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Two factors downplayed by Rathbun, however, deserve more attention: structural factors and the reality of state motivations. Structural factors, such as the advent of bipolarity and nuclear weapons, helped turn NATO into an enduring alliance that won support across most of the political spectrum. In addition, the Soviet Union turned out to be untrustworthy and the Europeans mostly trustworthy. Generalized trusters were therefore wrong about the Soviets and right about the Europeans, and vice versa for the low trusters. These facts were ultimately recognized and affected subsequent attitudes and behaviors in both parties.

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Gender, Nationalism, and War: Conflict on the Movie Screen by Matthew Evangelista. New York, Cambridge University Press, 2011. 304 pp. Cloth, \$90.00; paper, \$27.36.

Matthew Evangelista's newest book explores several ethnic conflicts and gender through the lens of cinema and films about the conflicts. Each chapter devotes a significant portion of the narrative to a historical explanation of conflicts (in Algeria, Bosnia, Chechnya, and Quebec), with a particular focus on the role of women in conflict and the effects of conflict on female civilians. Evangelista summarizes his driving question: "Why under some conditions [do] women (and men) resort to violence while under others they pursue nonviolent resistance?" (p. 9).

The book provides an excellent historical overview of each of the conflict zones while also providing insight into how women participated in conflict and what role they played in both war and peace. The chapters provide detailed case studies of the atrocities committed against women, including the use of sexual violence, torture, and motivations for women to engage in insurgent and terrorist activity. The book's footnotes provide a treasure trove of foreign and primary-source materials.

There are a few issues to be raised that detract from the overall excellence of this book. While the historical narratives are superb, the discussions of the films are almost an afterthought. The backgrounds that Evangelista provides are detailed and informative, while the films offer only select insights. The author tries but does not address the problem of case selection (with regard to which films are analyzed as well as which countries). Given the book's focus on culture and violence, it is odd that the two countries that are most prolific in the Middle Eastern films industry, that is, Egypt and Iran, are missing from the case studies. Additionally, Indian films are

not included in the book. Notwithstanding the author's focus on culture, the three largest and most-dominant film industries in the global south are not part of the book. Also, despite the author's defense of his film selections (p. 23), it remains problematic that not one film was made by a female filmmaker nor is a woman the main character in any of the films chosen for discussion. Also, the Virginia Woolf excerpts do not fit as neatly as the author perhaps thinks, and in many cases, Woolf's portrayal of women as "outside the nation" is undermined by the book's many examples of nationalistic women.

A few points that can be added to *Gender, Nationalism, and War*: at one point, Evangelista highlights the role of prisoners as part of the narrative (as part of the Algerian case study). This is indisputable and noteworthy because of the phenomenon of prison radicalization in many cases of organizations' turn to violence (and terrorism). While Evangelista raises the issue, he does not explore prison radicalization as fully as possible. Evangelista also broaches the subject of colonialism and the ways in which it de-masculinized men and disadvantaged women. Both of these things occurred, but the author could have nuanced this even further, as many colonialists used the existence of gender inequality in colonial settings to justify their continued rule. Thus, scholars such as Leila Ahmed have emphasized how British colonialists used the unequal treatment of women (as exemplified by the requirement that women wear veils) to demonstrate the backwardness of the colonial peoples and thus the necessity of British colonialism to civilize and equalize the society. At the same time, the very same British administrators were members of the anti-suffragette movement in Great Britain.

Criticisms aside, *Gender, Nationalism, and War* is a terrific book overall. While this book might be relevant for any students of film studies, the best parts of the book are in the well-documented and excellent historical summaries of the cases presented.

MIA BLOOM

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The Southern Political Tradition by Michael Perman. Baton Rouge, Louisiana State University Press, 2012. 116 pp. Paper, \$22.50.

Georgia Democrats, the Civil Rights Movement, and the Shaping of the New South by Tim S.R. Boyd. Gainesville, University Press of Florida, 2012. 288 pp. \$74.95.

The eminent political journalist David Broder once wrote of the South, "The struggle to come to terms with [the past] consumes more psychic energy here