

Difference vs. Diversity in
good girl magazine

Nikko Snyder
December 4, 2001
Critical Education
Course No. 6150
York University

In North America, the media plays an important role in mediating many people's understanding of the world, and it is because of this intervention that it is possible to understand relationships with the media as forms of education. The current role of the mainstream media can be understood as education in its most conventional sense: the people who 'know' (the experts) provide answers to questions, thus imparting 'knowledge' to the people who do not 'know' (everyone not involved with the production of media). However, because the mainstream media is increasingly driven by corporate interest and profit, the information and representation provided are answers to questions that are not necessarily asked by those who are 'learning' from the exchange. This can result in the discouragement of critical and independent questioning (what Paulo Freire calls the 'castration of curiosity'¹), and constant bombardment by the mainstream media can make it difficult to avoid this effect. This process is overtly exemplified by so-called 'women's' magazines, where the editorial content is driven (and in many cases dictated) by corporate advertisers² that often take up 80% or more of total pages and inundate women with damaging answers to questions regarding how women should be and live. This representation of women is not only negative, but it also excludes the majority of women and erases the diverse richness of women's lives.

It is not the purpose of this paper to analyze the shortcomings of the mainstream media, as it is here assumed that its oppressive nature is obvious, especially in the case of media targeted specifically at women. Instead, I will analyze the potential of alternative forms of media to subvert the mainstream media and educate in emancipatory, transformative and critical ways. Within alternative media it may be possible to create spaces in which people can draw on their own knowledge and experience to subvert the mainstream media's representation of them and instead represent themselves. Through this, alternative media may have the potential to become a truly communicative educational tool, through which we might use difference as a resource, and travel across our differences to work against oppression.

Despite this utopian ideal, alternative forms of media are not unproblematic with regards to issues of diversity and difference. Understanding and navigating problems related to difference

¹ Freire, pp. 35

² Steinem, Gloria. 1994. *Sex, Lies, and Advertising in Moving Beyond Words*. Simon & Schuster: New York. In this article, Gloria Steinem provides a chilling exposé of advertising in mainstream women's magazines, and describes her own struggles with advertising ethics at *ms. magazine*, until 1990 when *ms.* went advertising free.

in alternative media in general is beyond the scope of this paper. Instead, through the consideration of one specific example of alternative media, *good girl magazine*, I will consider not only the project's potential for successful critical education, but also the limitations that it has faced and continues to face.

good girl magazine was inspired through a realization of the potential for alternative forms of media to educate in critical and transformative ways. *good girl* is an independent, volunteer-run Canadian magazine written and published by and for young Canadian women between the ages of approximately 18 and 30. *good girl* was started in January 2001 by myself, and has published two issues (Spring 2001 and Winter 2002) with a third to be released in Spring 2002. *good girl* strives to fulfill its mandate to "create a creative space for young women to celebrate, share and develop their ideas". This environment is one in which young women can publish their writing and artwork, discuss and develop their ideas, and build a community in which to discuss issues of relevance to young women in Canada. *good girl* was inspired by the current poor representation of young women in North American media, and by the limited opportunities for young women to have their work published in a national print publication in Canada. At this time, *good girl magazine* is the only independent national print magazine in Canada produced by and for young women.

good girl has based its development on several key values, which I will outline briefly. We recognize that within the niche group 'young Canadian women' there are countless different voices, and it has been the hope of the magazine to capture a wide variety of these diverse voices. We are simultaneously committed to working towards the feminist ideal of social equality for all women. We believe that the current representation of women in the media is largely negative, and we hope to create a space where young women are able to represent themselves, through the expression of personal experience and knowledge. Through the communication of this experience and knowledge we strive to create a positive learning environment in which it is possible to work against oppression.

Another fundamental value of *good girl magazine* is a commitment to humour and play. Although authors such as bell hooks³ and Bernice Johnson Reagon⁴ emphasize the reality that exploring issues of oppression and communicating across difference are not safe or comfortable processes, I maintain that it is important to focus on fun within a project such as *good girl magazine*. As Denise Nadeau points out, “Organizing must do more than just get people to think critically; it must wake up bodies and spirits numbed by overwork, exhaustion, or the tyranny of the dominant culture”⁵. An emphasis on life, awakening and fun makes it possible to stay sane and engaged. “An Iglulik proverb says, ‘Those who know how to play can easily leap over the adversaries of life. And one who knows how to sing and laugh never brews mischief’⁶.”

These ideals are the foundation upon which *good girl magazine* is built. However, although *good girl* strives to work against the oppression of young women, the practice of this work has not been unproblematic. Having published two issues, *good girl* has reached the stage of being able to assess problematic areas with some perspective. Although we have consciously tried to be inclusive of all voices since *good girl's* inception, it is clear from the first two issues that we have not achieved our original goal of diversity within the magazine. We have succeeded in expressing the voices of young women with different experiences, upbringings and sexualities, however we have fallen short of expressing voices of different cultures, races and classes. This issue of difference will be explored in detail in the following pages, however it is first necessary to locate *good girl magazine* within the context of alternative feminist media, locate my own personal position, and define certain key terms relevant to the discussion.

Over the last decade, the increasing availability and accessibility of communications technologies have made possible an explosion of small-scale, independent forms of media. The result had been the emergence of innumerable independent media projects, many of which have taken the form of zines, e-zines and small magazines. Younger adult women as a group have benefited from this development, in the sense that we now have the opportunity to represent ourselves in ways that subvert representations upheld by the mainstream media. This is one

³ hooks, pp. 41

⁴ Reagon, pp. 359

⁵ Nadeau, pp. 6

⁶ Graveline, pp. 213

factor that has helped facilitate the development of so-called ‘Third Wave’ feminism, a movement of young women made up of the literal and figurative daughters of ‘Second Wave’ feminists⁷.

Unlike Canada, the large population of the United States can support medium to large alternative and independent magazines. As a result, in addition to the emergence of many small print and electronic zines, there are two specific examples of ‘Third Wave’ feminist success stories in the American print magazine publishing industry: *Bust* and *Bitch*. Both these magazines are overtly feminist, specifically target younger adult women, and approach feminism in a way that is fun and hip. *good girl* was inspired not only by the existence of these successful ‘young’ feminist magazines in the United States, but also by the complete lack of any Canadian equivalent. Although there are several Canadian online publications produced by and for young women as well as many small, local, independent zines, because of Canada’s comparatively small population it is much more difficult to support larger scale ‘niche’ magazines. Until *good girl*, there was no national independent feminist print magazine specifically targeted at young women.

Although small publications such as *good girl* are independent and, in many cases, progressive, there are limitations to using zines and other types of small alternative print media as forms of critical and anti-oppression education. In many cases zines reach only a limited number of people in a narrow community, and are therefore often not an effective way to communicate across different groups. Critiques of alternative media in general also suggest that even these forms of media may still exclude many types of expression. For example, oral forms of communication such as storytelling, spoken word and hip-hop may not yet have entirely legitimate voices within alternative media⁸. This potential for exclusion is but one example of obstacles that exist which may limit the educational potential of alternative media in a transformative way.

⁷ Baumgardner, Jennifer & Amy Richards. 2000. *ManifestA: young women, feminism, and the future*. Farrar, Straus and Giroux: New York. This book provides a comprehensive history of the development of ‘Third Wave’ feminism, as well as the development of feminist zines, e-zines and independent magazines in the United States during the 1990’s. It is well beyond the scope of this book to consider this development in detail, but *ManifestA* provides an excellent overview, and acted as a major inspiration for *good girl magazine*.

⁸ Atluri (ARMed)

Not only is there potential for problems within the genre of alternative media, but there are also specific limitations that can result from the experiences and locations of the individuals in leadership roles within specific projects. For example, as publisher, editor, designer and art director of *good girl*, the magazine is, in many ways, a personal expression of myself. For this reason, it is necessary to problematize my own location and what I have personally brought to the project. To ignore my role would be to provide incomplete information, so I will try to explain as honestly as possible where I am located within the context of the project.

My location as a White, middle-class, able, university educated, heterosexual young woman both informs and limits my own experience of oppression as well as my experience of the oppression of others. Upon discovering feminist media as a way to articulate my experiences and begin acting for social change, I was inspired to raise awareness among other young women and help educate about oppression. Starting an independent publication has provided me with the opportunity to not only work towards these goals, but to also build a community from which I can continue to learn from other young women. I have, from the beginning of the project, been conscious of the limitations of my own privileged location. However, I did not consciously consider to what extent and in what ways my influence would guide the direction and content of the magazine. Specifically, I have become conscious of the necessity to understand what my privileged location means with regards to encouraging and/or limiting the inclusion of different voices within the project.

* * *

...Don't look at me with guilt Don't apologize Don't struggle
with the problem of racism like algebra
Don't write a paper on it for me to read or hold a meeting in
which you discuss what to do to get us to come to your
time & and your place...
- Chrystos⁹

Perhaps one of *good girl magazine's* most fundamental problems has been the inability to clearly understand and articulate the meaning of difference compared to diversity, as it is relevant to the objectives of the project. Although I articulated publicly, in the original call for submissions, that 'diversity' was one of *good girl's* primary objectives, my understanding of diversity was limited to thinking about it as something to be celebrated unproblematically and ahistorically. Canada is a multicultural environment, and I saw no reason to acknowledge cultural difference as anything other than a strength in the development of a united feminist community. I did not acknowledge that my privileged place as a member of the "core community...a national we", with the relative power to define diversity, was in any way problematic¹⁰.

For these reasons, before I can begin to explore the specific ways in which *good girl magazine* has been exclusionary of young women's different voices, it is necessary to both problematize and explain the use of the terms difference and diversity within the context of the project. In her essay *The Paradox of Diversity: The Construction of a Multicultural Canada and "Women of Colour"*, Himani Bannerji argues that within the specific historical context of multicultural Canada, the concept of diversity depoliticizes the complex social relations between people of different cultures. Because the concept of difference lends itself to comparison and judgment based on an accepted norm, Bannerji argues that it (difference) is "a much better heuristic device...for understanding situations which both imply and call for politics"¹¹. Within the context of *good girl magazine*, differences relating to gender and sexuality are most definitely considered to be political. However, in order to engage the widest possible variety of different

⁹ Excerpt from: Chrystos. 1988. *Maybe we shouldn't meet if there are no third world women here in Not Vanishing*. Press Gang Publishers: Vancouver. Pp. 13

¹⁰ "The core community is synthesized into a national we, and it decides on the terms of multiculturalism and the degree to which multicultural others should be tolerated or accommodated." (Bannerji, pp. 42)

¹¹ *Ibid.*, pp. 52

voices across races, cultures and classes, it would also seem to be a necessary first step that no difference remain neutral, and that all communication across difference be consciously politicized.

Another problem closely related to this understanding difference is finding ways to speak about identity (in this case gender identity) without essentializing it¹². Historically, Western feminism has commonly been criticized for its assumption of a universal experience of ‘Womanhood’ for all women, an assumption that does not adequately take into account differences such as race and class. Although it is well beyond the scope of this paper to enter into the debate between essentialists and anti-essentialists, it is necessary to note that this debate directly affects *good girl magazine’s* approach to difference¹³.

Although I was conscious from the beginning of the project that negative connotations around the concept of feminism might exclude many young women, my understanding of why this was limited. I did not understand that the historical tendency of White, Western feminism to homogenize all women into a shared experience of Woman is, by its very nature, potentially alienating and exclusionary, or that in the effort to explore the experiences of young women I was unknowingly retracing the steps of my White feminist foremothers. *good girl’s* assumption that sexism was the underlying form of all women’s oppression made it possible to ignore how other forms of oppression necessarily intersect with the experience of being a woman.

This deeply problematic assumption led to the attempt to simply add difference and stir. I did not understand how the overall decision-making structure of the magazine and my own involvement were both implicated in the exclusion of different voices. Drawing instead on our ‘multiple intersecting differences’ as resources, in order to work against the interlocking oppressions that young women face¹⁴, might facilitate the navigation of both the presence of difference and the need for a commitment to social equality more successfully. Through this

¹² Joan W. Scott asks: “How can we write about identity without essentializing it?” (Scott, pp. 33)

¹³ While I have by no means done exhaustive research on the issue of ‘difference’, I have drawn from several key theorists in order to develop an understanding of difference as it applies to *good girl magazine*. The referenced articles of Angus, Bannerji, Bookchin, Dhaliwal, Fraser, Haraway, Lugones and Young have all been drawn from.

¹⁴ Fraser, Nancy. 1996. *Equality, Difference and Radical Democracy: The United States Feminist Debates Revisited* in *Radical Democracy: Identity, Citizenship, and the State* (Trend, David, ed.).

understanding of difference, the title of the magazine (*good girl*) can represent not a shared experience, but rather an intersection point around which young women might orient themselves in order to approach their differences.

And by acknowledging that “all knowings are partial, (and) that there are fundamental things each of us cannot know”¹⁵, we can embrace difference as a resource across which we can communicate to work against oppression. “Difference must be not merely tolerated, but seen as a fund of necessary polarities between which our creativity can spark like a dialectic. Only then does the necessity for interdependency become unthreatening”¹⁶.

Yet another related problematic assumption was that it is possible to explore how one is oppressed without acknowledging how we are all also always implicated in oppression. Although there has, within *good girl*, been some limited acknowledgement of the dual role of oppressor and oppressed that all humans share, the focus has been primarily on young women’s roles as oppressed people, and the ways in which we might also oppress has remained largely undiscussed. This ‘race to innocence’¹⁷ has made it possible to focus on the experience of sexism without understanding that this might exclude the experiences of oppression of many of the people we hoped to engage. Without letting go of my innocence and implicating myself in the complexity of oppression, it has been impossible to become accountable for the lack of ‘diversity’ within *good girl magazine*.

Although I was aware from the beginning that my position was not a neutral one, I inadvertently remained unconscious of how my own position of privilege, both within the structure of the magazine and in the larger context of society, had the power to include or exclude the voices of different young women. At this point I will examine some of the ways that my personal involvement with the project has contributed to the exclusion of difference.

One example of how this influence has been problematic has been an over reliance on my own personal experience, likes and dislikes. Because of my involvement in all areas of the

¹⁵ Ellsworth, pp. 101

¹⁶ Lorde, pp. 112

¹⁷ Razack, pp. 14

magazine's production, from conception, to writing and editing, to illustration, these personal interests are most definitely reflected in the magazine. For example, the overall aesthetic of *good girl* relies heavily on the ironic use of images of women from North American encyclopedias and comic books from the 1950s through to the 1970s. For the most part these images represent White women who are young, thin and conventionally attractive. Even by explicitly emphasizing the irony of this aesthetic, it is clear that such images might still result in exclusion.

In addition to influencing the appearance of the magazine, my location has also affected the editorial content. The definition of 'high quality' work has been informed by my privileged position as a university educated person, and as a result most of the written work in *good girl* uses standard, 'correct' English, and a conventionally high level of writing. This is clearly problematic in that many different forms of communication fall outside this definition of what is acceptable, and the result is that language is limited as "a potential site of resistance"¹⁸. By using only standard English we may exclude not only people for whom English is not their first language, but also people for whom forms of communication other than written are used. In October of this year, I had the opportunity to hear Tara Atluri of Anti-Racist Media Education (ARMed) speak about the limitations of alternative media¹⁹. She criticized forms of media such as zines for excluding many different types of expression. Her argument was reminiscent of Iris Marion Young, for whom the expansion of the definition of acceptable forms and styles of speech is a fundamental aspect of developing truly communicative democratic and educational settings²⁰. One huge advantage to this expansion is that it is now possible for projects such as *good girl magazine* to use the Internet to disseminate multiple forms of communication widely and inexpensively.

Not only do the content and appearance of *good girl magazine* reflect my interests, they also reflect the limited resources that have been available. Financial and human limitations have resulted in me maintaining a position of authority that I would prefer to give up. It is impossible to print all submissions, therefore it is unavoidable that some work be rejected. Thus, the main

¹⁸ hooks, pp. 170

¹⁹ Atluri (ARMed)

²⁰ Young, pp. 124

problem is not necessarily that voices are excluded, but rather *how* they are excluded. That I am in a position to dictate this exclusion is what makes me uncomfortable, and one positive step away from this would be to democratize the decision-making structure of the magazine. Although a true communicative²¹ democracy has been unfeasible to this point due to insufficient human resources, the development of an editorial board made up of a wide variety of young women is a proposed development for the future. In this way, it may be possible for my individual authority to be diffused and transformed into one voice of many that drive the editorial direction of the magazine.

The final aspect of my personal involvement with *good girl* that I wish to critique is my dual, apparently contradictory role as critical educator and neutral facilitator. I have not yet been able to resolve these seemingly paradoxical aspects of my involvement in order to become accountable for my role in the project. The expressed political agenda of *good girl magazine* is to work towards empowering young women and to actively promote social equality for all. In addition, there has been a conscious attempt to approach this agenda with humour, play and fun. However, these goals have existed alongside my desire to facilitate an honest, unmediated expression of the voices of young women, regardless of their political nature. By refusing to acknowledge this struggle between the political and the neutral, I fell into a trap described by Elizabeth Ellsworth: “Strategies such as student empowerment and dialogue give the illusion of equality while in fact leaving the authoritarian nature of the teacher/student intact”²². In other words, I have felt paralyzed in my attempt to facilitate the expression of young women’s voices without using my authority to manipulate and coerce them in the direction of the project’s political agenda. This raises the question: is it possible to be accountable for the political agenda of a project without also being coercive and manipulative?

²¹ Young, Iris Marion. 1996. *Communication and the Other: Beyond Deliberative Democracy in Democracy and Difference: Contesting the Boundaries of the Political* (Benhabib, Seyla, ed.). Princeton University Press: Princeton, New Jersey. In this article, Young develops her concepts of communicative (as opposed to deliberative) democracy.

²² Ellsworth, pp. 98

* * *

The examples explored above represent the self-identified limitations to inclusion that *good girl magazine* experienced in its first year of publication. Unfortunately, there are no easy solutions to these problems, nor is it possible to unproblematically create a space for difference in *good girl* in a way that is inclusive, positive, and benefits everyone. One fundamental step is to define *good girl's* position within the debate around the question of difference, and to continue to ask difficult questions that require open and honest discussion.

There are many questions I do not have answers to, and that I cannot attempt to answer alone. Is it possible for different women to express their experiences without being 'condemned' to represent the symbolic 'Other'?²³ Does homogenizing language such as 'women of colour' make it impossible to be inclusive of difference without creating an us/them relationship between White women and non-White women?²⁴ Whose responsibility is it to educate?²⁵ How do we overcome fear and become accountable? When we do consciously bring forward issues of difference, is it possible to do so without recreating the pain the discrimination?²⁶ As Fyre Jean Graveline reminds us: "The painful reality is that retelling our experience means reliving it".²⁷

These are all questions that are essential to explore, but perhaps the most fundamental question to ask is this: why is difference important for *good girl*? *good girl magazine* does have a political agenda to work against the oppression that young women face. It is impossible to consider one form of oppression without considering all the others, and it is impossible to work against being oppressed without also working against being oppressive. Beginning to understand these complex systems of oppression is a process I cannot undertake alone. It is impossible for my partial knowledge alone to navigate difference, and it is for this reason that I must bring my

²³ Adams, pp. 3

²⁴ "I did not want to call myself this (woman of colour). Nor did I feel convinced of the capacity for resistance attributed to this notion, which encoded a multicultural unity, cherishing diversity, through promulgating a generic or homogenizing term which would cover all non-white others, mostly those were not black." (Bannerji, pp. 29)

²⁵ bell hooks argues that it is not the responsibility of women of colour to provide White women with knowledge about racism. (hooks, pp. 106)

²⁶ Adams, pp. 7

²⁷ Graveline, pp. 231

voice together with the partial knowledges of many different voices.²⁸ Communicating across our differences will make all our partial knowledges richer.

By publishing *good girl magazine* and continuing to explore these issues of difference, I have chosen to make my voice heard. But I acknowledge the privilege in this, and that my voice begs the questions: Who speaks? Who listens? And why?²⁹ In choosing this public path I am embracing the possibility that dian marino describes: “Imagine all the years we spent learning that making mistakes was not okay, and it was deeply not okay to make a mistake in public. To privatize mistakes is to cut back on learning”.³⁰ By publicizing my mistakes, and by embracing the mistakes that I will no doubt continue to make, I am attempting to open up space for challenges and discussion. Although I acknowledge that speech is not the only way to act against oppression³¹, I hope that those who read my mistakes will respond by using your voices.

²⁸ Ellsworth, pp. 101

²⁹ hooks, pp. 40

³⁰ marino, pp. 51

³¹ “If one can only be heard as the Other, silence is not only participation, it is resistance and struggle. (Adams, pp. 3)

References:

- Adams, Matthew. 1999. *Look: Out! Pitfalls in Popular Education in Enki's Tears - Special Edition*. Catalyst Centre: Toronto.
- Allman, Paula & Peter Mayo, Chris Cavanagh, Chan Lean Heng, Sergio Haddad. 1998. "...the creation of a world in which it will be easier to love" in *Convergence 31:1&2*, pp. 9-16
- Angus, Ian. 1997. *A Border Within: National Identity, Cultural Plurality, and Wilderness*. McGill-Queen's University Press: Montreal & Kingston.
- Atluri, Tara (Anti-Racist Media Education (ARMed)). October 19, 2001. "How can citizens reclaim the media?", panel discussion, *Media Democracy Day*. Toronto.
- Bannerji, Himani. 2000. *The Dark Side of the Nation: Essays on Multiculturalism, Nationalism and Gender*. Canadian Scholars' Press: Toronto.
- Baumgardner, Jennifer & Amy Richards. 2000. *ManifestA: young women, feminism, and the future*. Farrar, Straus and Giroux: New York.
- Bookchin, Murray. 1989. *Remaking Society*. Black Rose Books: Montréal, New York.
- Chrystos. 1988. *Maybe we shouldn't meet if there are no third world women here in Not Vanishing*. Press Gang Publishers: Vancouver.
- Dei, George J. Sefa. 1996. *Anti-Racism Education: Theory and Practice*. Fernwood: Halifax.
- Ellsworth, Elizabeth. 1992. *Why Doesn't this Feel Empowering? Working Through the Repressive Myths of Critical Pedagogy in Feminisms and Critical Pedagogy*. (Luke, Carmen & Jennifer Gore, eds.) Routledge: New York, London.
- Fraser, Nancy. 1996. *Equality, Difference and Radical Democracy: The United States Feminist Debates Revisited* in *Radical Democracy: Identity, Citizenship, and the State* (Trend, David, ed.).
- Freire, Paulo & Antonio Faundez. 1992. *The Pedagogy of Asking Questions in Learning to Question: A Pedagogy of Liberation*, New York: Continuum, pp. 35.
- Graveline, Fyre Jean. 1998. *Circle Works: Transforming Eurocentric Consciousness*. Fernwood: Halifax.
- Haraway, Donna. 1991. *Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective in Simians, Cyborgs and Women: The Reinvention of Nature*. Routledge: New York. Pp. 183-201.
- hooks, bell. 1994. *Teaching to Transgress: Education as the Practice of Freedom*. Routledge: New York, London.
- Kane, Liam. 2001. *Popular Education and Social Change in Latin America*. Latin America Bureau: London.
- Lorde, Audre. 1984. *Sister Outsider*. The Crossing Press: New York.
- Lugones, Maria. 1990. *Playfulness, 'World'-Traveling, and Loving Perception*, in *Making Face, Making Soul = Haciendo Caras: Creative and Critical Perspectives by Feminists of Colour*. (Gloria Anzaldúa, ed.) Aunt Lute Books: San Francisco. pp. 390-402
- Macy, Joanna & Molly Young Brown. 1998. *Coming Back to Life: Practices to Reconnect Our Lives*. New Society Publishers: Gabriola Island, BC.
- marino, dian. 1997. *wild garden: art, education, and the culture of resistance*. Between the Lines: Toronto.
- Nadeau, Denise. 1996. *Counting Our Victories: Popular Education & Organizing*. Repeal the Deal Productions: New Westminster, BC.
- Razack, Sherene. 1998. *Looking White People In The Eye: gender, race, and culture in courtrooms and classrooms*. University of Toronto Press: Toronto.
- Reagon, Bernice Johnson. 1983. *Coalition Politics: Turning the Century* in *Homegirls: A Black Feminist Anthology*. (Smith, Barbara, ed.) Kitchen Table-Women of Color Press: New York. pp. 356-368.
- Scott, Joan W. 1992. *Experience in Feminists Theorize the Political*. (Butler, Judith & Joan W. Scott, eds.) Routledge: New York. pp. 22-40
- Steinem, Gloria. 1994. *Sex, Lies, and Advertising* in *Moving Beyond Words*. Simon & Schuster: New York.
- Young, Iris Marion. 1996. *Communication and the Other: Beyond Deliberative Democracy in Democracy and Difference: Contesting the Boundaries of the Political* (Benhabib, Seyla, ed.). Princeton University Press: Princeton, New Jersey.