Williams, Christine. "Qualitative Sociology." *Militarized Masculinity* 17 (1994): 415-422.

Despite the growing numbers of women in the military, no other institution in the US is morel closely associated with masculinity. For many men, their sense of themselves as masculine is deeply tied to military prowess and adventure. This definition of masculinity is reinforced by popular movies, books, and television shows that glorify men who have “the right stuff” – the will, energy, and brute strength to compete in violent struggles with other men.

-pp. 415

-This quote yet again is another example of how the military, specifically the US (North American), is full of masculinity

-The idea of manliness and masculinity is again described as displaying “will, energy and brute strength to compete in violent struggles with other men.”

The Morning After examines how beliefs about masculinity and femininity are both incorporated into and reproduced by nation-states. Enloe argues that basic concepts of citizenship, rights, and national security are infused with gendered meanings and presuppositions; in her view, “militarism wouldn’t work unless men accept certain norms about masculinity and women abide by certain strictures of femininity” (p. 120). These gender norms are typically decided upon by groups of men who incorporate them into national policies.

-pp. 417

-Suggests that society decides which aspects of itself are incorporated with masculinity or femininity, the social norms, as the military for one is designed to be dominated by masculinity and not femininity

By focusing on the concrete specificity of women’s militarized experiences, she argues, the gendered character of war becomes apparent, as do the complex social and cultural arrangements that sustain international conflict.

-pp. 418

Like Jeffords, Gibson shows how wartime adventure books, magazines, and movies written and produced in the post Vietnam era glorify war as a means to affirm American values and masculine prowess. America has always had a war culture, but according to Gibson, what is new about its current incarnation is that the wars are now fought with or without official approval; in fact, most of the heroes of this genre are “paramilitary warriors who are most often hostile to official legal and police authorities” (p. 29). Furthermore, the New War is a “war without end” (p. 30); enemies lurk everywhere, always threatening to destroy all forms of goodness on the planet. Consequently, the warrior male must be ever-vigilant and physically prepared to kill at any moment. And killing in the New War culture becomes an unbelievable savage act. Gibson notes that John Wayne and the other old war heroes always killed their adversaries with a single bullet: typically one small red dot would appear on the bad guy’s chest to indicate his demise. In today’s New War films, in contrast, the enemy is pulverized into a bloody mess with incredible brutality.

-pp. 419

-War and the warrior culture has changed, no longer simple and gentlemen like as war is now full of brutal and “savage” acts of violence

\*as a “compensation” for the emasculinization and dehumanization of the war because of technological warfare, there is the war without end with enemies all over the place that obliges males (soldiers) to be ever-vigilant and that allows them to be brutal.