

The background is an abstract, textured composition of teal and red colors. The teal is a vibrant, slightly desaturated blue-green, while the red is a deep, almost blackish-red. The colors are blended together in a way that creates a sense of movement and depth, with some areas appearing more saturated than others. The overall effect is reminiscent of a marbled paper or a liquid-painted surface.

# WAR, WOMEN AND FEMININITIES

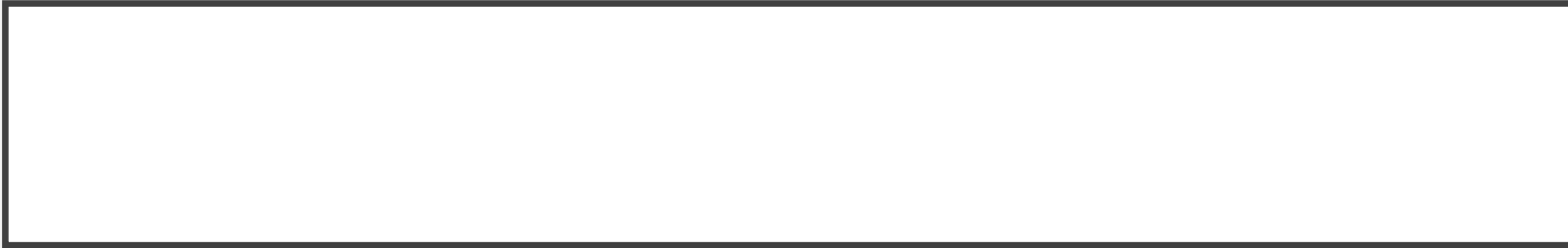
Week 4

Saadia Gardezi

HOW DOES RACE INTERSECT WITH  
FEMININITY IN 'PRE-WAR', WAR, AND  
'POST-WAR'?

## OPPOSING MILITARISM?

- Women in the military... progress? Or?
- The revolution must not be militarised?

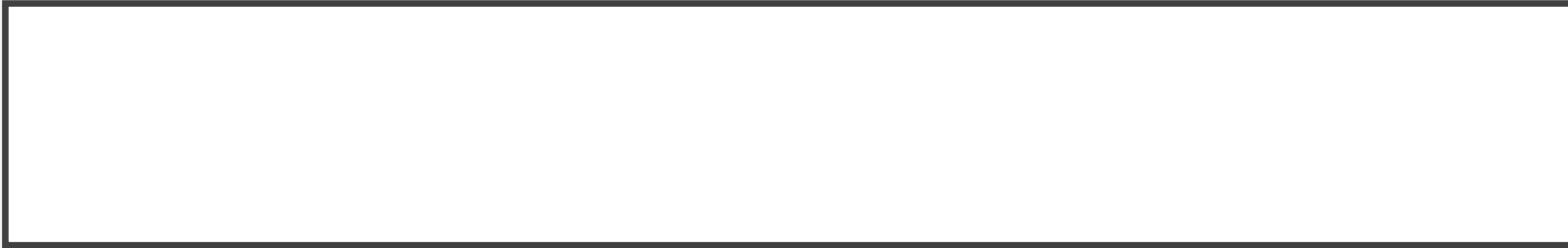


- Contemporary wars are enactments of identity politics (Kaldor 2006) and gender plays an important role in how these wars are legitimized and exceptionalized. (Parashar 2011, p.166)
- What is the identity politics behind war? Any examples of this enactment? Why must the performance of identity be violent?
- To what extent is gender an essential part of identity politics enacted in war?

POSTMODERN WAR?

## HOMWORK TASK

- Locate one image or film clip of a woman/women in war – e.g. a picture from the news/film or TV clip/military recruitment imagery. What does this representation tell us about women, femininity and war/militarism? What is race doing in the image?



- Is a mans bravery in combat linked to a woman's shame/need for protection?
- What behaviour is expected of soldiers, and why?

## NEXT WEEK

- Locate one image or film clip of a man/men in war – e.g. a picture from the news/film or TV clip/military recruitment imagery. What does this representation tell us about men, masculinity and war/militarism? What work is race doing in the representation? It may be interesting to place this image/clip alongside your image/clip from last week and think about them together.