

Otterbein University

Digital Commons @ Otterbein

Kate

Current Otterbein Journals

2008

Kate 2008 Spring

Megan Hatfield
Otterbein University

Jennifer Roberts
Otterbein University

Michael Wise
Otterbein University

Sojourner Truth
Otterbein University

Allison Bradley
Otterbein University

See next page for additional authors

Follow this and additional works at: <https://digitalcommons.otterbein.edu/kate>



Part of the [Creative Writing Commons](#), and the [Gender and Sexuality Commons](#)

Recommended Citation

Hatfield, Megan; Roberts, Jennifer; Wise, Michael; Truth, Sojourner; Bradley, Allison; Hopkins, Randi; Gladman, Afton; Ismail, Fahmiya; Clippinger, Caroline; Fee, Bonita; Kaitsa, Celeste; Childers, Courtney; Griffith, Adena; and Rettig, Tiffany, "Kate 2008 Spring" (2008). *Kate*. 9.
<https://digitalcommons.otterbein.edu/kate/9>

This Book is brought to you for free and open access by the Current Otterbein Journals at Digital Commons @ Otterbein. It has been accepted for inclusion in Kate by an authorized administrator of Digital Commons @ Otterbein. For more information, please contact digitalcommons07@otterbein.edu.

Authors

Megan Hatfield, Jennifer Roberts, Michael Wise, Sojourner Truth, Allison Bradley, Randi Hopkins, Afton Gladman, Fahmiya Ismail, Caroline Clippinger, Bonita Fee, Celeste Kaitsa, Courtney Childers, Adena Griffith, and Tiffany Rettig



كايٲ **KATE** ケイト

Spring 2008 Vol. III

凯特 Кейт



Welcome to Kate!

THAT IS KATE

KATE is Otterbein's first ever 'Zine, but even more so, it is Otterbein's first feminist 'Zine.

We have chosen to name this groundbreaking publication in honor of Kate Hanby, Otterbein's first female graduate in 1858. We also recognize Otterbein's importance in the role of "firsts:"



Otterbein was the first college to admit women to all levels of study; first in hiring women faculty; and one of the first to admit students of color.

Throughout every issue we will continue to honor Otterbein, Kate and other great women who have accomplished "firsts".

Mission Statement:

Kate is a pro-choice, pro-feminist publication that embraces all feminist voices female and male. Kate embraces feminism as a woman-centered point of view that seeks to create a world in which all women can freely make choices about their lives. Kate is dedicated to promoting dialogue on feminism within the Otterbein community, encouraging activism, and advancing education. It is our hope to create an informative and entertaining read.

Best when Shared.

Get involved with KATE! We are always taking on eager staffers and looking for submissions! To learn more about KATE and the upcoming issue e-mail us at kate@otterbein.edu or visit our FACEBOOK page.

EVERYONE'S TALKING ABOUT...

Table of Contents

A Note from the Editor by Megan Hatfield.....	2
Honoring "Firsts": Jennifer Roberts.....	4
The Necklace by Michael Wise.....	6
"Ain't I a Woman" by Sojourner Truth.....	10
Returning the Gaze by Allison Bradley.....	12
Movies by Women.....	15
A New Type of Queen by Randi Hopkins.....	16
Obscene by Afton Gladman.....	19
"Baby, it's all good".....	20
The Plight of the Hijabi: A Response to "Baby, it's all good" by Fahmiya Ismail.....	22
Women's Studies.....	25
Queen Elizabeth I of England.....	26
"On Monsieur's Departure" by Queen Elizabeth I of England.....	26
Honoring "Firsts": Hillary Rodham Clinton by Megan Hatfield.....	28
The Allure of the Geisha by Caroline Clippinger.....	30
Lost Virginity by Afton Gladman.....	35
Take Back the Night.....	36
Is the position of farm women changing in the 21 st century? By Allison Bradley.....	37
A Passionate Affair by Bonita Fee.....	44
A Walk Through Time by Celeste Kaitza.....	46
The Beauty of the Mexican Woman by Courtney Childers.....	47
Green Living: Lessons from Ed by Randi Hopkins.....	50
Untitled by Adena Griffith.....	52
Native American Women by Tiffany Rettig.....	53
SCSU Women's Studies Conference.....	58
Special Thanks.....	Back Cover

A world that is good for
women is good for everyone.



"What we are learning around the world is that if women are healthy and educated, their families will flourish. If women are free from violence, their families will flourish. If women have a chance to work and earn as full and equal partners in society, their families will flourish. And when families flourish, communities and nations do as well. That is why every woman, every man, every child, every family, and every nation on this planet does have a stake in the discussion that takes place here." -Hillary Rodham Clinton

EXCLUSIVE!

Letter From the Editor By Megan Hatfield

Head Case

Let me start by saying how excited I am about this issue of KATE. We sent out a call for submissions on the topic "Diverse Perspectives on Women Across the World," and the response we got from the Otterbein community was beyond what we expected. Of course, that is probably obvious from the rather large size of this issue!

Those of you who have had the opportunity to take Women's Studies courses might remember that the evolution of feminism has happened in three major "waves" or phases. I'll spare you the in-depth recap and history lesson, but suffice it say that the first wave was marked by the women's suffrage movement leading into the early 1920s, the second wave was characterized by the struggle for equality during the 1960s and '70s, and the third wave is what brings us to this issue's topic. Feminism today is a global movement. It seeks to improve the lives of all women across the world. It understands that women, for example, in South America and Northern Europe have a commonality of experiences that unites them in sisterhood, but that that simply does not discount the diversity of their experiences and the specific issues they face as women in their particular region, country, city, tribe or town. It is in the spirit of this inclusive third wave of feminism that this issue of KATE was born.

A point of caution: I ask you to forgive me, but with a topic as broad as "Diverse Perspectives on Women Across the World" it is not possible to include all women and all perspectives. To be perfectly honest, KATE can only publish what KATE gets in submissions, so this issue is very much representative of where Otterbein students take us and what they have to say. KATE did not sit down and try to "cover the bases" with token inclusions of women in different parts of the world...not that you feminist minded readers would accuse us of such a practice :) I hope that this lack of attention to trying to be "politically correct" on a point of diversity does not offend anyone, but I am tempted to think it more disconcerting if that had been our plan.

BIGGER!

BOLDER!

BETTER!

This issue is



All of that being said, this issue manages to cover a wide array of topics: We have geishas, farmers, and beauty queens. Religion, politics, art, and the body. Women in Africa, Europe, America, Asia, and the Middle East. Perspectives from women of the past and present. Stories that will make you laugh and cry. Pieces that will make you feel angry, proud, or just may make you think.

I must admit that while working on this issue I learned a lot that I didn't know about women in different parts of the world. Notably, a few key themes popped out at as we started compiling the submissions which connect women across time and places: women and agriculture, women and political participation, ownership of the body, and the impact of poverty on women and families. Even more fundamentally, I was forced to again learn the lesson that branding yourself a feminist does not automatically make you this all knowing, all enlightened person; instead, in my estimation, it should make you open to accepting that you do not know everything but that at least you are willing to listen and learn!

You will also find that throughout the issue we stay true to KATE's mission to honor "first" women as we pay tribute to the first serious woman candidate for President of the United States, Hillary Rodham Clinton, and KATE's first editor, Jennifer Roberts. I feel that I can personally attest to the significance of having "first" women to pave the way for second, third, fourth, etc. as I never would have finished editing this issue nor would I have ever thought about a doing an issue in the first place (sad but true) without the wonderful examples provided by the four issues Jen put out during her tenure. It's been my labor of love for the last month or two and I hope you find that this issue of KATE measures up to your expectations.

So please, indulge in the feminist escape that awaits you on the following pages!

*Invigorate
Your Day*



Honoring Firsts: Jennifer Roberts, KATE's First Editor

It has been about an hour now and I still have not been able to put together a suitable first sentence to introduce a woman whom I barely know but respect tremendously. There is no doubt that many people at Otterbein remember Jennifer Roberts, but I suspect and that there are Kate readers unfamiliar with Jen and her contributions to the campus community....until reading this at least! It is no stretch to say that Jen was the driving force behind advancing the discussion of feminism at Otterbein. Between starting up Kate and acting as editor for the first four issues and organizing OC's first V-day presentation of The Vagina Monologues, Jen was instrumental in creating an Otterbein community that values and encourages feminist voices.

I barely knew Jen, but I attended V-day and I read KATE and through these outlets she has had an indirect but powerful impact on my life. For me, at its core V-day's sold out performance in the campus center was an in-your-face display that feminism was alive on campus; that I was not alone but joined by students and faculty in my concern for issues affecting women. From its start, Kate's regular presence on campus has provided a channel for students to express their own voices, to learn from one another, and to grow together in a respectful community. It has taken feminism and made it less "scary," showing that feminists are not bra-burning man-haters, but real people, people you see every-day on campus. Jen's work has raised consciousness, it has raised awareness, and it took something that perhaps you found uncomfortable talking about, like vaginas or reproductive rights, and made it comfortable and acceptable. So thank you Jen, thank you for leading the way! -Megan Hatfield

I am not the only one with has a thing or two to say about Jen Roberts! KATE asked students and faculty what they had to say:

"I first met Jen Roberts in my summer Women Writers class. She was new to Otterbein then and ready for anything. Smart, funny, insanely modest. One night she brought her sixteen-year-old daughter, Kaylee, to class because she thought it would be good for Kaylee to be part of an all women's collective for a few hours. No one had ever done that before--or since. Over the next few years, Jen became an advisee, a friend, a confidante, and a central person in my Otterbein life. But, as much as she meant to me, she meant much more to our college. Jen identified with the work and passion of Women's Studies in ways that were awe-inspiring. She found time for every important idea and cause that crossed her desk, she lavished her love and attention on every project she led (Kate, the most obvious, but V-Day was not far behind), and she fought in tireless and often thankless ways for all of the women who teach, learn, and work at Otterbein. There's no denying it: Jen's feminist ethic was--and still is--lived and personal. We were so fortunate that she chose to bring it here, to nurture it in sleepy little Westerville. And I'm convinced, completely convinced, that there is a lot that is both different and better for the entire college because Jen Roberts was once one of us. Miss and love you, Jen." -Tammy Birk

I never had the pleasure of having Jen take a class of mine, so I could only admire Jen from afar. I admire Jen's ability to create--to make something where before there was nothing--and am hopeful that her creation will inspire others to go and do likewise. Far too frequently--and maybe this is just the cynic in me--I look around at Otterbein and see the flaws. I see what is faltering, or damaged, or not as good as it could be. But when I picked up the first issue of Kate, and saw Jen's video presentation, and, most amazingly, when I attended the performance of V-Day last year, I said to myself, "This is what is great about Otterbein. This is why I'm proud to be a part of this community." I look forward to the day when I see Jen's novel in the bookstore, or her documentary on the Sundance Channel, or her profile in The New Yorker, and can say to my friends, "I knew her when she was an Otterbein student." And don't be surprised if I tell a little white lie that day and claim her as a student of mine. -Andrew Mills

Jennifer Roberts is one of the most inspiring individuals I have ever had the privilege of knowing. Her determination to continually learn about women's issues while also sharing this information with others and encouraging everyone to strive for change has had an incredible impact on so many lives. Thank you Jen for your work as a feminist and your unwavering support as a friend! -Allison Bradley

"Jennifer Roberts is sorely missed at Otterbein! She amazed me with her energy, ideas, and eloquence. She got things done, no questions asked. Reliable, funny, honest to a fault. Jen is the sort of person who is special to so many people. You have to admire and respect her for that uniqueness, yet she has the ability, I venture to say, to relate to everybody. I was so glad for her to spend a week in Berlin with our little study tour. It made it so much more fun! It was great getting to know her better there. And the experience of the Vagina Monologues here on campus—that will stay with me forever! Thanks, Jen!" -Amy Strawser

Jen Roberts, the founder and first editor of *Kate*, is a remarkable woman. As an observer of life, Jen has the ability to showcase herself, others and her surroundings through her writing talent. Not only is Jen a great writer but she is a friend, mother and wife whose loyalty and generosity is beyond the common." -Julie Eaton

"Jen was not a person who liked to be center stage, but behind the scenes she was amazing! Her enthusiasm, organization, and passion for women's studies made her a force! She initiated some great programs and we miss her, but her spirit lives on." Kerry Strayer

My admiration for Jen Roberts goes back to the math class we had together. I had the honor of having her in my class and always admired her ability to stay positive about math, while I never could. My most vivid memory of her was her love for her daughter. I was deeply touched by her devotion. I enjoyed working on my first article with her. I loved writing for "*KATE*." Jen's passion for "*KATE*" inspired me to write about a subject close to my heart. Her contribution to women and "*KATE*" has been an inspiration to all her readers. Best wishes. -Celeste Kaitsa

Jennifer Roberts is one of Otterbein's best. I first knew Jen as a student in my Women in Religion summer school class: she offered insights and expressions of compassion for all women of the world that were truly remarkable. She is a woman who not only knows her stuff, but also lives it out and serves as a role model for all women of all ages and all roads of life. -Glenna Jackson

"We all know by now that Jen was the first editor of *Kate* and the first organizer of a performance of *The Vagina Monologues* at Otterbein, but she also fills several of the "first" slots in my own career at this institution: hers was the first senior writing project I directed to double as an honors project, to win the esteemed Fisher prize for "best senior writing project," and to be comprised of a series of digital essays. She was also the first student I've ever met who truly embodied the idea of being intrinsically-motivated: she continues to be passionate about learning as much as she possibly can about writing, about literature, about women's studies. And on the occasions when she'd taken all she could along these lines from the classroom and still wasn't satisfied, she sought out additional education and conversation on her own. In short, she challenged me to be a better teacher, a better human, and even a better parent, at every turn, and I hope I was able to give her at least a little of what she needed." -Shannon Lakanen

The Necklace
By Michael Wise

It certainly wasn't something that I realized until after I returned home from Rwanda. Whenever people would ask me about my trip I found myself mentioning her name more and more. Sometimes I would purposely play with her necklace when I talked with people, in hopes that they would inquire about its origin. I still remember the night she gave it to me and many times I replay the events over and over again in my head until I find new details that I had originally left out.

It was my second night in Rwanda and my classmates and I had been told that dinner would be served briefly and to wait in the mess hall. When I arrived, several groups of Rwandan children were scattered throughout the room. I walked over and took up a chair next to a group that was being taught how to play euchre. After about five minutes or so a woman walked in the room and sat down in a chair across from me. "I want to converse with you," she said in a soft voice that was barely audible over the confused questions of the Rwandan card players.

Her name was Ernestine FURAHA and she was a student from northern Rwanda who had been invited to the capital to attend a seminar about AIDS. Initially the conversation moved slowly and consisted mostly of me asking questions and her explaining that she didn't speak English as well as she spoke French. After 30 minutes passed I asked her the same question I asked all college girls when I had run out of things to say; "What do you plan to do after you finish school?" After a pause, Ernestine explained that both of her parents had been killed in the genocide in 1994 and that she and her brother had been raised by an organization out of the U.K. called Hope for Homes. Not only did Hope for Homes provide Ernestine and her brother with basic housing, food, and clothing needs, they also paid for her school fees and were continuing to do so until she completed college. Because of the tremendous amount of support she had received, her goal was to work for the organization in order to assist more families in need. After talking for close to an hour, workers began setting out plates of food on the tables and Ernestine and my conversation came to a close.

As I sat in the mess hall and ate my portion of pork and rice, I couldn't help but wonder if Ernestine realized how remarkable her story was. The strength needed to survive such an ordeal is extraordinary, but the thing that impressed me most was the courage it must have taken for her to continue school and to realize how important her education was to her and her brother's well being.

THE FORBIDDEN ROMANCE

between women & parliament...

Certainly Ernestine is not alone in her endeavors. Thousands of Rwandan women have realized their potential and have taken on an enormous roll in their country's rebirth. The 1994 Rwandan genocide was a dismal time in world history; one which saw the slaughter of over 800,000 victims and left countless numbers of families in turmoil. With ethnic tension still broiling in this small nation, women are being looked at to restore peace.

I had enrolled in the Rwanda Senior Year Experience class late during spring quarter 2007 and as the days and months ticked by before our departure I grew increasingly anxious about the trip. Part of my preparation for the journey consisted of contacting a student at the National University of Rwanda and discussing an issue that was of great importance to my studies. Because my focus was women in Rwanda, the dean of admissions paired me with a student named



Angel NYAWERA, a 22 year old studying women's issues and business. While we discussed my topic, the reoccurring theme that Angel focused on was the impact of women in Rwanda's political arena.

Currently, Rwanda sits atop the world rankings, in front of Sweden and Denmark, of women in national parliaments, with a staggering 49 percent representation compared to a dismal world average of only 15.1 percent. While this feat is an extraordinary accomplishment, it didn't come easily and was made possible in large part due to the strong efforts by Rwandan women who worked alongside their male counterparts to craft a constitution that developed strict voting guidelines for the general elections. Influential women in Rwandan politics also pushed for the creation of a ministry for women's affairs which now monitors the policies that were created in the wake of the 2003 election. Not only did Rwandan women construct strict voting guidelines, but they also guaranteed seats in both houses of the parliament: 24 out of 80 seats in the lower house of parliament are reserved for women, and 6 out of 20 are reserved in the upper house.

MORE INCONVENIENT TRUTHS

Angel explained that before the genocide the number of women in the parliament was extremely reduced and rights for women were negligible when compared with men. "The number of women educated was very low, and many families had boys going to school, and girls doing the house work." Since the genocide, Angel has renewed hopes for her post-graduate plans. "Once I have graduated from college, I'll be able to accomplish my tasks. I don't know whether I'll be among the representatives in the parliament; but as a woman I won't believe that I'm not able. I will have self confidence in whatever I'll do." She concluded our discussion by saying, "now that women occupy the high posts in government, even in the countryside, women participate in the execution and the development of the country. Husbands and wives now participate [in] different meetings, and women find many associations [in order] to fight against poverty, which is different [than] before the genocide when women hadn't any speech."

When I try to speak
now they listen...



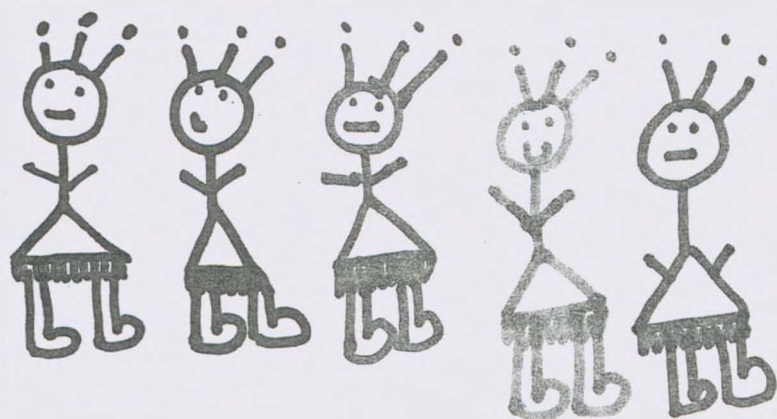
While I sat in the mess hall at the St. Francis guest house eating pineapple, I tried to immerse myself in all the excited conversations swirling around me. But no matter how hard I tried the only thing I could think about was my conversation with Ernestine. As workers began gathering our dirty plates and the last of the food was picked clear from the table, I felt a delicate tap on my shoulder. When I turned around Ernestine was standing behind me, nervously twirling her hair between her thumb and fore finger. "I want you to come with me outside," she said suddenly. After a quick glance at her giggling friends, I stood up from the table and followed her out of the mess hall and into a courtyard next to our dorms.

the Inter-Parliamentary Union ranks Rwanda as number one for amount of diamonds in

the United States is only ranked 67 on the same list.

As we stood there talking, she explained that she was worried because she didn't want me to forget about her when I left Rwanda. Immediately, she reached up and began unscrewing her necklace, a small brown series of beads strung around a tiny brown and gold emblem in the shape of a leaf. As she held the necklace in her hand, a rush of emotions flowed through me as I thought about how difficult her life must have been and how fortunate she was to have made it this far. All I wanted to do was grab her by the shoulders and tell her that she was important and that her country will one day look to her for leadership and support. I wanted to yell that women were more important to this country than at anytime in their history, and that she was lucky to be part of this fantastic and incredible period. Unfortunately, I couldn't muster up the courage to say anything and basically just stared at the ground in a desperate effort to compose myself.

Then, almost at once, she handed me the necklace, gave me a hug, and disappeared into her dorm. The next day my classmates and I left the guest house and I never saw Ernestine again. Hopefully I will get a chance to talk to her some day; maybe she'll come to the United States as an ambassador to the United Nations or as the leader of a world committee in Rwanda's national parliament. Maybe I'll get a chance to tell her that I still remember her and that I knew she would grow up to be something special. In the meantime, I'll proudly sport her necklace and hope that it serves as an indication that in a tiny nation in eastern Africa, women are proving to the world that when given the opportunity to lead, the possibilities are endless.



Rebelling

AIN'T I A WOMAN? ‡

That man over there say
a woman needs to be helped into carriages
and lifted over ditches
and to have the best place everywhere.
Nobody ever helped me into carriages
or over mud puddles
or gives me a best place. . .
And ain't I a woman?

Look at me
Look at my arm!
I have plowed and planted
and gathered into barns
and no man could head me. . .
And ain't I a woman?
I could work as much
and eat as much as a man—
when I could get to it—
and bear the lash as well
and ain't I a woman?

Labor

that little man in black there say
a woman can't have as much rights as a man
cause Christ wasn't a woman
Where did your Christ come from?
From God and a woman!
Man had nothing to do with him!

Warmth

Free at last, free at last

/mom

I have born 13 children
and seen most all sold into slavery
and when I cried out a mother's grief
none but Jesus heard me. . .
and ain't I a woman?

BRAVE

If the first woman God ever made
was strong enough to turn the world
upside down, all alone
together women ought to be able to turn
rightside up again.

YOU CAN MAKE

Justice

SOJOURNER TRUTH

(1797-1883)

Source for biographical information and poem: *The Best Poems of the English Language* commentary and selection by Alissa Heyman, Mud Puddle Books, Inc. 2007.

SOJOURNER TRUTH was an African American abolitionist, women's rights advocate, preacher, and lecturer. A slave in New York until she was freed through the New York Gradual Abolition Act in 1827, she was born Isabella Baumfree and her first language was Dutch. In 1843 she believed that God called on her to travel, or sojourn, around the country and preach the truth of the Bible. Thus, she believed that God named her Sojourner Truth. Sojourner Truth wrote a memoir of her life that was published in 1850. Her most famous speech, which became known as "Ain't I a Woman?" was put into poetic form and recited at the Ohio Women's Rights Convention in 1851. Before she became known as an abolitionist she was a follower of "The Kingdom of Matthias," an evangelical cult. In 1870, Truth tried to get land grants from the government to give to former slaves. She pursued the project for seven years without success. She met with President Ulysses S. Grant while in Washington, D.C. Truth kept speaking around the country about abolition, women's rights, prison reform, and against capital punishment. Some of her supporters were William Lloyd Garrison, Lucretia Mott, and Susan B. Anthony. Truth died at her home in Battle Creek, Michigan. Her last words were "Be a follower of the Lord Jesus."

Philanthropist A DIFFERENCE

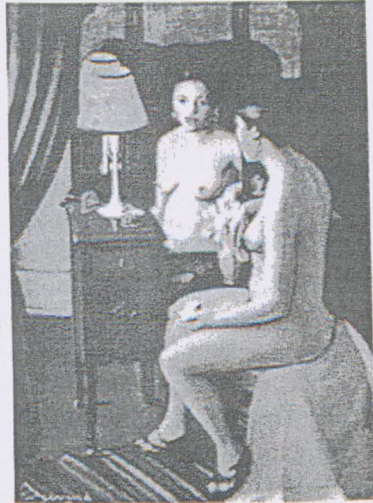
Returning the Gaze:

'A Feminist Critique of Archibald J. Motley Jr.'s *Brown Girl After the Bath*

By Allison Bradley

Artist Archibald J. Motley

Jr.'s 1931 oil painting *Brown Girl After the Bath* presents an interestingly complex twist on the tradition of European female nudes. The elements of line and color take precedence in creating the subject as well as emotion of Motley's work. The straight lines of the mirror frame the reflection of an African American woman's face and upper body as she sits naked on a stool in front of the vanity. With a container of make-up in hand and wearing nothing but shoes, the curving lines of the body's contours produce a natural, 'candid'



feeling to the piece. Complementing the outline of the body, the curving line of the richly plum-colored curtain to the left of the image balances the strong vertical lines of the dresser and lamp. This balance of line creates a relaxed flow and overall harmony within the painting.

The artwork's uniform use of mostly warm hues also contributes to its calm and quiet tone. The slightly brighter value of the lamp creates contrast to the deep reds, mahoganies, and purples of the room. The lighter value of hue emitted from the lamp also generates visual interest by producing a soft glow on the body and left side of the woman's face as well as highlighting the draping curtain. The brighter red of the clock on the left side of the dresser catches the viewer's eye and directs the line of vision diagonally to the red cloth flowing off the subject's stool. This pairing of color again allows for symmetrical balance throughout the piece.

Although *Brown Girl After the Bath* proves to be a well-balanced and harmonious work of art, at first glance one may not perceive it to be a particularly strong break from the stereotypes embodied in traditional female nudes. The painting's point of entry is still one of voyeurism. The viewer is invited to peer into the private space of the 'Brown Girl's' dressing room and unabashedly look at her naked body. A conventional portrayal of women is also perpetuated by the use of color in Archibald's

DEFINED LIKE NEVER BEFORE



work. While the colors remain fairly neutral throughout, the selective use of brighter hues grabs the viewer's line of vision and seemingly directs attention to those areas of the female body which are typically sexualized by society. For example, the red material upon which the woman sits draws notice to the buttocks, just as the color red emphasizes her plump lips. Similarly, the white powder jar in her left hand connects to the line created from the hand to the arm, traveling down to the genital area that is alluded to by barely visible pubic hair. The vase of flowers, filled with shades of lilac, cream and rose, meets the line of the bent right hand once again directing focus to the erect nipples of the breasts. The painting also depicts a woman in her 'traditional settings.' With earrings already ornamenting her body, she sits in front of a mirror—of course wearing heels—while going through the 'necessary' female process of 'putting on one's face.'

In her article, "Reinventing Herself: The Black Female Nude" Lisa E. Farrington notes that "while Motley replicates certain classic stereotypes of gender...he deconstructs others, allowing his model personality, beauty and some small measure of authority" (20). Indeed, upon further inspection a feminist critique of Motley's painting reveals possible empowerment to the female nude. First, the nude subject is not in the expected reclined position. Instead of being in a submissive, 'come hither' pose the woman is sitting up-right with her back to the viewer and her legs crossed at the knee. Her gaze is also not one of allure. She has a matter-of-fact, almost blank look on her face perhaps suggesting that her presence and purpose in the room is for no one but herself. In fact, her gaze never seems to acknowledge the viewer. She is simply looking at her reflection as she goes through the everyday action of putting on make-up after her bath. One could rightly argue that the subject is performing the patriarchal belief that a woman should have to alter her appearance in order to create a 'presentable' version of herself to the world. However, an important distinction to note is how the woman does not position herself as a sexual object. She is nude for herself—not for the enjoyment of the viewer.



NO DNOT

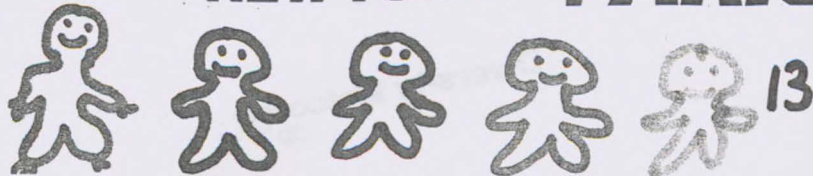


FLORENCE



NEW YORK

PARIS



READY. SET. HOPE.

Another imperative difference to acknowledge between Motley's work and that of classic European nudes is the race of the woman. In past European pieces, if she was to be found in a work of art at all, an African American woman was usually relegated to the background where she functioned as a maid or played a similar subservient role. *Brown Girl After the Bath* places the African American woman squarely in the foreground as its sole subject. The portrayal of the female body is also an important place of departure from convention. Yes, the viewer is able to stare straight at the subject's breasts; however she is not the pinnacle of the 'perfect female body.' Far from being an idealized representation, Motley realistically portrays the rolls of the stomach as his subject sits slouched on the stool. The arms are round and fleshy while the breasts hang down somewhat on the slightly protruding stomach. Her face is rather androgynous without the expected marks of feminine beauty such as high cheekbones. The artist's *Brown Girl* is not a symbol of unattainable beauty. Rather, she is intriguing in her autonomy and reality.

When considering if Archibald Motley Jr.'s *Brown Girl After the Bath* could be interpreted as a quasi-feminist piece of art, perhaps one of the most pertinent questions to ask is: *for whom is the nude naked for?* Unlike classical European female nudes where someone's babe of a wife just happens to be lounging around naked, inviting all stares that might come her way, there appears to be a purpose for Motley's nude's nakedness. Here, in this room of deep colors and stylish furniture, the viewer finds a *real* woman sitting comfortably with her *real* body as she goes through the paces of everyday life. She poses for no one and gazes only at herself.

Artwork Information:

Archibald J. Motley Jr.
American, 1811-1981
Brown Girl After The Bath, 1931
Oil on Canvas
Social Realism

Viewed at:

Columbus Museum of Art
November 4th, 2007

Work Cited:

Reinventing Herself: The Black Female Nude

Lisa E. Farrington
Woman's Art Journal, Vol. 24, No. 2.
(Autumn, 2003 - Winter, 2004), pp. 15-23.

Stable URL: <http://links.jstor.org/sici?sici=0270-7993%28200323%2F200424%2924%3A2%3C15%3ARHTBFN%3E2.0.CO%3B2-V>

There is a woman at the beginning of all great things

Did you know...

Women comprised only 17% of all executive producers, producers, directors, writers, cinematographers, and editors according to a study released in 2000 (www.moviesbywomen.com).

Help fight discrimination in the entertainment industry and actively support women in the profession by choosing to see movies by women!

27 Dresses directed by Anne Fletcher
Arranged directed by Diane Crespo & Stefan C. Schaefer
Billy the Kid directed by Jennifer Venditti
The Business of Being Born directed by Abby Epstein
Caramel directed by Nadine Labaki
Doc directed by Immy Humes
Everything's Cool directed by Judith Helfand & Daniel B. Gold
Just Sex and Nothing Else directed by Krisztina Goda
Liberty Kid directed by Ilya Chaiken
Lost in Beijing directed by Li Yu
Mad Money directed by Callie Khouri
Nina's Heavenly Delights directed by Pratibha Parmar
Persepolis directed by Marjane Satrapi & Vincent Payrounnaud
The Protagonist directed by Jessica Yu
Rails & Ties directed by Alison Eastwood
The Savages directed by Tamara Jenkins
A Walk into the Sea directed by Esther Robinson
A Walk to Beautiful directed by Mary Olive Smith
War-Dance directed by Andrea Nix and Sean Fine

Check out www.moviesbywomen.com to learn more about past and future films by women.

29th Annual National Women's Studies Association 2008 Conference
Resisting Hegemonies: Race and Sexual Politics in Nation, Region, Empire
June 19-22, 2008
Millennium Hotel, Cincinnati, Ohio (downtown location)

www.nwsa.org

— Lamartine

Beauty Inspiration

A New Type of Queen: The Emergence of Beauty Pageants in America, 1880-1921

By Randi Hopkins

Little girls often dream of one day becoming Miss America. They practice "the wave" in hope of one day taking the runway by storm with a large bouquet of roses in the other arm and a large diamond studded tiara atop their hair that has been sprayed with at least three bottles of hair spray. Just how did America reach this obsession with female beauty? The emergence of beauty pageants in popular American culture has played a vital role in defining the ideal form of beauty. Even today everyday woman all over the world are judged by a standard of beauty created from pageants such as Miss America and Miss Universe. From 1880 to 1921, beauty pageants moved from the local level to the national level, causing society to evaluate women on their physical appearance instead of their domestic abilities.

The first official physical beauty contest was the Miss United States Pageant in 1880, however, there was not enough interest to continue it the following year (1). Instead, early contests mostly consisted of judging paintings or photographs of young women and not their physical bodies. In 1901, *Life* magazine held a photographic beauty contest in which subscribers could choose the most beautiful woman from twenty different photos. The pictures were taken from the neck up to prohibit judgment on the rest of the shape of her body (2). The women look as though they are from the upper classes of society, and as a result, the selection implies that to be wealthy is to be beautiful.

Pageants emerged after photographic contests. The pageants were a grass root effort, taking place at local festivals and carnivals while establishing the coveted title of Beauty Queen. Pageants quickly became their own identity, but in a way, remained festivals, complete with extravagant parades and crowds (3). The overwhelming majority of beauty pageants were solely for women as they remain today. One rare example of a beauty pageant held in Madison Square Garden was actually labeled a Physical Culture Show. Instead of being a normal contest, men and women, were judged in their underwear on their body proportions by a panel of artists, sculptors, physicians, and athletes (4.) "All of the bowlegged men and hollow chested women who sought the chance to exhibit themselves, were shown to a lower door, leading toward the benches in Madison Square" (5). This type of contest was even more harsh than traditional beauty contests because the contestants were literally shown the door if their body did not fit the standards of a few select individuals.

happily ever after with fairy tale beauty

16 TOO SEXY?
wholesome



you bet your pretty face.

One well known Swedish actress was furious when invited to participate, claiming: "I am a lady even if I do wear fleshings in a comic opera. I am physically the superior of the whole bunch, and so is every girl in our show" (6) This actress raised a very valid argument; a woman who acted in the same attire for her profession would not even put her body on display in such a manner, which proves that this contest went against specific moral standards.

Beauty queens no longer solely represented the local communities they were from but were winners of entire regions of the country (7). One example of this is a pageant put on by the *Chattanooga News* that expanded over four states and was split up into seventeen districts (8). The shift from the local to regional level demonstrates that these women were not just receiving their title and then going back to a normal lifestyle the next day. They were starting to have a "reign" in which they were constantly in the public's eye for extended periods of time.

Beauty contests were becoming more and more socially accepted by the late 1910's and 1920's. President Woodrow Wilson indicated this when he requested "A Dream of Fair Women," a film about winners of a beauty contest to be part of his private collection. President Wilson did not find women's independence attractive, something evident when he blocked an amendment to allow women to have suffrage (9). Yet ironically, beauty pageants were a way for women to be recognized independently from their husbands. Their sashes told the public their identity and were originally worn by their sister suffragists (11). However, beauty contests did not challenge a man's opinion of how a woman should function mentally. Instead, it questioned the perception of what beauty was in America. That question would soon be answered.

All of the photographic contests, festivals, and regional pageants led up to one event that would forever change the ways that pageants would be carried out and thought of in society. In 1921, the first Miss America pageant was held in Atlantic City. Judges of the pageants were looking for very specific characteristics when they scored the contestants. The perfect queen had to have long hair and a small stature. She needed to look as though she would be able to and willing to carryout the do-

**TODAY'S THE DAY TO
CLAIM YOUR THRONE**

17

"It's beauty that captures your attention; personality which captures your heart"

- Unknown

The following poem has been circulating on the internet. Its author is unknown, but it was submitted to KATE by Fahmiya Ismail.

Baby, it's all good! – a modern hijab poem

What do you see when you look at me
Do you see someone limited, or someone free
All some people can do is just look and stare
Simply because they can't see my hair
Others think I am controlled and uneducated
They think that I am limited and un-liberated
They are so thankful that they are not me
Because they would like to remain 'free'

Well free isn't exactly the word I would've used
Describing women who are cheated on and abused
They think that I do not have opinions or voice
They think that being hooded isn't my choice
They think that the hood makes me look caged
That my husband or dad are totally outraged
All they can do is look at me in fear
And in my eye there is a tear

Not because I have been stared at or made fun of
But because people are ignoring the One up above
On the day of judgment they will be the fools
Because they were too ashamed to play by their own rules
Maybe the guys won't think I am a cutie
But at least I am filled with more inner beauty
See I have declined from being a guy's toy
Because I won't let myself be controlled by a boy

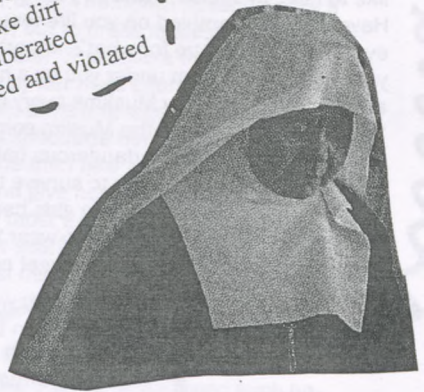


STRONG

We have the strength to do what we think is right
Even if it means putting up a life long fight
You see we are not controlled by a mini skirt and tight shirt
We are given only respect, and never treated like dirt
So you see, we are the ones that are free and liberated
We are not the ones that are sexually terrorized and violated
We are the ones that are free and pure
We are the ones that are free and pure
We're free of STD's that have no cure



Bold

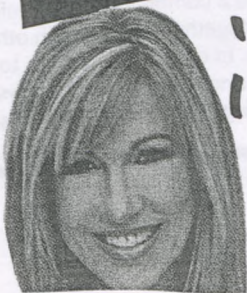


Real men are able to appreciate my mind
And aren't busy looking at my behind
Hooded girls are the ones really helping the Muslim cause
The role that we play definitely deserves applause
I will be recognized because I am smart and bright
And because some people are inspired by my sight
The smart ones are attracted by my tranquility
In the back of their mind they wish they were me



Beautiful

So when people ask you how you feel about the hood
Just sum it up by saying, 'Baby its all good'



attack

The Plight of the Hijabi:
A Response to "Baby, it's all good"

By Fahmiya Ismail

Have you ever been walking down the street and people stare at you as if you have a third leg? Do you know what it's like to have to decide between your beliefs and your safety? Have you ever gambled on your life for your values? Have you ever tried to stand up for what's important to you just to have your legs cut out from under you by a higher force? Well these are decisions made by Muslims every day. Since the 9/11 attacks, violence against the Muslim community has quadrupled. In a world like this it is a dangerous battlefield that Muslims must work through in order to survive the day. Those hardest hit by such prejudices are Muslim girls because they are the ones that are covered. By choosing to wear the hijab these girls have just placed on themselves the target necessary to hunt down a terrorist.

GIVE ME
LIBERTY,
OR GIVE
ME DEATH!

Each and every day I've been forced to make decisions that have affected my life. I was born in Saudi Arabia, a country that is considered a breeding ground for oppressed and submissive women. In the West, Saudi Arabian women are considered the lowest of the low because they are women that have no voice. They are women who have lost the ability to stand because they have been crippled by the men in their lives with their oppressive nature. They are women who have become deaf by the bombardment of daily rules and roles that they are placed in by society. They have become the puppets of men that are only considered second class citizens that must not be seen or heard. To achieve their goal the West believes that the Saudi men have beaten their women into place and have covered them with the hijab to reinforce the walls that they have built for them.

As a woman who was born and raised in this atmosphere let me say on behalf of those women, the freedom we've experienced there is unmatched by women here. The Muslim woman is an independent and free soul that is cherished and adored in the Islamic culture. In the Koran, the reason why a woman wears the hijab is to respect her Muslim brother not to be disrespected by him. Islam is a community based religion, so as a community we must work together to help each other reach the next phases in the after life. In order for a Muslim to pray, they must cleanse their bodies and they can't have physical contact with the opposite sex, among other things, otherwise they are considered unclean.

TRUTH

22

Knowledge

Choose

Smart!

Men are weaker beings when it comes to the matters of the human form. If a man has an impure thought about a woman and then acts on his thoughts, he is considered very unclean. A Muslim woman will help her brother by doing something very simple: covering her body. The Koran never says for a woman to wear a hijab (a scarf) but to dress modestly in order so as to not tempt her Muslim brother. She covers things that would be considered tempting by her male counterparts such as her hair, back, chest (cleavage), arms and legs and wears loose articles of clothing so as to not silhouette her body. By respecting him by not tempting him, the man now has a duty to his sister. It is his job to praise her and give her the utmost respect, which is why the mother is the most treasured being in Islam. When a woman enters with her scarf a man must not look her in the eye but look down. He must never touch her or treat her in a derogatory manner. Finally, now that a woman is covered, he must consider her for her mind not her body, and he must listen to her words because he is no longer distracted by her body.

I love wearing the hijab, but I've never faced such hatred as I have here for something so simple yet so meaningful to me. I never thought it was such a big deal until I came here and people refused to even consider my word the second they said my name (Fahmiya Ismail) and then saw the hijab. Some extreme examples that I've had to deal with are as follows. My father is a very proud man who prides himself on being healthy and a provider for my family. So if he ever goes to the hospital it is only for very extreme cases. This day finally came when I got a call from a nurse telling me that my father was in the ER. On my way inside to see my sick father, a young Caucasian male walked out of the hospital, took one look at my scarf and lost his mind going into a fit of curses and screams. He called me everything from a "bitch" to a "baby killer", "murderer", "rapist", "cannibal", and "terrorist". About a hundred times he screamed that at the top of his lungs like I was going to be taken away by the invisible police. He then proceeded to try and chase me or attack me with his keys, and through all this commotion I was completely stunned! I just stood there and stared at him. If his friend wasn't holding him back, I would have been attacked by this madman crazy with anger. I couldn't believe how mad he was.

cool

confidante

**FEARLESS
FEMALE**


FIGHT

Things like that have also happened at work. In high school I used to work at a fast food restaurant with four other Muslim girls who all wore scarves. One day, this middle aged white male came through the drive through to order food. While he was waiting, he noticed how many of us were actually working there and making his food. The girl at the cash register was a 16 year old Muslim girl who had never faced anything like this before. When the man received his food he started sending a barrage of insults and curses at the girl. He began saying that we were immigrants and good for nothing, that Muslims were just worthless, disgusting beings that were just taking up the air that was made for good people on the Earth. He continued with a rant of insults very similar to the previous case except he threw in the immigrant, race, and Muslim card all in one. The poor young girl was so stunned she collapsed into a fit of tears because he not only insulted us but also threatened our lives.

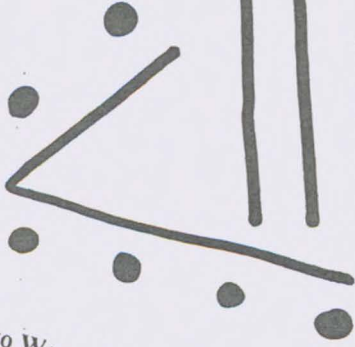
That was the first time I'd ever gone through anything like that at work and despite the fact that after this incident situations like these happened numerous times, I was never angrier than at that moment. I didn't care if people did things like that said to her. I started verbally attacking the man and I tried to make him feel as stupid as possible. Looking back, sometimes I wish I hadn't done that, despite how good it felt at that moment. I knew that it was a bad idea because that man was looking for a reaction out of us and he got that satisfaction. Islam is a non-violent religion, and I completely went against my teachings by allowing that man to get under my skin.

Those are just two cases of what Muslim women have had to face because of the hijab. I love my scarf and I love my religion, and everything that I've been through because of it was worth it. The ignorance people have is their own problem. As long as I know the truth, that's all that matters. The reason I was drawn to the poem "Baby, it's all good" was for the teaching that it provided. People have prejudices and stereotypes that they live their lives by, and all we can do is try to educate people as best we can and continue to make decisions as best we can.

Strong




Thinking about taking a Women's Studies course? Look for these two courses when you register for next year...




Winter 2009

WOST 110: Introduction to Women's Studies

TR 1-2:50 p.m.



Interested in learning more about what defines women's studies as an academic area? about different ways that feminism is understood? about how gender has and continues to shape women's lives? This class will give you a gateway to delving into these important topics as well as provide an opportunity to experience the interdisciplinary of women's studies as we examine women's experiences and gender issues from a range of perspectives.


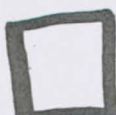



Winter 2009

WOST 200: Reclaiming the Body's Breath: Women and Writing

TR 11-12:50 p.m.

Students will investigate women's bodies as spaces that are written on, with, and for competing ideologies within contemporary culture: for what purposes has the female body been used in public discourse? what's at stake in these conversations? what silences are still laid upon it, and how are they navigated by writers? We will also analyze the ways women have started to reclaim the body's rhetorical power to speak for, about, and sometimes in defense of their own experiences. Readings will include work by: Inga Muscio, Jennifer Baumgardner, Eve Ensler, Toni Bentley, Catherine Millet, Andrea Dworkin, Helene Cixous, among others. (Credit will be given for a Humanities course in the WOST minor.)



Queen Elizabeth I of England...

Sometimes known as the virgin queen, she was ruler of England from 1558 until her death in 1603.

The daughter of Henry VIII and Anne Boleyn (you know, HBO's *The Tudors* and *The Other Boleyn Girl* anyone?).

Took the thrown during a time of religious and political instability. England had been rocked by the conflict between Catholics and Protestants and plagued by the unclear line of succession Henry VIII left upon his death.

During Queen Elizabeth's reign she was able to restore stability to England and was thought to be responsible for ushering in the Golden Age of England in which the people and English culture flourished immensely.

A highly educated woman and a patron of the arts. She even dabbled in writing poetry of her own and translated books.

Widely regarded by writers as the model of female power, she has been the subject of countless poems, books, films, and television series.

Here is one of the few poems by Queen Elizabeth I that still today. In it you will find the inner struggle she faced as she loved but her position of power and love for her country dictated that she not marry.

On Monsieur's Departure

I grieue and dare not show my discontent,
I love and yet am forced to seem to hate,
I do, yet dare not say I ever meant,
I seem stark mute but inwardly prate.
I am and not, I freeze and yet am burned.
Since from myself another self I turned.

My care is like my shadow in the sun,
Follows me flying, flies when I pursue it,
Stands and lies by me, doth what I have done.
His too familiar care doth make me rue it.
No means I find to rid him from my breast,
Till by the end of things it be suppress.

-Queen Elizabeth I of England (1533-1603)

Source for biographical information and poem:
The Best Poems of the English Language
commentary and selection by Alissa Heyman
Mud Puddle Books, Inc. 2007.



2000 Hillary Clinton is elected to the U.S. Senate, becoming the first First Lady ever elected to national office.

Condoleezza Rice 2005 First African-American woman to be appointed Secretary of State

2007 First woman to become Speaker of the House
Nancy Pelosi



* Three major countries have **never had a woman as leader**. They are the United States, Italy and Japan.

* The **first G7 nation** to have a woman as head of government or as head of state was **Great Britain**. Margaret Thatcher was elected prime minister in May 1979 — and served for more than 11 years.

* The **first elected female leader in the world** was **Sri Lanka's Prime Minister Sirimavo Bandaranaike**, who first came to power in 1960.



Benazir Bhutto
(1953- 2007)



Other large democracies with women leaders include the **world's largest democracy, India**, where **Indira Gandhi** was prime minister from 1966 to 1977 and from 1980 to 1984.

Prime Minister of Pakistan twice, from 2 Dec 1988 to 6 Aug 1990, and again from 19 Oct 1993 to 5 Nov 1996. The first woman prime minister of a muslim country, she was daughter of former ruler Zulfikar Ali Bhutto (president in 1971-1973 and prime minister in 1972-1977), who was overthrown in 1977 and executed by the military regime of general Zia ul-Haq in 1979. Benazir Bhutto was assassinated in Rawalpindi on 27 Dec 2007.

<http://www.terra.es/personal2/monolith/00women3.htm>

Honoring Firsts: Hillary Rodham Clinton

By Megan Hatfield




Yeah, that's right.

Let me be clear: My goal in writing this piece is not political. In no way am I trying to convince you to support Senator Clinton in her candidacy for president of the United States. My purpose is solely to pay tribute to a woman, the first woman, to be taken seriously as a candidate for president of the United States! That is a really big deal!! Sure, women have thrown their name in the pot in the past, but none of them made it far or had much of a chance for various reasons. There is no doubt that among those reasons was the conventional thinking that only a man could be president. Despite your personal feelings towards Senator Clinton, there can be no denying that she has pushed this country to imagine a world in which a woman could be president, and that cannot be anything but a positive step for women.

For starters, it means that the next woman who tries to run for president will have a road before her and an idea of what to expect. She will have an example of what to do and what not to do. She will have an easier time of being a serious contender because someone, Hillary, has already established that a woman can legitimately run for president and she has already taken the hardest hits that inevitably follow such a challenge to traditional gender norms. But the effects of her candidacy will prove to be even more far reaching as little girls and young women see inspiration in a woman who fought (and trust me anyone paying attention can see how hard Senator Clinton has struggled to stay afloat in this masculine political arena) to follow her dreams and it will teach them that a woman can do anything—that there is no job or dream out of reach just because she happened to be a woman. Yes, I recognize that it does sound cheesy, but it's true. Hillary has broken through some barriers for women. If she manages to win her campaign, she will have broken through the highest glass ceiling in country, but even if she loses, progress has been made to chip away at it. It is because KATE understands the importance of "firsts" that it honors Senator Hillary Rodham Clinton in this issue. Thanks Hillary!

Being the first woman to run for president is not the only way Hillary Clinton has helped advance the status of women in the U.S. and around the world. She has been an active advocate and leader in the new wave of global feminism. This is most evident in the speech she delivered at the Fourth World Conference on Women in Beijing in 1995. I can think of no better way to sum up the impact of her work than to share her actual words. It also just so happens that the topic of her speech coincides perfectly with this issue's theme "Diverse Perspectives from Women Across the World!" Without further adieu find on the following page an excerpt from her speech which I collected from <http://www.americanrhetoric.com/speeches/hillaryclintonbeijingspeech.htm>. I hope you find it as relevant and inspiring as I do!

Women's Rights
* ARE *
Human's Rights

 Say yes to Peace

United Nations Fourth World Conference on Women
September 5, 1995
An Excerpt from Hillary Clinton's Speech

"These abuses have continued because, for too long, the history of women has been a history of silence. Even today, there are those who are trying to silence our words. But the voices of this conference and of the women at Huairou must be heard loudly and clearly:

It is a violation of *human* rights when babies are denied food, or drowned, or suffocated, or their spines broken, simply because they are born girls.

It is a violation of *human* rights when women and girls are sold into the slavery of prostitution for human greed -- and the kinds of reasons that are used to justify this practice should no longer be tolerated.

It is a violation of *human* rights when women are doused with gasoline, set on fire, and burned to death because their marriage dowries are deemed too small.

It is a violation of *human* rights when individual women are raped in their own communities and when thousands of women are subjected to rape as a tactic or prize of war.

It is a violation of *human* rights when a leading cause of death worldwide among women ages 14 to 44 is the violence they are subjected to in their own homes by their own relatives.

It is a violation of *human* rights when young girls are brutalized by the painful and degrading practice of genital mutilation.

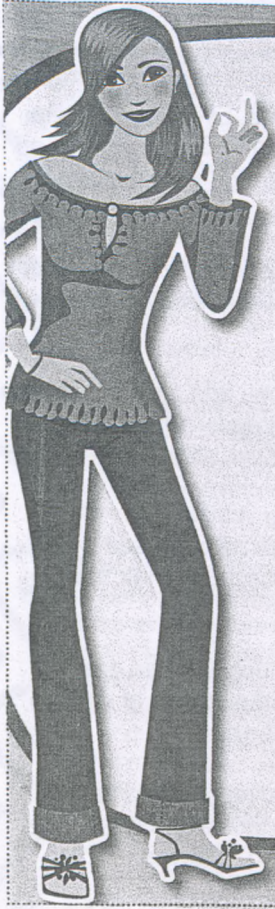
It is a violation of *human* rights when women are denied the right to plan their own families, and that includes being forced to have abortions or being sterilized against their will.

If there is one message that echoes forth from this conference, let it be that human rights are women's rights and women's rights are human rights once and for all."

29

GET ACTIVE

Here are some campus, local, and national organizations that would love to have your support and membership! Check them out!



National:

Feminist Majority Foundation
Women's Environment and Development Organization
American Association of University
(local chapter meets at Otterbein!)
National Women's Studies Association
(BONUS: the 29th Annual National Women's Studies Association conference is being held June 19-22, 2008, at the Millennium Hotel in Cincinnati, OH. Talk to Dr. Fatherly if you are interested.)

Just the
excuse you
have
been waiting
for!
Well-behaved women
rarely make
history.

EVERY MOTHER IS A
WORKING MOTHER



GET INVOLVED



EQUAL RIGHTS ≠ SPECIAL RIGHTS

Feminism
is the radical
notion that
WOMEN
are People

Otterbein:

Sisters United
International Students Association
Women's Studies
Women's Issues Committee
Campus Girl Scouts

Dates to Keep in Mind:

March is Women's History Month
International Women's Day: March 8th
Equal Pay Day: April 22nd

As a woman
I have no country.
As a woman
my country is
the whole world.

- Virginia Woolf



The Allure of the Geisha

By Caroline Clippinger

Often, when a Westerner thinks of Japan, one of the first images that comes to mind is that of a beautiful geisha in an exquisite kimono. A renowned geisha expert even called the geisha "embedded in Japanese culture - Japanese regard them as "more Japanese" than any other definable group" (Geisha xiii). But by Westerners, the role of the geisha is often grossly misinterpreted. Many believe that the word geisha is synonymous with "well-dressed prostitute." Because there are naturally extremes in any group of people, to think of all geisha as prostitutes is quite inaccurate. This essay examines the origins of the geisha, as well as the art of their craft and their place in society, which combine to make them such entrancing figures.

The original geisha developed out of a dance troupe in the seventeenth century. Japan's decades of civil war had finally ended, and the people were united under the new shogun in the Tokugawa period. But because of the constant wars that plagued the country, the public yearned for gaiety in their now stable lives. Okuni, a young woman with phenomenal dance skills, soon began to travel the country, filling the entertainment void. She and her group performed both religious and erotic pieces, and the crowds adored them. Other troupes emerged as well. But after men began to quarrel over the girls, the shogun outlawed their performances. From Okuni's concepts, men's kabuki developed after the girls were banned, but the women were out of work (Downer 36-7). Some of the girls were forced to sell their bodies, and others hired themselves out in "samurai households where they gave private performances or set themselves up as teachers of music or dance" (Downer 38). It is from these prostitutes, teachers, and artists that the modern geisha arose, and the geisha soon became the embodiment of the ideal entertainer.

The vigorous training of a girl as geisha began at a very young age. A girl typically started by laboring as a maid in a geisha house, or *okiya*, at the time she reached ten or twelve. There, she observed the behavior and practices of the geisha who resided there. The mistress of the house was often called "mother" by the girls, and she later received part of the girl's earnings as geisha in exchange for her clothing and lessons in dance and other graces during that time. The girls were dealt with very harshly and forced to work long days, with the intention that it would mold them into "better geisha" (Geisha 44, 185-6). Prior to World War II, a number of girls were sold into the geisha life by their families, and some started training as geisha because their mothers were geisha. Modern geisha normally choose to begin training of their own accord, and as a result, their numbers are decreasing each year (Downer 82).

THE FIRST COUPLE TO BE SHOWN IN BED TOGETHER ON PRIME TIME TELEVISION WAS WILMA AND FRED FLINTSTONE
Vaboo Daboo Doo! 30



CULTURAL

BROADENING PERSPECTIVES

Around the age of thirteen, the girl became an apprentice geisha, or maiko. The first step in this process was the ceremony of taking an "older sister." The older sister was an older geisha who would guide and discipline the young maiko and act as a mentor. Often times, maiko rallied around the most successful geisha when seeking an older sister, because a thriving sister could introduce the maiko to wealthy and important clients. The apprentice also took a new name that she would use as a geisha usually using part of her older sister's name as a starting point. The young girl would then make her debut to the hanamachi world as an official apprentice. The maiko dressed more elaborately and had more complex hairstyles than her full-fledged geisha counterparts. She also continued to take classes in the art of dance, singing, music, and etiquette, as she would likely do as long as she remained a geisha. Before prostitution was made illegal in 1958, the stage in which the practice that many find most despicable, mizuage, occurred. At this second level of being a maiko, a girl's virginity was sold to the highest bidder, with or without her consent. She then celebrated the collar-changing ceremony and became a full geisha, changing her dress and hairstyle to the simpler ones of the adult geisha and replacing her red maiko collar with a white one. In current times, mizuage is an obsolete practice, and maiko typically spend five years as apprentices. The girls usually become geisha at eighteen, but since once the collar is changed a girl's life becomes much more hectic, this is also the stage in which many girls turn their backs on the geisha profession and leave for a normal life (Downer 114-120).

Although geisha did perform in music recitals and public dances, the main location where they entertained was the teahouse. At the teahouse, similar to a tavern, guests could get saké, tea, and food, as well as enjoy songs, dances, and conversations with the geisha (Downer 32). While it was the job of a maid to serve the food, the most important job of a geisha was to make sure that her guests' cups were always filled with saké (Geisha 113,156). A geisha could never eat at the meal when she was entertaining, only before or after she finished working, as this is seen as rude (Geisha 113). It was the duty of a geisha to be decorative and feminine, and to allow the businessmen that frequented the teahouse to feel unrestrained by the strict rules that dictated his daily life. Her responsibility was to "...create an atmosphere of warmth, friendliness, and well-being..." (McCormick 203). She was expected to make clever comments, tell amusing stories and riddles, and to play drinking games. Men tended to patronize the same teahouse each time they went out, and they frequently called requesting the same geisha. The geisha would either be

beautiful

contacted by the teahouse mistress at her home or the mistress would contact the geisha registry office to find the geisha a gentleman desired (Downer 169-71). The hourly cost of having geisha at a party was measured in o-hana or hana-dai, "flower money." This concept originated in the past when a geisha's time at each party was measured by the amount that an incense stick had burned, thereby determining the cost (Downer 168). To be entertained by a geisha at a teahouse party was quite expensive. The geisha expected to be generously tipped in addition to the hourly fees that she charged. The food and drink consumed at the gatherings was pricey, and the teahouse mistress and geisha registry both had to receive a small sum as well (Downer 169-71). Because the teahouse was where a geisha spent the majority of her evening time, all who were involved with her entertaining, except, of course, for her customers, could reap great profit from her skill.

Due to the expenses that keeping up her beautiful exterior created, it was once tradition for geisha to take on a danna, or sole patron (Geisha 111). Although the practice has dwindled since prostitution was outlawed, it was the goal of many geisha to find a wealthy danna to support them. After leaving the apprentice stage of maiko and becoming an official geisha, a woman was ready to have a danna. Geisha did not marry because they would lose their appeal, but a geisha's danna was typically already married and wanted the geisha to become his mistress. A man wanting to become a danna had to be incredibly rich, much more so than a man who would simply visit a geisha at a teahouse. The danna was expected to buy a geisha gifts, kimono (which are very expensive), and pay for the classes in the arts that she continued to take even after her graduation from being a maiko. A monthly stipend and sometimes a house were also included in the agreement, and the danna had to pay the normal hourly rates the geisha charged if she entertained him at a party (Downer 171-174). In Lesley Downer's book Women of the Pleasure Quarters: The Secret History of the Geisha, she gives a figure of the enormous cost, stating that "One businessman reckoned that it would cost 20 to 30 million yen (\$200,000-\$300,000, an older figure) a year to keep a geisha" (173). If a danna's suit was found to be desirable by the geisha and her "mother" who ran the okiya where she lived, an arrangement was made with the mistress of the teahouse that the man frequented (Downer 173-4). This type of relationship, while not at the same level as prostitution, is seen as disgusting to many Westerners. For the Japanese, however, the arrangement is simply nothing out of the ordinary. To them, as one geisha put it, "The danna is like your husband. You have a proper arrangement with him" (Downer 174). Having a danna could have a dramatic effect on a geisha's life and her financial security.



Besides not being allowed to marry without leaving their profession, the love life of a geisha is not easy. When Sayo Masuda found herself pregnant, she consulted a more experienced geisha about her condition. The woman told her, "You know, there's nothing so pitiful as the sight of a geisha who's pregnant. You can't dance every day for twenty-one days... every day, whenever you have a chance, try jumping off the edge of the verandah" (65). Unfortunately, the geisha's ritual worked, and Sayo miscarried, bleeding profusely and left alone to mourn her child. She later felt so lonely and lost that she tried to commit suicide by drowning herself in a lake. Mineko Iwasaki, a geisha in Kyoto, wrote about the grueling pace of a geisha's lifestyle. The geisha, even the underage maiko, worked long hours and rarely had breaks or days off. Mineko described her daily life, rising early to attend lessons in "...music, tea ceremony, and Noh dance," as well as other classes, arriving by 8:00 (163). During the day she would attend meetings, call on friends and acquaintances, and run errands. At night, she would dress and attend as many teahouse parties as possible, getting back home "...by one or two in the morning" (164). But after she got home, she still had to undress (a lengthy process), take off her makeup and bathe, normally getting to sleep at about 3:00. The life of a geisha was obviously not the easiest career path to take.

One of the most important skills that a geisha had to excel at and must still today is the art of dance. The public dances that are perhaps best known by Westerners are the Cherry Dances. These performances are held during the short period when the cherry blossoms are flourishing, during the Spring Festival in Kyoto. In this season, many tourists flock to Japan because the flowers last only a brief while. In Pontocho, the geisha there are known for their Kamo River Dances, held two times each year (*Geisha* 62-3). At private parties, geisha are often called upon to perform dances as well. Folk songs are popular choices, and many pieces frequently tell a story through hand motions and are accompanied by another geisha playing a shamisen. Becoming a gifted dancer remains a way for a geisha to increase her status rapidly since it is a greatly admired skill that can establish a geisha's popularity better than most other art forms ever could.



Another art that a geisha has been expected to master is the ability to play the shamisen. The shamisen is described by Lesley Downer as "A three-stringed, banjo-like instrument...introduced from Okinawa in the mid-sixteenth century" (Downer 98-9). The instrument was once made of wood and the opening was covered with a piece of stretched snakeskin, but because of the rarity of snakes in Japan, this opening is now covered with dog or cat skin. The shamisen is played with a rather large pick of wood or ivory. The sound that the instrument produces is a "melancholy" one, but this is beneficial since many of the lyrics to the accompanying songs have a depressing tone of lost love. The shamisen has been called the "definitive instrument of the pleasure quarters..." (Downer 99). A good shamisen player has always been popular because her talent is recognized and appreciated (Downer 170). The traditional sound of the shamisen keeps its music alive in Japan today and keeps it an integral part of the geisha's art.

Clearly, the geisha is a woman who has much more to offer than her body. Although she will likely always be seen as a symbol of glamour and beauty in the hanamachi world, it is important to realize that there is more to them than a stunning exterior. Geisha should be respected and admired for their excellence in entertainment and the arts. They are a symbol of tradition in a country that has transformed many of its practices into "modern" Western ones, and for this reason it is unfortunate that the geisha are slowly vanishing. It is valuable to take the time to study the life and the arts of the geisha, not only because their numbers are dwindling, but also because of the lessons that the geisha can teach us about hardship, strength, intelligence and beauty.

Japan

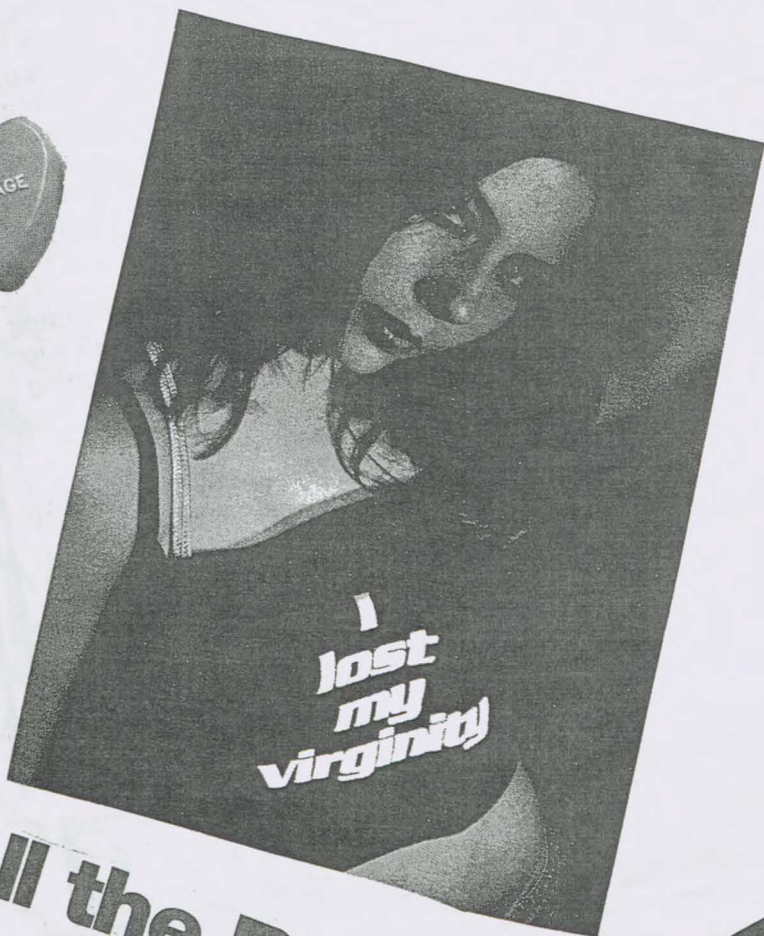
- Bibliography
- Dalby, Liza. Geisha. Los Angeles, CA: University of California Press, 1998.
- . Kimono. Seattle, WA: University of Washington Press, 1993.
- Downer, Lesley. Women of the Pleasure Quarters: The Secret History of the Geisha. New York, NY: Random House, 2001.
- Iwasaki, Mineko. Geisha, A Life. New York, NY: Atria Books, 2002.
- Masuda, Sayo. Autobiography of a Geisha. New York, NY: Columbia University Press, 2003.
- McCormick, James P. "Japan: the Mask and the Mask-Like Face." Journal of Aesthetics and Art Criticism. 15.2 (1956): 198-204.

Kimono

34 Geisha

Divine

Breaking



All the Rules



Take Back the Night at Otterbein

Tuesday, April 15

Every year, colleges and communities across the nation raise awareness about the epidemic levels of domestic and sexual violence facing women and girls by remembering victims and empowering survivors of that abuse. Otterbein's Fourth Annual Take Back the Night is proud to welcome guest speaker Nicole Bromley. A survivor of childhood abuse, Bromley is author of the book *Hush* and speaks nationally about sexual abuse, harassment, and assault. There are two opportunities to hear her speak:

"Writing about Adolescence and Trauma: Reading and Conversation with Nicole Bromley," 4-5 p.m. Towers 318 (Philomathean Room); book signing to follow

"Our Little Secret," keynote speech, 7:30 p.m. Campus Center Lounge; followed by candlelight vigil and opportunity for further conversation

For more information about Nicole and her work, check out her website, www.onevoiceenterprises.com and look at your past KATE issues for an interview with her. Take Back the Night is a joint effort of the Women's Studies Program, the Student Affairs Women's Issues Committee, and the Office of Student Wellness.

LEADERSHIP THAT

INSPIRES

Please note that the following piece is a condensed version of a sociological study that Allison conducted while she was studying at Queen's University in Belfast, Northern Ireland during the 2006-2007 academic year. If you are interested in learning more about Allison's research she would be happy to share it with you! Enjoy!

Is the Position of Farm Women Changing in the 21st Century?

By Allison Bradley

Farming is one of the oldest sources of labour for women and an area in which they first occupied managerial roles. Despite this fact, farming, like any other paid or unpaid work, is an occupation which has been historically shaped by the rules of patriarchy and inequality. Clear gender divisions are present within the rural family, separating the 'farmer' from the 'farm wife' and often rendering the valuable work of rural women less significant or even "invisible" in society (Shortall, 1991: 1). This paper begins with a brief introduction to current research which seeks to identify the various factors that strengthen and continue to perpetuate the devaluing of women's work on farms. Based on these analyses, the paper will then investigate if and how the position of rural women has changed in the 21st century through the use of interviews with farming daughters; the next generation of farm women.

Research since the 1980s has recognized that women's contributions to the farm extend far beyond their labour as wives and mothers. Recent scholarship now seeks to question and explain 'why' women and men's labour continues to be divided along gender lines. Current researchers look to identify the factors that build, maintain, and perpetuate gender constructions within the 21st century farming family. One issue that contributes to this division is the very definition of work. 'Farm work' has long been equated with the labour traditionally done by men —the physical tasks that earn a profit and are most visible to the public. Therefore, the societal perception of 'farm work' generally does not include the unpaid labour done by women despite these duties, being essential to the farm business (Little and Panelli, 1991: 92). Research suggests that the cultural devaluation of unpaid labour consequently affects women's perceptions of their selves as they often do not classify their farm work as a 'real' occupation (Whatmore, 1991; O'Hara, 1998, Brandth, 2002).

Another dividing factor is the influence of the 'patrilineal line of inheritance' that transfers land from father to son (O'Hara, 1998; Shortall, 1999). Due to this male-dominated system of land transfer, women rarely inherit land and often "enter into farming and thus the occupation through marriage rather than through occupational choice" (Shortall, 2006: 2). This system



LIVE YOUR LIFE

37

COUNTRY
SPECIAL

condones the separation of men as 'natural farmers' while women are seen only as helpers, assistants, wives, but rarely "farmers" in their own right. Amongst these great strides in identifying, examining, and deconstructing elements which lead to the gendered nature of farm work, researchers have come to the issue of rural women's resistance and change in the farm family. This work has focused on the external out-lets, such as off-farm employment, that have positively impacted women's position in farming. Studies have also revealed how resistance has been created within agriculture's patriarchal confines by "conceptualiz[ing] farm women as active agents, constructing and shaping themselves as well as the future of Irish family farming" (Brandth, 2002: 186).

In order to assess if and to what extent the position of farm women has changed in the 21st century, I chose to interview those who would potentially become the next generation of rural women; the daughters of Northern Irish farm families. My research was informal and functioned more as a tool to evaluating the current debate revolving around women's changing position in farming, rather than an in-depth study. In order to best understand the experiences of rural women, interviews became the optimum means of gathering information. Three young women, who were raised and whose permanent residence remains on their family's farms, were interviewed over the course of two weeks. Each woman was interviewed once with conversation lasting approximately an hour. The questions were mainly open-ended which allowed for a comfortable dialogue between interviewee and researcher. For the purpose of this essay, I will condense my discussion of the interviews to that which gave insight into the issue of resistance and change in the position of 21st century rural women.

All three interviews confirmed the continued presence of pervasive gender ideologies in the realm of farming. Each farm was an example of the patrilineal line of inheritance and evidence proving Shortall's assertion that "the term 'family farm' is a misnomer, as ownership of farm capital usually belongs to the senior male of the family" (1999: 31). The women's fathers, or in one case uncle, were the owners of the farm and who they identified as being 'in control' of the family business. None of the daughters knew of any women in their communities who had inherited or owned farms thus reaffirming that "it is less of an option for women to farm in their own right" (Shortall, 1999: 27).

With the man of the family being established as 'the farmer,' the discussions turned to women's subsequent positions and labour in farming. A trend of what was considered 'women's work' emerged as daughter C exemplified:

Years ago, I suppose the main task would have been milking cows, etc. Now women really only help out on the farm. At lambing time [they] help to deliver new lambs and calves. And in this day and age, women play an important role in the book-keeping and finances of the farm.

As similar studies have found, the labour of the family farm is still divided along gender lines, with women's place being that of caring for young and sick animals while also remaining in the domestic realm of the home (Whatmore, 1991; Shortall, 1992). Paying close attention to the daughters' descriptions of women's farm tasks, the labour was unanimously classified as 'helping.' The interviewees' responses seemed to suggest that women's contributions to the farm were secondary to 'real farm work.' Adding strength to the argument that society's definition of farm work is too narrow, the daughters aligned 'real work' with physical labour as C insisted:

Farming is not an easy job for a woman, it's very demanding physically. The majority of farmer's wives that I know are involved with the book-keeping but as far as farm labour goes, they're really only helpers.

The interviews also revealed a continual separation in paid versus unpaid work. When discussing their mother's occupations, the daughters explained:

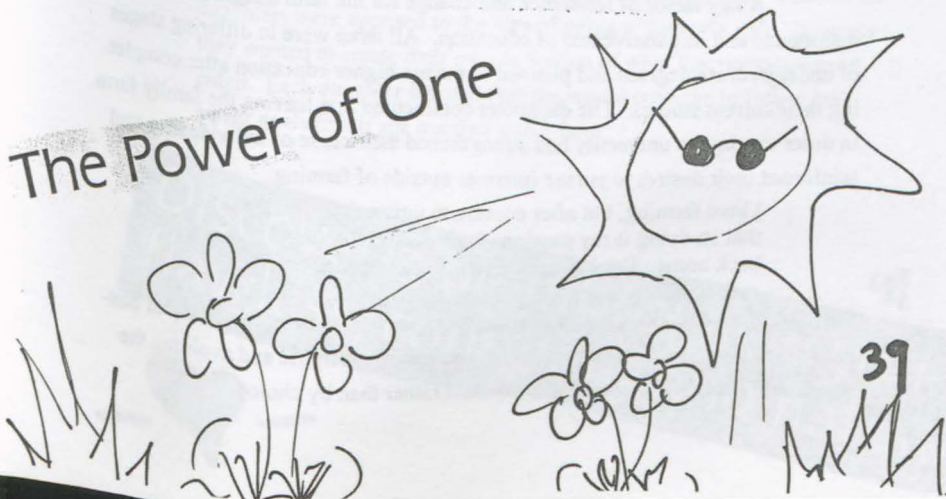
She used to do nursing to bring in extra income.

Now she's retired and helps my dad with the farm.

She's just...the farmer's wife, you know? (A)

In agreement with O'Hara's study, the daughters "clearly [saw] non-farm occupational waged work...as 'work'" (1998: 87). Paid employment such as nursing or hairdressing were easily recognized as work, but unpaid labour seemed to be thought of by the women as separate from 'farm work.' The daughter's distinctions between physical labour and 'helping' as well as paid and unpaid work demonstrates how society's narrow definition of 'farm work' has reinforced the gendered view of rural women.

The Power of One



Despite the daughter's confirmation that farming's gender divisions still remain rigidly in place, upon further discussion each woman revealed herself to be what O'Hara refers to as an "active agent in the restructuring of family farming..." (1998: 38). An encouraging element of the daughters' answers that suggested change was their *awareness* of the gendered nature of farming. A noted:

Chew on this:

I think society still sees women in farming as 'farmer's wives,' the helper on the farm, but that's because farming is still quite sexist. We still call it 'his' farm even though the woman is running around doing a lot of unseen work. People would be surprised how much the woman actually does.

Likewise C, who commented that she still believed farm work to be 'men's work,' attributed these feelings to being part of the society she was raised in, explaining:

I suppose coming from a small rural community, perhaps some of the ideals about the place of women have rubbed off on me! But I know farms would cease to exist if it weren't for the input of women.

While none of the daughters thought that the divisions of farming labour would ever change completely, they did *recognize* the divide as a product of sexist social ideologies, rather than the natural state of being. Contrary from farm women's responses in past research, the daughters revealed a distinct change in their perceptions of *self*. Each of the women was well aware of her autonomy and right as an individual to pursue her own interest, passions and career goals.

ideas

A key factor of resistance and change for the farm daughters was the importance and imperativeness of education. All three were in differing stages of undergraduate degrees and planned to pursue higher education after completing their current studies. The daughters commented that leaving the family farm in order to come to university had strengthened their sense of individuality and reinforced their desires to pursue interests outside of farming:

I love farming, but after coming to university I realize that studying is my passion. I miss the community back home. But being here [QUB] has opened my eyes to all the other things I could do with my life. (A)

Each daughter explained that it had first been her parents who insisted that education was an essential means of having more options in life and avoiding the danger of becoming a farm wife by default rather than by choice:

"If you want something said, ask a man; if you want something done,
ask a woman." ~ Margaret Thatcher

Do
what
you
love.

My parents have often said that we should work hard at school and university so that we will not end up farming. In fact my little sister...once said she wished to leave school to work on the farm. This wasn't allowed. Farming requires long often unsociable hours, hard physical work for low pay. Our parents' want more than that for us kids. (B)

While studies have asserted that "farm women are the key architects of farm families' efforts to secure for their children desirable occupations outside of farming," the fact that the interviewees included both parents' insistence for their exploration of opportunities off the farm, perhaps suggests a hopeful breakdown of gender barriers (O'Hara, 1998: 136). Rather than encouragement coming only from the mother, it appears that both parents are actively involved in restructuring the future position of their daughters' lives.

Confirming the findings of similar research, off-farm employment was considered an imperative and assumed element in the future prospects of each interviewee (O'Hara 1998, Brandth 2002):

I've got to pursue my own interests even if I'm living on a farm. That's what creates your own identity and makes you independent especially as a woman, you know? So even if I get married to a farmer, I've got to pursue my passions, like teaching. I'm working hard so that I can always support my self. (A)

Demonstrating this new generation's ability to create change within the patriarchal confinements of farming, the daughters' insistence on pursuing their own occupations provides a way of avoiding the traditional position of 'farm wife' in the event of marriage to a farmer. None of the daughters were opposed to the idea of being a 'farmer's wife,' however they wanted to create their *own* definition of what that position would entail. Each daughter insisted that she would continue to follow her career goals first if she married into a farm.

Discover a beautiful new you...
flawless, confident and natural

41



The daughters never seemed to be consciously attempting to radically alter the gendered position of rural women. However, their sheer will to become independent, well-educated, and economically secure individuals revealed an encouraging change for the next generation of farm women. The interviewees' belief in their power as individuals creates resistance simply by making their progressive actions as rural women, such as attending university, visible in the farming community. Perhaps the greatest form of resistance among the next generation of farming women resides in their determination to control where and how farming will function in their lives. Differing from the past research I encountered, all the daughters referred to farming as a 'hobby' they hoped to be able to pursue, as A explained:

I was born into this. Farming is in my blood, it's who I am and you can't forget your heritage, I love the community and the land. That's why I always want farming to be a part of my life, but more as a hobby I guess. I have other interests too and so many opportunities that would be a waste not to take.

From my interviews, it appears that while the traditional social ideologies of farming are still in place, they are no longer solely defining the position of rural women. With parental encouragement, farming daughters are challenging what it means to be a rural woman by exploring a world of opportunities off the farm. Utilizing education as the pathway to an array of occupations, the next generation of farming women has created promising changes for the family farm. They have begun to dismantle the conventional realm of the 'farm wife' and have started building a new farming family where women are secure in their equality and autonomy, while still being proud of their family heritage

Bibliography

- Brandth, B. (2002) 'Gender Identity in European Family Farming: A Literature Review', *Sociologia Ruralis*, 42 (3), 181-200.
- Duggan, C. (1987) 'Farming Women or Farmer's Wives? Women in the Farming Press', In: Curtin, C. et al. (eds.) *Gender In Irish Society*. Galway: Galway UP. 54-69.
- Little, J. and Panelli, R. (2003) 'Gender Research in Rural Geography', *Gender, Place and Culture*, 10 (3), 281-289.
- O'Hara, P. (1998) *Partners in Production? Women, Farm and Family in Ireland*. 1st ed. Oxford: Berghahn.
- Shortall, S. (1991) 'The Dearth of Data on Irish Farm Wives: A Critical Review of Literature', *The Economic and Social Review*, 22 (4), 311-332.
- Shortall, S. (1992) 'Power Analysis and Farm Wives: An Empirical Study of the Power Relationships Affecting Women on Irish Farms', *Sociologia Ruralis*, 32 (4), 431-451.
- Shortall, S. (1999) *Women and Farming: Property and Power*. 1st ed. London: Macmillan.
- Shortall, S. (2006) 'Gender and Farming: An Overview', In: Bock, B. and Shortall, S. (eds.) *Rural Gender Relations: Issues and Case Studies*. Oxfordshire: CAB International. 1-13.
- Whatmore, S. (1991) *Gender, Work and Family Enterprise*. 1st ed. London: Macmillan

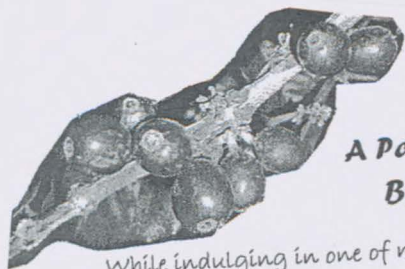
flaunt it!

Art is not the application of a canon of beauty but what the
instinct and the brain can conceive beyond any canon.
When we love a woman we don't start measuring her limbs.

Pablo Picasso



-Pinocchio was made of pine



A Passionate Affair By Bonita Fee

While indulging in one of my passions, coffee roasting, I was pleased to find the opportunity to help women coffee growers in Rwanda by purchasing their special lot coffee beans. I purchase green (un-roasted) coffee beans from a web-based distributor, sweetmarias.com, currently based in the San Francisco area. The brokers, Tom and Maria Owen, granted me permission to share the following article from their website. It explains how my purchases are helping the 70 women who comprise the Duhingekawa women's group, not only allowing me to roast some awesome coffee, but help some women in Rwanda gain financial independence in the process!



[NOTE: following is an article copied with permission from Sweet Maria's Home Coffee Roasting website: www.Sweetmarias.com]

Abakundakawa is a 1700 member cooperative that mills its coffee at the Rushashi washing station. The average altitude here is 1600 to 1800 meters for coffee production, the varietal is traditional Bourbon seedstock, and the typical wet process method is used, with sun-drying on raised beds or patio. This is fair trade certified, part of the USAID project in Rwanda to improve the quality of life ... but it is also a special micro-lot separated from the bulk production of the Abakundakawa coop. This is produced exclusively by a women's group, Duhingekawa, a sub-group of the coop, and we have paid a premium for this particular lot that is returned directly to the women producers.

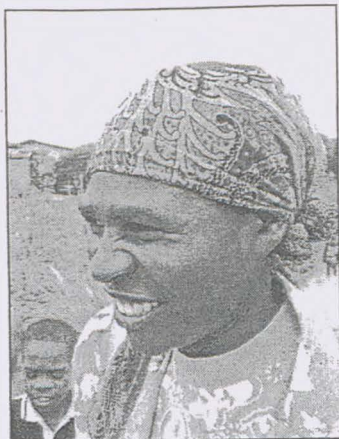
Here's some more detailed information that explains the situation in more detail, this coming from the importer/development folks in the UK who are doing the groundwork on this coffee:

"Of the current 1,760 members of Abakundakawa Coop, 720 are women. Currently, 70 women make up the Duhingekawa women's group, a name that means "let us grow coffee" in Kinyarwanda. The women who are in the Abakundakawa group are women heads of household, to use project jargon. That means their husbands were mostly killed at the time of the genocide. They are looking after their own children, but often they are also looking after orphans from families of relatives, and even of non-relatives, where both parents were killed. They have formed a group within ABK. I'm afraid when we talked to the ABK president, Charles Habinshuti, this morning he did not know the name or the numbers of the group, but promised to



Coffee Traders

find out and tell us. This group has met several times, and agreed amongst themselves to deliver their best coffee as a group to ABK. This coffee is separately received and treated throughout the washing station system at Rushashi. We are fortunate in having a very good storekeeper at ABK, Jose-lyne, (I sent you her photo yesterday) and she follows what's going on with this coffee from cherry to store, where she becomes responsible for it. The only coffee we are offering from this group is their A1 (most dense grade of parchment) above screen 16 (largest green beans). So at least 50% and probably more of the women's coffee is not being offered as part of the special lot, but is being bulked with the rest of the ABK coffee, according to its grade and screen size. From my perspective as a development person, the most interesting thing about this women's initiative is when it starts to influence the more general culture going on around it in the coffee farming community. Obviously, the women want to get a better price for their coffee if they can, by differentiating it in this way. They do take great pains with it, it is only their best coffee, so it might well end up being better in the cup than the average, although how much better remains to be seen. What the president says is that if they do get a better price, it will encourage men from other households (coffee is a male-owned crop in Rwanda, except in the case of women heads of households) to share their coffee farm with their wives, because it will benefit the family in general if the women's coffee can be sold for more than the average price for coffee of similar grade and size. Now this may seem obvious, but in fact it is truly revolutionary stuff. If the men can be motivated to share their coffee trees with their wives, things start to change in society. The women now have their own financial resources, they can choose what to do with at least some of that money. It empowers them economically, it increases their status in the community, it makes them more independent, it helps to even out the balance of economic power between women and men. It sets an example to others, and spreads the benefits of coffee wider and more sustainably. This is true even within a single family, as the woman has responsibility for the children, but to some extent the man can spend his money how he likes. "



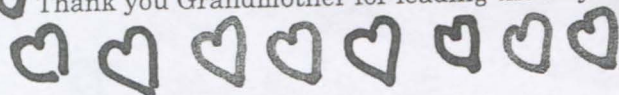
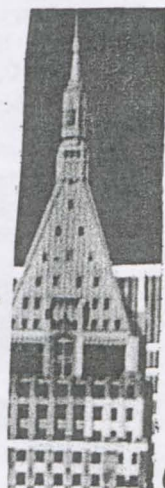
Constance Niyampore, director of Duhingekawa



A Walk Through Time
By Celeste Kaitsa



I, a little child, my heritage meant much to me.
 Proud of who I was, where I came from--
 Whole different world, never came to understand.
 Being an adult, living through issues woman face,
 Now I understand, women around the world.
 Grandmother lived in Russia, very alone.
 Much heartache as a child, mother, traveler.
 Forced to grow up fast, World War II..
 Left Russia, not be killed, raped or impoverished.
 Forced to leave what she loved.
 Walked to Germany, baby in carriage.
 Stopover only, on the way to Ellis island.
 Set sail for a land to call home.
 But, knowing her life as she once knew was for ever gone.
 Worked long hours in a paper factory.
 Hands grew tired and crooked.
 Devoted mother of two, worked hard to keep family happy.
 Person of strength, reason to celebrate.
 Oops, not a guy.
 Should have been celebrated, but instead -
 Problem, pain in the ass woman.
 She's just like all the rest, just another female complaining
 New Generation.
 What's a female anyway?
 I laugh, society made us,
 Care givers, lovers, mothers, workers, leaders.
 Women in the rest of the world,
 I feel sad,
 Africa: poverty,
 Iraq: fear and persecution,
 Mexico: escaping crime and pillagery.
 United States: "Men" if successful: weak if loving,
 Otherwise: stupid.
 Suffer together, fight together, persevere,
 And become great
 Thank you Grandmother for leading the way.



The Beauty of a Mexican Woman

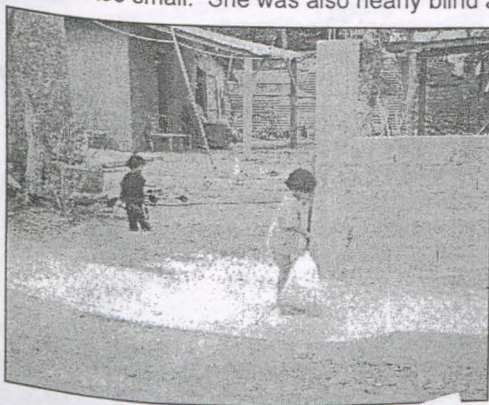
By Courtney Childers

During my medical mission trip to Nuevo Progreso, Mexico with the Otterbein College Nursing department, I had no idea that I would be impacted so deeply by their living conditions and the strength of a Mexican woman. Our purpose was to provide health care to the people of this poverty stricken town. Allow me to elaborate; I mean incredibly poverty stricken, not your typical two bedroom run down house that still has a door. I'm talking dirt floors, broken windows, small (no bigger than an average size living room in the U.S.), piles of clothes, junk, and everything they own in one room along with the five other family members that lived in that room, I mean house. "Where is the bathroom? Where is the sink?" I thought. Then, I looked over and saw a big bucket of water and another bucket next to it, and there was my answer!

When we walked into the home of the family we were treating, we were greeted by the grandmother of the house. She warmly greeted us, "Oh I'm so glad you are here. We really need refills on our medicine. I didn't realize you were coming so soon. I thought it would be later. I would have tidied up." I immediately wondered how you would clean up a dirt floor, or where she could put everything, but then turned my thoughts to the innate nature of a woman that makes her take pride in her home. I didn't think that I would be able to relate to a woman of such a different culture, background, and socioeconomic status, but right away I realized that women are the same everywhere and it is only their conditions that are different.

We began to ask her for her medical history and to start an assessment, but she insisted that we treated her husband and granddaughter before she would consider her own care. Her husband was an alcoholic with diabetes, bilateral leg amputations, and possible breathing problems. Her granddaughter had a scratch on her chin and needed a Band-Aid. The woman herself stood there with bunions and painful calluses on her feet which were no doubt the result of her shoes being two sizes too small. She was also nearly blind and diabetic. It was clear that

their health related problems had gone untreated and were exasperated by a lack of resources, poverty, and no access to health care. Only the day before I was worried about which designer knock off purse I was going to buy uptown. To me, that was a reality shock. I asked myself, "Where are my priorities? What matters most to me? Is it my family like it was for that woman?"



SAVE LIVES.



Warmth

Having experienced the Mexican women in their own country and having experienced them here in the United States, the biggest difference I have seen is their opportunity. In Mexico, women stood on the side of the street 12 hours out of the day selling crafts, knick-knacks, jewelry, etc. hoping to make enough to get by. Even though most Mexican women here are at the poverty level, they have different opportunities than they had in Mexico. For instance, they can hold a full time job with a steady income, own a car, have greater access to health care, and provide education to their children. Having gone on this trip, I understood more than ever the desire to come to the U.S., but I also had a deeper respect for their culture and way of life, and especially their cultural integrity. So many times people immigrate to a country and assimilate into their new surroundings, losing their cultural background, but the Mexicans have kept a good balance of adjusting to American culture while still maintaining the values and beliefs engrained in them from their Mexican heritage.

Prior to my trip, I had a general knowledge that Mexican culture, and Mexican women in particular, were very family-oriented. It is not uncommon for a woman to have several children at a young age. Many women in Mexico were four or five months pregnant and didn't even know it. They take pride in their family and put a huge emphasis on group gatherings with all of their friends and family. I was invited to a "fiesta" with a male coworker where he said the party was open to anyone. I was definitely an outsider going to this party; however, I was never treated like one. When I walked in the women welcomed me and served me food and beverages, always affirming that I was taken care of. They were so genuinely warm and pleased that I could be a part of their family event. I really felt that they embraced me and my differences as an American woman. Based on experiences like that in America, I knew how much they valued family, but it wasn't until I was immersed in their culture that I understood it fully.

Intimacy
Should Be
Natural



the strength to
protect



I have had many encounters with Mexican women not only from this trip, but also from my work at a local hospital here in Columbus. The women that come to the hospital are some of the best patients I have had. They are self-sufficient and take pride in taking care of themselves; however, some are very passive, private, and submissive to the husband when it comes to decisions regarding their health. Although I cannot generalize the entire population of Mexican women, I do know from what I have experienced that they are a self-reliant group of women that demonstrate characteristics of a gracious, strong, beautiful, mother-like woman that takes pride in her culture, family, and way of life.

Sisterhood

Green Living: Lessons from Ed Begley, Jr.

By Randi Hopkins

On February 12 and 13 I had the opportunity to meet Ed Begley Jr., and listen to his opinion on the importance of sustainability. As a member of the Vernon Pack Distinguished Lecture Series Committee, I was extremely excited when we choose Mr. Begley as this year's speaker. It really surprised me how down to earth he is as a person. While he certainly looks as though he is from L.A., he was very personable and easy to talk to. This was also reflective in how energy efficient he has made his life. When someone is an actor, lavish homes, sporty muscle cars and gas guzzling SUVs come to mind. Mr. Begley, however, drives his Prius only when he has to because he prefers to ride his bike whenever possible and has a small energy efficient home. He also is not concerned with wearing the latest fashions, something apparent when he made fun of himself for wearing white socks with a black suit.

Mr. Begley's house runs on a green switch, which I thought was extremely interesting technology. When he leaves the house he is able to turn off all nonessential power with a wireless switch, such as computers, lights and TVs. This saves a lot of energy while also saving money. The best part is that not everything has to be hooked up to the switch, i.e. alarm clocks so that they are not constantly blinking 12:00. This past year I have known of two families whose houses caught fire because of TVs that were not even turned on. Had the televisions been on green switches, this would not have happened. The switches are supposed to be easy to install making them perfect for everyone to live a sustainable life.

I also really liked the title of his speech "Live Simply So Others Can Simply Live," because it was a really powerful message. By changing our ways as a society now, we can allow future generations to live. Mr. Begley

celebrity scoop news



changed his lifestyle because of the amount of smog in L.A. Health problems in large cities will only continue to get worse if further action is not taken. As Americans, we live lavish lifestyles compared to those in other countries, and it is unfair to make them suffer for our choices. His speech was very uplifting because he explained that although we are creating a large hole in the ozone, it is not too late to change our ways and save the environment.

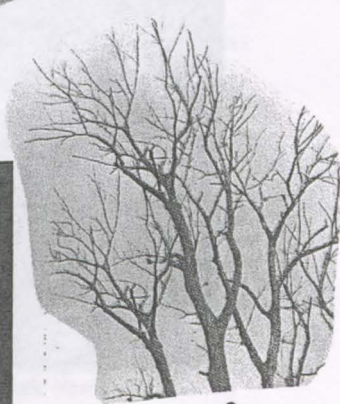
Another point he stressed was the importance of growing your own food or buying from local farmers. Mega farms create large amounts of pollution from pesticides and waste management, and fail to provide the fresh taste provided by crops and livestock from small farms. Otterbein has already taken steps to promote this by buying as often as possible from farms within 150 miles.

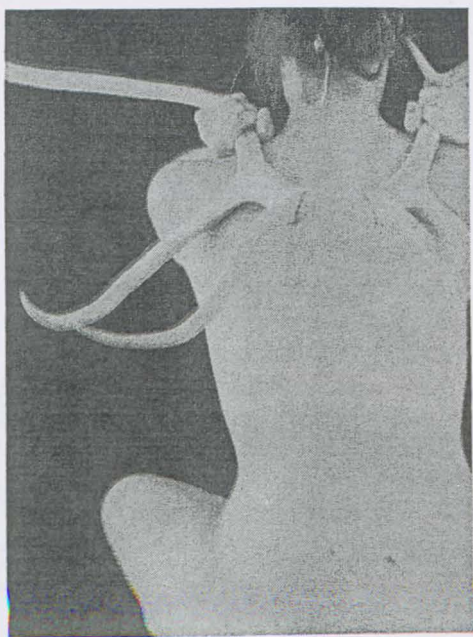
I really enjoyed having the opportunity to meet Ed Begley and to hear his message on sustainability because it is important to us as individuals and as a college community. Creating a sustainable campus will take participation from everyone, but I think we are taking the necessary steps to achieve this and Mr. Begley was an excellent speaker to promote the importance of a sustainable future.



This is how I
Live BRIGHTLY

Ignoring
global warming
won't make it
go away.





by:
Adena
Griffith

In this essay, Tiffany Rettig explores the complexity of how Native American women's status and gender roles did, or more importantly, did not change throughout the period of European colonization. By explaining how historians have analyzed this topic, she clearly shows that the legacies of colonization are more complicated than previously thought. Yes, colonization had substantial negative effects on Native communities, but at the same time, there was cultural retention within them and in some instances exposure to European customs actually benefited Native women. Even more broadly, this piece serves as a reminder that there are multiple ways to think about womanhood. For example, while in other cultures it might not be "womanly" to work the land, Native American women were valued and respected in their communities exactly because of their ability to cultivate the land. This is just one example out of many that indicates the range of ways womanhood can be defined and understood.

Life's a Journey

Native American Women By Tiffany Rettig

The methods by which historians have analyzed Native American women's gender roles define women as the key figures in their tribal villages. During the period of colonization, historians argue that Native women's status was indeed threatened as a result of increased relations with the Europeans, a patriarchal society that insistently hindered the political participation of women (1). In analyzing the work of historians published between the years 1980 and 2000, I will illustrate the ways in which historians define Native American women's gender roles throughout the period of colonization, and how historians evaluate Native women's response to colonization. While historians maintain that women were undoubtedly affected by the expansion of the British Empire, much evidence has been provided to support the argument that in many instances Native women's power and status as women were enhanced.

One way that historians have depicted the importance of Native American women's role in the tribe was through their involvement in trade. Gretchen Green noted that there are plenty of "references to Iroquois women traveling long distances (probably on foot, or perhaps partly by canoe) by themselves to trade, to conduct incidental diplomacy, or to pursue personal desires" (2). While canoes allowed women to travel these long distances on water rather than on foot, Bruce White argued, "Canoes-the products of both men and women's labor-were often traded by women and were a useful way to obtain a full range of trade goods" (3). Such exam-

1. Theda Perdue, *Cherokee Women: Gender and Culture Change 1700-1835* (Lincoln: University of Nebraska Press, 2002), 10.

2. Gretchen Green, "Gender and the Longhouse: Iroquois Women in a Changing Culture," in *Women and Freedom in Early America*, ed. Larry D. Eldridge (New York: New York University Press, 1997), 13.

3. Bruce M. White, "The Woman Who Married a Beaver: Trade Patterns and Gender Roles in the Ojibwa Fur Trade," *Ethnohistory* 46, no. 1 (1999): 125.

ples verify the ways in which historians have argued that Native women benefited their tribal communities by taking an active and quite successful role as a trader. White went on to state that men and women “both participated in trade. They also had different opportunities, different expectations, and different roles to play. As acknowledged by traders in their gift giving and trade, men and women sought a different assortment of trade goods” (4). Historians such as Green and White argued that trade with European colonists did not necessarily threaten the status and roles of women, but in fact, as trade increased, the power and status of women increased as well.

Contrary to the arguments made by both Green and White, historian Theda Perdue offered a different analysis concerning women’s power and the influence of trade in relation to women’s status. Perdue argued that with the growing importance of the deerskin trade and warfare (activities that mainly concerned men), “Men became more central to life and livelihood...[and] Women became dependent on men for items they wanted but did not have the means to acquire (5). According to Perdue, trade did in fact hinder the status of women due to their increased dependence on men to interact with their patriarchal enemies of the British Empire in order to obtain the material goods and supplies that women wanted. Similarly, Green also argued that women were forced to shy away into the background as a result of the Europeans notion that a woman’s role was in the home with the family and not in the public conducting business, trade, or any political action.

4. Ibid., 137-8.

5. Perdue, 63.

HARRIET BEECHER STOWE
Women are the real architects of society.

It's never too late - in fiction or in life - to revise. - Nancy

Thayer

Religion is another key component that historians have identified in understanding the status of Native women. On one hand, some scholars argue that Christianity threatened Native women's status. Daniel Richter exemplified this argument by explaining the ways in which Christianity innately went against the matriarchal beliefs of Native American communities. Richter stated,

In a culture where the matrilineal household, not the conjugal couple, was the basic social unit, where a sexual division of labor made men and women economically interdependent yet also required them to separate for long periods, where households belonged to females quite apart from their husbands, where mothers' brothers assumed most of the rôles of Western fathers and where considerable sexual freedom prevailed, Jesuit [Christian] insistence of lifelong marriage made little sense (6).

Richter's argument demonstrated one way that Christianity and the subordination of women that it promoted contradicted the Native American's overwhelmingly matriarchal society which celebrated the power and status of women and their vital roles in the survival of the tribe. It stands to reason then that the European's desire to convert Native women to Christianity with its patriarchal undertones threatened the powerful status of Native women in their tribes.

On the other hand, some historians argue that Christianity did not threaten, but actually augmented the status of Native women. For instance, an example provided by James Ronda noted the educational opportunities that were afforded to Christian Indian women. According to Ronda, "Education opportunities extended to Indian women proved a powerful incentive for both conversion and continued Christian affiliation. The Indian churches promoted literacy among women and gave educated women a place to use their learning" (7) European colonists and missionaries believed that converting Native Americans to Christianity would

6. Daniel Richter, *The Ordeal off the Longhouse: The Peoples of the Iroquois League in the Era of Europeans Colonization*, (Chapel Hill: University of North Carolina Press, 1992), 110-11.

7. *Ibid.*, 38.

result in weaker Native Americans who would thus be more easily defeated; however, as Plane and Ronda indicated, some historians have maintained that Christianity only offered Native women more opportunities, which in turn enhanced the status of women throughout their tribal communities and allowed their cultural identity to remain intact.

Agriculture is one of the most important aspects concerning historian's arguments on Native gender roles and the status of Native women. Joy Bilharz noted that in particular the Iroquois believed in female ownership of the land. She argued, "Because women were horticulturalist, their more intensive use of the land established their rights to it" (8). Historians have argued that Native Americans held women in high regard because they believed that only women could cultivate the land and provide a fruitful harvest. Green affirmed, "Economic roles were important indicators of the reciprocity between men and women in Iroquois society at the time of contact with European outsiders... In the agricultural society of the Iroquois, women were the farmers and so contributed an even greater share to the subsistence base" (9). Much weight is placed on this because women were literally responsible for feeding entire tribes, therefore, if the women did not have a successful harvest, the entire tribe suffered—a prime example of Native American interdependence. Perdue argued "A person's job was an aspect of his or her sexuality, a source of economic and political power, and an affirmation of the cosmic order and balance" (10). Native women's strong gender identity, historians argue, has been developed around their obligation to the tribe to produce enough food for them to survive, a position regarded with much respect.

8. Joy Bilharz, "First Among Equals?: The Changing Status of Seneca Women" in *Women and Power in native North America*, ed. Laura F. Klein and Lillian A. Ackerman (Norman: University of Oklahoma Press, 1995), 102.
9. Green, 10.
10. Perdue, 17-18.

Men have sight; women insight - Victor Hugo

The unpaid labor of women in the household, if given economic value, would add an estimated one-third, or \$4,000,000,000,000.00 to the world's annual economic product.

The most important characteristic of Native women's status and power within their community is the Native's notion of a matrilineal family. In this regard, all of the historians I have analyzed have been in full agreement that the matrilineal society innately enhances Native women's status and influence over the tribe. For instance, Green argued that the Iroquois tribes were matrilocal (11). As a result of women tending to the land, if the women decided the land could no longer produce a quality harvest, the women would decide when it was time for the tribe to move to a new location. Such authority, Green argued, brought much influence to the hand of the Iroquois women. Historians also argued that a matrilineal society provided Native women with the opportunity to declare war; something that women in patriarchal societies like the Europeans were not permitted to do. Bilharz stated, "Female influence over war policy was significant," and not only because of their ability to declare war, but they could withhold the men from going to war by denying the warriors food and supplies (12).

Although the arrival of European colonists did in some ways alter the traditional gender roles of Native women in terms of foreign politics and trade, in many ways Native women's power and status was not only maintained, but in some instances their roles were enhanced. Generally speaking, historians assert that colonization and the patriarchal views of European society undoubtedly silenced the political voices of Native American women within the realm of the colonist, but within the Native women's own realm of their tribe and community, their power and status as women remained strong and influential. As Green reminds us, "In striking contrast to an Euroamerican (or African American) woman who held social or political power in colonial North America... [Native] women held such power because of their gender, not in spite of it... The continuity of women's lives from longhouse to log house was a powerful one" (13). Just as Native Americans battled with the Europeans over land and their way of life, Native women battled to preserve their traditional gender role and all the power and status the came along with it.

Green, 11.
Bilharz, 105.
Green, 19.

There are more statues of Sacajewa,
Lewis & Clark's female Indian guide, in
the U.S. than any other person. 57

WHAT ARE YOU MADE OF?

Call for Papers

18th Annual SCSU Women's Studies Conference

"Girls' Culture & Girls' Studies:

Surviving, Reviving, Celebrating Girlhood"

► **Get motivated!** October 17 & 18, 2008

What does it mean to be a girl? Who defines girlhood in an age when puberty and sexualization are happening at younger ages? How do girls assert their own identity in an increasingly mediated and consumerist culture which targets girls as a prime audience? Why do U.S. girls who are told that they can do anything feel like they have to do everything, and perfectly? What challenges do girls across races, classes, religions, nations, and cultures face in an ever more globalized world? What is the relationship between girls and feminism? What effect can feminism have on constructions of boyhood and masculinity and how in turn can this effect girls? In the 18th annual SCSU Women's Studies conference, we will take a close look at girls' culture and girls' studies, among the most vibrant areas in women's studies.

We invite individuals, groups, scholars, activists, artists, girls and all, to submit proposals for panel presentations, roundtable discussions, or artistic performances that address topics including the following:

Girls and Pop Culture
Media and Girls' Culture
Politics of Girls Studies
Women's Studies & Girls' Studies
Race & Class in Girls' Studies
Coming of Age Glocally
Body Image and Girls
Girls & Sexuality
Human Trafficking & Girls
Indigenous Women and Girls

Construction of Girlhood
Girls & Cutting
Girls & Leadership
Girls & Child Labor
Girls & Performance
Gender Research & Girls
Girls & Disabilities
Girls & Ink.
Girls & Religion
Human Rights of Girls

...and many more

We also invite your ideas and suggestions. Conference sessions will juxtapose cultural, generational, and geopolitical perspectives in order to construct feminist renditions of girls' cultures, histories, and representations. Expect fun through meals, performance, and poetry slam, with girls and their allies speaking of their struggles and power.

Send submissions electronically by June 12, 2008, to womenstudies@southernct.edu. Please include name, affiliation, E-mail, standard mailing address, and phone number. Proposals should be no longer than one page, with a second page for identification information.



**FUN
FEARLESS
FEMALE**

Let your goodness blossom

Feeling inspired and motivated by this issue of KATE!?!
Want to work on something meaningful and fun with people who share similar interests!?!

JOIN KATE!

Become an Editor!
We are looking to build our staff for next fall.
Contact us at kate@otterbein.edu to learn more!

FUN

MEMORIES.

Three Cheers for our KATE Staff:

- Fahmya Ismail
- Bonita Fee
- Julie Eaton
- Randi Hopkins
- Afton Gladman
- Sierra See
- Allison Bradley

Women's Studies Program Coordinator: Sarah Fatherly
Editor: Megan Hatfield
Faculty Advisor: Amy Johnson

You are one of a kind.

Thanks to all our contributors!

