

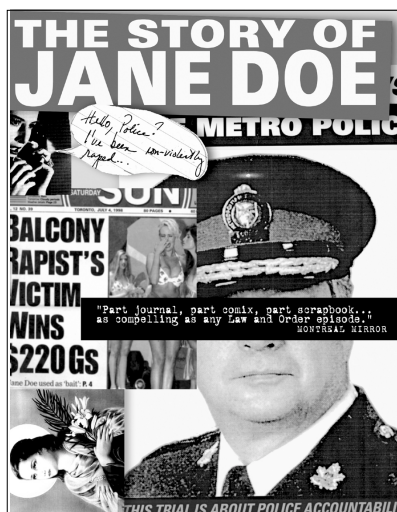
textualized in culturally specific ways, ranging from its consideration in Palestine to Turkey to Sweden etc. Thus covering the issue from the perspective of various societies and various contexts enables the authors to shed light on the salient issues facing us as feminist activists when dealing with femicide. I do wish that the voices of the women who have been directly or indirectly affected by femicide were more seamlessly integrated into the volume, rather than used somewhat sporadically. I admit this is a personal bias, in that in my work not just on femicide, but on women's issues in the region generally, I prefer to have the voices of these women speak as directly as possible. However, I would like to conclude by saying that this collection by Mojab and Abdo is a good start for those who would like to learn about femicide, and understand the ways in which Western perceptions of the crime and Western critical tendencies have affected our understanding of it.

THE STORY OF JANE DOE: A BOOK ABOUT RAPE

Jane Doe
Toronto: Random House of Canada Limited, 2004

REVIEWED BY MARION M. LYNN

In the heat of the summer of 1986, a friend was raped, in her own bed on the third floor of her house, by a serial rapist who had been stalking her Toronto neighbourhood looking for an easy access through a screen door or open window. The police knew what he was doing and were tracking his path. They asked her if she had been sleeping in the nude or wearing a provocative negligee. A woman at the hospital rape crisis centre introduced herself as an ex-



pert on rape. When my distraught friend asked this expert about her rape, she retorted that she had never been raped, but was a *professional* expert on rape through her studies of rape and by helping rape victims.

In the fall of 1986 I was taking a course on violence against women. Lori Haskell, one of the instructors, brought a woman into the class to speak to us about rape. This woman had also been raped in the summer of 1986, by a different serial rapist, stalking a different Toronto neighbourhood. He entered apartments on third and fourth floors through locked balcony doors. She did not speak about studies of rape or her work with rape victims, but from her own recent experience. She was to become an *expert* on rape. She was the woman now known as Jane Doe. This book is her story.

It is also much more than her story. It is the story of the intersection of the personal and the political, of the act of rape at the particular, institutional, social and political levels. The book presents a unique analysis of rape and of one woman's response to having been raped, showing in part that this is a profoundly traumatic act of violence against one woman by one man, and at the same time it is a deep, systemic attack on all women by all men.

The Story of Jane Doe, written in first person by the woman herself, is illustrated with drawings, newspa-

per reports, her personal journal writing and funny cartoons. It is a disturbing, personal, and tragic, story. It tells how one act on one night can destroy a woman's life, as she knew it, resulting in years of poor physical and mental health, sleep terrors, secrets kept from her family. At the same time, the story of this rape unfolds within a brilliant framework as a public and political act. Jane Doe turns this violent act against her person into a public act involving other women who have been raped – five by the same man. She engages feminist support groups such as Women Against Violence Against Women (WAVAW), convenes community meetings and sues the Metro Toronto Police. She raises questions as to who benefits from this socially constructed and systemically supported form of violence against women. If three-quarters of men would not commit rape, what do they do to prevent this violence against their friends and loved ones? And how does one explain the evidence that up to 80 per cent of rapes are committed by men who are known, who are "friends" and "loved ones" of the woman?

The book is not just about the horrors of rape and the injustice of the justice system. There is life after rape; as Jane Doe says "you can't keep a good woman down." It includes poignant examples of unwavering support and love, from her family as she was growing up to her friends who were her lifeline during the years after the rape. This woman is Jane Doe only in terms of her legal fight; in the rest of her life she works in publishing, teaching and film, has a name and friends, lives an apparently normal life.

Above all else this book is about a woman suing the Metro Toronto Police for negligence in their failure to protect, and of Charter violations in the subsequent investigation of the rape. It provides great detail about what is needed to carry out such a feat. Immediately after the rape WAVAW members help her put up

posters in the neighbourhood and organize a community meeting to warn other women; the police accuse her of interfering with *their* case. The information on the poster is so accurate that the rapist is turned in; he is convicted and sentenced to 20 years. LEAF (Women's Legal Education and Action Fund) works with her at the beginning. The Toronto Rape Crisis Centre supports her throughout the 12 years. Lawyers such as Mary Cornish, Cynthia Peterson and Sean Dewart, psychologists such as Rosemary Barnes and Peter Jaffe, and finally James Hodgson, an ex-police officer with a Ph.D. based on the study of race and gender discrimination in policing, all play pivotal roles in the success of this venture. A number of male and female judges move the case forward. The print media, especially one journalist writing in *The Sun*, keeps the story in the public eye, some "experts" from the field of feminist academics, therapists and law, who had built careers on violence against women, refuse to become involved. When she is feeling at a very low point, she receives flowers from Michelle Landsberg.

However, it was Jane Doe who had to keep the case alive. In 1997, eleven years after the rape, she was once more in court and telling her story. "...I had to go through the whole painful, humiliating process again. I had to lay bare my life for yet another stranger to scrutinize, prod and uncover..." The physical pain, stress and trauma were still there. She lived with shame and exposure, felt beaten and broken. She states that had she known the cost to herself, she would have walked away from the case against the police. When other women in their 30s and 40s were moving ahead in their careers and establishing families, she was obsessed with this court case. She would not recommend this to others.

However, the magnitude of what Jane Doe accomplished—along with an amazing support system—is not

to be found in many other cases of violence against women. This woman was determined to be not a victim, but a winner. She did not expect to actually win; her goal was to have a feminist position on rape procedure presented in court. But win she did: \$220,000; a public apology from the Metro Toronto Police Chief; and a social audit on procedures followed in rape investigations involving many women's groups and resulting in 57 recommendations.

The woman who is Jane Doe takes her place in the historical and international feminist struggle as a hero. And the name, Jane Doe, will never again stand for just an unknown woman.

Marion Lynn is one of the founding editors of CWS/cf. She currently works as a research consultant and teaches a Bridging course for women in working-class communities in Toronto for the School of Women's Studies, York University.

TEN THOUSAND ROSES: THE MAKING OF A FEMINIST REVOLUTION

Judy Rebick
Toronto: Penguin, 2005

REVIEWED BY SHERRILL CHEDA

Perfect in every way, including the dedication "To Norma Scarborough and all the unsung heroes of the Women's Movement," this is a document we have all been waiting for: an exciting history of feminism in Canada based on the lives and stories of feminists who changed history and our lives for the better. The author, Judy Rebick, a well-known Canadian feminist and political commentator, is ideally situated, as a participant in the Feminist Revolu-

tion, to write this exhilarating story. The material, based on hundreds of interviews with the brave women who lived this history, is arranged chronologically, by decades. The 1960s start with that seedbed, the founding of the pacifist Voice of Women and the second wave of feminism. Doris Anderson, editor of *Châtelaine*, was ahead of her time in publishing feminist articles before the women's movement got its start. In Quebec, Thérèse Casgrain founded the Federation des femmes du Québec in 1966.

Rebick ties these Canadian feminist origins with what was happening internationally—with the student activist movements and nationalist liberation anti-colonial movements, as well as Betty Friedan's *The Feminine Mystique*, the U.S. civil rights movement and the Quebec Quiet Revolution. Heady activism was in the air and in Canada it was called "The New Left."

Women's rights to their bodies and other health issues became a rallying cry in the western world. Consciousness-raising became an important component for young radicals of the Feminist Revolution.

As a feminist who was participant in all this activity, Judy Rebick has captured the essence of the movement and named the important earth-shattering events of the early 1970s: the Kent State massacre, Weathermen Underground, the end of the Vietnam War, Allende in Chile, Watergate, the FLQ, the *War Measures Act* and the Waffle within the NDP were all a part of our reality. These events were paralleled by a range of important feminist books and writers, publishers and magazines, and the emergence of two streams of feminism, socialist and radical, in Canada.

Women were organizing politically with Manitoba setting up the first provincial Committee on the Status of Women in 1967. In Ontario, led by Laura Sabia, there was a call for a Royal Commission on the Status of Women, which was fol-