. Arguing that the process of constructing hegemonic masculinity may well be "more dialectical" and "less polar" than these studies describe, Newton concurs with their optimism about the project to transform masculinity and so transform men.

Although white masculinity was so normative as for many years to be invisible and unquestioned, Marlon B. Ross points out that African American masculinity has been defined as a problem in need of an answer, a problem concerning Black men that often excluded them from its discussion. In his essay, "In Search of Black Men's Masculinities," Ross ironically alludes to Virginia Woolf to liken the "hypervisibility" of Black men in contemporary American culture to "a fantastical mirror with the capacity to exaggerate the power of American macho far beyond its actual influence in the world." Images of U.S. power projected at home and abroad often rely on the "supermanliness" of African American men in such fields as sports, the military, city government, and the mass media. African American masculinity symbolizes U.S. power over other nations but also its tense internal divisions. Portraying Black men as both excessively masculine and not masculine enough, a vast literature discusses Black men as social problems. In contrast, Ross describes current writing about and frequently by African American men that resists this mythologizing. Instead, it demonstrates the multiple masculine voices within African American communities and the complex interplay between African American and hegemonic American masculinities. Ross finds that the studies he reviews "represent a sea change in how progressive African American thinkers have begun to conceptualize our need to talk accurately about race and gender identities."

Although all men, especially African American men, have been ill served by the simplistic kind of popular feminism that categorically blames men as predators, male violence remains a painful and pervasive social fact that continues to require feminist analysis. Brian Luke's essay, "Violent Love: Hunting, Heterosexuality, and the Erotics of Men's Predation," pries

open traditional masculinity to discern its conflation of dominance and sexuality. Luke demonstrates the identity in hunting lore between the romance of the chase and the excitement of heterosexual conquest. In a detailed exploration of the rhetoric and psychology of hunting, Luke traces the hunter's desire to possess and control the Other. Luke does not claim that all men are such hunters, but neither does he excuse hunters as deviant men. Rather, he describes hunting as complicit with the predatory heterosexuality that is one facet of dominant masculinity and as both the source of specifically erotic enjoyment for the hunter and as an expression of masculine gender identity.

The hunters Luke analyzes believe that their aggressive desires toward women and animals are part of their instinctive manly nature. At an opposite pole from this essentialism is Laura Doan's analysis of women's fashionable donning of male dress. Her essay, "Passing Fashions: Reading Female Masculinities in the 1920s," portrays a period of "unprecedented cultural confusion over gender and sexual identity" in England. Doan shows that the apparently obvious announcement of lesbian identity that the modern viewer sees in pictures of famous lesbians like Radcliffe Hall and Una Troubridge, with their short haircuts, monocles, and cravats, is an effect of hindsight. Rather than parading their right to sexual desire for other women, women who wore mannish dress appeared to their contemporaries as "terribly modern" new women or "ultra-tomboyish" "boyettes." Thus English fashion in the 1920s briefly provided a space for prosperous women to experiment with the appearance of gender and so demonstrated the historical mobility of masculinities and their interpretations.

The stylishly cross-dressed woman of the 1920s had the appearance of masculinity but not its privileges. Lise Weil's haunting short story, "What She Thinks about When She Thinks about Love," portrays masculine privilege in one of its subtler guises, that of a father's fancied entitlement to his young daughter's compliant love. This story deftly sketches the reciprocal, mutually reinforcing operation of femininities and masculinities, as the daughter's sense of self develops through guilty assertion against her father's demands.

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for the editors