

**Study Questions for Carol Burke's "Jane Fonda, The Woman The Military Love to Hate"**

1. What kind of sociological explanation regarding the transition from civilian to military member does Burke give for the "Goodnight, Jane Fonda!" ritual at the U.S. Naval academy?
2. Where, in what year, and why was the photograph below taken? Why did this particular image elicit such vitriol from the military? How does Fonda herself regard this photograph?



3. What kinds of tall tales have been told about Fonda's visit to the infamous "Hanoi Hilton"? How did Fonda actually depict the conditions of the POWs she encountered there?



4. Does Fonda regret her anti-war activism? Has she ever apologized to veterans and their families?
5. What role do different bodily fluids play in military member's hatred of Fonda? How does this relate to both her status as a civilian and as a woman?
6. According to Burke, why in particular might Vietnam War soldiers see the lines between civilians and military personnel?
7. What are some of the general consequences when the public refuses to accept the burden of ceremoniously

welcoming soldiers home and reintegrating them into civilian life? What were specific consequences of the public hostility towards the Vietnam War in this context?

8. Why does Burke characterize the Vietnam War as “a war of America against itself” (281)? How might we see this dynamic in *Coming Home*?

9. Why was Fonda singled out for her anti-war activism when other prominent women, like Denise Levertov and Joan Baez, were equally staunch critics of the war?

10. As a folklorist, how does Burke interpret Fonda’s transition from “ever available, innocent Barbarella” into “Hanoi Jane” (282)? What figure do the various stories, objects, and rituals that surround the military’s hatred for Fonda stabilize and punish?